

Perspectives and Obstacles in Postcolonial Writing

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There is a high demand for Indian authors who can write in English. It's also important to note that there has been a push to popularise Indian script over the world. Popular authors include Salman Rushdie and Arundhati Roy. Both Indian literature and Indian authors have risen to new heights thanks to their efforts. An expert on Indian literature and Indian authors written in English is in high demand by English departments around the country. A battle for modern India's fate may be seen in Indian English literature, as described by Makarand Paranjape.

As India was previously a colonised country, its English-language literature falls under the category of Postcolonial Literature. However, there appears to be a lot of confusion about what this term actually means. Scholarly discussions frequently revolve on the question of whether or not certain works from different countries should be considered part of the postcolonial canon. The term "postcolonial" itself has been the target of much debate among academics. It's also worth noting, though it's rarely brought out, how few of the real authors of the literature in question accept and name their own writing with the phrase.

Indian writing in English is a subfield of "culture studies," a misleadingly called area that encompasses a wide range of left-leaning radical literary theories and criticisms such as Marxism, Gramsci, Foucault, and feminism. All these theoretical frameworks share a commitment to investigating the ways in which literature, film, art, etc., reflect unequal power dynamics. Those who identify as part of this community tend to see themselves as politically active and dedicated to liberation movements of varying stripes. In addition, not all postcolonial researchers are trained in literary studies. As well as history and politics, postcolonial theory has found use in anthropology, linguistics, and anthropology. Those who identify as "postcolonial scholars" often feel they are part of a larger, if loosely organised, movement to expose and combat the domineering influence of Western Europe and the United States on developing countries in the South.

Academics have proposed a solution to this conundrum by claiming that the term "postcolonization literature" should be used to describe all works produced after colonisation, not just those produced after independence. Only a few group of academics in the subject have a firm grasp of the term's intended meaning.

While it's undeniable that the colonial era had a significant impact on Indian writing, it's not always the lens through which today's authors from India, who have a rich literary tradition dating back to the time before British rule, see themselves.

The people of "postcolonial" countries often blame the United States and Europe of neocolonialism for taking this perspective on their history. Postcolonial critique can be seen as a response to Hollywood movies that are set in postcolonial nations but tend to ignore or minimise the perspectives of the indigenous peoples there. Fifth, not all "postcolonial" writers have the same outlook as postcolonial researchers who tend to maintain a constant critique of colonialism. For example, after authoring scathing indictments of the British in Nigeria,

authors Chinua Achebe and Wole Soyinka retreated from public view took to publicizing the misdeeds of tyrants and corrupt government officials who happened to be native-born to their newly formed nation. Despite the fact that postcolonial scholars would attribute this corruption to colonialism, most authors aren't very interested in exploring this line of thought.

Some African communities have occasionally called for compensation for the slave trade, but most creative authors in the arts don't think it's helpful to live in the past to fix the present. It's shocking how rarely the colonial past is addressed in contemporary novels from formerly colonised countries. Exiled or seeking a more receptive audience, or just looking for a more comfortable way of life, many Indian writers have relocated to the United Kingdom or North America. Some have even appealed to the governments of these "neocolonialist" nations to support freedom movements aiming to overthrow their own tyrannical governments. Sixth, there's a lot of room for interpretation with this phrase.

It's common to use the Irish as a stand-in for postcolonial Europeans, and many African authors have found inspiration in their work. How many of the authors of *Iris* h would have agreed to use the phrase if they had been aware of it is unclear. It may be claimed that everyone has been colonised at some point, even if postcolonial philosophy typically focuses on the last fifty years. Sumer began the process 5,000 years ago by conquering and combining previously separate city-states, and Narmer followed suit.

Upper and Lower Egypt used to be separate countries. Much of this discussion centres on competing claims of victimhood, with both camps insisting that they deserve the support of reasonable people due to the hardships they have through in the past. It's true that Europeans and Americans tend to haughtily blame others for their countries' political disasters, but it's not apparent how laying blame at their feet improves the lot of postcolonial countries. Furthermore, similar to humans, nations are just as inclined to act badly when they are made to feel guilty as they are to act generously.

While postcolonial theory has been used by academics from the United States and Europe to distance themselves from the bloody and oppressive actions of their ancestors, these actions should be recognised and studied by all.

Homi Bhabha, a postcolonial theorist, used the term "hybridity" to describe the way many authors feel they belong to both cultures. The concept of "exile" as it was understood by previous generations of immigrants to the West is increasingly being discarded by writers like Salman Rushdie. In support of celebrating their cultural blending as a fruitful synthesis. The lines drawn by postcolonial theory are significantly muddled by this celebration of cultural fusion. The study of Indian literature written in English is often split severely along linguistic lines, which serves only to perpetuate Eurocentric bias. Postcolonial studies of Latin America are rarely investigated by those toiling away in English departments. In general, Anglophone African scholars do not give enough attention to Francophone Africa's literary canon. These linguistic barriers contribute to an overemphasis on England's and France's duties relative to those of the colonised regions.

The very assumption of postcolonial studies, that the study of such texts can give a voice to marginalised groups, might be questioned. In her seminal piece "Can the Subaltern Speak?," Gayatri Spivak poses this very topic. She uses Antonio Gramsci's esoteric term for the oppressed to argue that anyone who is literate and cultured enough to write a bestseller cannot possibly be speaking on behalf of the people they claim to represent. The Indian academic "Subaltern Group" has attempted to appropriate the word for use in their own research. Latin American academics have their own version of this endeavour. Spivak's original question, however, persists.

The "essentialism" debate that is central to much of today's political and literary thinking is related to this occurrence. It's a pejorative epithet that typically refers to negative stereotypes of Irish people as inebriated,

ungrateful hooligans. But every time an effort is made to forge a more harmonious collective identity, at least some of its members view it with suspicion, seeing in it a new manifestation of coercive essentialism.

In response to the challenge of advocating on behalf of specific nationalities or ethnic groups while recognising the importance of individualism, some have proposed the concept of "strategic essentialism. White conservatives have learned from this tactic and use it to attack affirmative action by claiming that Martin Luther King Jr. just wanted "colour blindness" true racial and socioeconomic parity. They use the charge of racism as a snipe against any organisation that advocates for business demands on behalf of a particular ethnic group, and they usually succeed. Strategic essentialism envisions a society where oppressed people can have private discussions amongst themselves without fear of public scrutiny by their oppressors. There is no such place in the universe. Similarly, "strategic postcolonialism" is probably a futile approach because most authors on the topic argue the term's attendant problems openly and at length. The designation is also too vague to be of any real use in a sustained debate. Unfortunately, it's not sharp enough to be a practical weapon.

A suitable title for our research is elusive, however, for those of us who are unable to embrace the "postcolonial" moniker. Clearly, the old "Commonwealth literature" is overly limiting, out of date, and Eurocentric.

More research causes the bubble surrounding Indian writing in English to burst. In spite of the fact that writers from Jamaica, Nigeria, and India all have plenty to discuss with one another, it is unclear whether or not they should be grouped together. The Indian writers writing in English today have a newfound independence in terms of both style and subject matter. The new writers have found great freedom in the emergence of new linguistic forms. Until a more appropriate phrase arises, we will continue to use "postcolonial" as a pis aller and dispute over it.

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