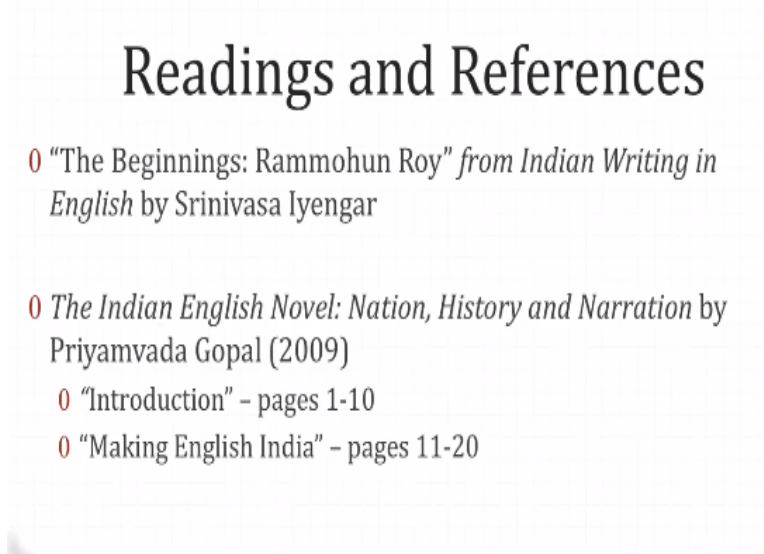


Indian Fiction in English
Dr. Merin Simi Raj
Department of Humanities and Social Sciences
Indian Institute of Technology – Madras

Lecture – 03
Situating ‘fiction’ in the History of Indian Writing in English

(Refer Slide Time: 00:25)



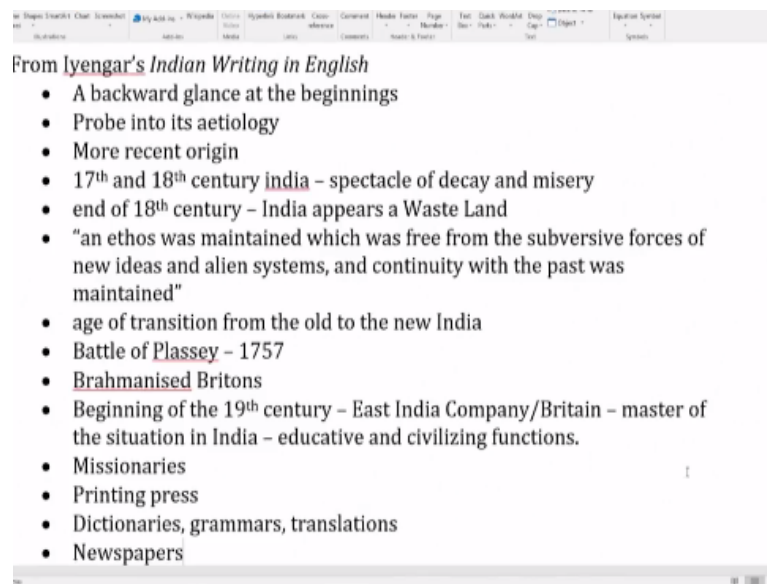
So, today we look at 2 of the essays. I hope you have been able to take at least a quick look at both the essays, one is a book chapter, I think you know the Iyengar's book also has as an introduction, we are not taking a look at the introduction and this is the second chapter, where he talks about the beginnings; Rammohan Roy, so it is like, there is no ambiguity at all, over here about the kind of starting point that Iyengar wants to designate for Indian literature and English and his literary is called Indian writing in English.

And why do we take a look at Srinivasa Iyengar because it is; he is considered as the first person who started writing about Indian writing in English also he was the first person who called this body of writing as Indian writing in English with the first time who debate it about it, who started teaching Indian writing in English to a student especially for, initially in abroad and later to students in India.

So, in multiple ways Srinivasa Iyengar is a very important figure for us because he in many ways, he brought this to the level of you know elevated Indian writing in English to the level of the different discipline altogether, initiated a number of historical and critical studies in this field in writing in English, yeah, so today we look at Srinivasa Iyengar's this; one of these chapters, the beginnings, Rammohan Roy and also the another chapter from a Priyamvada Gopal's work, yeah.

We look at both these works in connection with the discussions that we have been having regarding the introduction to; introduction to the history of Indian writing in English, the history of how Indian fiction in a large skilled in writing in English, how they get located in the history of Indian literature itself, yeah because we also took a look at how there are these shade origins and how at after a certain point because of various political and linguistic differences.

(Refer Slide Time: 02:34)



From Iyengar's *Indian Writing in English*

- A backward glance at the beginnings
- Probe into its aetiology
- More recent origin
- 17th and 18th century india – spectacle of decay and misery
- end of 18th century – India appears a Waste Land
- “an ethos was maintained which was free from the subversive forces of new ideas and alien systems, and continuity with the past was maintained”
- age of transition from the old to the new India
- Battle of Plassey – 1757
- Brahmanised Britons
- Beginning of the 19th century – East India Company/Britain – master of the situation in India – educative and civilizing functions.
- Missionaries
- Printing press
- Dictionaries, grammars, translations
- Newspapers

There are these 2 distinct camps which are also getting generated in the contemporary, so Iyengar also begins in a very typical way, he looks at he takes a backward glance at the beginnings, from the beginning he looks at you know, the colonial starting points and how the British encounter, the British domination, the culmination of the domination was essential to identify again.

He also talks about the early 19th century as the starting point of Indian English writing and some of the events that he talks about we have seen at a later point, Mehrotra also reiterating a

number of significant events, it is the Battle of Plassey, the significant ways in which you know the East India company as well as the British Crown exercises various kinds of dominations over the subcontinent.

And in this the probe that he undertakes into the etiology of this body of writing, etiology of this you know this distinct kind of literary tradition which was to emerge from the late 19th, then early 20th century onwards, he speaks about Indo, look at the kind of term that he uses, it is Indo Anglian literature when he talks about Indian writing in English, it is initially Indo Anglian literature, we also need to spend a minute or 2 about the terminology, the Nomenclature being used.

In fact in the 60s, 70s and even in the 80s, there were lot of debates about how to name this body of writing, whether it is Indo Anglian literature or whether it is Indian literature in English or whether it should to be called Indian writing in English, so we can see that all of these terms have use used interchangeably but this term Indo Anglian which was in vogue may be in the 70s; 60s and 70s we can say and used very marginally even in the early 80s.

Now, it is not really used much, yeah instead a more neutral expression of either Indian writing in English or Indian literature in English is being used, so that those are; because the Indo Anglian also talks about the colonial connection, it invokes the colonial connection in a very direct manner, so it is not really used much in the contemporary. So, having said that he talks about Indo Anglian literature as a kind of literature for which it is easy to trace the history he says.

Why, what is the reason he gives; that is in the in the first paragraph itself, he says it is easy to trace the history because it is fairly a young literature and you can trace its history with a certain amount of you know, certitude he says, yeah and also he talks about how you know the 17th and 18th century, you can find those in the first couple of paragraphs of the 17th and 18th centuries where a spectacle of decay and misery and by the end of 18th century India also begins to appear as wasteland, yeah.

So, in some way he is identifying the colonial intervention, he is identifying this advent of modernity, the beginning of English education all of these things with an emancipatory easily, and this is evident throughout the discussions of not just Iyengar but also in most of the canonical writings that you would see in the; particularly until the 80s, there is the way in which a some kind of a significance is always attributed to this the aspect of colonial modernity, to the aspect of colonial education.

The beginning of English education to such an extent that it almost a reeks of a certain orientalist flavour, yeah so and in the same piece, you would also Srinivasa Iyengar referring to the orientalist as Brahmanised Britans, yeah so that is the kind of rhetoric that we begin to see in some of the earlier writings, Mehrotra in that sense is very different, he is also using a more politically neutral language and he is also more perhaps you know he also has the advantage of writing in a; writing at a time when a post colonialism is already at its peak.

He is more aware of the nuances of using particular kinds of terms, aware of the dangers inherent and the politics inherent in certain other kinds of phrases, so maybe you know he will also has that advantage of staying away from certain sorts of usages which could be termed problematic but Srinivasa Iyengar, we do not see him you know, the languages also if you notice very flowery and some of those things really do not mean anything.

But you know he is just articulated them in a very pompous fashion, yeah going on for some of the major points, he talks about this particular moment, yeah he also invokes the French literary historian, Etain, if you remember in one of our earlier sessions on literary criticism, he spoke about the moment, the milieu, race, milieu and the moment as part of historical criticism, historical critics look at these 3 aspects.

So, he invokes stay in here and talks about the race and milieu and the moment he identifies at this moment of the meeting of the West and India, so here right from the beginning, there is a very clear sense of absence of violence over here, it is like a meeting, a very peaceful meeting, it is not like a colonial imposition at all, you find this in different kinds of very peaceful neutral phrases being used throughout the discussion and Iyengar and later you would see it is Naik to

refer to the colonial encounter as an accidental sedentary picture kind of a meeting, which does not have any kind of violence, any kind of hierarchy inherent in it, yeah.

And then he talks about a way in which you know the India; he also uses the term India, there is no other way in which he refers to the subcontinent though India was not yet formed in continually we find the term being is; you need to be alert to these things not because you know he is not aware of the fact that India had not yet been formed because there are no other ways in which you know you could refer to this common geographical land that he is talking about, yeah.

And then moving on he talks about you know a number of influences that were part of this colonial encounters, such as you know about East India company tell and the role played by the Christian missionaries and also from the beginning of the 19th century onwards, printing press, private schools, Western education, yeah, so there are number of good things that he lines up one after the other which are also consequently the by-product of this meeting between the West and India.

And this is absolutely no sense of a coloniser; colonised relation which is being invoked over here, we are not reminded of those things in this discussion and moving on we will not go into the details of you know, how he talks about up in particularly in Madras, he talks about how a colloquial knowledge of English was considered much more common than in Bengal, he talks about you know how the presence of English men.

The presence of the many things related to either English East India company or the presence of the colonial governments who was leading to a naturalised emergence of language being used in a colloquial sense not necessarily part of Macaulay's minutes not necessarily part of a creative expression, yeah, so moving on from there, then he begins to talk about Rammohan Roy, yeah, so come to this page; page number 27.

First, he talks about Rammohan Roy's plea for English instead of oriental education, Mehrotra fleshes out this little bit of details saying Sanskrit was also seen as the language of darkness, so they also wanted the language of modernity to be a part of the modern education; modern formal

education. Here, Iyengar says, page number 27, are you all there, first there is a fairly longish excerpt and then name more.

Rammohan Roy not only want English and more English in India, he also wanted more English men in India, yeah, so this sort of a rhetoric about you know a certain social reformer asking for the presence of English, asking for the presence of English men, this is very important, this this act the agency associated with the role played by Rammohan Roy is very important, it is not as of language or the presence was imposed by a colonial master, imposed by a colonial intruder.

Here, Iyengar is presenting it in such a way that it is all because Rammohan Roy knew the potential, the possibility associated with English, he was asking for more, it is one thing to say that he was aware, Rammohan Roy was aware of the possibilities of English education vis a vis, a traditional Sanskrit based education but yet a other thing to say that he insisted on English and insisted on the presence of English men more and more.

Here, in fact whether consciously or perhaps you know inadvertently, Iyengar is resorting to this neutral presentation of the colonial encounter about English being introduced because there is this peaceful relationship and also because the more enlightened reformers knew about the possibility, there is absolutely again I reiterate no sense of violence, no sense of imposition, no sense of hierarchy which is you know which we get a; which we are told about and then he talks about McCauley's.

McCauley celebrated minute yeah, the following paragraphs and moving on very categorically he says from 1835 was the Anglicisation period and here you know in this same paragraph itself yeah, we are not trying to undermined Iyengars work in anyway but I am also trying to alert you to some of the contradictions which are part of particular kinds of history telling, yeah. In the same paragraph, he begins with from 1835 was the Anglicisating period but towards the end, you see the last sentence of the same paragraph.

It also be added that even before the Wood despatch, vernacular education had taken considerable strides in Madras and Bombay, only Bengal being almost wholly under the

fascination for English and English alone, so there is; there are series of events that he talks about in that paragraph, in the beginning he is overenthusiastic to talk about the significance of 1835 minutes as if after that it was English and English alone.

But towards the end of the paragraph, he sorts of you know, he tapers it down to saying, English and Madras had an equal kind of a fascination but it was more in Bengal, yeah, so it is not as if the entire nation was in this form of a Anglicisation after 1835, yeah, there is a graduate process, somehow most of the dominant historians particular the canonical historians of the 60s, 70s and early 80s, they seem very reluctant to talk about.

They want to talk about 1835 minutes as a mega even after which there was no going back and also a glossing over of the many things which would have happened, the tussle between tradition and modernity which would have happened because it was not just about language, it was also about particular traditions, particular cultures which were being privileged over one over the other.

And then he talks about the 20 years between 1835 and 1855, yeah here you know this detail which he gives it is very interesting, it said that even in; are you all there, in page 28, the second paragraph it is said that even in 1834, 35, 32,000 English books sold in India as against 13,000 in Hindi, Hindustani and Bengali and 1500 in Sanskrit, Persian and Arabic, yeah, this is actually very, very interesting.

(Refer Slide Time: 14:52)

Pre-19th Century Writers	19th Century Writers	Non-British Works
Defoe * <i>Robinson Crusoe</i> (VLS)	Bulwer-Lytton <i>Last Days of Pompeii</i>	<i>Aesop's Fables</i> (VLS)
Fielding <i>Amelia</i>	<i>Rienzi</i> <i>Leila</i>	Anderson, H.C. Various short stories (VLS)
Goldsmith * <i>Vicar of Wakefield</i> (VLS) <i>Traveller</i> <i>Deserted Village</i>	Collins <i>Woman in White</i>	* <i>Arabian Nights</i>
Johnson * <i>Rasselas</i>	Reynolds * <i>Mysteries of London</i> * <i>Mysteries of the Court of London</i> * <i>Mary Price</i>	Boccaccio <i>Decameron</i>
Swift * <i>Gulliver's Travels</i> <i>Voyage to Brobdingnag</i>	* <i>The Seamstress</i> * <i>Loves of the Harem</i> * <i>Soldier's Wife</i> * <i>Joseph Wilmot</i> * <i>Rye House Plot</i> * <i>The Young Duchess</i> * <i>Mary Queen of Scots</i> * <i>Rosa Lambert</i> * <i>Faust</i>	Cervantes <i>Don Quixote</i>
	Scott <i>Ivanhoe</i> * <i>Lady of the Lake</i> <i>Bride of Lamermoor</i> <i>Kenilworth</i>	Dumas <i>The Counts of Monte Cristo</i>
		Lesage <i>Gil Blas</i>
		Hugo <i>Les Misérables</i>
		Saint Pierre, <i>Paul and Virginia</i> (VLS)
		Stowe <i>Uncle Tom's Cabin</i> (VLS)

Priya Joshi one of the critics and literary historian, she has a got a very wonderful piece titled, reading in the public eye, she talks about the circulation of books and libraries in 19th century, this is in fact a set of works which were translated from English into different Indian languages, this was in the 19th century and this is very, very remarkable, if you look at you see pre 19 in defoe, fielding, goldsmith, Johnson, Swift, then Bulwer Lytton, Collins, Reynolds, Scott and also Taylor and a few non British works, yeah.

So, this is just you know world literature kind of works, Aesop's Fables, Andersen, Arabian nights, Boccaccio, Cervantes, Dumas, you see it is very, very impressive list and look at the of the footnote she gives, each of the title was translated into at least 3 Indian languages and this a star against the titles which were translated into 4 or more languages, so quite an impressive list.

And this later in the same essay, it is a very interesting essay and later you know she also talks about this list excludes the adaptations such as you know if yesterday we spoke about how Indulekha was initially meant to be a translated work and then it becomes adapted work, this kind of an attempt excludes all those attempts at adaptations, yeah, the various kinds of you know retelling the switch where adapted from British works.

So, in a way perhaps the Anglicising period that Iyengar talks about in a certain way it is right, yeah, it is not as if you know people suddenly started talking in English but a certain kind of

influence of English education, a certain influence of this process of Anglicisation, yeah was taking effect through these translations, through the various other items made by printing presses, the missionaries, the private English education, which was being offered by different school, yeah.

So, in multiple ways this was operating and in this period as Mehrotra, he details even further as we have seen you know after 1835, there is also an equal amount of energy that we see in the vernacular seen in terms you know creative writing, in terms of education, we find that the vernacular writers are also benefiting a lot from this; from the western education, from the encounter with the new kinds of modernities.

And now come to that section where he talks about a number of things which happens you know, again and at the end of page 28 yeah, he talks about how in 1824, Lucknow looked almost like a Western modernised city, 53 is first railway, 54 is first telegraph line, there is a modern postal system which is being inaugurated, so a number of new developments which also signal modernity in multiple ways, they all happen in the 19th century almost simultaneously.

Now, come to the section in 29 where he talks about a particular moment and we will just read that section together, page 29, the last para, we will begin from the line just before that, he quotes one either (()) (18:06), under English rule in India, the impact of two civilisations may have produced unrest, yeah, note the choice of words, may have produced unrest but it is also sustained a stimulated life.

It is an extraordinary story of endurance, assimilation and integral transformation such was a moment Iyengar write, the phoenix are that bread into Anglian literature sometimes with solemn self-consciousness but sometimes as naturally as self-consciously as leads upon a tree, yeah so there is a conscious attempt to see the Anglicisation process as a natural process like leaves on a; like leaves grow up on a tree, in fact both in Iyengar and in MK Naik's work, we will see a number of these analogies, yeah, using talking about the influence of the various colonial aspects like a very natural thing like leaves on a tree.

Just like you know, the fresh plants sprout out right after the fresh rains, you see a number of such analogies being used by most of these early writers, yeah, so this; what do you think about this almost a sense of negation of this violence, I am not necessarily saying that we should always be invoking only the violent moments but this conscious attempt to continually talk about this being a very as of this is a very amicable relation which was always already in place.

Look at the terms that he uses, it may have produce unrest, yeah, so those are like you know very negligible things, the moments of unrest and it is sustained and stimulated life and extraordinary story of endurance, assimilation, integral, transformation, so why do you think Iyengar is doing this, certainly he was not you know a bad man to talk about history and such terms, what will be the compulsions perhaps.

He is writing in the 1960s, 70s, any quick thoughts on this; and it is not just a Iyengar in fact, we would find to know a number of works which in fact you know, it is not just about the colonial encounter either if you look at the history book there is the way in which you know particular incidents; historical incidents are glossed over like partition, we were not really directly told about the kind of violence that it produced.

We are only told in a very peaceful way, then partition happened, India was formed, Pakistan was formed but we know it is not such a neat narration which not in event which you know such a neat narration, so why do you think he is also doing this, do you think the problematic you know the invoking the problematic colonial history, do you think it would hinder this process of a history telling.

Yesterday, I was about to say something, **“Professor – student conversation starts”** yeah, it is not very important for this, yeah maybe that is what they thought, would not know for sure, yeah but if you again you know, if we come back to rush the; not rush the editor, not rush the who wrote that introduction, rush the who authored midnights children, yeah or say Amitav Ghosh who authored shadow lights, yeah maybe you know they are coming back forcefully to that aspect of violence.

They are not talking about, they talk about the violence which was part of not just the polity and the geography, they talk about the violence which was part of the language, yeah, they talk about the violence which also in certain ways you know resulted in a very violent internal conflicts between traditional modernity, yeah, how you know this also even at a later point through different kinds of partition that the nation occurred it was also emotionally pulling the nation apart, yeah. **“Professor – student conversation ends.”**

So, they all talk about not this history which is very, very interesting while the does the stage for last Indian writing in English is being set by a number of such historians when the major figures when they begin to talk about the nation, it is not the story, it is as if you know they are talking about 2 different nations altogether, yeah, so maybe in the 1960s, even in the late early 1970s, there was a need to talk about these encounters, talk about the past in a very holistic neat fashion.

Because ours was a very young nation at that point of time, we were still grappling with a number of issues, yeah, so one does not know, maybe the historians, the literary writers, the reformers, the cultural activists and all those who are at the forefront who are articulating, who are in a position to articulate these various things must have though if it is just gloss it over yeah perhaps things are going to be fine, these are just teething troubles that we are having.

Things are going to be fine but it took as maybe almost 50, 60 years when midnights children happen, when midnights children are may written and it is you know right after what event, there are many things happening at that moment yeah, there is emergency soon after the 1984 rights, so Indian English writers has also been made aware to the fact that it is not just okay to you know show it under the carpet, it is important to talk about it.

Because even this glossing over has not done as any good so maybe, that is why it is at a very, very late moment that Indian writing in English begins to engage with the nation in a very different way, yeah after perhaps decades of engaging with the history of the nation in the way in which we see exemplified in works such as Iyengars, yeah, it is again you know I want; yes, ranjani; **“Professor – student conversation starts.”**

One could not know, yesterday I was about to say this again, not to say that you know, this kind of history is wrong that kind of history is right certainly not about the person, certainly not about the men and women who are writing it, it is also about particular compulsions maybe you know he also wanted to present it in a good because Iyengar's work, there is now way in which we can undermined it.

Because had it not been for Iyengar, we would have identified this body of writing together, yeah that there were set of people writing in English from here and there, he was the one who identified the possibility of this being seem together as say Indian writing in English or in Indo Anglian literature and the possibility of tracing a history exclusively for this writing, this is not you know.

Because only after Iyengar's work we will see that Indian writing in English not just a sort of a side dish as part of you know the larger scheme of Indian literatures, yeah, this has a major history, it also has a legitimate share of intellectual tradition as you know he is very consciously dust that part yeah but to respond to Ranjani's thing whether he is doing this leaving out a bit consciously or not one would not know.

But we have to be very conscious about the fact that has been left out because we are also placed in a very different; at a different vantage point in history when even Indian English authors do not really entirely subscribe to this idea of a very peaceful non-violent encounter with colonial modernate, yeah. So, Nelson, do you want to say something, yeah, but also another point in connection with that.

When he is talking about Rammohan Roy, yeah, perhaps you know all about reason for us to expect that maybe you know because why was Rammohan Roy in the forefront, in the first place, yeah, it was not to engage with a move been, engage with the colonial encounter which was going in a very smooth way, he was also there in the forefront to respond to a number of things which was you know which were being toppled after the colonial rule.

Or maybe you know he was also responding to a number of things which were not really okay even in the internal scene in terms of you know religion, the social reforms so on and so forth, yeah, so I would not want to comment on whether it was a conscious thing or not but yeah I do by Nelson's argument to yeah, if he is talking about certain things and not talking about you know a set of events associated with it, maybe it is a conscious decision to take one particular trajectory other than the other.

And he talks extensively, since this chapter is also about the beginnings and Rammohan Roy, yeah he talks extensively about Rammohan Roy and the renaissance that begins with him, yeah, yes Ranjani, okay, fine, when he talks about the renaissance, he presents Rammohan Roy as a central figure, so you find this battle in all literary histories which are being written about Indian writing in English, whether it is Iyengar or Naik or Mehrotra.

There is a homage that they all pay to Rammohan Roy irrespective of whether he wrote creative you know creative writing in English or not, yeah and there is extensively engages with Rammohan Roy's work and live the kind of reform movements that he were part of and particularly, gives a rationale for identifying him as the first of the Indian masters of English processes in page 33.

Are you all there, page 33, the para which begins Rammohan although he could be named as the first of Indian masters of English prose, he was great in so many fields that he belongs to Indian history more than to mere Indo Anglian literary history, yeah, so here is where you know there is a connection which is being continually maintained with the story of the nation with the larger sense of you know literary history, social history, cultural history and the history of Indian writing in English. **“Professor – student conversation ends.”**

Then he also talks about you know he started the tradition of Indian leaders writing autobiographies and how all of these some modern autobiographers, yeah he talks about, Mahatma Gandhi, Nehru, Surendranath Banerjee, Rajendra Prasad, MR. Jayakar may proudly trace their lineage to him, so it is a very different kind of a history which is being invoked over

here, not necessarily, again you know this also tells us that the history of Indian writing in English is not purely a literary history, yeah.

It is just like you know, no literary history can remain in isolation with the political socio cultural forces, the beginnings are very, very effectively traced back to a number of socio cultural, historical forces and Rammohan Roy being there at the beginning this you know just one of the symptomatic things in connection to that then, yeah this idea about the Bengal Renaissance or the renaissance in India beginning with Bengal.

It has been very heavily critiqued by a number of scholars, we will not go into the details of this now, maybe at a late point when we talk about certain related things we will address those things again and also the emergence of you know set of people known as bhadrakalok, you must have heard about these you know, the bhadrakalok culture which is also being heavily critiqued in terms of the critics against nationalist historiography.

So, yeah, we looked at Iyengar to get a sense of you know how there is a shared sense of history, how there is a way in which a Indian literatures also share in this origin in this intellectual tradition and more importantly to show how the story of Indian writing in English runs parallel to the story of the nation, it is impossible, because so far you know we are not really discussed any of the literary works in general, yeah.

Just like you know most literary histories have would fashion it is important to set the stage in such a way that the literature that you are about to discuss is first and foremost part of the political entity that we are talking about, yeah, here we legitimately; because one of the reasons for positioning Rammohan Roy or for talking about Indian National movement, the early renaissance which happens all of this is that we also need to legitimise Indian writing in English as an off of a; it is a very Indian thing.

As an offshoot of many, many things Indian, the Indian struggles and the Indian encounters, yeah so on and so forth, yeah, a brief thing from Iyengar begin this in fact part of his introduction, I have given; if you see the page numbers after 33, you have 8 and 9, do you see that one, yeah, so

there is one first you know, he begins a; he is also very sceptical about how far Indian writing would go, yeah.

So, in that sense, he thinks it is very important to make a set of appeals to all those people who matter, yeah, so now we may think that he know, he is also trying to privilege the western critic or he is trying to privilege the may be you know the hierarchy in certain ways because he is still not very sure the position that Indian writing in English will eventually occupy, in page 8 the first para is; do you know I would tell the Indian critic.

Do not let cheap nationalist sentiment colour your warp your critical appraisal, it is more like you know a warning to the Indian critic to be more sympathetic to Indian writing in English, do not be dismissive of it thinking it is more it is you know the writings and vernacular literatures are more loyal than the writings in English and then there is appeal to the creative writer in England, yeah.

And there, you know, he also talks about a hold out your hand in friendship and fellow feeling out to the Indian writer in English, he has a mind and the soul not very different from yours, yeah, so a sense of you know, he is trying to get the establish some sort of a fellow feeling with the writers in England and the last line in that same para, perhaps if not in one way in some other way, if not today yet some other time.

The Indo Anglian writer would himself be able to make a token or even a full return for what now he receives, let him not suffer, coal neglect and die for want of area, so it is a; now maybe you know this may look like you know cringe worthy in the given the kind of position that Indian writers in English currently occupying the global scenario but maybe the sort of an appeal Iyengar must have thought it does not need to secure a very decent position for the Indian writers in English.

And the last one to the critic in England, I would say about you know again, the last line sort of some set up, yeah in between you know, he also talks about to the critic in England, give it first

to dog's chance at least, yeah that is the kind of appeal, he is willing to go down to any level, so that the Indian writer's position, Indian writer who is writing in English his position is very safe.

The last line; your (()) (35:01) and generosity of understanding can go a long way in the future as in the past in giving deserving Indo Anglians at that node of recognition and smile of encouragement that he will always need and always a praise, yeah, and this also needs to be seen in the wake of you know, the many, many rejections that are number of early Indian writers in English had to face.

Anand's untouchable said that you know he went to about 19 publishers and all of them had projectors because they all thought it is very filthy and dirty because it was talking about Indian toilets which western reader would want to read about you know such filthy things, yeah, so this is also in the light of these many many rejections that the Indian writers, the early Indian writers had to face globally.

Because when Iyengar is writing the rush the moment had not yet arrived, they were not even in a position to dream that eventually a rush the moment would happen in Indian writing in English, yeah and this passage is very interesting in page 9 towards the end. At one time again you know there is you see repeatedly a compulsion in Iyengar's rhetoric to create a very neat sense of nonviolent history that you see that the light towards the end of the second para in page 9.

At one time over a century ago awakened and enlightened opinion in India wanted English education, the inputation of western ideas and techniques and the fusion of the best in our past with the best in Europe's present by 1857 consolidation of British power under the East India company had taken place and after the brief nightmare of the mutiny, yeah, this in fact you many many others also have a criticised Iyengar rather vehemently.

Because 1857 is supposedly the first revolt of Indian independence, it is like a brief nightmare of the mutiny, the crown took over responsibility from the company, yeah, this is like you know as if you know it is the nation, India, it is not seen as a colony, it is like a small firm, which is

maintained peacefully, yeah, there is a brief nightmare of a mutiny, so the crown takes over responsibility and everything is fine.

From 1857 to 1900, English education took rapid strides and the climate was favourable for a new flowering of the creative Indian genius, the next 20 years of for the spread of English education but they were heard the notes of this and then a discontent also, then came a Mahatma Gandhi and from 1920 to 1947 he led a unique revolution against the British bureaucracy in India with sudden storms and uneasy lulls alternating till the British divided the country and withdrew as a political force on 15 August 1947.

Since then we are going through the orders and trials of reconstruction, sometimes related by hopeful vision, sometimes depressed by gloomy; gloomy forebodings yeah, again this is not to blame the historian who is writing over here but maybe they were certain kinds of compulsions in the early postcolonial period that the nation, the writers, the historians were also facing to present such a picture.

But this passage has been extensively and vehemently critique because you know many were extremely unhappy about the ways in which he had glossed over a number of very, very important things which happen in the nation not just in terms of political history but it was also important to the history of literature and you would also remember how Mehrotra's outlines discussion of the language bells, yeah.

How it was not, the discontent was not at a very you know certain level it had let to the constitutional reforms, there was a need for political intervention, the tussle between English and Persia, it was not, we also you know about the many, many instances where anti Hindi agitations had gone violent, so it was not a something which happened in the way that Iyengar is presenting to us, yeah.

So, are very quickly we will take a; anything that you want to ask or add, also Iyengar's work in multiple ways, regardless of you know the ways in which you know you can do a close reading of a text part in spite of all of those things it continues to remain as a foundational work of

history of Indian writing in English, so if you look in the framework that Iyengar uses, you can see that though this was written; he started you know working on this from the 60s onwards.

And the fourth edition which is considered to be you know, this is the one which is; that is the one which is often used, the fourth edition came out in 1984 and Mehrotra's work is 2000 to 2003, yeah, he uses a similar kind of a framework may be the rhetoric with which he discusses these set of events must have changed but the overall historical framework, the overall critical framework it remains pretty much the same.

And also it is the same set of writer's home, Iyengar and Naik, the set of writers whom they canonised they continue to remain as a canon of the early first two phases of writing, yeah which were the first 2 phases, altogether there are 3 phases as Mehrotra puts it, which were those phases? Yes, 1864, it is the first birth and then yeah Gandhi phase, 1920, 30 and then (()) (40:54) very quickly come to making English in India.

That is the work by Priyamvada Gopal, so pretty much he talks about more or less the same set of events but she also brings into discussion some of the you know some of the reason scholarship, the reason; sets of knowledge which are available in the postcolonial period yeah and we will go through one or two things that she highlights. The first one is in page q3, talks about yeah the last line; the idea of the modern Indian nation was arguably articulate an English language fiction before literature in other languages began to engage with the idea.

As a literary concern, the idea of India was also tied it 2 other challenges; writing prose and writing national history, we will not discussed this at length now because this is also the crux of many of the things that we will be talking about in with respect to a number of other works in the coming sessions and then she; and now come to page 15, the last line in that section, the teaching of English literature, she argues, she is Gauri Viswanathan, the author of masks of conquest which is also excerpts of that work, we will be discussing as part of this course.

She talks about the role of English education and how that changed many things in modern India, so the teaching of English literature, she which is Gauri Viswanathan argues was seen as a way

to disseminate English values without coming into direct conflict with native religious beliefs, so this is also has to do with the section that Iyengar himself talks about how you know there were lot of English books being imported.

So, Gauri Viswanathan and many others in their analysis, they say it was not entirely out of generosity because they were a faction of the British masters who also thought that the missionary activity was being too direct, it was interfering too much with the traditional religious belief systems yeah, so instead of you know making this very, very direct approach of a Christianity and using missionaries give them literature.

Because they thought because remember that was a Victorian England where prudentials, Victorian morality that was all part of the British ethos as well as English ethos as well, so give them books which will teach values to Indians. If you remember your history of literature, 17th, 18th and even early 19th century it was you know fraught with different kinds of moral attitudes, censorship.

So, they had already filtered the books which would add value education, which would be part you know immoral, philosophical approach towards life, so those books would be imported, you read them, become good men and women, you become virtuous women, you become a man who are useful to the nation to the family, you get a sense of you know what good life is, what is like you know moral, what is good for the community, so this is a better way of educating them.

And if you; there are also a number of works which engage with how that has continued to be the basis of our education even today, if you look at you know the formal education that we all have had right from our school days, yeah the idea of literature, the idea of history, the idea of you know introducing us to anything which would equip as is better citizens, it is all about you know value added education, value added literature, yeah.

So, let us perhaps you know something to discuss in another context, so in page 15 again, you know she draws our attention to 1835 and the Macaulay's minutes and its implications and also the following page which would be page 16, she talks at length of those 2 novels, which came

out after 1857, she talks about the famous uprising of 1857 which generated a myriad sensationalising English novels was despite it is undoubtedly large scale, no exception, yeah.

And she talks about the violence, the armed reward etc. and this can be connected with skip one page, come to page 20, she talks about 2 early historical novels, one of which has already been referred to by Mehrotra, Kailash Chander that is the journal of 48 hours of the year 1945, the other one is published in 1845 by Shoshee Chunder Dutt, his work is the Republic of Orissa, a page from the annals of the 20th century, yeah.

So, both of these works are also seen as an offshoot of an emerging nationalist sentiment, so right from the beginning one of the things that say, Priyamvada Gopal is also trying to say that right from the beginning, the Indian writing in English has always been about writing about the nation's, it is difficult to identify a work or a set of works which do not really engage with the nation and this she also are used is much, much more when you compare it with say Indian literatures in different languages.

And please do take a look at you know previous sections which we shall not be looking in detail over here, she also talks about Rammohan Roy, about Derozio, about Michael Madhusudan Dutt and also about you know how the bilingualism was developing; bilingualism was; maybe we can quickly take a look at just that aspect, she talks about bilingualism in page 91 page before, she talks about the emergence of a vocal and articulate bilingual intelligentsia.

Do you see that paragraph beginning by 1835 and there is a; this is the particular description she gives to this bilingual intelligentsia, come down a bit what they had above all was the ability to define what it meant to be modern and to have a history and consequently what it was to be India. Because if you think about the 18th and 19th century, even the early 20th century one of the things Indians really struggled about what was how to be modern.

Because there was this on-going tussle between tradition and modernity, which is the right amount of modernity that you can have, so that you do not become westernised but you become a modern Indians. The other thing was a sense of history, yeah, many of them have spoken about

you know, the absolute lack of history in this subcontinent because we were not trained to write history in a particular way.

And when one of the things that it really surprised the British also was this; this lack of history, if you look at you know any kind of histories which were generated even about Indian literatures about Indian languages, we need a Western intervention over there because our idea of history, our idea of tracing a trajectory was very, very different, so this set of people; the bilingual intelligentsia whom you know you can find the best of both worlds as the claisure would go.

They knew how to be; they had the ability to define what it meant to be modern to have a history and consequently what it was to be Indian because whether one is Indian or not that is at the crux of the debate in the early 20th century in multiple ways about the ways you write and after partition is about the kind of markers, the secular markers or the communal markers that you have as part of your identity.

So, these 3 things in fact we can say that these 3 things also differentiate Indian writing in English from say the many writings in vernacular because there is a way in which they engage with all of these aspects, yeah may be consciously they engage with the idea for modernity, the idea of history and also the idea of Indians, when we look at particular novels that are when we begin to look at you know individual novels, we can see that there is a way in which they continually engage with the idea of indianness, debating about Indianness.

There are these long debate which have been you know part of the literary history about Indianness; Meenakshi Mukherjee writes about Indianness and there is Vikram Seth who takes you know who quarrels with that idea, so it is fraught with the entire history, the entire articulations which emerged from Indian writing in English, it is fraught with these 3 ideas, so you know maybe as we will discussed further, we would also look at the ways in which the Indian writers in English as well as these critics have all together problematize these different ideas and these different concepts.

The sense of history that we had been trying to; we would not say that this is a very comprehensive sense of history now you know you all about the history of the Indian writing in English, there is no way in which you can you know pin down and say this is the beginning and this is the middle and this is the you know next phase whatsoever because as you read further you would also know there are these number of debates about you know which is the first novel.

Whether this is the first novel or that is the first novel, those sort of debates are on-going lot of newer works are also happening but worked up what makes it easier and maybe more accessible for us when we look at Indian writing in English is that maybe the first set of discussion, we are talking about the history of the say, if you take 1864 as a starting point, yeah you have like bally, how many years; from 1864 till, yeah roughly about you know 1 and 1/2 century of history.

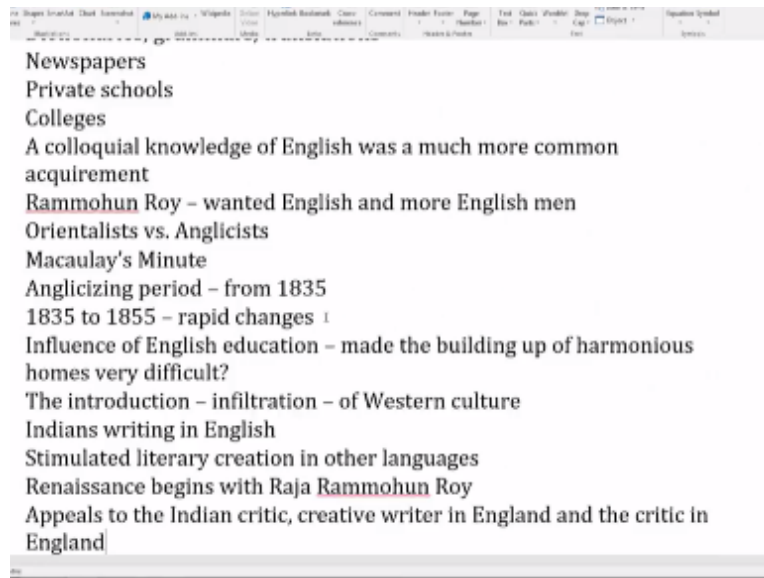
And in that if you look at the actual productive years maybe that is even lesser, if you take you know, 1920s and 30s as a starting point again we have again lesser number of years to deal with but what becomes very, very interesting in terms of the critical narratives in terms of the storytelling is that only by from the 1960s, we begin to talk about this what you have work in a historic or in a critical sense.

And only from 1970s, Indian fiction in English gets very focused attention that is with Meenakshi Mukherjee, yeah so now we from the next session onwards, we stop engaging with this larger dimensions of history time and again, we may revisit some of the things that we will already spoke about but otherwise we begin looking focusedly on the history, the story, the critical narratives and the actual works of you know fiction which came out as part of Indian writing in English.

So, Meenakshi Mukherjee starts engaging with this space in 1970s and that is the moment that we begin to look at in the next our session, so for that I want you to or most important work is realism in reality that is exclusively about fiction and it is not just about Indian fiction, she also talks about fiction in general, so do you see that thing you know right after making English India, there is a professed to first edition and 2 chapters.

I wanted to read the first 2 paragraphs of the preface and also go through the next 2 chapters; purana to nutana and the novel of purpose, the following week we first look at again Meenakshi Mukherjee's essay, the beginnings that essay in fact you know it is got tucked away somewhere in between, I think since after Iyengar, it got misplaced somewhere in between, yeah, beginnings of the novel; chapter 6 beginnings of the novel.

(Refer Slide Time: 53:32)



So, first you look at realism in reality by Meenakshi Mukherjee's, so next week we will look at beginnings of Indian novel, this is in fact part of Mehrotra's larger work illustrated history, very quick sum up this in fact you know keep this framework in mind when you talk about the history about you know how the story of Indian writing in English begins from say the 17th and 18th century India.

And then the colonial encounter happens, the series of events which also you know consolidate British rule in India, then we have you know the role of missionaries, printing press, these are the things which you may need to revisit as part of your critical discussions on of other works, then there is important event of Bengal Renaissance, Rammohan Roy and of course Maculay's minutes which something you know even rush the revisits in very different ways, okay.

So, this that Iyengar gives and if you can find a set of works which would entirely depart from it that itself can become you know a different project altogether, of course Mehrotra as I said

earlier talks about all these things in a different way but the set of events, the chronology, the tradition that he traces pretty much remains the same, yeah so maybe when we look at the masks of conquest by Gauri Viswanathan, that is a work which looks at English education, the role of modernity.

Let us also compare this framework that Iyengar gives us with some of the newer works like that okay so that is all for today.