

TRENDS OF INDIAN ENGLISH FICTION - SELECT CONTEMPORARY WRITING AND CRITICISM IN PERSPECTIVE

Author's name: ¹Tage Pugang, ²Dr. Krushna Chandra Mishra

Affiliation: ¹Assistant Professor, Government College, Seppa and Ph.D. Research Scholar, Department of English, Rajiv Gandhi University, Doimukh, Arunachal Pradesh, India

²Professor, Department of English, Rajiv Gandhi University, Doimukh, Arunachal Pradesh, India

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Abstract

This Paper considers how the idea of culture and literature submit to the transformation over time and how authors properly and successfully communicate their ideas through writing, engaging in a lot of experimentation with themes, writing styles, and tactics to convey the new perceptions of the modern times. Science, technology, ecology, the environment, gender, and politics all are being approached and presented in a variety of new ways. Fiction in particular is seen to have experienced greater sophistication and refinement. A host of opposing forces are to be seen at work in compelling this kind of thematic and stylistic focus. Indian authors writing in English have marched in good pace with the rest of their international counterparts and achieved a lot in the domain of fiction. The authors of other Indian languages have also followed the suit without lagging behind. It is in this context that fiction of the years before and after independence has been considered for a brief overview to gather a sense of a paradigm shift that contemporary Indian fiction writing has quite remarkably undergone.

Keywords: Contemporary Fiction, Indian fiction, literary developments, Modern Era

INTRODUCTION

The literature that is born in Indian society is, and has always been, progressive. Indian society has changed dramatically from a pre-industrial to a post-industrial society, from a pre-colonial to a post-colonial society, from a pre-modern to post-modern society, and from a provincial to a global society. From time to time, literature from many eras and periods of history has remarkably caught its geopolitical and social ethos. An entirely new kind of world is emerging “with the emergence of a brand-new set of societal and operational procedures for the organisation of space and time,” and understanding how India’s culture has changed over the course of the last few centuries can shed light on how the rest of the world is changing as well (Naik, 2001). The novelists of the modern generation seek out new components, themes, forms, styles, and techniques to present a true representation of the society they live in, in keeping with the features of modern Indian society as it has been reinvented by great leaps in science and technology, the influence of information and communication technology, the digitalisation, and commercialism. Indian fiction is currently being written using a variety of explorations and developments, including science fiction, graphic novels, gerontological fiction, hypertext, chick literature, diaspora literature, and such. Their methods pose an obstacle to our established techniques for understanding the Indian novel, particularly in light of the expansion and proliferation of novel forms in the twenty-first century.

The authors of the new millennium showcase insightful, inventive optimism and splendid artistic sensibility in addition to their linguistic achievement. They are experiencing newfound hopes, expectations, problems,

and difficulties that must be written about. They are motivated and encouraged by the rich intellectual canon and heritage of India. In order for Indian English novels to become an effective vehicle for societal transformation and cultural growth, research and novelty were also recognised as being necessary. The works of Vaid, Krishna Baldev, Dilip Chitre, Mahasweta Devi, Amitav Ghosh, Khushwant Singh, Gita Hariharan, Salman Rushdie, Aravind Adiga, Shashi Tharoor, Deepa Mehta, and many others in one way or another, exhibit ambition to break free from colonial literature was of the utmost importance, as seen by their propensity for using hybrid language and magic realism with indigenous themes. Amitav Ghosh, Salman Rushdie, Rohinton Mistry, Vikram Seth, Vikram Chandra, and others who won worldwide appreciation for Indian fiction ruled the Indian literary landscape in the 1980s and 1990s. Through unheard-of experimentation and advances in theme, style, and method, the writers of the following generation altered the framework of fiction writing in India as a result of their publications. As a result, they developed a variety of fresh themes and literary devices in light of the market, globalisation, new realism, urbanity, religion, gender issues and technology. These novelists favoured making adjustments to their writing in a way that was more in touch with the evolving times and current affairs. These initiatives demonstrate how far Indian English literature has come and how it has developed and matured over time.

INDIAN ENGLISH FICTION

The desire of writers to write in English has not changed in the new century, but their degree of maturity in using it clearly and proficiently demonstrates that it is no longer just a vernacular they have learned. On the one hand, and as an international language, on the other, “the idea of English as a ‘foreign’ language has entirely evaporated.” In recent decades, Indian English has emerged as a separate variety of English. Earlier works of post-colonial literature did not italicise or otherwise mark up the localised terminology and expressions that were part of the Indian English spoken in contemporary India. However, writings produced after that date employs Indian English spoken in contemporary India without these markings. In light of this, it can be said that modern English is undoubtedly one of “the Indian languages with noticeable reverberation of the essence of Indianness, and its narrative in India may be termed a narrative of change from colonial domination to linguistic globalisation.” (Roy, 2013)

Some of the novels written by authors from a previous generation included post-colonial narratives that helped shape the grand narratives of the age. In contrast to Rushdie, Tharoor, and Ghosh, who strove to represent India in a broader context by addressing the then-existing socio-political and ethnic intricacies of India, the authors of the current generation appear to supersede the post-colonial version of their predecessors (Soham, 2018). The contemporary authors have a de-colonial mindset as they frequently highlight the covert tactics used by the West to establish an imperial position. *The Toss of a Lemon* (2008) by Padma Vishwanathan, which depicts a single Tamil Brahmin family’s struggle with religion, caste and gender issues against the backdrop of Tamil Nadu, is the best illustration of how they prefer to engage with the banal, the ordinary of Indian life in order to discover immediate, geographical, and social environments. Another amazing method to broaden one’s knowledge base is through the translation of already existing materials. Regional language literature and the numerous translations into English that have been made of it enrich Indian English fiction in a variety of ways. For instance, translations of the works of many other eminent authors, like Rabindra Nath Tagore, Subramania Bharathi, Munshi Premchandra, Vasudevan Nair and Vijay Tendulkar, are currently available in English and can be read by people all over the world. Some excellent English translations are *Chemmeen* by Thakazhi Sivasankara Pillai, *Tale of a Tamarind* by Sundara Ramasamy, *He Conquered the Jungle* by Kesava Reddy, *Samsakara* by U.R. Anantha Murthy, and *Draupadi* by Mahasweta Devi.

The greatest contributions to fiction have come from Indian writers who write in English. The authors of other Indian languages have done the same. It is largely agreed upon that the pre-independent and post-independent eras saw the emergence of superb modern literature. However, early books lacked the maturity of later ones. The regional languages took a while to master the category. Eventually, the realm of literature was inundated with fiction featuring a variety of outstanding themes.

The initial initiatives were unoriginal and undeveloped, according to R.S. Pathak. The Gandhian ethos had a significant impact on the books published between the two world wars since they were generally associated with the modern social environment. After the 1950s, they lost interest in the public sphere, and the majority of them turned inward rather than outward in pursuit of the substance of human existence.

Themes that the third generation of writers has focused on include sociology, the Diaspora, feminine concepts, scientific and technological themes, exploratory writing, and a lot more. India has made a substantial literary contribution to the globe at large. The majority of this contribution has been made by Indian authors writing in English, with novelists being at the forefront in this regard. A modest number of contemporary novelists have opted to express themselves exclusively in English and have established Indian English fiction as a singular force in world literature (Devi, 2018). It is unusual for a nation to seek artistic output in a foreign media, and this illustrates how well-versed the Indian intellect is at assimilating the complicated problems and freshly demanding circumstances of the modern world. Contemporary English fiction demonstrates courage in confronting fresh issues and explores novel handling methods. The authors of the novels approach their work with no preconceived ideas about what makes literary content. This inspires them to concentrate on a wide and thorough surface and to give their topics enormous proportions.

INDIAN ENGLISH FICTION CRITICISM

The word postmodernism's continuous applicability to literary studies over the past several years has come under growing scrutiny. Many new phrases have been created as a result of this assessment of literary vocabulary, frequently still ending in "-modern." This essay contends that while the new modernisms are relevant for particular issues in contemporary literature, they have not yet offered a counterargument to prevailing patterns. This is true even when a term like meta-modernism has started to become more widely used. It is claimed that the new modernisms are restricted by a regressive connection to the past, which reduces their applicability to the originality of contemporary literature, particularly as it responds to ethnopolitical challenges. We propose 'transglossic' as an alternative to these terms, expressing the mobility across genres and languages that distinguishes modern literature.

Literature has had a significant impact on people's lives. It uses a solid vocabulary to show what a man's inner life is like. There is room for memories, reflection, foreshadowing, flashbacks, and horrible memories that are tinged with suffering, injury, and trauma. The time for creating the modern world's anxiety story is now. Margaret Atwood is a well-known author and poet who questions the political, social, and spiritual links that the women in her novels and poetry have. She believes that by portraying the suffering and grief that female characters go through, women will grow more self-aware and self-confident. She carefully examined how the protagonists in *The Handmaid's Tale* (1985), *Cat's Eye* (1988), and *The Robber Bride* expressed their dreams, fantasies, and artistic visions (1993). She uses information from recent research on mental enactments, association, dissociation, mentalisation, inter-subjectivity, trauma, and nonlinear dynamic theory. She concludes by talking about how language affects a person's development. She draws on Sigmund Freud's theories as a psychoanalyst to show how turbulent existence, challenging relationships

with family and friends, and silence generate mental wounds in female characters.

CONCLUSION

It is hardly an overstatement to suggest that contemporary Indian literature in several languages has produced a bountiful crop of fantastical works. Modern fiction has been thoroughly explored by many authors, and what we discover is that it is preoccupied not only with the subject aspect, the accurate description of modern life but also with the completely new and creative form. The pre-and post-independence literature, in particular, has been rendered into English from almost all of India's famous works in other languages. These writings convey the majority of the practises, presumptions, and unwavering suspicions that have distinguished Indian life for at least a thousand years—and more recently, as a result of the influence of Western modes of thinking.

With the exception of the literature written by Indians in English, also known as Indo-Anglian literature, it appears that the literature written in a number of Indian regional languages is effective in depicting the variety of concerns pertaining to the social complexities of the country in a restricted sense. The nation has seen a rapid increase in its reputation. Though the influence of the British has tormented certain writers' minds, the Western world undoubtedly influences some writers because of its own manner and idiom. Because the authors hail from an ancient tradition that is reflected in Indian scriptures and contemporary education, they are motivated to communicate their thoughts in their native tongues. They did this by laying the foundation for modern Indian literature in many different languages. (Devika, 2019)

In our century, the novel in the hands of the imaginative authors of modern global has risen as a vehicle to express their inner realities. There is hardly aspect of life that is not included in the investigation of a novel. Perhaps this accounts for fiction's ever progressing improvement from maturity to further more along the line. Exposed to a whole host of opposing forces, societies globally are throwing up new challenges and also proposing quite innovative solutions to the problems of life. Writers of Indian English fiction seem to be awake to those changing patterns of expectations and existence. Keeping dynamic pace with them the critics seem also to be adeptly keeping the readers' imagination and thought vibrant to the tune that the writings of the marching times are playing.

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