



Research Paper

Recent inclination, Social values and development in Contemporary Indian English Literature

Dr. Soham Chaudhary

Assistant Professor at C.I.T. Ranchi Department of English

ABSTRACT: Literature in India has not remained same since its first stages of development in 3000 BC. Indian literature since the Vedas and the Upanishads has produced more volumes of beautiful writings than any other part of the world. The interplay of a number of material and cultural factors has brought tremendous change in recent times. It has a deep influence on the lifestyle and thinking of the people at a mass level. The intervention of these influences has introduced new trends in the emerging art forms including literature. Literature no longer remains limited to particular geographical, national or cultural circumstances. Indian writers have made a very significant and important contribution in English writings and novels. Here are many new inclination and developments in the humanities and literature. We have a gallery of writers who are writing and translating into English. Creative translation, Dalit Literature, Diasporic writing, postcolonial writing, magic realism, postmodern and feministic writings is emerging speedily in Indian English Fiction. We cannot ignore Indian English Literature because it reflects the image or picture of our society. We can feel or enjoys equal status of Indian English Writings with the literature of other nations. Now India has its own name in the field of world literature. So we can say that Indian writers have managed excel themselves in all areas of literature and global recognition.

KEYWORDS: Tremendous, interplay, intervention, contribution, inclination, diasporic, global recognition.

Received 27 December, 2018; Accepted 11 January, 2019 © the Author(S) 2018.

Published With Open Access At www.Questjournals.Org.

I. INTRODUCTION:

Literature is the mirror of society. Literature reflects the social cultural, economical life and historical life of human beings. Modern English writing by Indian authors has truly come of age. They have won honor at home and abroad equally. As a result, we have many Indian writers who regularly publish their own compositions in English, be they poetry, short stories or novels. Their works represent the social, political, and historical view for the enrichment of the literature worldwide.

Indian novel has increased value, variety, and maturity. The growth of Indian novel follows certain specific patterns, and it is not difficult to trace its gradual progression from the imitative stage to the realistic to the Psychological to the experimental stage. In the growth and development of Indian English novel, the 1980s occupy a unique position. During this period, some very promising women novelists published their first works. Some old masters also came out with works, which show that their creative powers have been intact all along. It is during the eighties that Indian women novelists earned honors and distinctions not only in India but also in abroad. The creativity by these Indian women novelists, like third generation women novelists, speaks eloquently about their originality. Indian English literature is now a reality, which cannot be ignored. During the recent decades, it has attracted a widespread interest both in India and abroad.

II. EXPANSION AND DEVELOPMENT OF INDIAN NOVEL

The 21st century has proved to the world that English literature is no longer the sole province of the imperial England. Although English literature started and flourished in England, it has gone on to sow the seeds of creativity in English in other parts of the world. Interestingly, the English people themselves covered the way for the unexpected developments that we witness today Indian English Literature. Indian English fiction has always been responsive to the changes in matter reality and theoretical perspectives that have impacted and governed its study since the time of its inception. At the earlier stage, the fictional works of the major Indian English writers like Mulk Raj Anand, R. K. Narayan and Raja Rao were mainly concerned with the down-trodden society and the middle-class of India and the expression of traditional cultural ethos of India. At that time, even to a much later stage when writers like K. S. Venkataramani, Kamala Markandaya, Bhabani

Bhattacharya, Chaman Nahal, Ruth Praver Jhabvala, Nayantara Sahagal, Arun Joshi, and Khushwant Singh wrote, Indian English fiction concentrated on the depiction of social reality of the times.

The Indian writers expressed the role and position of men and women through their writings in English, have enlightened the literature with its quality and vividness. Truly, it represented the culture, history, and all the variants necessary for the enhancement of the literature worldwide. In fact, India is the third largest producer of the novels after USA and UK. Although the writings profoundly deal with regionalism, they crossed the natural boundaries with universal themes. India is the land of diversity with so many languages, religions, races, and cultures. This multiplicity gave the writers an enormous liberty to deal with various themes. The voice of Indian women writers also dealt with historical, cultural, philosophical and much more basing their themes around mankind. The Indian writers have concentrated their themes around sociological, Disporic elements, Science and Technologies, explorative writings and much more.

Thus, one of the most outstanding characteristics of Indian writing in English is that the background is Indian and the language though foreign has adopted itself to the needs of the Indians. Today Indian English as well as Indian writing in English has got its own identity. The most interesting aspect of the fiction at the turn of the present century from the Indian point of view is the emergence of new talent. A number of recent Indian novelists have produced significant novels, making a mark in the literary world.

A number of novelists on the contemporary scene have given expression to their creative urge in no other language than English and have brought credit to the Indian English fiction as a distinctive force in the world fiction. To attempt creative expression on a national scale in an alien medium has seldom happened in human history, and it speaks of the prolific quality of the Indian mind to assimilate the newly confronting situations and the complex dilemmas of modern World. The new English fiction exhibits confidence in tackling new themes and experiments with new techniques and approaches to handle these themes. The novelists come to their task without any preconceived notions of what constitutes literary content.

Indian English literature (IEL) refers to the body of work by writers in India who write in the English language and whose native or co-native language could be one of the numerous languages of India. Its early history began with the works of R.K. Narayan, Mulk Raj Anand, Raja Rao who contributed to Indian fiction in the 1930s. It is also associated with the works of members of the Indian diaspora, such as V.S. Naipaul, Anita Desai, Kiran Desai, Jhumpa Lahiri, Agha Shahid Ali, Rohinton Mistry and Salman Rushdie, who are of Indian descent. It is frequently referred to as Indo-Anglian literature. Indo-Anglian is a specific term in the sole context of writing that should not be confused with the term Anglo-Indian. As a category, this production comes under the broader realm of postcolonial literature - the production from previously colonized countries such as India. Anita Desai is a renowned contemporary Indian woman writer. Of all contemporary female novelists, she is most powerful and popular novelist. She has written about urban society, contemporary issues and Indian European and American sensibilities. Amitav Ghosh is finest creative novelist. He is indeed the best example of multi faceted brilliance that contemporary India has produced. Ghosh has presented social and human drama of psychological intensity in a fine idiom and imaginary.

As far as Indian literature is concerned, it has perhaps been easier for these women novelists to reflect the new challenges and changes because of the simple fact that its vehicle itself is a globalised language. Again, the writers of the new fiction have mostly been a part of the Indian diaspora. Living in the west, and using English almost like a mother tongue, they have been thoroughly exposed to significant modern western literary movements like Post-Modernism, and to various narrative techniques like magic realism. This has enabled them to give a fresh orientation to fiction. At the same time, the best of them continue to have strong roots in India so that they remain true to the some points of Indian and the west.

If we talk about the Indian women novelist then we can see the difference between male novelist and female novelist and their matter which has written over the years. Some novelist says that a woman should write only for women because they can easily understand the feelings and emotions of a woman. On par with great Indian male novelists, the contribution of women novelists is immensely significant. Their first novels are quiet effective in revealing the true state of Indian Society when it comes to the treatment of women. A notable change in their depiction of women can be observed from the presentation of the women characters different from their traditional counterparts. Instead of submissive, docile and passive women, we find assertive and aggressive women characters in the writings of contemporary Indian English women writers.

All these writers were born after Indian Independence, and English does not have any colonial associations for them. Their work is marked by an impressive feel for language and completely authentic presentation of contemporary India, with all its regional variations. Postcolonial perspectives have also impacted the critical and the creative aspects of Indian English fiction. How the colonial rulers created a particular image of their subject races to perpetrate their hold on them forms an important feature of the emerging forms of narrative. Contemporary writers hailing from the previously colonized nations, particularly India, explore forms of life that existed during the British rule. They also expose the subtle strategies employed to make the colonized people, to take their subjugated position as something natural and transcendental. These writers also

bring out the functioning of almost the same power politics that defines the relations between the power wielding people and the people kept at the margins even after the end of political imperialism.

Although diasporic writers like Baharathi Mukherjee, Chitra Divakaruni Banerjee, Jhumpa Lahiri and Kiran Desai have different windows on the world of their lives in India and abroad, they too share the common concerns of Indian writers in terms of cultural bonding and bindings that help and also hinder us from evolving into a higher level of life, especially a higher standard of peaceful life for all Indians all over the world. Jhumpa Lahiri's *The Interpreters of Maladies* has smacks of disease. Kiran Desai's *The Inheritance of Loss* is a poignant story of an Indian unable to live here or there or anywhere, for the social and political forces against him.

The trend of Magic Realism which was conspicuous by its absence in the novels produced before independence became the dominant genre in the post-independence period. Emergence of Magic Realism led to the weakening of the tradition of social realism. As M.K. Naik says, "Magic Realism is a jealous mistress, once you set up house with her, social realism becomes an unwelcome guest." (1984: 123) G.V. Desai's *All about Hatterr* is the most sterling example of Magic Realism. Most of the post Independence novelists followed the tradition of Magic Realism set by G.V. Desai got strengthen in the hands of Salman Rushdie after G.V. Desai. Salman Rushdie's first novel *The Midnight's Children* which won the Booker of Bookers Prize is an outstanding example of the trend of Magic Realism. Although he employed this technique in his subsequent novels such as *Satanic Verses*, *The Moor's Last Sigh* and *The Ground beneath Her Feet*, he was not as successful as when he wrote *The Midnight's Children* in this genre.

Industrialization, urbanization, globalization and modernization constitute the minor themes recurrently and consistently treated in the Post Independence Indian English novel. Recent Indian English novels employ a variety of experimental narrative techniques to present a wide range of subject matter. The last decade has witnessed the rise of popular novels depicting contemporary Indian society, written perhaps with an Indian readership in view, but acclaimed by an increasingly international audience. Another theoretical perspective that asserts multiplicity, heterogeneity, and plurality in socio-cultural reality and the world of ideas relates to Bakhtin's insights about dialogic nature of discourse and significance of interactive voices.

III. CONCLUSION

Thus, the study of the recent Indian-English fiction reveals a deep impact of all these views on the writings of various novelists. Their writings in Indian English literature reflect the truth Indian reality which gets the global attention. A marked shift in their fictional concerns and the emerging form can be observed easily. But the emergence of new orientation in the recent publications of a number of Indian-English writers does not mean that this change is all pervasive. For example, if there are novelists like Salman Rushdie, Amitav Ghosh, and Shobha De who have explored new themes in a different way, there are novelists like Rohinton Mistry concentrating on contemporary social reality from traditional realistic perspective. The present article intends to trace the impact of recent developments on the subject and form of contemporary Indian- English fiction. This study presents the recent publications of some of the established and emerging fiction writers has been taken up to critically analyse their writings on the basis of new orientations informing literary theory and practice.

REFERENCES:

- [1]. Asnani, Shyam. *New Dimensions of Indian English Novel*. Delhi: Doaba House, 1987. Print.
- [2]. Aslami, Zarene. „Questions of Authority. The Story of Three- Generations Living in the Shadow of Empire: Review of The- Glass Palace“. *Chicago Tribune Books*. 1154. 35 (4 February 2001): 3, 7. Print.
- [3]. Barry, Peter. *Biginning Theory: An introduction to literary and Cultural theory*. Manchester and New York: Manchester University Press. 1995. Print.
- [4]. Betty, Frieday. *The Feminine Mystique*. New York. Dell, 1963. Print.
- [5]. Bhabha, Homi. K. *Nation and Narration and The location of culture*. New York: Routledge. 1990, 1994. 5 March 2010. Print.
- [6]. Bhargava, Rajul. 9ed.) *Indian Writing in English: The Last Decade*. New Delhi; Rawat, 2002. Print.
- [7]. Chatterjee, Upamanyu. *English, August: An Indian Story*. Delhi: Rupa Paperbacks, 1988. Print
- [8]. Dass Noble, Veena, Dhawan, R.K. (ed) „*Fiction of the Nineties* Prestige books: New Delhi. 1998. Print.
- [9]. Desai, Anita. *Baumgartner's Bombay*, London: Penguin, 1989. Print.
- [10]. Deshpande, Shashi. *That Long Silence*, New Delhi: Penguin India, 1989. Print.
- [11]. Dhawan, R.K. (ed.) *The Novels of Amitav Ghosh* New Delhi: Prestige, 1999. and 2010. Print.
- [12]. Dhondy, Farrukh. *Bombay Duck* 1990; 24. Print.
- [13]. Ghosh, Amitav: *An Introduction; Contemporary Indian Writers in English series; Foundation Books*, New Delhi: 2005, 131-32. Print.
- [14]. Ghosh, Amitav. *The Circle of Reason*. New Delhi: Ravi Dayal, 1986. Print.
- [15]. *The Shadow Lines*. New Delhi: Ravi Dayal, 1988. Print.
- [16]. *The Calcutta Chromosome*. New Delhi: Ravi Dayal, 1996. Print. Mukherjee, Bharathi. *Wife*. New York: Houghton, 1975. Print.

Dr. Soham Chaudhary" *Recent inclination, Social values and development in Contemporary Indian English Literature*"
Quest Journals Journal of Research in Humanities and Social Science , vol. 06, no. 12, 2018, pp. 57-59