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**INDIAN ENGLISH FICTION: AN EXPLORATION OF THE RECENT LITERARY TRENDS/MOVEMENTS IN BRIEF**

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**Abstract:**

*The humanities and literature are experiencing a lot of recent advances and trends. English literature written in India is hardly an exception. In Indian English fiction, there are a lot of emerging literary trends or movements. A collection of authors who are writing, translating, and transcribing into English is available here. Indian English fiction has been rapidly embracing creativity, translation, transcription, Dalit literature, diasporic writing, postcolonial writing, postmodern writing, and feminist writing. Many technocrats and management experts, particularly those from overseas, are producing best-sellers in India these days. Both creative writing and marketing abilities might receive credit. Social networking sites are beneficial for marketing as well. In addition to having active Facebook fan pages, many authors, like Chetan Bhagat, Shobha De, Anita Desai, and Kiran Desai, also have active Twitter and blog accounts. This facilitates indirect engagement and helps them learn more about the audience's desires. Books can even be read on an electronic device. To promote sales, a lot of writers provide online book excerpts. The practice of reading is waning in modern times. Therefore, writers need to adapt more to the audience's tastes and fast-paced lifestyles. The audience demands the most entertainment in the least amount of time and effort. Nonetheless, Indian English popular literature can be examined as a source for cultural analysis because it captures the tastes of Indian authors.*

**Keywords:** *Recent Trends, Recent Movements, Contemporary, Writing Skills, etc.*

This paper provides a brief history of Indian English novels, highlighting their evolution as a reflection of India's changing landscape. The research paper focuses on how Mulk Raj Anand, Raja Rao, and R.K. Narayan pioneered the Indian English novel.

Early books depicted Indian patriotism, but after independence, the country's lexicon shifted away from imperialism during the emergency period. With the publication of Salman Rushdie's *Midnight's Children*, the Indian English novel industry saw a significant shift. He provided opportunities for many writers. This research paper focuses on contemporary developments in Indian English literature. The study effort will cover three writers and give a brief career graph for each.

**The Minotaur: A History of Ideas:**



Sunil Sharma, who was mentioned by Shaleen Singh in his write-up “The Minotaur; A Revolutionary's Journey 'From Noble idealism to total Dictatorship’”, writes Christopher Rollason – “Being a first rank Marxist critic and freelance journalist; has sound understanding of contemporary socio-political realities grounded in the history” (Page 182 Political Novel: The Beaten Track and the Path Ahead) Purnima Anil, Sandhya Saxena, and Jaba Kusum Singh edited the document. Aadi Publications, Jaipur (India).

The research paper will explore the novel's topic of Constantine Ceaser, a ruler from a third-world nation who rises and falls amid a violent civil war. This research paper aims to address the novel's principal subject. Sunil Sharma's character Ceaser Constantine exemplifies the life of an ambitious tyrant who prioritises personal and selfish goals. Thus the life history of Constantine is both an individual and pluralistic story, who is intrigued by power and power in this novel is thus a historical product. Constantine's life narrative is both unique and pluralistic, with a fascination for power. Power in this tale is a historical product. Constantine is not a person. Sunil Sharma's work depicts power-hungry political rulers throughout generations and countries.

#### **Not Their Lives: A Burial of Relationship:**

P. C. K. Prem's *Not Their Lives* examines and contrasts political developments and family ties. This research paper will focus on how the political climate impacts family life, which is the novel's main issue. The plot follows a love triangle between Veeja, Vicky, and Ruby. The novel depicts how public meddling undermines intimate relationships. Ruby's father Rama is a typical conservative Indian parent who values social prestige over personal relationships. The research paper will discuss how blood connections are built on self-interest.

In this work by P. C. K. Prem, it is obvious that in postcolonial India, family bonds are often overshadowed by politics and self-interest, with no one considered a friend or adversary. Kalpana Rajpoot cites A.K. Chaturvedi in her paper “P. C. K. Prem's *Not Their Lives*: Mapping Post-colonial Family Relationships in Political Din.” “The unavoidable problem that politicians must face stems from their conflicted and fleeting loyalty. Often, individuals struggle to balance their allegiance to their party with that of their friends and followers. Friends, family, and supporters of politicians often hinder their ability to fulfil their political obligations in a legitimate manner. This leads to their situation, which haunts them more intensely than any other issue. To perform their duty as caretakers of political ethics, individuals must sacrifice the interests of their loved ones” (Page 197 Political Novel: The Beaten Track and The Path Ahead. Edited by Purnima Anil, Sandhya, Saxena, and Jaba Kusum Singh. Aadi Publications, Jaipur, India. 2012).

#### **The Great Indian Inferno-Unmasking Fundamentalism:**

The fourth research paper of the planned research will focus on the topic of P. V. Jaganmohan's "The Great Indian Inferno. The story explores problems such as political criminalization, politicians' desire for votes, terrorist actions in the name of Jihad, secularism destabilisation, atrocities against women, paralysis in administration, and corrupt judiciary. Despite all of their differences, Jahan Shah and Parvati's love develops. The writer, a civil official, portrays Jahan Shah as an I.P.S. Jahan Shah is an excellent brother and a secular individual. The storyline revolves around Jahan Shah's negativism. The positive point at the



middle of the circle is Jaganmohan uses the demolition of ‘Ayodhya’ as a metaphor for the destruction of Indian society’s positivism. Sudhier Arora's research paper “P. V. Jaganmohan’s *The Great Indian Inferno: A Critique* argues that in *The Great Indian Inferno*, the reader is made aware of the conditions that led to the awful conduct, which could have been averted with proper consideration of the severity of the problem. The author successfully revealed the identities of fanatics. The work promotes social cooperation and redefines Jihad against fanatics (Page 205 Political Novel: The Beaten Track and The Path Ahead. Purnima Anil, Sandhya Saxena, and Jaba Kusum Singh edited the content. Aadi Publications. Jaipur, India, 2012).

Literature reflects society. Literature captures the social, cultural, economic, and historical aspects of human existence. Literature is no longer bound to certain regional, national, or cultural contexts. Global issues and evolving paradigms have influenced several creative genres, including literature. Readers' preferences and expectations have shifted due to the variety of accessible reading materials. Recent writings highlight the interdisciplinary aspect of literature and encourage competition and innovation. This has led to writing styles that challenge established literary canons. Indian English literature (IEL) refers to literary works written by Indian authors who use the English language as their medium of expression. It encompasses various genres, such as fiction, poetry, drama, and non-fiction, and explores a wide range of themes related to Indian society, culture, politics, identity, and more. Traditionally, Indian English literature has been influenced by the socio-cultural and historical context of India. Early Indian English writers, such as Mulk Raj Anand, R. K. Narayan, and Raja Rao, focused on depicting the lives of the downtrodden, the Indian middle class, and the preservation of traditional cultural values. They reflected the social reality of the times through their works. However, with the advent of the 20th century and the shifting paradigms of the global world, Indian English literature has undergone significant changes. It has become more diverse, experimental, and responsive to the multifaceted nature of contemporary Indian society. Writers now explore a range of themes, including globalization, diaspora, gender issues, postcolonialism, and the complexities of Indian identity in a rapidly changing world.

Furthermore, the rise of a globalized world has also affected the language itself. English, as a global language, has undergone various adaptations and ‘englishes’ in different regions and cultures. In the Indian context, this has resulted in the emergence of Indian English as a distinct form of the language, with its own linguistic nuances and expressions. Indian English literature plays a crucial role in representing and voicing the experiences and perspectives of Indian society. It offers a unique blend of Indian and Western influences, combining the rich cultural heritage of India with global literary trends. Through its diverse and ever-evolving body of work, Indian English literature continues to contribute to the global literary landscape and enrich the humanities. Indian English literature, also known as Indo-Anglian literature, is a genre of English literature whose native or co-native language could be any of the numerous languages of India. It began in the 1930s with the works of R. K. Narayan, Mulk Raj Anand, and Raja Rao, who contributed to Indian fiction. It is also associated with the works of Indian diaspora authors such as V.S. Naipaul, Kiran Desai, Jhumpa Lahiri, Agha Shahid Ali, Rohinton Mistry, and Salman Rushdie.



Indian English literature has expanded its scope beyond the writings of "sons of the soil" and now encompasses a broader range of fictional concerns, including global and transnational themes. The writers deal with multi-cultural reality and explore various cultures, moving away from the traditional Indian socio-cultural background. The novels from the 1980s onwards, inspired by Salman Rushdie's *Midnight's Children*, exhibit post-modern playfulness, historical themes, linguistic exuberance, allegory, sexual frankness, and references to Bollywood. Feminism has also made a significant impact on contemporary Indian English fiction, with women writers focusing on women's experiences and challenging traditional representations of female characters. Postcolonial perspectives are also prevalent in Indian English literature, exploring how colonial rulers created images of their subject races to maintain control, as well as highlighting the power dynamics that continue to exist between those in power and marginalized communities' post-independence.

The emergence of diasporic writers like Bahrathi Mukherjee, Chitra Divakaruni Banerjee, Jhumpa Lahiri, and Kiran Desai showcases different perspectives on their lives in India and abroad. However, they all share common concerns regarding cultural bonds and restrictions that hinder Indian society from progressing towards a higher standard of life for all Indians worldwide. Works like Jhumpa Lahiri's *The Interpreters of Maladies* and Kiran Desai's *The Inheritance of Loss* highlight the impact of disease and social/political forces on individuals. Many of these women are liberated from economic worries and traditional moral dilemmas related to incompatible marriages. Marriage and domesticity no longer define their lives, and they challenge traditional values imposed on women. They assert control over their lives, including their sexuality. Writers like Nayantara Sahgal, Shobha De, Kamala Markandaya, Anita Nair, and many others depict these new aspects of women's experiences, emphasizing feminist perspectives.

A notable development in Indian English fiction is the portrayal of cross-cultural contexts. Previously, this theme focused on the contrast between the East and the West, showcasing the exoticism of Indian life for Western readers. However, contemporary writers explore the complexity and interplay between Eastern and Western cultures, going beyond binary perspectives. They depict the hierarchical relationships between India's languages, with English occupying a privileged position as the language of the former colonizer and modernity. These novelists are conscious of the unequal access to English and the communication barriers between different classes and cultures in India.

The trend of Magic Realism, absent in pre-independence novels, became dominant in post-independence fiction. This led to a decline in social realism. Salman Rushdie's *Midnight's Children* exemplifies this genre, but subsequent novels like *Satanic Verses* did not achieve the same success. Other authors like Shashi Tharoor, Amitav Ghosh, and Vikram Chandra continue to incorporate Magic Realism into their works. There is also a growing trend of translating regional literatures into English, making works by Premchand, Rabindranath Tagore, and others accessible to a global audience. Women writers are emerging in this field, and there is also a focus on the translation of Dalit literature.

Contemporary fiction writers explore the subtle aspects of human behavior, highlighting the diasporic experience and the feeling of alienation. Writers depict the



supremacist attitudes of natives towards diasporic communities, or see the diasporic experience as a result of cultural interactions leading to a universal civilization.

Instead of presenting the British Empire as the symbol of colonial oppression and the Eastern culture as the other, contemporary writers depict the internal contradictions of Indian culture. They express the conflicting interests of different communities and the fear resulting from minority or majority syndrome. There is a sense of resentment within sub-cultures towards the majority culture's false inclusion of their voices. Contemporary Indian fiction in English has seen the rise of marginalized writers, such as Bama and Ompuri Valmiki, who blur the line between fact and fiction in their autobiographical works. Shocking plays by Mahesh Dattani and Manjula Padmanabhan also exist on the margins of mainstream literature. Instead of presenting historical truth from a singular perspective, contemporary Indian English fiction writers offer multiple perspectives, highlighting the constructed nature of both history and different viewpoints. Despite the political implications, the inclusion of multiple voices adds artistic value to their works.

Many of these novelists draw from India's literary and mythical traditions, reinterpreting them in the present. However, this trend can also be seen as an attempt by the elite to validate their own modernity by connecting it to India's past. The celebration of plurality and openness could be seen as promoting economic liberalization and a shift towards mobility and cosmopolitanism. Many of these novelists are foreign-educated or divide their lives between India and other countries, and the marketing of Indian English novels has been lucrative, capitalizing on India's global appeal. English, as a language of conquest and colonialism, remains on the fringes of Indian culture both internally and externally. Industrialization, urbanization, globalization, and modernization are recurring themes in Post-Independence Indian English fiction. Recent novels experiment with narrative techniques and appeal both Indian and international readerships. Bakhtin's theory of dialogic discourse is also applicable to the multiplicity and heterogeneity present in Indian society. The rise of technology and social media has aided in the marketing of these novels, with authors engaging with their readers through platforms such as Facebook, Twitter, and blogs. E-books and online excerpts have also made literature more accessible to a fast-paced audience. However, these popular novels reflect the tastes and cultural context of Indian writers, making them valuable for cultural analysis. Various books and anthologies have been published analyzing the works of Indian English novelists, with topics ranging from Bhattacharya's fictional world and the socio-political themes in modern Indian novels to a comprehensive study of Indian fiction in English and textual analysis of individual novels.

*The final essay on the achievement of Indian Fiction in English* is a comprehensive analysis of the genre, encompassing works such as *The Guide*, *The Serpent and the Rope*, and *Midnight's Children*. This volume stands out from other collections of essays on Indian fiction in English due to its range and depth.

The essay praises O. P. Bhatnagar as a pillar of Indian English Writing, recognizing his support for Indian English authors and his ability to analyze texts without intolerance for differing viewpoints. This volume presents his critical analyses in a logical and convincing manner, displaying a forward-looking mindset.



The significance of this research lies in the thematic study of three novels by Sunil Sharma, P. C. K. Prem, and P V Jaganmohan. These novels explore themes different from those found in other works. Sharma's *Minotaur* addresses Marxist ideas, Prem's *Not Their Lives* exposes societal corruption, and Jaganmohan's work explores the generation of a divide caused by fundamentalism in Indian society. These novels represent recent trends in Indian society and the study of these works can provide new insights into the complex issues faced by the country. The objective of this study is to deeply analyze the novels of these three Indian English novelists who have made significant contributions to the genre. Their works cover various aspects of human life, including social, moral, philosophical, political, economic, and literary themes in post-Independence Indian English literature. This study aims to shed light on unexplored aspects of social and political consciousness in Indian English novels and their impact on Indian literature.

To conclude, each of the three novels under study tackles different societal problems, continuing the tradition of previous Indian novelists who focused on the issues of their time, such as the British Raj. However, the problems faced in the 21st century are more varied and severe. The thesis will examine how contemporary novelists address social and political issues in their works. The three novels under study have different themes, with *The Minotaur* exploring political corruption, *Not Their Lives* discussing socio-political imbalances in domestic life, and *The Great Indian Inferno* focusing on the de-secularization of Indian society. Ultimately, the concluding research paper will summarize the major themes of the three novels, highlighting both their similarities and differences, and provide a comprehensive understanding of the social and political concerns addressed in each work.

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