



Analysis Of Contemporary Indian Writers Contribution In English Literature

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ABSTRACT

India is, as we know, not the only part of the world where literature is produced in English. India is the third biggest English book producer. In the post 1980 phenomenon of Salman Rushdie, hundreds of writers have written novels in English. The contribution to English literature is very significant for Indian people. Many of them have received international awards. In addition to emphasizing the issues covered by these writers' deals with three works by various authors, which cover three important dimensions of Indian society: youth, family and the diaspora, I have included three main issues in my paper which are written since 2000 AD by Indian authors living in or from India.

KEYWORDS: Indian Literature, Indian English Fiction, Chetan Bhagat, Jhumpa Lahiri, Shashi Deshpande, Indian family system

INTRODUCTION

This conference proposes to study the various types of English literature, in particular the contemporary process of literature and production, in which cultural interaction forms the literary tradition of English. English literature is now widely produced around the world in our time, and India has greatly increased its contribution to the collective English literature. It is actually the third largest book manufacturer in the English language today. In the aftermath of 1970's Salman Rushdie phenomenon, hundreds of writers have published novels in English. Indians' contribution to English literature is significant. The aim of this paper is to analyze the major topics and styles taken up in Indian life, in particular the family,

myth, and Diaspora. This is to give this scholarly audience an idea of the scale of Indian writers' contributions as well as a quick overview of the kind of writings Indian novelists hold dear.

Early Impact

I must mention, in addition, the contribution of early Indian writers and thinkers whose writings in English attracted worldwide attention. The master race should see the colony with a partial mind during the British colonial rule. However, when we leave the ruling class, we find that people in the West have been studying India seriously and admiring it. They talked gloriously of ancient Indian spiritual literature, whether they were the American transcendentalists, i.e. Whitman, Emerson and Thoreau or the German philosopher Schopenhauer and Max Mueller, or the French writer Romain Rolland. Secular Sanskrit texts like those by Kalidasa were translated into English by some indologists. In the west many people were fascinated by Swami Vivekananda's speeches in the United States in the last ten years of the 19th century and read his comments on the Hindu scripture with interest. Some writers like Aurobindo took up both western and eastern myths and legends to create what he called soul poeticism, in addition to writing beautiful sketches and proses. In 1913 Rabindra Nath Tagore, for his poetry collection Gitanjali, won the Nobel Prize in literature, the first non-European to be mysticized. The well-known Indian philosopher Dr. S. Radhakrishnan wrote impressively about India's ancient philosophic treatises. The prose of Mahatma Gandhi was simple but meaningful. Many, including Leo Tolstoy, were impressed by his candid autobiography.

Current Scenario

Turning to contemporary scenarios, it is a fact that the genres of poetry and drama and critique have not performed remarkably well, but fiction in other genres has more than offset the lacuna. In 1981 Salman Rushdie won the Booker award, because it instilled trusts in the Indian writers, it was an event of great importance for Indian English novel. In 1993, the €100,000 prize was awarded to him and €300,00 to him, and in 2008 to him the best. His fictional art in *Midnight's children* (1981) has a great deal to do with his success with the chutnification of language and history. His carnival humor, uninterrupted play of words, commitment to the bizarre and the unexpected, highly ornamented juxtaposition with the mundane language of the German language put him in a sui generis classification. With its swoops, spirals and repetitions, he employs the Indian narrative style. Rushdie wrote over a dozen books up until now, and is still in the world's public interest. There are other writers who have won international awards like *The God of Small Things* (1997), Aravind Adiga for *The White Tiger* (2008) and the Pulitzer awarded Jhumpa Lahiri for *The Interpreter of Dises*, and many other authors are known as The Man Booker for their roman *The God of Small Things* (1997). (2000). Here are some other contemporary Indian novelists whose works

have attracted admiration from both readers and critics. They include V. S. Naipaul, Vikram Seth, Anita Desai, Shashi Deshpande, Amitav Ghosh, Rohinton Mistry and Shashi Tharoor, Ashok Banker, Chitra Banerjee Divakaruny. While Rushdie is a serious, canonical authorship, Chetan Bhagat is an Indian writer of the popular kind. He was the first author to achieve high sales volume of a million copies, while no Indian writer could sell more than a few thousand copies before him (2004). His first novel, *Five Point Someone* (2005), is a breakthrough. (Palande) The appeal of his novels to young people and old people alike and the usual reading of English texts are spurred by his novels. He was a pioneer, since he was followed by so many young writers from different fields who wrote popular novels. Today's popular novels are the largest part of the thousand-and-strong novels I've been able to document in my books since 2000 AD to date.

Contemporary Themes

Sr. No.	Theme	Number
1	Romance	63
2	Thrillers (adventure, crime...)	48
3	Socio-political issues	29
4	History	26
5	Individuals & Relationships	22
6	Myths & Legends	21
7	Multicultural	18
8	Family & Woman-centric	18
9	Science & Fantasy	13
10	Campus	12
11	Bildungsroman	11
12	Space/Region-specific	11
13	Philosophy	8
14	Career	7

The various themes that the contemporary Indian English long fiction touches upon can be classified as: family, individual psyche, socio-political problems, diasporic life, history, environment, etc. Besides, the popular category of novel deals with campus life, romance, adventure, crime, myth, career, etc. An analysis of some 327 of these novels published between 2011 and 2015 throws up the following break-up. Clearly, popular novel comprising of romance, thrillers, chick-lit, myth, etc. is on top. Having said this, I would like to add that it is the serious fiction which brings credit and glory to the genre of Indian or any other category of literature. I shall now like to showcase three texts which represent three different and important aspects of Indian reality; these are: family, youth and Diaspora.

Indian Family

In the traditional Indian family system certain values, such as patriarchy and respect for the elderly, are highly regarded. But times change and the impact of the West strains the traditional moors. Shashi Deshpande, an award-winning Sahitya Akademi and Padma and a feminist in her own right is a well-known name within the domain of Indian English Fiction. Deshpande, a prolific writer, was known for weaving the family web in great detail, against which she characterises women who carry the burden of traditions. Almost all of her novels covered women's sexuality, not only emotional aspects, but also within and outside of marriage. Stylistically, her novels form a distinctive category, to be called the »flexible novel«. In her very first novel, *The Dark Holds No Terrors* (1980), she describes the trauma suffered by Saru's female protagonist. Deshpande uses various tense forms, present in a third person and past in the first person, as well as stylistic equipment like dreams, flashbacks, reminiscences etc, for contrasting the outside world with the internal world. Saru is an educated, economically autonomous middle class woman, conscious of her childhood gender, whose delightful relationship with her parents and tight relations with her husband lead to a dreadful search. The novel opens with Saru's return to the house of her parents 15 years after she left home with a vow to never come back. She had to return quietly to think about her relationships with her family members after being deceived by her husband. As a child, Dhruva has always been ignored by Saru. She was not given any importance and no parental love was showered on her. Her brother's birthdays had many religious events, while her own birthdays were not even recognized. Her mother reminded her constantly that she must not go out in the sun, because it darkened her teints, which when she married would be a negative feature. Saru was also very opposed to her mother's wishes in joining a medical college because the mother wanted to marry her daughter, like any ordinary Indian wife, at the earliest time. Her mother admonished her when Saru wanted to marry Manohar, with whom she was loved: "I know all these [go] in love with marriage». For a few days it's love, then it's always struggling. Then don't come and weep. (69) Indeed, organized marriage is the norm in India even if young people with education now opt out. It's said that marriage is not between two individuals, but between two families that must deal. The elders' advice must therefore take precedence over the couple's will. Manohar now belongs to a caste (a sort of birth hierarchy) less than the caste of her family, for which her family has boycotted her crime. Sadly, there's not even the relationship between husband and wife. Saru, a physician, earns more than her teaching husband. This is particularly tormenting when people around him are making him aware of it. There is hardly any privacy for a person in India. It is in people's affairs that voyeuristic pleasure is derived not only in villages where people and their lives are known to others, even in metropolitan cities. It's common for a bus passenger to ask a journal sheet even when they read and take it without saying "thanks!" As Nirad Chowdhary stated in his *Autobiography of an Unknown Indian!*

A married woman's distress is no picnic. By inflicting pain and willingly rape his wife, Manohar tries to overcome his complex inferiority. Deshpande is opposed to women being

suppressed. While speaking about the common practice of religious fasting over a number of days, women have to prepare meals for other families who do not fast, although they fast themselves. In Saru's words: "Go on with your tasks and destroy yourself, for nothing, only modestly, in the deal. Its unconscious, unmeaning heroicism, derived from a myth of martyred women who sacrifice themselves... (107). Lastly, when Saru visits her father to condole her mother's death and tells him that she has married, she shows that her father can not sort things out for her. She realizes that she is the person responsible for her life and that she must share the effects of her actions. —Okay, I am alone. Okay. Everyone else is like that, however. People.....will fail you. Human beings.... But we have to continue to try because there is only us, because there is nobody else. If we can't trust ourselves, we're sunk to ourselves (128). Therefore, for her it is self-realization which is a message to the women of India from the novelist.

Indian Diaspora

It is a fact that the Indian English Fiction genre is dominated by Indian writers mainly in America or Europe. The misfortune of the immigrant fellows is natural for them to write. In addition to her novels, Jhumpa Lahiri, a second generation American Indian immigrant, is praised more for her stories. *The Interpreter of Diseases* has nine stories, most of which touch on different aspects of Indian migrants' married lives in America, but some are also about life in India. Their book is awarded with the Pulitzer award. However, it has to be said that the stories are all about them humanistically. *The Namesake* of Lahiri was a resounding success and became a film. The topical theme of this new book was that the son of a couple of immigrants, Ashoke and Ashima, was faced with an identity crisis because of the name that he was named after the Russian author who was loved by Ashoke. But the plot has a lot more than that. The plot covers a span of 38 years from Ashoke's wedding to the divorce of his son Gogol aka Nikhil. Following Ashoke, the storyline continues and Gogol takes a dark tone that shows greater accountability, although his misfortunes cannot end. In the context of the economy of language, which surprisingly succeeded in building empathy in the readers, different aspects such as maladjustment in the adopted country, concern and tenuous contacts with people in the country of birth all are touched realistically.

The Gangulis want Ashima's grandmother, when it comes to naming the newborn, to make honours. In India, the elders in the family are respected and the young people consider themselves obligatory to seek guidance on this matter. In understanding the reason that Gangulis did not call their children themselves, Mr. Wilcox, the compiler of hospital birth certificates, is at its disposition. A fictitious occurrence that shows that neighbourhood ruffians, driven by color and race prejudices, are wreaking devastation on immigrants in America. For Ganguli family, the letters — "NETUAL" — are to be removed from the name of the NET GANGULIS written on Pemberton Road in the mail box of the Ganguli House, and the suffix — "nETTER GREEN" to be added to it to denote "TER GANGREEN." The American

adults are different, however. Even if they are not, they love to sound informal. So Judy tells Ashima to — holler to join her if she needs anything before she leaves the house. (34) As Ashima walks around the market with her child in perambulator, many Americans cheer her up for becoming a mom and wondering about the baby, his name, sex etc (34). The author thus takes a closer look at the American experience. The young Gogol loves Maxine, an American girl. For a long time he's been stationary with her and should marry her. Gogol sometimes, though, feels that —the immersion he experienced in Maxine's family is a treason of his own existence (141) that shows his parents' feelings are not completely apathetic, and also that his interaction with both cultures is confirmed. Ashoke dies because of a heart attack, unfortunately, and Gogol is obliged to arrange for final rites. Jhumpa Lahiri describes the condition of Gogol when leaving Cleveland for Boston with the ashes of his father: He now knows that his parents had no faults when they had died of their parents in India, that they had arrived a few weeks later, that there was nothing left for their family (179). So absorbed in sadness, Gogol wonders if it is worthwhile for his fiancée Maxine and that is the point of their separation. Ashima remains alone after Ashoke's death, since her son Gogol works in New York and her daughter marries a Frenchman as well. She fixes her son's marriage to a fellow-Bengali Moushumi girl, but it does not because her girl is more an American than an Indian culturally. After marriage, Gogol cannot appreciate her deliberate ways. Now Ashima decides to spend six months in both countries, dividing her time between America and India. Thus, the culture of the adopted country has several shades of immersion.

In Home Bhabha the postcolonial theorist believing that the social articulation of difference in a minority view is a complicated, ongoing negotiation which aims to authorize cultural hybridity emerging in times of historic transformation. Lahiri's representation of the cultural difference for a diasporical finds resonance (Bhabha 2). It can be said that she economizes on words, as far as its style is concerned. An accurately commented critic: Lahiri has an incisive, detailed projection of small and major tragedies, in the Raymond Carver's intense minimalist style, which lands like snowflakes and leaves no trace of water (Lasdun).

Indian Youth

As mentioned above, millions in India are sold to Chetan Bhagat's novels. Interestingly, these novels have themes that are similar to the popular Hindi films and are the most visible form of popular culture of our time. His novels contain simple stories that need no mental exercise to reveal hidden sections - a characteristic of canonical works. Bhagat's novels like Hindi spices bring together various elements such as fantasy, facts, idealism, suspense, crispy dialogs, humor, sex, and so forth which appeal to youth, too. One of the main causes of Bhagat's novels' popularity is because they address issues close to the young people. Therefore, his first novel *Five Point Someone* was a Campus novel; the BPO (Business Processes Outsourcing) business, his second one *One Night @ the Call Centre*, had reached high altitudes and attracted educated young people. His novel *The 3 errors of My Life* addressed

the fixation of the crickets by the Indians. Similarly, two States: The Story of My Marriage has a core issue about love marriage versus arranged marriage that affects most married Indian youth. Half Girlfriend (2014) Bhagat's novel follows precisely Bollywood (the Indian capital for films Bollywood following Hollywood) in the popular romantic movies Bollywood. It also became a feature film recently. In addition to the main theme of love, the novel also refers to the problem of the lack of fluency in English, which is a common problem among rural Indian youth. Madhav, from the backward Indian state of Bihar, joined the St. Stephen's College elite in Delhi. He came into being in a family which once formed part of the ruling elite but with time lost money and status. In a decrepit building in a village of Bihar, his mother runs a school. Madhav is not qualified on the basis of his grade at school, but can do so via a sports quota as he is good at playing volleyball. Riya Somani, a girl from a wealthy family from Delhi, meets there. She's tall, lovely and a volleyball player, too.

Madhav is confronted by the problem of fluent English communications, which is primarily the medium of education and communication among young college students. There are therefore two dividing lines - money and language - between them. But the common volleyball bond is present. The story is therefore designed for a romantic journey. Riya's ready to learn more about Madhav's game. Both are approaching. Rohan, a rich NRI young person at this stage (Non-resident Indian: a person of Indian origin settled abroad, valued in the Indian marriage market for his riches). He also visited Riya at college, where he became aware that with his Bentley car he had shown himself over the top, with some suave behaviour. The girls are swooning about him apparently. "I think that girls find it funny additional to say something to rich guys (55), says a friend from Madhav. Meanwhile, Madhav was declared to be his half-girlfriend (67) — sick of his love for Riya! The customary hide and seek games with girls hostel guards are played where kids track their girls and manage to meet them! Such episodes echo the young readers. They echo. Madhav comments crassly in Bihari native, on the advice from his friends, and Riya is offended and a rupture is present. Here, some time ago, Madhav forgot Riya's advice: Madhav Jha, Or figure it out, learn about girls. Don't ruin it, however (44). Most young Indians would have to learn this while struggling with the understanding of the behavior of girls. Not long later, Madhav receives Riya's invitation to marry Rohan. He is understood to be shattered and transformed into the silent St. Stephen's die. He passed the examination and was selected for a post at the bank, but refused to go to the Dumraon village in Bihar, where his mother was assistant at teaching. Therefore, the essential obedient nature of the good child appeals to Indian readers' moral sensitivity. Madhav is trying to fund the renovation of the school building there in Bihar. He learns about software giant Bill Gates' humanitarian project visiting India. In order to get some help from him, he wrote to Gates and invited him to attend school. He starts then in Patna, capital of Bihar, where he bumps into Riya, attending English Coaching classes. For her to know that she's separated from her wife who turned out to be a tyrant is a happy coincidence. Both have some good time (which is important for a Hindi film) together and

work together successfully for the visit of Gates. Riya also trains Madhav to improve his English skills. Riya escapes there, leaving behind a letter saying she is suffering from terminal cancer and is leaving him. The movie viewers or the novel readers have some worrisome moments in this cases, but then the old moral code, which was probably used in India at one moment, is essentially a self-inflicted victimhood. There are also some scenes from a Bollywood movie, which are painted in exotic places in the west, so here again the heroine escapes to New York. Madhav can hardly find her, and once sure, he doesn't lose time flying to the Big Apple.

CONCLUSION

The Indian Diaspora, different from the fate which the cook's son in Kiran Desai's *The Inheritance of Loss* had to face at the hands of Harry! At this point, Bhagat tries the tested Bollywood formula of prolonging the search period to the extent that the reader might believe in the impossibility of success, but those who have read Bhagat's novels know too well that this cannot happen. After a real filmic chase in snowing night, Madhav runs race against time to reach the bar where Riya, an amateur singer, is now regaling audience as a professional singer. So, the ending is a happy one which finds favour with the Indian audience of movies.

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