

Social Realism in Indian English Novels

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Abstract

A literary movement known as social realism in Indian English novels depicts the socioeconomic reality of India, frequently emphasising problems like social injustice, poverty, and inequality. Mulk Raj Anand and other authors are renowned for their potent portrayals of these realities, with a special emphasis on the lives of the oppressed and disenfranchised. The phrase "social realism" comes from ideas about the role of literature in revolutionary socialist societies that were influenced by Russian thought. The confidence in the power of the word and the author's ability to depict the structure of social reality in a compelling documentary manner are characteristics of the global production of social realist fiction. It is a simple recording process from which any deviation is voluntary. Reality is that which humans make common by work or language. Therefore, in the very acts of perception and communication, this practical interaction of what is personally seen, interpreted, and organised and what can be socially recognised known and formed is richly and subtly manifested. It is inspired in various ways by the Russian revolution, Soviet communism, international Marxism, and the need to respond critically and in a denunciatory fashion to the various mechanisms of repression and the frustration of individual and collective aspirations.

Keywords: Social Realism, Portray, Aspirations, Acute Observation, Reality, Perception And Communication.

Introduction

This aspect of realism is lacking in the works of some authors. In Indian literature, social realism has evolved into a powerful tool for fighting cultural and socioeconomic issues of the early 20th century, especially during colonial times. The authors criticized injustice, gave them a stage that focused on the suffering of underprivileged groups and encouraged social change. Two well-known authors who have been skillfully used literature to face the challenge of being navigated in a world characterized by rapid change in navigating people and civilizations are Rabindranath Tagore and

Premchand of Munsii. Tagore looked at the conflict between tradition and modernity, the subtleties of nationalism, and the place of women in society in works such as *Gora* and *Gale Beer*. His introspective narrative sought strict social standards and ideology by combining poetic beauty with concise socio-political insights. Prem Chand provided an expression of social reality by portraying rural poverty, caste oppression and peasant compromise in an uncompromising way. His work provided an unwavering representation of rural poverty, caste oppression and agricultural class exploitation.^[1]

In realism, social reality is an aspect of image, but cannot be isolated as if it were in itself a substance. It cannot be removed from the context of general cultural patterns of the era. There have also been honest attempts to recover the incident from large literature of past ages. This is also due to specific vulgarity on another level. With all the enormous resources of visual presentations, the creator of our art soul. But this reality has been taught for hundreds of years by art players in the countryside of Bengalen landscapes. Bengalen works without stage or scenic effects^[2]. They convey the truth, the ultimate realism: the truth of emotions. Realism began in the 18th century as a recognizable movement of art. In the mid-19th century, it was a major form of art. In the past, realism was a change towards classicism and romantic artistic movements characterized by works that idealize life. Some readers are confused between naturalism and realism. They are literary genres, linked and the differences between one and the other. Realism and naturalism were used temporarily as interchangeable terms, with some deep similarities for participation. They are both "a basic view of life and humanity," which removes layers of romance and presents a natural or true view of the work. They refuse to idealize or observe the topic.^[3] Avoid artificial, imagination, or supernatural elements. Both pessimistic views were created in the 19th century and are known for their testing and turbulence. In most cases, God is missing in both categories, and the writer focuses on the real world. Despite these similarities, these two literary movements are separated for some reason.^[4] Literature arises from life and records our dreams and ideas, hopes and efforts, failures and disappointments, motifs and passions, experiences and observations. Over the years, literature has reflected general social issues in many important literature works under the shadow of realism. Realism is nothing more than a keen observation of life. This is a simple recording process where all deviations are spontaneous.^[5] Now we know that we are literally creating the world we see. The reality is that people do together through work and language. The perception and communication files reveal that this practical interaction, which is personally seen, interpreted and organized, is socially known and

formed. Reality is always established by joint efforts, and art is one of the finest forms of this process. However, tensions are large in the struggle to determine reality, allowing many types of obstacles and destruction. Records of creative efforts to study such failures are not always easy to distinguish from the simple exciting exploitation of failures.^[6] For realists, establishing shapes without features from another literary style and still maintaining the appeal of realism is a challenge. There are various obstacles along the way of a realist to prove this in response to expectations.^[7] This is extremely difficult to achieve on the first attempt. This requires not only a lot of effort, but also serious moral effort. Each of these insightful, sensitive, and moving stories arise from an emotional perception of social reality and run by a sense of social reform. The problems and difficulties of those who were oppressed and oppressed have always been a key concern for writers and intellectuals.^[6-7] They were unable to pursue armchairs due to these problems and challenged them through powerful tools of literature. The writers focused on the general reader, creating as heroes of their work, as heroes of their work to feel their echoes, but they have the moral purpose of their wells. Realists have moral purposes. He can condemn injustice and oppression. He can demand freedom from his people. He can advocate the universal brotherhood of man. In all these cases, it is called a trend. Creative writers can afford to wear this label. Strict realists rely on ideals. He wants to make life better. He dreams of a great fate for humanity, not a shameful end to nuclear fission. Tolstoy has been influenced by Dostoevsky and Gorky from India and England. It is interesting to appreciate that the awakening and awakening of Indian consciousness in Indian society have given people who have had a social impact.^[5] It is India or the world in general, but the fundamental interest in social development is the same as emotions, and the sense of humanity is the same in the world. This turning point in social development is reflected in the literature and is considered to be one of the "elements of the nest of realism". Like all creative writers, Indian English writers write with social perceptions born from phenomena. He is essentially a realist who moves around society and experiences the crisis and tensions of the combat class. His conflict, his tendencies, and his obsessions are revealed in the literature of the time and always manifest at a surprising level.^[6-8] A good writer, so to speak, deeply inspires your life. Receiving a politician that was preserved or unexpectedly preserved, the mirror of the present age does not reflect the nervous system but depends on a very special type of mirror on its blood and the unconscious requirements and conflict that turn it. He introduced George Elliott in 19th century England, along with French writers, particularly Fraubelbert and Balzac, while William Dean Howells introduced him to the United States. Realism deals with the general location of

everyday life, primarily between the middle and lower classes. There, personality is a product of social factors and environment, an important part of dramatic complications in literature, an approach that begins with an analysis of reality from the perspective of natural forces.^[9] The term was used critically to specify excessive detail or to address trivial, dirty, or bad topics. The dominant model of literary criticism, the 20th century acquired the boundaries between realistic and anti-realistic literature, placing realistic works on one line and wonderful works on the other. Despite this inherent investigation of boundaries and reality construction, the international literary scene in the consensus of magical realism in categories of realistic fiction and anti-realistic issues. So it is very true that Mark Raj Anand, the great realist of fiction, accepts it. And I have confirmed in my mix that, unlike Virginia Woolf, writers must confront the total number of reality, including their origins. According to Galsworthy, the word realist characterizes an artist of clear agreement with the revelation of the spirit, character and thought of actual life, in order to clarify him and others. True realism does not show either one or the other, but it shows people and society as complete units. It is not just an echo, it is the true sound of an individual or society, or the common voice of its existence. Literary realism is the theory or practice of loyalty to more accurate representations without idealizing nature, real life, or everyday life.^[4-6]

Review of Literature

Social realism, also known as socialism, is an art movement expressed in visual and other realistic art and economic difficulties, social and racist injustice, expressed through the fierce image of life's struggles. They often represent work activities as heroic. The movement is in painting style, with the scenes shown conveying a message of social or political protest that is usually carried out in satire. This should not be confused with socialist realism. Social realism is not a new concept, it is being used in English literature. In the 19th century, it was used by Flaubert and Balzac in French literature. In the UK, it was George Elliott who introduced this term social realism. She used realism in her novels. Ibsen, G.B. Shaw, Harold Pinter and John Galsworthy used realism in their works. In Indian literature by English writers such as R.K., Narayan used realism in his novels. But R.K. Narayan does not portray the reality of the photograph.^[9] In it he is different from the French realists and naturalists, who were interested in the strong naked realism of life. Narayan shows a kind of realism that is more than a report. He grabs the Indian spirit with his life, his cheating ease, his confused contradictions, his superstitious understanding of ironic Comisillonia. Narayan is as realistic as his story, and can be seen from the harmony that acquires his story with a mix of topics and

styles. Narayan is a realistic writer, but his realism differs from the surface realism of French naturalism. He doesn't see the ugly side of reality. Extreme ingredients, descriptions of naked sex, cruelty is ignored by him. It depicts a nearby aspect of reality.^[9] Realism is the most important and outstanding quality of contemporary drama. Playwrights in the early 20th century were interested in naturalism and realism, and it was their efforts to deal with realistic techniques of realistic techniques. It was Norwegian playwright Henrik Ibsen who made realism popular in modern dramas. In his work, he realized in a realistic way with real life issues. His example is T. W. Robertson, Jones, Pinero, John Galsworthy, G. B. Shaw on their work. In these realist dramas, we have all the warts and dirty ugly and gain insight into real life. They address the issues of conflict between marriage, justice, law, administration, capital and work, and use theatres as a means of communicating reforms under conditions of winning the times.^[10] The realistic movement was reinforced by the growth of the scientific mind that stimulated the desire for facts and promoted the attitude of Raigorie's observation. Furthermore, foreign influences on drama provided a great driving force for realistic movements. The works of Henrik Ibsen and Emil Zola encouraged the spirit of naturalism in English drama. Emil Zola has been convinced that naturalistic movements will lend spirits and other works that aim to give an impression of life, strength and reality, aiming to give the impression of life, strength and reality. He put the topics and circumstances of real modern life on the stage, making serious drama a mirror and a strict monitor of his age. 20 Social realism became an important art movement during the Great Depression of the United States in the 1930s.^[11] As an American art movement, it is closely linked to American scene painting and regionalism. Realism is embedded deep in American theatres, and in the 1930s the natural attitude of realistic movement was greatly expanded by the formation of a group of young enthusiasts who, like their Russian colleagues, were committed to socially use of the stage. The United States was one of the last countries to take over this form of style in cinemas. Kine Weekly is sold as an invaluable recording of the development of the British film and television industry.^[12]

Social Realism has been summarized as follows

Social realism developed in response to the exaggerated ego encouraged by idealism and romance. The outcome of the Industrial Revolution has become clear. Urban areas grew, and slums increased in new sizes, as opposed to exhibits of upper-class wealth. With a new sense of social awareness, social realists have committed to fighting against all styles of beautiful art that appeal to the eyes and emotions.^[13] They focused on the ugly reality of modern life and sympathised with the working class,

especially the poor. They recorded what they saw passionately. The public were partially furious with social realism, as they didn't know how to see it or what to do with it. The social realism of the film is a style that finds its roots in the Italian neorealism movement, known for its naturalistic works by filmmakers such as Roberto Rossellini, Vittorio de Sica, and, to some degree, Federico Ferroni, but is considered a major form of the UK in kinematic style. Realism, a style of painting that expresses the topicality of what the eyes can see, was a very popular art form in 19th-century France. It was accompanied by the introduction of photography a new visual source that creates the desire for people to create something that appears objective. Realism was strong against Romanticism, a genre that dominated French literature and artwork in the mid-19th century. Literary realism is the theory or practice of loyalty to accurate representation without idealization of nature, real life, and everyday life.^[14] The works of Daniel Defoe, Henry Fielding and Tobias Smollett in the 18th century are some of the earliest examples of the realism of English literature. It was intentionally envisioned as a French aesthetic programme in the mid-19th century. Not only does it have a realistic emphasis on exchange and objectivity, but its clear yet reserved social critique became an important part of the novel of the late 19th century. The term was used critically to specify excessive detail or to deal with trivial, dirty, or bad topics. The interest in realism was sparked by the important book "Mimesis", which was divided in 1946 as an expression of reality. He assumes that the essence of realism lies in its completeness and truth. In particular, realism means a serious expression of everyday events under a lower social class in history at the time. Realism is completely different from classicism or romance. Here, the presentation of life is what life is, but the same situation in the hands of classics occurs in a classicist style, and one cannot worship only truth and reality.^[5] Mulk Raj Anand is a larger writer, a typical classic of his time. This type of literary judgement includes not only the issue of taste but all the central issues of the novel's aesthetics as art forms. It is also very important to examine the contemporary social, political, religious, traditional, cultural and economic issues of India through the discovery of Anand's realism and realistic aspects. As it is an expression of India's true social life, it is painted with a rustic brush and counts as a social document immersed in the colours of social and religious layers. Realistic writers eschew many of the established traditions of novels, especially in the form of structures of action. Typically, the novel follows certain events with identifiable climaxes and resolutions.^[13] In symmetry, they are closed and satisfying. A successful career was built on a single story sheet scaffolding. The school of realism observed that it was not a novel for her either, as life did not follow such a pattern. Instead of great events, tragedy and epic

events, realistic novels constantly exposed themselves to tracks that were not strongly disturbed by external circumstances. In James's female portrait, despite hundreds of aspects, nothing happens to the Earth. The same applies to Dostoyevsky – it constituted a long, heavy fiction where most, if not all, action is performed in the character's head. The story style has also changed with realistic fiction.^[14] Instead of an omniscient narrator who calmly describes people and events, readers often stand up to unreliable narrators who don't have all the information. The perception of a narrator is often coloured by his own biases and beliefs. A popular device with many realistic authors was the story frame count or history. This device exacerbates unreliable narrators by further removing readers from the novel's events. The aim of all these innovations was to take a closer look at the nature of reality that was too simulated, unsafe, and constantly changing, as was the overall realism. Realism was attacked primarily by its appeal to the pieces that fell apart. It was offensive to many, and critics sometimes accused practitioners of focusing on negative aspects of life.^[12-14] Moreover, the character's focus on the character was seen as a lack of motivation to actually tell the story. Readers complained that it rarely happened in realistic fiction and that they were all not told. Henry James in particular was criticised for his details, especially in his later years. At the end of the 19th century, realism created seats in another form of pure meaning called naturalism. Along with naturalism, the author searched inheritance and history to define character. Ironically, many of the traits people found in realism personality, their obsession with superficially mundane behaviour – were all reinforced by naturalism.^[11]

Conclusion

Social realism in Indian English novels is often intertwined with the country's social, political and economic conditions, especially during the colonial and colonial periods. English Indian fiction boosted realistic novels in the 80s and 90s. Realism ended with European fiction at the end of the nineteenth century, but in Indian scenarios, it experienced the rebirth of fiction by Marc Raj Anand, R K Narayan, Rajarao and many others. Ambitious Indian society suffered from many social injustices, and the author's creative mind responded sympathetically to the suffering of the oppressed people and the margins. Social realism deals with dynamic interpretations of life to change existing reality. In the 19th century, the efforts of England's Dickens and George Elliott, Meredith and Thackeray worked in this direction. In India, Saratchandra, Premchand, and Mulk Raj Anand gave way in Bengali, Hindi or Indian English, but were eventually recognized. Concept - Social realism in the strictly scientific and philosophical sense has been brought to us in Marxist philosophy.

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