

The Graphic of Identity Exertion in Indian English Fiction

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Abstract

The whole world has been witnessing speedy advances in the meadow of science, technology, and communication. These advancements have antagonized the cultural issues both at the national and international level. The cultural issues have fashioned an exemplary transference in comprehending the notions of character and identity. Culture is the most imperative ingredient of human animation for refining and nourishing the quality of life. India is a country where an individual is able to visualize the juxtaposition of different cultures, traditions and heritages. These elements have successfully sowed the needs of unity in diversity for the betterment of cultural bonding among the citizens. The ideals of culture are very much bestowed in arts, history, philosophy, language and literature.

Literature is an exhibition of human disposition in verbal, non-verbal or written demonstration. Culture is observed as one of the strategic causes in conforming to the archetypes of literature. Many of the writers in Indian English literature have enchanted to epitomize culture as their foremost predicament in their chronicles. Identity of an individual is fabricated on the application of culture in Indian civilization. Change in identities is perceived as the enduring phenomenon of human life. The changed identities of human life are very much shed light in the expositions of Indian English Fiction. Hence, the research paper endeavours to study the graphic of identity exertion in Indian English Fiction within the obtainable charter.

Keywords: India, Identity, Exertion, Search, Fiction, Society, Protagonist.

Introduction

The invincible god has created the world with greater avenues of life like nature and humans. There is an everlasting relationship emanated between the aspects of nature and human. Nature has been able to bestow all the tranquilities for the betterment of human endeavours on this earth. Human beings are exerting a lot to make their life a meaningful and comfortable sojourn. All these ideals are thrown light in the works of art, culture, tradition, heritage, language and literature. The lingo of literature have made it clear that human beings are striving hard to assert their identity for various reasons. The concept of identity has multi-cultural, multi-linguistic and multi-dimensional veracity. It deals with the identity of an individual or group or community or nation. This identity is also delineated as the idiosyncratic feature appropriate to some certain group or category of society.

The eccentric demeanor 'identity' is pulled out from the French essence 'identité'. It has established its phonological origins in the Latin appellation 'identitas'. 'Tatis' is a descent of the Latin description connoting 'the same'. The colophon of identity has been reconnoitered from the belvederes of history, politics, business, sociology, geography, philosophy, psychology, language and literature. Essentially, it is a ceremony of intellect where an individual identifies or ascertains his/her personality mechanisms. It compacts with the procedure of definition 'who they are?' and 'what they do?' The search for identity at times involves the notion of self-definition.

In “Ethnicity, Identity and Difference”, Stuart Hall writes:

Identity involves the consideration of oneself and of the other as well, the question of identity forms a vacuum, or a problem with no clear answer, existing instead in the presence of a variety of different and related viewpoints. (1989)

James E Marcia is one of the modern proponents of identity theory. He has extended impression of identity crisis and identity confusion earlier bestowed by Erikson. He has propounded a theory of identity; popularly known as ‘Marcian Theory of Identity’. In his theory, he expounded on the four types of identity prominences. In “Identity in Adolescence” (1980), they are discussed as follows:

Foreclosure of Identity

The foreclosure of identity deals with a condition where a promise and obligation is completed without reconnoitering proper replacements. In a way, the thoughts and philosophies are acknowledged without inquisitiveness.

Diffusion of Identity

The diffusion of identity often contracts with the concept of isolating from particular society. It is a mode of self-destruction without any promise or obligation towards the role of an individual in society.

Moratorium of Identity

The moratorium of identity recommends the lively and dynamic exploration of alternatives. It embarks on the impartial and introspective attitude of a distinctive personality. An individual is prepared to foresee choices but never assures the ultimate promise.

Achievement of Identity

The achievement of identity is demarcated as an appropriate perseverance to treat with the catastrophes of multiple identities. Unlike the nuances of fluctuating identities, it displays the firm commitment of an individual.

The Identity Exertion in Indo-Anglian Fiction

The term ‘identity’ advocates our beliefs, desires,

cultures, feelings, emotions and destinations. Just like the assertion of national identity, the identity of an individual is created through a sequence of arbitrary and often inexplicable advancements. In the creation of discrete identity, two features are delineated with greater intensity. The cumulative feature naturally speaks of diverse and disruptive potency of an individual, whereas the formative feature does not express the innate creation. The formative identity is determined by three factors. Firstly, a child has to break himself from the shackles of his parents to create his identity. He must develop his intellect with the power of intuition. Secondly, he must possess the strong zeal to accept the new forms and roles which appears in the creation of identity. Finally, he must be flexible enough to understand the history and emerge himself as a unique personality.

The short history of Indian Writing in English has demarcated the ideals of last four centuries. One can witness the measured progress of novels from the phase of imitation to reality. Then it ensued towards the phase of psychological and experiential vigour. As a result, the Indian novels are considered as a clinical reaction to the societal, radical and monetary conditions. Even they deal with the community hurdles like poverty, starvation, illiteracy, subjugation and urbanization. In addition to these recurrent themes, the Indian literature has touched upon the elements like self, identity and individuality. The literarians are able to comprehend the nostalgia of identity and canonically exhibited through their protagonists. The dilemma of identity has emerged either through the experience of plain life or through the power of self-intuition. Thus, the thirst for identity is a significant aspect in the Indo-Anglian fiction. In “Indo-Anglian Fiction: An Assessment”, K. R. Srinivasa Iyengar opines:

The forces that co-operated towards developing English into a world language have also been responsible for the growth of Indo-Anglian literature which was a history going to nearly a hundred and fifty years. Considerable work has been produced during this period in poetry, fiction, drama and philosophical and argumentative prose. A few writers in each one of these departments of Indo-Anglian literature have attained international fame. (1968)

The study of 'Indo-Anglian Literature' denotes to the form of collected works celebrated in India. They inscribe in the English language and their native languages perform as the secondary languages. As a classification, these literatures come under the wider dominion of postcolonial literature. The identity dilemma has occupied a prominent place in delineating the thematic pre-occupations of Indo-Anglian Fiction. Novelists like R. K. Narayan, Mulk Raj Anand, Raja Rao, Shashi Deshpande, Arundhati Roy and Kiran Desai conferred a fresh impetus to the growth and admiration of Indo-Anglian literature. In the contemporary literature, the pursuit for identity has become imperative in the expressions of Indian novelists. Therefore, the research article endeavours to study the graphic of identity dilemma in the fiction of Mulk Raj Anand, R. K. Narayan and Aravind Adiga within the framework of contemporariness.

The Identity Exertion in Mulk Raj Anand's *Untouchable*

Mulk Raj Anand attempts to search for the reasons of identity predicament through his protagonists. The postcolonial age represented by him is essentially an expedition for identity which ensues with the absolute magnitudes of social, political and economic imperatives originated in India. He considers that every single human is an imaginative being. It is the imaginative cognizance that continuously expects its identity with the presence of worldwide recognition. His literary lingo embarks on the complexity of caste, oppression and subjugation in the multi-faceted India. The well acclaimed *Untouchable* (1935) delineates the violent and inspiring soul of Bakha. He is reflected as a victim of the caste-system prevailed during the pre-independent period of India. He is treated inhumanly and slapped for the only purpose that he hails from a lower caste. Here, he realizes the dilemma of identity maneuver. In "The Wisdom of the Heart", Marlene Fisher writes:

Mulk Raj Anand's first novel, then, is at one and the same time a fine piece of creative work in terms of its own artistic integrity and an indication of its author's humanistic commitments and future novelistic directions. (1985)

Bakha, the protagonist arises from a scavenger social group; which is being hated downrightly

even in the contemporary scenario. He is hated not only by the people of upper caste, but also by the smaller communities. On the contrary, he is known for natural and physical sturdiness. He possesses an upright muscular structure and bestowed with the power to deliver physical drudgery without hesitancy. He would become an efficacious weight-lifter, football campaigner or hockey-player. But his caste acts as a hindrance to achieve all these foreseen fetes in the caste-ridden humanity. He is in a dire need of food thrown at him by the wealthy fragment of the people. The society is endowed with the right to malice him physically at any point of time, but he is not permitted to bounce back at them. This practice is in existence with the immoral barricade of low caste people reverting against the upper class people.

Women form the core of moral, social and cultural philosophies of human civilization. Inopportunately, the women folk are not spared within the framework of unethical practices witnessed in society. The affluent people have deceitfully used, misused and seduced women folk for sensual deeds. Sohini acts as the best instance of ill treatment meted to lower caste women. Her appearances near the water well and temple is considered as obnoxious by the high profile temperaments. When she goes to fetch water, she is made to wait and poured water in the eleventh minute. Even she becomes a victim of Pandit Kalinath, who is known for lust in his old age. The mistakes of upper caste folk are immersed in the name of chastity, whereas blame and shame is certain for the lower-castes. These incidents make it profound the dilemma of identity experienced by voiceless, moneyless and powerless people in the orthodox structure of India. In his work on "Mulk Raj Anand", P. K. Rajan states:

The novel *Untouchable*, with its fabulist narrative structure, dramatizes the tragedy of its central character, Bakha, by using the device of character-situation interpenetration which is the typical western story telling mode. (1995)

The Identity Exertion in R. K. Narayan's *The Guide*

R. K. Narayan's *The Guide* (1958) has won the prestigious Sahitya Academy Award. He has

represented archetypal Indian characters burst with feelings and emotions. These characters help to portray the Indian way of life. They also symbolize the diversified cultures and traditions prevalent in India. The novel deals with iniquities and potentials of its charismas Raju, Rosie, Marco and Velan. The prime character, Raju, drives to the Mangala village near the river Sarayu. He stays in a deserted temple on the bank of river Sarayu. There he happens to come in contact with the simple and humble villager Velan. His developed acquaintance with Velan has opened the gates of his everlasting troubles. In the later stages, Raju narrates the past incidents of his life to Velan. He recounted how an ordinary vendor hawking food stuff in the railway station emanated his identity as 'Railway Raju'. In "Critical Essays on R. K. Narayan's *The Guide*", Krishna Sen argues:

The unconventional plot of *The Guide* circles freely in time and space, both within and between chapters, moving from the past to the present and back again, and from Malgudi to the Mempi Hills to Mangal in a seemingly random way. (2004)

Raju, the protagonist and tourist guide, occurs to encounter the couple Marco and Rosie in Malgudi railway station. Marco is completely devoted to his archeological work and never gives much attention to his gorgeous better half. Raju assisted Marco in his research activities. Even he bestowed his possible help to Rosie and understands her spirit of becoming a dancer. In the course of time, he develops acquaintance and very much infatuated by her. He never listened to the warning of his friend Gaffur and advice of his mother. His inexorable acquaintance with a married lady turns into a lethal flaw to his catastrophe. Rosie started to forget the sanctity of connubial and tempted towards Raju. She tried to get permission from her husband to become a dancer but he rejected. In agitation, she expressed her intimacy with Raju and Marco deserted her. She decides to live with Raju in his house bearing the irrelevance of his mother.

With the support of Raju, Rosie foresees her dreams into reality and emerged as a professional dancer. In the passage of time, she becomes rich and Raju manages her finance. Rosie has trust in Raju and this trust is spoiled when Raju forges the signature of Rosie to obtain the jewels. The incident has confined

Raju into the goal for two years. After released from the goal, he appeared in the village Mangala, on the banks of river Sarayu. Here, he developed acquaintance with Velan. He projected himself as a well-versed and godly man. The innocent villagers enforced him to commence a fast to get the rains. He confessed the past life to Velan but he continued to foresee him as Swami. With this new role the real problem started for the protagonist Raju. He never suffered from identity dilemma but he just permitted his intellect to proceed as per the need of situation. In "Symbols of Transformation", C. G. Jung comments:

The hero himself appears as a being of more than human structure. He is distinguished from the very beginning by the God like characteristics. Since he is psychologically an archetype of the self, is numinous, sort of God, or having some share in the divine nature... (1976)

The Identity Exertion in Aravind Adiga's *The White Tiger*

Aravind Adiga is regarded as the pioneers of contemporary English Literature in India. His works have enthralled on the subjects like society, culture, politics, poverty, casteism, education and democracy. His Man Booker Prize Winner *The White Tiger* (2008) is presented in an epistolary custom. It reconnoiters on the insinuation and effective employment of images to reinforce the courtesy of plebeians towards the concealed and neglected certainties. Even it embarks on the fabricated and deceitful prerogatives of social advancements. The novel is not only a directory of various canons of corruption but also shadows the standard of language in its practice of images. The primary treatment of images exhibits the identity dilemma of significant personas in the novel. The entire tale revolves around the protagonist Balram Halwai, who quests for identity in life. In "Gender Anxiety and Contemporary Indian Popular Fiction", Elen Turner states:

The works of Arvind Adiga revolves around the lives of the educated, urban, English-speaking elite. Characters are middle-class, with aspirations of social and economic mobility, from sections of society benefiting from the economic liberalization that began in India... (2021)

The White Tiger is the tale concomitant with its raconteur Balram Halwai. He is born and grown up in the pitiable forests of Laxmangarh, situated near Bodhgaya of Bihar. The novel throws light on how the Chinese Chief has expressed his interest to visit South Indian city Bangalore. The protagonist Balram inscribes eruditions to demarcate his views on the darkest nuances of India. In an astounding manner, he replicates his boulevard of success to materialize as an impresario. On the contrary, he is typified as an inexperienced and uneducated individual. He meditates himself as a 'white tiger' because his parents never perturbed to afford him an appellation. Rather, his social identification is bestowed by a teacher at the time of School Inspector's visit. One can realize the visual of a poverty centered India where the parents are least concerned even to designate their beloved children. In one of his reviews, Akash Kapur opines:

Balram is representative of the poor in India yearning for their 'tomorrow'. His story is a parable of the new India with a distinctly macabre twist. He is not only an entrepreneur but also a roguish criminal remarkably capable of self-justification... (2008)

Actually, his father has motivated him to move in the path of self-respect and genuine identity. The protagonist is applauded by the School Inspector on that memorable day. After this applause his classmates started to designate him as a 'Whit Tiger'. The new appellation has managed him to provide a new ray of hope and generated a kind of ignition. His character is an embodiment of what his insight articulates and how he manages to foresee the articulation into veracity. The new identity reflects how a poor individual progress as a prosperous entrepreneur. In a way, his invincible fanaticism to fashion his identity activates him to enterprise from the domain of 'darkness' to 'light'. The class and caste oriented realm has strained to abode him in a state of societal trials. But, Balram Halwai, the champion has erudite to drive himself from an average to bizarre status dissipating the steeplechases that stemmed in the alleyway of triumph.

Conclusion

India is an apartment of sumptuous art, culture, tradition, heritage, literature and regional languages.

The literarians have incorporated the ideals of native life and eminently juxtaposed these ideals to fabric the artistic lingo. These lingo have argued to amalgamate the dilemmas of identity edifice for the benefit of human accomplishments. The novels have discovered the obscured and perfidious fundamentals of humanoids rampant in the communal and traditional magnitudes. Even literary lingo embark on the structure of caste which has directed the social tribulations like paranoia, prejudice and subjugation. But these have clearly structured to heave light on how the restricted and distinguished protagonists consummated to flabbergast all the foottraces of human endurance. The protagonists Bakha, Raju and Balram Halwai have advanced into an insignia of transformation in the conduit of avowing their analogous identities.

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