



REFLECTION OF RURAL IN LITERATURE

Meshram D. Ramesh

*Corresponding Author: dayameshram56@gmail.com

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ABSTRACT:

Rural residence has been associated with certain socioeconomic disadvantages, such as lower income levels and employment rates, which have been shown to be related to poorer health. The Depiction of the village is at the center of the Indian realm. It is being talked about in every field be it politics, literature, philosophy, or history. In Indian English fiction it is the most popularly discussed theme that is barely difficult to indifferent or overlooks. The paper discusses the concept of the reflection of rural life in literature and its measuring g. It tries to explain its peculiarities in the rural space considering different levels of education, professional activities, mobility, ways of dwelling, access to the social and technical infrastructure, Literature and rural narrative is still left untold at certain closures thus I might want to make an unassuming endeavour in re-inventing the rural narratives in the light of Indian English Literature. Promotion of the local identity is considered as an important tool for improving the rural life in literature, the present thesis is an endeavour to analyze the village writings of almost completely known in the realm of Indian fiction in English. The whole Indian English writings can be partitioned into two parts most definitely: Pre - and Post - Independence periods. The foremost writings which have been fundamentally and logically discussed in this paper have a place with the post-independence period which has been a period of astonishing richness in the creation of rural life in literature.

Key words: - *The depiction, Indian, Literature, English, Pre-Independence and post-Independence rural writing.*

INTRODUCTION:

Indian English literature is the production of multilingual and multicultural writings. All Indian state-writers who write in English and whose native or co-native language could be one of the numerous languages of India come under one roof that is called Indian English literature. They express their own feelings, thoughts, and social problems through their writings. Now, it has reached a very high position with the contribution of national and international writers. Sake Dean Mahomet (1759-1851) was the first Indian English writer and publisher. The book entitled *The Travels of Dean Mahomet* (1794) is his first Indian English autobiographical work. The book opens with the praise of Genghis Khan, Timur, and particularly the first Mughal Emperor Babur. Raja Rammohan Roy had an understanding of the different religions of the world. It helped him to compare them with Vedanta philosophy and garner the best from each religion. Roy. He was dissatisfied with the English system of

education and the rote learning method of learning English. The economic development of rural areas indirectly depends on the rural population's living standard and socio-economic living conditions. The depopulation of rural areas, the outflow of skilled labour, underdeveloped or neglected transport infrastructure, the absence or lack of information and communication infrastructure, etc. not only discourage new business that could enter the region but are also detrimental to the survival of existing business entities in the rural areas. The paper analyzes the reflection of rural in literature in the Chernivtsi region in the following dimensions: provision of rural residents with housing equipment and utilities; dynamics of indicators of trade enterprises and consumer services activity; availability of pre-school and school education in rural areas and library network development trends; provision to the population in the permanent residence area; problems of transport and communications

network; material and financial security of the rural population.

Socio-Economic Conditions:

Indian society is primarily a rural society. The majority of India's people live in rural areas (67 percent, according to the 2001 Census). They make their living from agriculture or related occupations. This means that agricultural land is the most important productive resource for a great many Indians. Land is also the most important form of property. But the land is not just a 'means of production nor just a 'form of property. Nor is agriculture just a form of livelihood. It is also a way of life. Many of our cultural practices and patterns can be traced to our agrarian backgrounds. Most of the festivals in different regions of India – such as Pongal in Tamil Nadu, Bihu in Assam, Baisakhi in Punjab, and Ugadi in Karnataka to name just a few – actually celebrate the main harvest season and herald the beginning of a new agricultural season. Find out about other harvest festivals. There is a close connection between agriculture and culture. The nature and practice of agriculture vary greatly across the different regions of the country. These variations are reflected in the different regional cultures. One can say that both the culture and social structure in rural India are closely bound up with the agricultural and the agrarian way of life. Agriculture is the single most important source of livelihood for the majority of the rural population. But the rural is not just agriculture. Many activities that support agriculture and village life are also sources of livelihood for people in rural India. For example, a large number of artisans such as potters, carpenters, weavers, ironsmiths, and goldsmiths are found in rural areas. They were once part and parcel of the village economy. Their numbers have been steadily lessening since the colonial period. Rural life also supported many other specialists and craftspersons as storytellers, astrologers, priests, water-distributors, and oil-pressers. The

diversity of occupations in rural India was reflected in the caste system, which in most regions included specialist and 'service' castes such as Washermen, Potters, and Goldsmiths. Some of these traditional occupations have declined. But increasing interconnection of the rural and urban economies has led to many diverse occupations. Many people living in rural areas are employed in, or have livelihoods based in, rural non-farm activities. For instance, there are rural residents employed in government services such as the Postal and Education Departments, factory workers, or in the army, who earn their living through non-agricultural activities. In India, K. S. Venkataramani with his publication of *Murugan*, the Tiller pioneered the rural tradition in the Indian novel in English. He, in the novel, presents the life of Ramachandran, the central character, and his servant Murugan, who prove themselves to be the true tillers of the soil. The novelist, in his aversion to industrialism and urbanization, makes his hero return to his village from the town to establish a model village, Meenakshipuram, based on Gandhi's 'back to the village' ideal. Ramachandran, in association with his servant, Murugan, strives to realise his dream of returning to Nature and simple life based on truth and non-violence. The novel, on the whole, presents an authentic portrayal of the Indian village life.

Depiction of Literature, Philosophy in rural life:

The village is presumably the most noteworthy unit of Indian society. It is where the entirety of rural life unfurls itself and capacities. To an Indian, a village implies numerous things. On its definition stands the political state of the nation; on its understanding depends the economic advancement of the country. The depiction of an Indian village implies, as a result, the portrayal of the very essence of the nation. An Indian village is in actuality the reflection of India, of both the past and the present, and on its future

depends the eventual fate of the country. The significance of the village in India's socio-political life has been foremost to such an extent that it has even prompted the conceptualisation of another political hypothesis - 'Villagism'- in India (Prasad, 2003: 16 1). Indian writing in English is a modern facet of that innovative magnificence, which, beginning from the Vedas, has continued spreading its smooth light, on occasion with more prominent brilliance and on occasion with lesser brightness, under the inflexible changes of time and history, up to the current day. For quite a long time, abstract articulation was in Indian dialects. The names of Kalidasa, Jayadeva and others will never be overlooked. Indian provincial literatures introduced an agreeable mixing of Eastern thoughts with those of the west. Quality works have been delivered during the last 200 years. The names of Rabindranath Tagore, Madhusudhan Dutt, Mohammed Iqbal and others are deserving of notice in such manner. It was with the appearance of the British that English language showed up on the Indian artistic scene. The spread of instruction with the foundation of schools and colleges, the across the board readership of English papers and periodicals, the coming of satellite stations, the web, etc has just advanced Indian writing in India. It would not be right to state that Indian English fiction had its genuine beginnings in crafted by the incomparable Bankim Chandra Chatterjee (1838-94). His previously distributed novel *Rajmohan's Wife* (1864) was in English. This was trailed by Raj Lakshmi Devi's *The Hindu Wife* (1876), Tom Dutt's *Bianca* (1878), Kali Krishna Lahiri's *Roshinara* (1881), H. Dutt's *Bijoy Chand* (1888), Kshetrapal Chakravarti's *Sarata and Hingana* (1895, etc. "The principal Indian English novelist who pulled in the consideration of the Indian perusers was K. S. Venkataramani W (Kalinnikova, 1982), Indian English fiction increased a firm a dependable balance in the Indian art scene with the

appearance of such talented journalists like Rabindranath Tagore, K. S. Venkataramani, R. K. Narayan, Mulk Raj Anand, K. A. Abbas, Nirad C. Chaudhuri, Raja Rao, Bhabani Bhattacharya, Kamala Markandaya, Manohar Balgonkar, Khushwant Singh, Anita Desai, and others. The sparkle of Indian English fiction fueled by Bankim Chandra Chatterjee and set on fire by R. K. Narayan, Anand, and others has blasted into a thundering fire with the appearance of modern authors like S. Menon, Sasi Tharoor, Salman Rushdie, Arundhati Roy, and Kiran Desai to the scene. Numerous novelists who wrote in Indian dialects had chosen the Indian towns as the significant scenery for their stories. This might be on the grounds that India is basically a place where there are towns and villages and most of the Indian individuals live in towns. The novelists may likewise have understood that the genuine delineation of life in the towns is undoubtedly the portrayal of life in India. Real portrayals of the towns and the life in that can be found in bounty in vernacular literature. In any case, in Indian Writing in English, these are not all that normal. This may maybe be because of the way that the majority of the Indian Writers in English are of the set a place fundamentally with towns areas. Another conceivable explanation may be that the life in the towns may seem, by all accounts, to be eventless, and can draw consideration just when its scene routine is upset by powerful and regular outer powers. In spite of this, numerous novelists like Venkataramani, Anand, Bhattacharya, Narayan, Rao, Malgonkar, Markandaya, Desai, and others have an uncommon connection to towns and have decided to portray the narratives of the life and individuals of the towns. Raja Rao, a scholar of profound knowledge in his innovative fiction has induced the otherworldly profundity of Indian culture. Every one of his writings is infested with the search for the fundamental reality of

life and moral values. Continually contemplating writing as a "sadhana".

Iyengar comments that: "It is in this sense the feline is a continuation of the snake; and Kanthapura, the Serpent and the Rope and the Cat and Shakespeare makes a set of three, and present a consistent movement in Raja Rao's sadhana."

The novels of Raja Rao consistently emanate an otherworldly discipline, whose principle is simply the realization of Truth. Since the peruser of his fiction, by and large, contains the general or the commoners, Raja Rao's novels are mainly about the individual from the common run of people who are Indians. The novels of Raja Rao are the voice of an old, insightful culture that addresses the modern world about the worth framework and Sankar's. Moved from the European tradition, he emphasized collecting materials from Indian abstract tradition. In the 1930s and 1940s, Anand separated his time between abstract London and Gandhi's India. He joined the struggle for independence, yet additionally battled with the Republicans in the Spanish Civil War. During World War II, he functioned as a broadcaster and scriptwriter in the film division of the BBC in London. Among his companions was George Orwell. According to Mulk Raj Anand: "A novel emerges from the aggregate of the considerable number of opinions, theories, decisions, feelings, and valuations which the creator has amassed in his cognizance." It was not until the presence of the novels *Untouchable* (1935) and *Coolie* (1936), the narrative of a multi-year-old child-worker who bites the dust of tuberculosis, that Anand gained a wide acknowledgment. *Distant* portrays a typical day for Bakha, a messy outcaste, who endures various embarrassments over the span of his day. Bakha is eighteen, pleased, "solid and capable", a child of modern India, who has begun to think of himself as better than his individual outcastes. The "touching" happens in the morning, and thusly

shadows the remainder of the day. Because of his low birth, Bakha's destiny is to fill in as a latrine sweeper. The ground-breaking investigation of the Indian caste framework recommended that British colonial domination of India has really increased the suffering of outcasts, for example, Bakha. After 19 dismissals slips Anand's novel - was distributed in England with a prelude by E.M. Forster: "Distant could just have been composed by an Indian. What's more, by an Indian who saw all things considered. No European, anyway thoughtful, could have made the character of Bakha, on the grounds that he would not experience known enough about his difficulties. Also, no Untouchable could have composed the book, since he would have been involved in indignation and self-indulgence."

Pre - and post-independence:

The district of Saharsa played an important role in the freedom movement. The Home rule movement of Annie Besant in - 1917 and Satyagraha Movement of Mahatma Gandhi in 1921 received widespread support in the district. In Saharsa, the freedom movement was led, among others, by Sarvashri Mahtal Lal Yadava, Shivanandan Mandal, Nand Kishore Chaudhary, Rajendra Mishra, Ram Bahadur Sinha, Yadunanadan Jha, and Rajendra Lal Das. Supaul and Madhepura Jails were full of Political prisoners. Thana Bihpur (in Bhagalpur district) was the scene of great activity where Dr. Rajendra Prasad was bitterly beaten by the police and the people of Saharsa were much agitated over this picketing tool place all over the district with full Vigour. The Period between Since time immemorial, India has been predominantly a rural country. Thus, rural development has always been the priority concern of national development. In those days, our villages were self-sufficient and self-sustained and the respective rulers made any effort for the betterment of their conditions. But during the British rule, they were not concerned with the socio-economic development of India,

and thus our rural economy was severely damaged resulting in the miserable conditions of the rural. During the pre-independence period, a number of rural development programs were started by the Nationalists and Social reformers. Some of these programs gradually disappeared or some were merged with Government-sponsored schemes later. 'This is because of various reasons like lack of encouragement of the Government, lack of financial support, inadequate, inexperienced and untrained staff. The other reasons are the lopsided approach to different aspects of development, absence of needed supplies and services, inadequate coordination and cooperation from other departments and agencies. There are many efforts i.e. Gandhian Approach in Rural Development in Champaran, Bihar (1917), Gandhian Experiment in Rural Reconstruction (1920), Sriniketan Project (1921) of Poet Rabinder Nath Tagore, Marthamdom Project (1921)– Spencer Hatch of YMCA, Gurgaon Project (1927) – F.L.K. Bryne, Rural Reconstruction Movement (1932) – V.T. Krishnamachari, Sevagram (1936) – Mahatma Gandhi, Grow More Food Campaigns 1942 – F.L. Bryne, Indian village upliftment Scheme in 1945, were started for rural development. But, the most important rural development efforts during the pre-independence era were.

Post - Independence:

Rural Development Efforts After independence, the government of India launched Community Development Program (CDP) on 2nd October 1952 and National Extension Service (NES) in 1953 for the development and upliftment of rural people in general and of weaker sections in particular. Since independence, rural development programs have been an integral part of India's Five-year Plans. The CDP aimed at the development of the rural areas with the participation of the local population through the framework of over 5000 C.D. blocks Chester Bowl observed that communism gained

strength in china because Yen's (Dr. James Y.C. Yen a graduate of Yale University) approach was not supported by the generalissimo in China. Bowl thought that a similar situation would develop in India if development programs were not undertaken urgently on the line suggested by Yen. To him, the CDP was a defense mechanism against his perceived threat of communism to India. It could be said that Bowl's influence at a crucial and psychologically important moment pushed India to opt for the Etawah model of CDP in India. The four basic elements of the community development program (CDP) were: Focus on the individual cultivator, restructuring of district administration, provision of facilities through cooperatives, and block and provision of Welfare at Block and at village levels. The focus of this design, as in the case of all early efforts was on the individual cultivator. There was no emphasis on collective, communal action for community welfare and on building community assets for common economic development. In later years, a number of other programs for rural development were also adopted. Indian English literature is a contest over the nature, identity, and ultimate destiny of modern India. Of late, the realistic, modernistic, pessimistic mode of the first three decades of post-independence writing is giving way to a non-representational, experimental, self-conscious, and optimistic literature. But the real challenge the writers of today face is the enforced homogenization and standardization of culture due to globalization and the new, easy and superficial internationalism which tempts Indian English writers to market themselves abroad The Indian village has always been the midpoint of magnetism for the writers of Indian English fiction. They also tried to establish novel writing in accordance with the old Indian tradition of story-telling. Story-telling is the well-acquainted form in India from a very early period. The didactic stories like Hitopadesh, Jatak-Katha, Panchatantra, and the narratives

like Dashkumarcharita and Kadambari were written long before the western novels of Hugo, Scott, and Dickens. Indeed, narrative writing is an important part of Indian literature. Early writers who were upper-class Bengalis like Bankimchandra Chatterjee, Romesh Chandra Dutt, Toru Dutt and Rabindranath Tagore also tried to establish novel writing in accordance with the old Indian tradition of story-telling. Rabindranath Tagore examined the life of simple villagers in his short stories. He typically associated his novels with the life of common villagers. His novel *Gora* (translated into English in 1923) deals with rural life with a penetrative depth and feeling. In *Gora* Tagore presents a graphic picture of the exploitation of the Indian tenants by the British planters and Zamindars. Dhan Gopal Mukherjee's novel *Hari, the Jungle Lad* (1924) is a story of a young boy who resides in a village on the outskirts of a forest. It is a fine portrayal of the countryside.

CONCLUSION:

The word 'rural' is associated with a way of life confined to a limited area with a limited number of people having a stronger sense of community, living together in an environment conducive to their agricultural activities which purely depend on their hard work and the mercy of Nature. It also connotes a way of life where one finds a close relationship among the people who, however much they may be separated by economic disparity and social custom, are by sheer geographical proximity aware of each other's needs. An authentic portrayal of rural life is to be found in nineteenth-century English fiction. George Eliot and Thomas Hardy are the two significant novelists who, in their writings, have portrayed a way of life opposed to the life created by the Industrial Revolution. They have made their characters move away from the cancerous life of ugliness and meanness of industrialism and urbanism. Influenced by these two great artists, there emerged in England, in the early decades of the twentieth

century, many novelists who powerfully depicted the agrarian life of the people of their count.

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