During the twentieth century, at the height of the independence movement and after, Indian literary writing in English was entrusted with the task of consolidating the image of a unified, seemingly caste-free, modernizing India for consumption both at home and abroad. This led to a critical insistence on the proximity of the national and the literary, which in turn led to the canonization of certain writers and themes and the dismissal of others. Examining English anthologies of “Indian Literature,” as well as the establishment of the Sahitya Akademi (the National Academy of Letters), and the work of R. K. Narayan and Mulk Raj Anand among others, Rosemary George exposes the painstaking efforts that went into the elaboration of a “national literature” in English for independent India, even while deliberating the fundamental limitations of using a nation-centric critical framework for reading literary works.

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INDIAN ENGLISH AND THE FICTION OF NATIONAL LITERATURE

ROSEMARY MARANGOLY GEORGE
For my very own
Jayshree Marangoly Badrinath
and
Swaminathan Badrinath
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Acknowledgements

This book has been written and rewritten in tandem with the many conversations on seemingly unrelated matters that I have had with friends and colleagues over the past few years. From start to finish, I have been lucky to have had many illuminating discussions with S. G. Badrinath, Lisa Lowe, David Ludden, Aparajita Sagar, and Khachig Tökölyan and so I thank them first.

San Diego, California, where I teach and live most of the year, often feels like it is at one end of the world, and when friends have come to visit I have often shamelessly thrust a chapter in their hands along with their morning coffee and then got to have the most splendid reward of their critique, questions, and suggestions. In August 2008, I received generous feedback on an early incarnation of this book from several of my colleagues at the University of California in San Diego, each of whom was working on her or his own complex transnational research project. I thank them here for their encouragement and genuine engagement with my work: Fatima El Tayeb, Yen Espiritu, Ross Frank, Takashi Fujitani, Lisa Lowe, Nayan Shah, and Lisa Yoneyama. My beautiful friendship with Jack Halberstam, Nicole King, Lisa Lowe, and Lisa Yoneyama has sustained me through the writing of this book and much else. A special thank you to Lisa Lowe, who, for the past twenty years, has been a most steady and loving friend and mentor. For generously providing friendship, reading materials, challenges, counter-arguments, clarifications, critique, encouragement, camaraderie, support, and sometimes all of the above in the past few years, I would like to thank Jody Blanco, Indrani Chatterjee, Vasudha Dalmia, Michael Davidson, Siddharth Dube, Ann duCille, Page duBois, Frances Smith Foster, Elaine Freedgood, Indira Ganesan, Huma Ahmed Ghosh, Sandra Gunning, Uday Khemka, Sukrita Paul Kumar, Malashri Lal, Neil Lazarus, Jin-Kyung Lee, John Lowney, Nandita Dhume Majumdar, John Marx, Yuko Matsukawa, Louis Montrose, Tejaswini Niranjana, Geeta
Acknowledgements

Patel, Ashish Rajyadyaksha, Chandan Reddy, Ellen Rooney, Paroma Roy, Mark Sanders, Kathryn Shevelow, Dina Siddiqi, Minnie Sinha, Brett St. Louis, Muraleedharan Tharayil, Harish Trivedi, and Kamala Visweswaran. And my heartfelt thanks to Dr. Richard Schwab, Dr. Shridar Ganesan, Dr. Catheryn Yashar, and Dr. M. Varkey Thomas for their heroic efforts on my behalf from 2011 onward.

I would especially like to thank the following people who generously shared their time and expertise as I worked on specific chapters and whose enthusiastic response pushed me to continue working on this project. First, I must thank Aparajita Sagar who has read several sections of this book, often on short notice, and whose comments have compelled me to rethink and rewrite. Many thanks to Ann duCille who read the prologue and epilogue and added polish to both. I thank Kiki Skagen for giving me a box of priceless books from her stay in India in the 1950s and 1960s, including treasures like the 1943 Indian PEN anthology of Indo-Anglian Literature that I write about in Chapter 1. An early version of the chapter on the work of R. K. Narayan was presented at the Association of American Geographers Annual Meeting in Los Angeles in March 2002 and at the Rethinking South Asia II conference at UC Santa Cruz in May 2002. I would like to thank Kamala Visweswaran, Katherine Mitchell, and Cindy Katz for their very helpful suggestions early in my thinking on Narayan. My initial work on Narayan was published in Antipode: A Journal of Radical Geography and reprinted in Life’s Work edited by Katz and Mitchell. I am grateful to David Ludden, Dilip Menon, and Ashis Nandy who read through different drafts of my work on Narayan and made some immensely insightful suggestions. I could not have written the section in this chapter on the TV serial Malgudi Days without the generosity and wisdom of Girish Karnad who shared many details about the production that would have otherwise remained unknown to me. I also thank Girish for introducing me to the dubbing director for this TV serial, the actress Padmavati (Pinty) Rao (screen name Akshata Rao), whom I would also like to thank here for thoughtfully answering my many questions on casting, language use, accents, and dubbing decisions.

I am indebted to scholars and associates of the late Mulk Raj Anand who gave generously of their time and shared materials or insights with me. At Lokayata, the Mulk Raj Anand Centre in New Delhi, I had enlightening conversations with the curator of the center, Kewal Anand. I also thank Siddharth Dube, Dilip Menon, Sukrita Paul Kumar, and Harish Trivedi for allowing me to discuss my ideas for this chapter with them. I am
very grateful to the novelist and Anand expert Saros Cowasjee for many enlightening phone conversations and email exchanges and for sharing his unpublished interview with Anand with me.

I would like to acknowledge several debts that I have incurred in working on the chapter on the Sahitya Akademi and its shaping of a “National Literature” for India. Some of the research for this chapter was undertaken on two trips to the New Delhi head office of the Sahitya Akademi in November 2006 and July 2010. This second and very productive visit was funded by the UCSD Arts and Humanities Innovation Fund and I would like to thank the donors who consider it important to fund research in the humanities at UCSD. At the Sahitya Akademi, I need to thank several people who answered my many questions and helped me locate resources that were crucial to the writing of this chapter: Nirmal Kanti Bhattacharjee, Z. A. Burney, Richa Saxena, A. J. Thomas, and M. Vijayalakshmi. I am especially grateful to Mr. Padmanabhanam at the Sahitya Akademi library for his insights into the workings of the Akademi and for his invaluable help in locating documents from the early years.

An early version of the argument of the final chapter was presented at Brown University in 2001 and I thank Nancy Armstrong, Madhu Dubey, Sumit Guha, and Ellen Rooney for their most serious engagement with my presentation which gave me the courage to continue to question the usual assumptions about Partition and national literature. Vasudha Dalmia and Dina Siddiqi gave me encouragement and helpful suggestions on an excerpt from this chapter that was published in SIGNS: Journal of Women in Culture and Society in 2007. I need to especially acknowledge the extraordinary generosity of Muhammed Umer Memon (who had translated several of the texts I discuss in this chapter) in discussing big and small issues of transliteration and translation with me. I am grateful to the two anonymous manuscript readers appointed by Cambridge University Press whose queries and suggestions have helped identify and correct blind spots in my thinking. I thank Nandita Dhume Majumdar for our conversation that led to her wonderful cover photograph for this book. I am beholden to my editorial and production team at Cambridge University Press in the UK. I especially thank Linda Bree, my editor, as well as Anna Bond, assistant editor, Jessica Murphy, the production editor, Carol Fellingham Webb, my copy-editor, and Roberta Engleman, my indexer.

At the University of California, San Diego, where I belong to the best Literature Department in the world (despite the building in which it is housed), I have learned something new and important each day from my colleagues – faculty, staff, and students. I would especially like to
thank Christa Beran, Dawn Blessman, Heather Fowler, Nancy Ho-Wu, and Lucinda Rubio-Barrick, for all the special consideration they have shown me over the years. My graduate and undergraduate students at UCSD, too many to name individually, have provided me with an education in all kinds of cultural texts, patiently translating their world for me and expressing genuine interest in my work. I am very grateful for the work undertaken by Alexander Chang, Ashvin Kini, Kedar Kulkarni, and Lisa Vernoy, my research assistants at the department in recent years. I would also like to express my deep gratitude to Rob Melton, librarian extraordinaire at the Geisel Library at UCSD, who has gone out of his way to help with my periodic research queries of the most obscure and least documented kind. Over the years, I have learned so much from my English literature teachers – starting with Ms. Valarie Tellis and Mrs. Cynthia Dawson at Mater Dei School, New Delhi, and continuing with Dr. Harish Trivedi, Dr. Sharma, Madhu Dubey, and Dr. Rao at St. Stephens College, Delhi University. In the USA, I was fortunate to have studied with Guy Rotella, Michael Ryan, Roger Henkle, Robert Scholes, Neil Lazarus, Ellen Rooney, Nuruddin Farah, and Nancy Armstrong.

My friends/family on three continents have generously given me their love and support while I worked on this book. Most of them have not, and will not, read a word that I have written, but that is irrelevant to the major ways in which they have shaped my thinking over the years. In alphabetical order, many thanks and much love is due to Alka, Annie, Apu, Babu, Chandan, Christa, David, Dina, Huma, Jack, John, Lisa L., Lisa Y., Lucinda, Meena, Mutts, Nancy, Nandita, Nicole, Nirmala, Nusrat, Rana, Tarun, Uday, Vandana, and Yuko. A special acknowledgement is due to Prabuddha who would have quietly chuckled at the hubris of academic writing and put it all in perspective. My parents have my eternal gratitude and respect; their benevolence and their generosity to all around them has taught me more than anything I have learned in books. I thank in advance the next generation of my family – Nikhil, Smita, Nishant, Vasudha, Prashant, Uday, Uma, Chami, Jayshree, Rohan, and Ruben – who will no doubt read this book from cover to cover. But most of all I thank Badri and our daughter Jayshree whose unending love, profound wisdom, and joyous dispositions enrich my work and my life.