

A review on the literature of Indian and Iranian fiction in English language

Roshni Dubey
Research Scholar, SSSUTMS, Sehore

ABSTRACT

Literary fiction can be criticized and analyzed through different approaches and literary schools. Meanwhile, the most attention has been devoted to realism, as the most important and permanent intellectual concern of many writers. Iranian modern literary fiction has shown its affection to realism from the beginning, and most of Iranian writers have tried to illustrate the social-political situation of their period; however, their realism has occasionally been moderated by some features surrealism and symbolism. In present essay, after explaining the main principles of realism in fictional literature, we would have a critical review and analysis on the impact and presence of realism in Iranian fictional literature from its rise up to the end of 1970s. We emphasize on the quality and the amount of famous Iranian writers attention to realism; so it can be said that the expansion of the subjects has been accomplished upon each of the writers approach to realism and his perseverance in creating realistic novels and fictions.

Key words : Literature, Indian, Iranian, novel, culture, English, fiction.

Introduction

Through the contribution of several writers, literature became a product of Indo-English relationships. Indian Literature has commenced from Vedas and spread its rich and pleasant light. Some writers extended the area of friendship, self-respect and admiration. After independence Indian writing in English achieved new level. It has been steadily growing since independence. English was recognized as official language for national, international purposes and medium of instruction for higher education, law courts and learned journals. To reduce the gap Indians used common medium of instruction and introduced scientific techniques. Through this achievement Indian spirit wanted to meet the values of modern science and the civilization of the west. There was a close association between the modern Indian literatures and English literature. The renaissance in modern India began with Rajarammohan Roy who was a bridge between India and England. He was not only a great humanitarian but also a great social reformer. He was an ignorant of English. Later he became the living embodiment of human unity through the realization of God. After his death his chief disciple Vivekananda established the Ramakrishna Mission. Prabudha Bharata is the monthly English journal of the Mission. Rajam Iyer's 'Vasudeva Sastri' is an illustration of good Indian prose writing in English. Thus a large number of persons took part for Indian writing in English to protect our culture and heritage by adopting techniques from the west.

Theme of novels written by Anita Desai

Anita Desai first novel 'Cry, The Peacock' has a visionary authentic which makes it a spiritual experience. It is no doubt the most poetic and evocative Indo-Anglian novel. It covers the subliming aspect of Indian life and reality. It very well illustrates Desai's ability to closely combine fun with content. The novel is divided into three unequal sections. The first section focuses our attention on tensions and conflicts between two characters of contrary temperaments. The large middle section which is rendered in the first person presents the tragedy of the central character but interestingly enough the story is narrated from her own point of view. The last section of the novel narrated in the third person and ironic comment on the world of sane and rational people. Gautama's mother and daughter have always 'Dreaded' passion as wise men dread their flesh. And they do not really understand why Maya

killed her husband. The novel is there something of a technique triumph. Anita Desai's ability to use English language in a unequally individual fashion is clearly demonstrated by this novel. Her artistry is illustrated by her intelligence of the first person narrative with the third person redressing of the story for the purpose of contrast. And although Desai's sympathy as a writer or with Maya maintains a distance of character is able to see the character in all its complexity and richness.

In "Voices of City" Anita Desai adopt a slightly different technique; she employs the move conventional third person made of narrative the story of the three voices in the city. However, the important feature of her art is once again displayed in second novel. The novel presents the bewildering variety of sight and sound of city, of Calcutta. The picture of the environment in which the three central figures struggled for existence. Each character sees the city as the threat of its ingrate as an individual. The ugliness, the poverty and the misery of the poverty and the misery of the city of Calcutta are all are all evoked through very powerful images. Monisha is unnerved by 'The mindless, meaningless, monotony of empty sound hair upon hair ; Anita see the city in term of images of softness and even the biers are contaminated by the touch of the city. There are 'a vision of disaster, symbolized by the stirring birds that were not afraid who, waited for the painter, drama, the city is dead.

'Clear Light of Day' is Anita Desai's most ambitious effort to date. It is a bitter story of a family recession: The middle age sister, Tara and Bin, remembered their childhood in Delhi Just before the partition. There is a movement in the novel a movement in time for the past to present and present to the past. The canvas it crewed it and the novelist present a large number of characters than she has done ever before. The character is treated with the usual mixture of satire and sympathy of detachment of sight. The inability of the human being to really know each other is very well communicated by the novelist through analysis of love, hate maundering that color the relationship between the various characters. The novelist, novel after novel goes back again to the same theme and employs the same technique for the purpose of narration evocation and description. But Anita Desai was a novelist so uniquely original that she may still surprise her reader by doing something absolutely different.

Women Writers in the Republic of Iran

In 1988 the Center for Middle Eastern Studies at Harvard University held a seminar on "Women's Autobiographies in Contemporary Iran". The speakers were concordant on the fact that "no veiled woman has ever published the details of her personal life, let alone a novel or an autobiography" (Milani, 1990, 5) and that "Western-style autobiography does not suit Persian cultural and literary categories" (Hanaway, 1990, 63).

After more than twenty years, this situation has partially changed, mainly because now women are at the vanguard of Iranian literary movement. Officially, there are more than 400 women writers in present day Iran whose literary output ranges from short stories to novels, from poetry to drama and theatre. However, their production confirms that the majority of Iranian women (and men) still do not choose the autobiographical genre. This consideration is applicable to women (and men) who live in their country, as Iranian migration literature offers us a totally different panorama: in fact, not only have Iranian women writers from the diaspora, especially in the United States, often reverted to autobiography, but they have met such a success that the global readership might be persuaded that this is Iranians' favorite literary genre. These best-seller memoirs, which basically consist of condemnation of the present Iranian regime articulated around the author's personal vicissitudes, satisfy the Western audience's expectation, as they confirm the common prejudice and distorted image of Iranian/Muslim women as exploited and oppressed. Thus, these writings, all composed in English since they address a non-Iranian readership, are celebrated for reasons beyond their literary quality, since they serve extra purposes such as the efforts of individuals who bear witness to social/political injustice.

This does not mean that the genre of autobiography is completely disregarded by Iranian female writers, quite the contrary, but rather that individual's life story on the Iranian plateau assumes more articulated and peculiar nuances.

It is to be underlined that, more than using what is generally defined as "autobiography", Iranian women writers explore a variety of literary genres, styles and devices, thus creating a mirror effect through which they manage to fully express their selves, while examining and exploring their own lives projected against the background of the

contemporary society. Though constrained by socio/political hindrances that attempt to limit their autonomy, women raised their voices through creative forms of expression in which they publicly affirm different images of self.

Conclusions

The Indian and the Iranian Socio-cultural aspects are quite different from each other, in terms of religion, Social conventions and cultural practices. It has been seen a lot in the literatures written by Indian and Iranian women writers. Yet, so the life of women is concerned, both the societies are basically parted in different experiences of lives. There are, of course, differences between the female characters in Anita Desai's fictions. The themes in the fiction of Iranian writers also illustrate between relations that women feel, as well as male dominance, Marital discord, displeased and liberation. This research also has pedagogical importance from the point of view of two cultures presented here, the Indian and the Iranian, which underlines social and cultural aspects of two national communities, focusing on the life of women in them. This comparative study of women's fiction reveals cultural unity as well as diversity in the literature of the two countries, which can be useful for the students of literature from sociological point of view. The analysis of the literary works presented here can also be helpful to the students of literature in practical criticism of literary texts they study. But, there is hope that the close reading and analysis of themes presented here can be helpful for further research in the field.

References

1. <https://sg.inflibnet.ac.in>
2. <http://www.ignited.in>
3. <https://www.questia.com>
4. <https://shodhganga.inflibnet.ac.in>
5. <http://irfajournal.csr.ir>
6. <https://sites.lsa.umich.edu>
7. <https://www.tandfonline.com>

