



Impact of Indian English Literature of Post Colonial Era Upon Contemporary Writings

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ABSTRACT

Indian authors that accurately portray Indian realities write in English in the context of modern Indian literature. They are responsible for a variety of things in the literary world. They carry out their duties as anthropologists, sociologists, novelists, essayists, travel writers, and instructors well, and as ambassadors, they take on the burden of promoting peace on a worldwide scale. They have exceeded the post-colonial and postmodern authors Salman Rushdie, Vikram Seth, Vikram Chandra, Sashi Tharoor, Arundhati Roy, and others who set the bar for world literature. The main aim of this study is to discuss the concept of Indian English literature in post-colonial and contemporary era, to discuss the impact of Post Colonialism and Development in English Literature from Colonial to Present Times and to Study the Impact of Post Colonialism on Contemporary English Literature Based on Novels. In this essay, we examine contemporary trends in Indian English literature, focusing on novels written in the twenty-first century. The greatest contributions to fiction have come from Indian authors 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. This paper will help analyse and understand the development of English writing over the decades beginning from the post-Independence period till date.

Keywords: Literary, post-colonial literature, contemporary, authors, English literature, Indian English literature etc.

1. INTRODUCTION

The development of postcolonial literatures—literatures created in English in formerly colonised societies—is one of the most interesting aspects of contemporary English literature. These have been discussed in a variety of articles, essays, presentations, and books. This has given birth to a variety of theoretical ideas, concepts, difficulties, and disputes. Here, an effort is made to examine postcolonial literature from India. It was a time when Indian society saw a lot of changes. Radical social changes were brought about by the influence of economic and educational advances in the West. Many authors from various sections of India, including Rabindranath Tagore, Bankimchandra Chatterjee, Sarat Chandra, Premchand, O. Chandumenon, Gulwadi Venkata Rao, and others, wrote about the colonised India. In their writings, they have discussed a range of innovations and changes. People of the time, including political figures, nationalists, authors,

and the general populace, began to think differently. However, colonialism quickly became the main topic of conversation for individuals from all backgrounds. The majority of authors in the early 19th century tended to concentrate more on societal social concerns. The social reformers were instrumental in transforming society. Through their works, social reformists like Raja Ram Mohan Roy, Dayanada Saraswati, K.C. Sen, Ishwar

Chandra Vidyasagar, Annie Besant, Surendranath Banerjee, and Jyotiba Phule attempted to breathe fresh life into the decadent modern society. The progressive and logical concepts of this era were first being shared by the intellectuals of the time. Indian English literature had a considerable growth with the emergence of Indian English writing in the postcolonial period. The English-speaking world becomes aware of postcolonial literature in the Indian setting thanks to its fresh subjects and methods. A significant area of contemporary postcolonial activity is subaltern studies. In their writings, authors like Gayatri Chakravorty Spivak, Kancha Iliiah, Ranjit Guha, and others have emphasised concerns affecting the underclass. Themes including marginalisation, widowhood, and widow remarriage were prevalent in the literary production of the colonial nationalist era. In his book *Anandmath*, Bankim Chandra Chattopadhyaya (1882) aimed to introduce the national movement and patriotism for the first time. Ishwar Chandra Vidya Sagar, Sri Aurobindo, Rabindranath Tagore, and others afterwards adopted it. Another work from the colonial era is *Tagore's Gora* (1910), which challenges nationalism at the end and leaves the reader wondering whether it is genuine or just an illusion. Postcolonial literature, sometimes spelled post-colonial literature and referred to as New English literature(s) on occasion, is a collection of literary works that respond to the dominant narrative of



colonialism. The term "post-colonial literature" refers to a body of work that often addresses topics related to decolonization or the political and cultural freedom of people who were once subjected to colonial control. In addition to this, it is a literary criticism of writings that have racial or colonial overtones [Indra Mohan, 2008]. In its most recent iteration, postcolonial literature makes an effort to criticise the modern postcolonial rhetoric that has been developed in more recent years. It makes an effort to include both the rise of post-colonialism and the literary representation of post-colonialism itself.

2. OBJECTIVES OF THE STUDY

- 1) To understand the development of English writing over the decades beginning from the post-Independence period till date
- 2) To discuss the birth of contemporary literature and post colonialism
- 3) To discuss the concept of Indian English literature in post-colonial and contemporary era
- 4) To study the Impact of Post Colonialism and Development in English Literature from Colonial to Present Times
- 5) To Study the Impact of Post Colonialism on Contemporary English Literature Based on Novels

3. POST COLONIALISM

Postcolonialism is a literary movement that originated in the 20th century texts of "Frantz Fanon" (The Wretched of the Earth 1963, Black Skin, White Masks, 1967), "Albert Memi" (The colonises and the colonised, 1965), and primarily Edward Said's "Orientalism" (1978). It is through these texts that postcolonialism gains popularity and becomes a "Institutional Enterprise." Statements made by Bill Ashcroft about post-colonial thought —

Post-Colonial theory discusses the various forms of migration, the abolition of slavery, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of Imperial Europe, such as philosophy, history, and linguistics, as well as the fundamental experiences of speaking and writing that give rise to all of these. Although none of them are inherently Postcolonial, they together make up the intricate fabric of the discipline. [Parmod K. Nayar, 2002]

Therefore, the term "post-colonial literature" not only designates a historical period in a particular nation belonging to that period, but also a particular corpus of literature that has certain key characteristics in common with other decolonized nations. Some significant works of postcolonial

literature include "The House of the Spirits" by Isabella Allende, "Things Fall Apart" by Chinua Achebe, "Midnight Children" by Salman Rushdie, "The English Patient" by Michael Ondaatje, "The Wretched of the Earth" by Frantz Fanon, and "Things Fall Apart" by Chinua Achebe (1982). Omeros by Derek Walcott, J.M. Coetzee's Waiting for the Barbarians, and Disgrace (1990) (1990) They all investigated the worth of their own country and culture, social and cultural struggle, values that dominate and are dominated, and social and historical components of resistance that are firmly ingrained in the consciousness of their own nations and regions [G.B. Mohan Thampi, 1983]. The objective behind this reconstruction and re-visioning of history is to authentically illustrate the distinctions between local culture and the culture of the Imperial authority. In order to move on to the reality of cultural absorption occurring throughout the post-colonial period, postcolonial literature thereby recovers the nation's lost dignity. According to Bill Ashcroft and colleagues, post-colonial writing has the following characteristic:

The text's abrogation of this imperial centre, its postcolonial voice being silenced and marginalised, and its aggressive appropriation of the center's language and culture. [Bill Ashcroft, Gareth Griffiths and Helen Tiffin, 2002]

He proved that "A privilege standard" was installed at the bottom of English literature as a model for dismissing the worth of "Peripheral the Marginal" and the un-canonized in terms of the canon. The postcolonial individual struggles with a self-directed distrust they may not even be aware of, a doubt about the veracity of their identity and relationships. In this respect, the mirror supplied by the other culture allows for introspection even as it challenges and reveals the foreign sinews of one's colonial identity. Authors Bill Ashcroft, et al:

"The focus on place and displacement is a key component of post-colonial literature. The unique postcolonial identity dilemma, which is concerned with the creation or restoration of an effective identifying link between self and place, is born here. Post-colonial communities are usually characterised by the dialectic of place and displacement, whether they were founded via a process of settlement, intervention, or a combination of the two. Beyond their historical and cultural divergences, all post-colonial writing in English has the themes of location, displacement, and a recurrent concern with the myth of identity and authenticity." [Amit Chaudhary, 1992]

4. INDIAN ENGLISH LITERATURE AND WRITINGS

The history of the English Indian Writing goes back around a century and a half. This writing



system has a considerable history. Approximately 150 years of India's history were spent under British rule. There is a perception that England and India collaborate in commercial, political, and military endeavours. The introduction of English education in India during the time when it was ruled by colonial powers had a significant impact, which is where the English Literature of India got its start. In recent years, it has been seen that the same thing is in line with the R. K. Dhawan is seen to draw the enormous amount of attention, both in India and outside. During this period of time, England had amassed both an empire and the nation's riches. In exchange, India has adopted the English language and the concept of a situational form of government. When seen from the viewpoint of history, the English literature of India goes through a number of distinct stages, such as Indo-English and Indo-Anglian. In addition, Indian writing is done in English, much as Indian literature. Indian Writing in the sense that the word is often used. This is the corpus of work of the author, which contains their mother tongue in a variety of various languages. Indian English Writing is regarded to recreate and also represent the multilingual and multi-cultural society, despite the fact that Indians come from a variety of backgrounds in terms of ethnicity, culture, and religion. As a consequence of this, there has been a surge in the greater interest in travelling overseas [Drabble, 2015]. The writings of several authors have garnered both a wider readership and an increased level of critical praise. As of right now, all Indian authors who write in English have contributed to the literary canon. During the time when India was under British control, the creation of novels, together with English poetry and Indian English theatre, captured the interest of the populace. As a result of the British colonial rule in India, the native population has adopted English as their primary means of communication, as well as the language of awareness and understanding, literary and educational expression. This is important because the people of India practise a wide variety of religions. The whole of the regional feasible author committed under the intelligence to portray the erudite "British mother language," which was acquired throughout such eras.

The novel's occurrence in Indian literary history has had a unique place in the writing universe of modern. The fad of Indian English Writings novels is very new but has quickly gained popularity. In Indian literature, certain literary forms are centuries old and stretch back to the country's roots. On the other hand, the novel is a relatively recent literary genre that has only recently gained popularity in India. Ancient literary history includes a variety of

forms, including epic, poetry, short tales, theatre, and fables. On the other hand, Novel is the one that came really late. It has not even been a century since the idea was introduced to the nation, yet it has already taken on a fruitful form. [S. K. Das, 2011]

Gandhi's nationwide movement served as a source of motivation for Indian English novelists and provided them with significant topics to write about, such as the struggle for freedom, the meeting of East and West, the issue of communal conflict, and the miserable conditions of untouchables, the poor who are landless, the downtrodden, the oppressed, and those who are economically exploited. When that time period came along, novelists turned their attention to the past in order to better understand the present. The book that addresses political or social concerns in India, which are prominent in the country. Many authors have chosen English as their medium of expression, which has had a significant impact on the many types of literary expression.

5. POST-COLONIALISM AND INDIAN ENGLISH LITERATURE

As the word implies, "postcolonial literature" focuses on "people-produced books that are oppressed and that was previously colonised." The phrase "postcolonial literature" is defined as "the corpus of works produced by colonised people for the eradication of the effects as exercised on the lives of colonisers by themselves." The postcolonial literature developed in the middle of the 20th century, when many colonised countries were engaged in wars to win their independence from conquerors. Distinct groups of authors, such as the French or the English colonists, preferred different languages. By writing in English, they hoped to improve inter-national dialogue. They also wanted to use language as a weapon against the conquerors. When deciding which language to write in, Postcolonial period authors have a variety of opinions [Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, 2009]. Few authors concentrate on writing in their own tongue. These authors hold the opinion that using one's original language is the greatest way to convey customs, traditions, and age-old ways. The English authors of the postcolonial era used colonists' terminology in order to criticise them and later undo the harm they had caused to many social, historical, economic, and cultural sectors. However, it was noted that the authors had altered the wording in order to provide a natural English experience. In order to better unify Indians and erase the influence of colonial times, Indian authors began to emerge. It was discovered that after 200 years, British imperial



control over the Indian subcontinent was still in effect. Native people were persecuted throughout the imperial era. The moral and cultural lives were mostly misaligned. The authors choose English since it is still the most widely spoken language. English-language works by Indian authors are referred to as "Indian English Literature." Additionally, a variety of sub-themes like "rootlessness," "alienation," "discrimination," "Hybridity," "labour exploitation," "corruption," "poor," and "marginalise" have to be addressed by the authors. The novel has emerged as the most successful and effective genre in Postcolonial Indian English Literature. [Boehmer, Elleke, 2015].

Post-colonial writers draw on previously published works by colonialists, as well as their knowledge of their political and cultural actions and behaviours toward other nations. They also examine the colonial powers' expansionist and transgressive imperialism, particularly those values orders that uphold it but continue to be dominant in the west, and they vigorously challenge it. Post colonialist thinkers promote a fresh interpretation of the world and the civilizations that inhabit it by emphasising cultural linguistic identity and offering a fresh perspective on the interaction between dominant and subjected countries. If we examine the world and the situated societies in it in the form of previous divisions as analysed to superior and subordinated societies or cultures and analyse their doubt that are the most fundamental challenging part of their thoughts and ideas, thinkers like Edward Said, Homi Bhabha, and Spivak come to mind. Colonialism, whether in its old model or modern one, always tries to represent some different aspects of its culture that consist of some modern allure using different and superior language uncommon but significant and reflective concept. By doing this, representing it humble and old used and cultural disability, as well as the dispersion of subordinated nations, it tries to lead them to a generality that themselves are the symbol of it.

This idea also makes the postmodernist viewpoint of these open-minded individuals evident. Postmodernist ideas gave rise to the notion and framework of postcolonialism, which may be defined by their well-known credo, "to think globally, act locally." Postcolonialists' dependence on their own culture is not an indication that they are behind; rather, it results from their dual attachment to noble birth and global perspective. Post colonialist critics engage in conflict with them via their literature, representation of colonialism critics, and use of colonialist terminology. Here, it is communicated how open-minded and submissive countries think, which are certainly reflected by

dominating language and thinking in native tongue, respectively. There are many various responses in a culture, but the most potent one would be "creative disobedience," which entails rejecting outsider language and switching to insider language in order to produce a lot of final mental and physical works. Despite being unfair, the ongoing conflict between subordinated countries is tolerable since it involves their language, creative works, and two levels of theory. The literature of this country will have an impact on colonialists' minds and thoughts on a creative text level by travelling into their borders in any method. So, a country under colonial rule but with a claimed identity emerges.

The female authors of Indian English Postcolonial Literature shifted to the topic of the microscope of poverty, alienation, disappointment, and "isolation" in the domestic life of the Indian people. As a consequence, English writers in postcolonial India created their works to address the problems of those who were less fortunate and elevate them up by promoting social and cultural advancement at home. The author has the power to influence the readers' perceptions and nudge them toward nationalism's comprehensive viewpoint. By highlighting the significance and ideals of "Nationalism," Indian authors of the postcolonial period continued to see the same effect in India. [Pennycook Alastair, 2018]

6. BIRTH OF CONTEMPORARY INDIAN LITERATURE [Dr. Nandita Sharma, 2016]

Only one and a half centuries old, contemporary Indian literature is characterised by remarkable variations in both the litterateurs and the geographic areas in which it was created.

Understanding the relative words of "modern," "modernity," and "modernization" in the Indian context is of utmost significance before digging deeper into the very diverse field of current Indian literature. These three phrases are very important and succinct summaries of historical events in the present context. The twentieth century is seen to be more modern than the nineteenth century when looking at the chronological order, yet the 19th century is still included in the category of current literature in India. Here, the criteria at play are more basic than qualitative. Furthermore, whether something is nice or not, it is called contemporary if it is in style today.

The value-based approach is the most important part of modernity, however. It is natural to classify certain attitudes and concepts as contemporary in contrast to earlier ones because they are seen to be more progressive. This term kind of implies the chronological meaning. The social and political history of India in the middle of the 19th century,



which in fact had marked a turning point in the country's history, is fundamentally related to the Indian background of current literature. The first half of the 19th century saw the steady spread of English education in India, but it was not until the second half of the century that this influence became clearly apparent in the development of Indian literature. In the main languages, a new approach to literature had been developed. Since form and content are usually cohesively linked together, there had in fact been a clear innovation in both, primarily in both literatures.

6.1 The use of language in Contemporary Indian literature

The uniquely Indian flavour had made its way back into the English language, and as a result, the writings of contemporary Indian authors mirrored this newly Indianized form of the language. The deconstruction of British English was particularly apparent in the works of Salman Rushdie, Shahshi Tharoor, and Amitav Ghosh, amongst others. The regional languages were freely utilised in the writing forms, which led to the old narrative patterns being broken, restructured, and given a new twist as well as a new depth. Writers who used the languages Hindi, Gujarati, Bengali, Telugu, Tamil, Kannada, and Marathi adhered to the "modern" and "post-modern" idioms of writing. For example, Mulk Raj Anand's writing is full of Hindi and Punjabi vocabulary such as "haanaa," "saalamhuzoor" and "shabashshabash" (Coolie). Most ground-breaking is Arundhati Roy's use of untranslated Malayalam words in day-to-day conversations in her book *The God of Small Things*. For example, she uses phrases like "chacko sir vannu," "she is very beautiful sundarikutty," and "oower, orkunniley, kushambi." These phrases are examples of untranslated Malayalam words. In terms of poetry, it was not required to rhyme at any point. The elimination of rhyme was a deliberate choice made in order to emphasise the dissonance that characterises contemporary man's existence. Poems written in Indian English and those written in regional languages moved purposefully away from rhythm. [Indianetzone, 2014]

6.2 post-colonialism and themes in Contemporary Indian literature

After it gained its independence, India was immediately plunged into a multitude of crises on several fronts, including the social, political, and economic fronts. The civilization was in a constant process of change at the time. This time around, the authors did not praise their country at all in their work. They were, rather, pushing the fact to the forefront of attention via the works that they created. The prominent crises were emphasised over and again, not just in poem but also in prose

writing. In order to disassociate themselves from the colonial way of thinking and create a new narrative, modern Indian authors developed new narrative patterns to communicate their ideas. This allowed them to construct a new narrative. [Das Bijay Kumar, 2019]

6.3 Contemporary Indian English Literature Experiments

Moving forward from the 18th or 19th century, which had in fact seeded the seedling stage of what was then known as modern Indian literature, authors from today's India are also very cognizant of their own culture and customs. As a result, it can be seen that a vast amount of vernacular literature is blossoming there. Even if some writers write in English, the majority of them still use their native tongues. Their work's underlying concept and way of thinking show influences from western ideas and values. The fact that these writers have been successful enough to preserve the distinctive flavour of their location in their works while still adding a contemporary component is pretty impressive. There are several different literary genres in current Indian literature. There are now books, plays, short tales, literary criticism, science fiction, and poetry available for Indian readers.

7. INDIAN CONTEMPORARY LITERATURE AND POST-COLONIALISM

Modern authors like Jhaver Chand Meghani, Dharamvir Bharati, Mulk Raj Anand, Arundhati Roy, Vikram Seth, Jhumpa Lahiri, and Amitav Ghosh have taken India's literary reputation throughout the globe by winning prestigious international honours. The two most well-known authors are Kerala novelist Arundhati Roy and Mumbai-born Salman Rushdie, both of whom won Booker prizes for their works *God of Small Things* and *Midnight's Children*, respectively. Other notable authors are Rohinton Mistry, whose *Family Matters* and *Fine Balance* deal with Indian society with Mumbai as the backdrop, and Shashi Deshpande, whose novel *A Matter of Time* focuses on the challenges in the middle-class family when the spouse departs. Another well-known author from the south of India, R.K. Narayan, achieved fame for writing about the Malgudi-area villages. His best-known books are *Waiting for the Mahatma*, *Malgudi Days*, *The Financial Expert*, *The Guide*, and *Swami and His Friends*. Nector in a Sieve by Kamala Markandaya chronicles a south Indian woman's heartbreaking battle with nature's destructive powers and the ravages of time.

Another well-known writer in pre-independent India is Kaka Saheb Kalelkar. His commentaries on



the Bhagavad Gita, articles on culture, travelogues, and his translation of *Gitanjali* all serve as examples of his profound intellect and have garnered him praise from a wide audience. Other notable individuals that helped the literary community redefine modern Indian writing during this time include Vempalli Gangadhar, K.K. Munshi, Joy Somnath, Khushwant Singh, and many more.

8. IMPACT OF POST COLONIALISM AND DEVELOPMENT IN ENGLISH LITERATURE FROM COLONIAL TO PRESENT TIMES

According to Sahitasyasabhavah sahyam [Anjaria, 13], a good piece of literature is one that considers the interests of its readers as a whole. Goswami Tulasidas, who also contributed to the Ramcharitmanas, is credited with writing the phrase "kirati bhanit bhuti bhali soyi, sursari sam sab kah hit hoyi," which translates to "the best literary creation is that which, like the holy river Ganges, seeks to benefit all." This is a passage from the Ramcharitmanas. It suggests that literary aesthetics and humanity, as well as the relationship between literature and society, are inextricably linked to one another. Because of this, when there is a shift in society, there is also a shift in literature, and it is this shift in literature that not only adapts to the shift in society, but also defines the present and determines the future in the benefit of mankind as a whole. The Indian culture has always been quite dynamic, and the same can be said for the literature that is being produced on its land. The Indian society has undergone a sea change from ancient times to the present day, from pre-industrial times to post-industrial times, from pre-independence times to post-independence times, from pre-colonial times to postcolonial times, from pre-modern times to postmodern times, and from provincialism to globalisation. The literature that has been created over the years and at various phases of time has, in a remarkable way, managed to encapsulate the socio-political and cultural ethos of the times in which it was written. It is instructive to study the ways in which Indian society has changed so far and the cultural as well as literary trends that have emerged with the dawn of the twenty first century. This is because a new kind of world is emerging "with the development of a new set of cultural and technological protocols for the organisation of space and time" [Boxall, 2013, 8]. In light of this, it is important to note that a new kind of world is emerging "with the development of a new set of cultural and technological protocols for the organisation of the writers of the current generation search for new contents, themes, forms,

styles, and techniques in order to offer a faithful picture of the society that they live in. This is done in accordance with the characteristics of contemporary Indian society, which have been redefined as a result of scientific and technological advances, the impact of media and information technology, the digital revolution, and consumerism. In contemporary Indian fiction, many experiments and developments are being done in the form of graphic novels, science fiction, chick literature, gerontological fiction, hypertext, diaspora literature, and other forms of literature. Their methods provide a challenge to the methods that we have developed through time for the study of the Indian novel, which is particularly relevant considering the growth and proliferation of new forms in the twenty-first century. [Anjaria, 20]

Along with their language mastery, the writers of the new century have a deep creative zeal and an exquisite aesthetic sensibility. These qualities, along with their inspiration and motivation, come from India's long and illustrious literary heritage and legacy. They are faced with fresh difficulties, demands, aspirations, and challenges, all of which are looking for an outlet in the form of creative writing. [Asnani, Shyam, 1987] asserts that the realisation that Indian English novels had the potential to become a potent instrument of social change and human development led to the necessity for experimentation and invention in the genre. The writings of Krishna Baldev Vaid, Dilip Chitre, Khushwant Singh, Mahasweta Devi, Salman Rushdie, Amitav Ghosh, Shashi Tharoor, etc. It is clear that these writers, in some way or another, had a strong desire to distance themselves from the colonial literature, as seen by their penchant for utilising the methods of hybrid language and magic realism with local themes [Ghosh, Amitav, 2005]. One may go back to the 1980s and 1990s and see that Salman Rushdie, Amitav Ghosh, Vikram Seth, Rohinton Mistry, Vikram Chandra, and others like them dominated the Indian literary landscape. These authors garnered worldwide reputation for Indian literature. Their works had an influence on the authors of the following generation that was unparalleled, and those writers were the ones who revolutionised the paradigm of fiction writing in India by experimenting with and innovating in topic, style, and method in ways that had never been done before. These writers chose to adjust their work so that it was more in touch with the changing times and modern concerns, and as a result, they charted a wide variety of new subjects and approaches in view of the market, globalisation, urbanity, new realism, gender issues, religion, and technology. These attempts are



evidence that Indian literature written in English has travelled a long way in its journey, and that it has greatly developed and grown over the years.

8.1 Fiction in Indian English Literature

The writers' choice to write in English has continued into the new century, but the degree of maturity shown in their ability to do so in a way that is unique and proficient demonstrates that English is no longer only a language that has been borrowed by them. The idea that English is a "foreign" language on the one hand and a cosmopolitan language on the other has, to a considerable extent, disappeared. Even within the confines of the English language, Indian English has emerged in recent years as a variant with a character of its own. In earlier works of postcolonial fiction, words from Indian language cultures were indicated by the use of italics. However, in works produced after the year 2000, there is a use of Indian English spoken in contemporary India, which also includes regional terms and phrases but does not use italics or annotation. This style of writing is prevalent in India today. Because of this, the English that we speak today is undeniably considered to be one of "the Indian languages with perceptible resonance of the spirit of Indianness," and the history of English in India can be understood as a history of the transition from linguistic imperialism to linguistic globalisation. [Singh 2013: 4].

Some of the books written by writers from a previous generation included postcolonial storylines that helped shape the grand narratives of the age. The authors of the new generation appear to displace the postcolonial version of their predecessors because they believe that Rushdie's model was in some ways supplemental to the demands of the West, in contrast to Rushdie, Tharoor, and Ghosh who attempted to represent India in a wider context by addressing the then socio-political and cultural realities of India. The writers of today have a decolonial mindset as they often highlight the covert tactics used by the West to establish an imperial position. To explore nearby, local, and cultural settings, they favour interacting with the banal and ordinary aspects of Indian life. The clearest example of it is found in Padma Vishwanathan's book *The Toss of a Lemon*, which shows how a single Tamil Brahmin family struggles with problems of caste, religion, and gender against the background of Tamil Nadu. [Padma Vishwanathan, 2008]

Another amazing method to broaden one's knowledge base is via the translation of already existent materials. Regional language literature and the many translations into English that have been

made of it improve Indian English fiction in a variety of ways. For instance, translations of the works of many other eminent writers, like Munshi Premchandra, Rabindra Nath Tagore, Subramania Bharathi, Vijay Tendulkar, and Vasudevan Nair, are now accessible in English and may be read by people all over the globe. Some excellent English translations are *Chemmeen* by Thakazhi Sivasankara Pillai, *He Conquered the Jungle* by Kesava Reddy, *Tale of a Tamarind* by Sundara Ramasamy, *Samsakara* by U.R. Anantha Murthy, and *Draupadi* by Mahashweta Devi.

The advent of graphic novels, which provide readers with a wonderful visual feast and enhanced literary awareness, is a significant contemporary development in our age. They are captivating and remarkable with the ability to gently and expertly manage both the serious and humorous via painting, sketching, and cartooning. In her well-regarded 2008 graphic book *Kari*, Amruta Patil tells the story of two close friends who leaped from their apartment building, one of whom was rescued and the other of whom fell into a sewer. *Kari*, who fell into a sewer, battles suicidal thoughts throughout her life and has emotional struggle. [Patil, Amruta, 2012]. In a similar vein, Vishwajyoti Ghosh's novel *Delhi Calm* (2010) depicts a dystopian society in which the people's rights have been suspended by the governing authorities of the state. These kinds of books tell their stories through visual media and images, and they draw heavily on Indian mythology as well as political history. One of the most innovative and amazing graphic novels to have been made in India to this point is *Hush* (2011), which was written by Prateek Thomas, Vivek Thomas, and Rajiv Eipe. This quietly communicating book contains no words, but the anguish of a victim of child sex abuse has been eloquently portrayed via moving graphic pictures utilising ink and water colour. The novel is wordless, yet it communicates well. *Odayam*, written by Suhas Sundar and Deepak Sharma and set in feudal Kerala, *Angry Maushi*, written by Abhijeet Kini and set in Maharashtra and focusing on people's rights and the fight against corruption and malpractices, and *Corridor*, written by Sarnath Banerjee and dealing with the urban cities of India are a few more examples of this type of fiction. The books "*Munnu: A Boy from Kashmir*" (2015) by Malik Sajad and "*Kashmir Pending*" (2007) by Nasser Ahmed and Saurabh Singh discuss Kashmir from a variety of views, including militancy, terrorism, and bloodshed. Both books were published in 2015. Another graphic book by Appupen that poignantly portrays dark humour is titled *Moonward* (2009). The visuals in this graphic novel play a significant role. This book



has a number of 'silent' pages that have a rather dystopian feel to them.

There is a significant amount of room for the development of science fiction and fantasy novels in India due to the increasing role that technology plays in our everyday lives. 'Pulp fiction, which is distinguished by fantasy, science fiction, military, suspense, and thriller have a market of its own, and as a result, such works are now doing a solid business in the present day. Brilliant and forward-thinking domestic science fiction can be found in the works of Payal Dhar and Samit Basu, whose respective trilogies include: A Shadow on Eternity (2006), The Key to Chaos (2007), and The Timeless Land (2009). Samit Basu's Turbulence (2012), The Simoqin Prophecies (2004), and Resistance (2013). The Girl in Room 105 by Chetan Bhagat, which was published in 2008, is a mystery thriller. Shatrujeet Nath's The Guardians of the Halahala, which was published in 2014, is a work of fantasy fiction that is based on 'Samudra – Manthan.' Shweta Taneja's Cult of Chaos, which was published in 2015, is based on Hindu Tantrism. Sami Ahmad Khan's Aliens in Delhi (2017), which is about the death of Osama bin Laden and India's first landing on the moon; Priya S. Chabria's Generation 14 (2008), which is about political satire via the medium of cloning; and Sami Ahmad Khan's latest novel, Aliens in Delhi (2017). There have been a few significant efforts to address modern problems via the mediums of fantasy and science fiction. Two of these novels include Shiv Ramdas's Domechild (2013), a dystopian science fiction book in which humans may also be drones and Indrapramit Das's *The Devourers* (2015). Another subgenre of this kind is known as "crime fiction," which is best demonstrated by works such as "Sacred Games" by Vikram Chandra (2007), "Table of Four" by K. Srilata (2009), "Vish Puri's the Case of the Missing Servant" by Ashok Banker (2010), "Blood Red Sari" by Ashok Banker (2010), "The Indus Intercept" by Aruna Gill (2012), "the Krishna Key" by Ashwin (2012).

8.2 Creativity in English Fiction Writing

The authors have also made attempts to provide an overview of modern geopolitics, the war against terrorism, the insurgency in Kashmir and Pakistan, and the militancy in Afghanistan. For instance, Gita Hariharan's Fugitive Histories (2009), Neel Kamal Puri's Remember to Forget (2012), which is based on the memories of the Khalistan movement, Shashie Warriar's The Homecoming (2008), which is about the impact of insurgency in Kashmir, Omair Ahmad's Jimmy the Terrorist (2010), which provides a window into the

mind of a terrorist, Mukul Deva's The Dust Will Never Settle (2012) In a similar vein, one more new literary subgenre that has been popular during this time period is that of digital novels, sometimes known as hypertexts. These technology-based works were made possible by a revolution in the fields of the internet and the world wide web, which played an unprecedented role in the process. Along with the different approaches to writing and publishing, there has also been a significant shift in the reader's space. Reading books in their PDF and Kindle formats, which are digitally made and saved forms, is becoming more popular. [Dr. Arti nirmal, 2020]

The literature written in several Indian regional languages seems to be efficient in portraying the range of issues relating to the socioeconomic realities of the nation in a limited fashion, apart from the literature written by Indians in English, which is known as Indo-Anglian literature. The nation has seen a rapid increase in its popularity. Although some authors are certainly impacted by the Western world since the effect of the British has plagued their brains, it has been flooding out with its distinct style and vocabulary. The authors are inspired to express their opinions in their mother languages since they come from an ancient tradition that is represented in Indian scriptures and modern education. They so set the ground for contemporary literature in several Indian languages.

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 concerned 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 translated into English from almost all of India's famous works in other languages. Most of the beliefs, practises, unchallenged presumptions, and steadfast doubts that have defined Indian life for at least a thousand years—and more recently, after the influence of Western ways of thinking—are expressed in these works.

In the modern century, the novel, a subgenre of literature, has surpassed all others. Without a doubt, the imaginative authors of modern global literature favour using fiction as a vehicle to express their inner realities. According to [Amarath Prasad 2002], "*It is only because novel is the most flexible method to lay bare even the dark and deep depths of human nature. Nowadays, almost any aspect of life is left that is not included*



into the study of a book. Perhaps this explains why fiction seems to be maturing and improving on a daily basis. It is progressively being shaped into a crystal by several opposing forces."

The greatest contributions to fiction have come from Indian authors 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 required some time to master the genre. Later, the world of literature was inundated with fiction with a variety of outstanding subjects. The initial initiatives were derivative and immature, according to R.S. Pathak – "*The Gandhian Ethos had a significant impact on the books published between the two world wars since they were primarily concerned with the modern social environment. After the 1950s, they lost interest in the public realm, and the majority of them turned inward rather than outward in pursuit of the substance of human existence*".

Indian English-language works from the third generation have improved literature via their excellence and vibrancy. It really depicted the culture, history, and all the variations required for the global literature to be enriched. After the United States and the United Kingdom, India is the third-largest producer of books. The texts thoroughly addressed regionalism, but they also included concepts that cut over all natural divisions. With so many different languages, faiths, ethnicities, and civilizations, India really is a place of variety. The authors have a great lot of freedom to explore different issues as a result of this diversity. These third-generation Indian authors covered a variety of topics, with themes centred on humanity, including historical, cultural, philosophical, and more. Themes that the third generation of authors has focused on include sociology, the Diaspora, feminine themes, science and technology, exploratory writing, and much more. India has made a substantial literary contribution to the globe at large. Indian writers in English have made the most of this contribution, with novelists leading the way in this regard. A handful of authors active today have chosen to express themselves exclusively in the English language and have credited Indian English fiction as a unique force in global literature. It is unusual for a country to seek creative expression in a foreign media, and this illustrates how well-versed the Indian intellect is at assimilating the complicated problems and freshly confronting circumstances of the contemporary world. The new English literature demonstrates courage in

confronting fresh issues and explores with novel handling methods. The authors of the novels approach their work with no preconceived ideas about what makes literary substance. This inspires artists to concentrate on a broad and thorough canvas and to give their topics epic proportions. [Bhargava, Rajul, 2002]

8.3 Conscious Investigation in Indian English Literature

Because a globalised language serves as the medium for Indian writing, it may have been simpler for these third-generation authors to express the new difficulties and changes. Once again, most of the authors of the new literature are from the Indian diaspora. They have been extensively exposed to important contemporary western literary styles like post-Modernism and other narrative approaches like magic realism since they live in the west and speak English nearly as a mother language. They have been able to offer fiction a new direction as a result of this. The greatest of them, however, continue to have deep roots in India, staying faithful to the similarities between India and the west. The fact that third-generation fiction more thoroughly and efficiently captures the mood of the time than other genres like poetry and theatre is crucial. The book is better suited to handle social reality, whatever liberties it may take in portraying it, by its very character. Therefore, it should come as no surprise that third-generation fiction makes the most contribution to the age. [Yelagonda Anjaneyulu, 2021]

The third generation of Indian English writers, including Salman Rushdie, Vikram Seth, Vikram Chandra, Shashi Tharoor, Anitha Desai, Arundhati Roy, Shashi Desh Pande, Upamanyu Chatterjee, Gita Mehta, Bharathi Mukherjee, and Amitav Ghosh, are responsible for the new Indian writing, which was published between the 1980s and 1990s. These are the most prominent authors of the third generation, and they play a significant role in the current literary scene. With their rich cultural background and adept linguistic management, they have left a definite influence on the literary landscape of the world. They have garnered important prizes, fantastic revenues, and recognition on a national and worldwide level. Salman Rushdie, Amitav Ghosh, Vikram Seth, Allan Sealy, Upamanyu Chatterjee, Shashi Tharoor, Farrukh Dhondy, Rohinton Mistry, and Firdaus Kanga are among the authors with the greatest skill. These contemporary Indian authors have been dubbed "*Rushdie's offspring*" by The New York Times (16 December 1991). These authors are actively working to reimagine English language "with mythology, humour, or subjects as wide as the subcontinent," as Anthony Spaeth has



noted. Rushdie said in an interview from 1982 that "*I believe we are in a position to conquer English literature*" (Ibid., 1989:552), and this is exactly what these authors are attempting to achieve in their own distinctive ways. They thus need careful critical consideration, analysis, categorization, and, eventually, designation as a unique genre of contemporary fiction. These writers' works have received sincere attention in India as well. For instance, no less than five books were chosen for the Sahitya Akademi Award in the 1980s, which was the nation's highest literary honour at the time. These include *The Last Labyrinth* by Arun Joshi, *Rich Like Us* by Nayantara Sahgal, *The Golden Gate* by Vikram Seth, *The Shadow Lines* by Amitav Ghosh, and *That Long Silence* by Shashi Deshpande. These statistics, which are illustrative rather than complete, demonstrate unequivocally that Indian English novels have received the necessary reception and recognition both domestically and overseas. [Naik, M.K., 2009]

8.4 Criticism in English Literature fiction

The Modern and Contemporary Novel is a collection of twelve critical essays that aims to provide a comprehensive assessment of the global literary landscape as it has been fashioned and characterised in topic and form by the diverse experiences of twelve great writers. This book is not at all a comparative literary study. If the articles are arranged this way for editorial reasons, it is primarily assumed that this arrangement would be necessary to densify the literary scene and emphasise the idea that different imaginative experiences of human existence can directly identify with one another regardless of the limitations of space and time. The word postmodernism's continuous applicability to literary studies over the last 20 years has come under growing scrutiny. Many new phrases have been created as a result of this assessment of literary vocabulary, usually still ending in "-modern." This essay contends that although the new modernisms are relevant for certain issues in contemporary literature, they have not yet offered a counterargument to prevailing patterns. This is true even when a word, like meta-modernism, has started to become more widely accepted. We contend that the new modernisms are constrained by a retrograde link to the past that limits their relevance to the dynamic newness of contemporary literature, especially as it reacts to etho-political issues. We propose "transglossic" as an alternative to these terms, expressing the mobility across forms and identities that distinguishes modern writing. [Dr. Venkateswarlu Yesapogu, 2015]

The most fundamental manifestation of rootlessness is alienation, which has been extensively studied in the fields of psychology, sociology, literature, and philosophy. In the modern era, alienation is a prominent subject in the human experience. It seems sense that a widespread phenomenon like alienation would have such a lasting influence on modern writing. A natural outcome of the existential dilemma, both intrinsically and externally, is alienation. In diverse ways, alienation has been consistently and unwaveringly explored in contemporary writing. In a lot of American and European novels from the 20th century, the protagonist feels estranged. The existentialist literature has addressed alienation in all of its aspects. Due to historical and sociocultural factors, it was also able to influence Indo-English literature. Loss of identity leads to alienation. The quest for identity of the dispossessed individual is a recurrent topic in contemporary literature. Today's man is unable to understand the meaning of life itself and the significance of his presence in a hostile environment. "Man suffers not just from war, persecution, poverty, and destruction," writes Edmund Fuller, "but also from inner issues, a perception of isolation, unpredictability, and meaninglessness in his way of life."

Literature has had a significant impact on people's lives. It uses a strong vocabulary to show what a man's inner life is like. There is room for recollections, reflection, foreshadowing, flashbacks, and horrible memories that are tinged with suffering, injury, and trauma. The moment for creating the contemporary world's anxiety story is now. As a renowned author and poet, Margaret Atwood critiques the social, political, and spiritual ties that female characters in her novels and poems have. She wants to show the anguish and agony experienced by female characters so that women would become more self-aware and confident. She in-depth studied her notion of creation in the dream, imagination, and art of the characters in *The Handmaid's Tale* (1985), *Cat's Eye* (1988), and *The Robber Bride* (1993). She uses information from recent research on mental enactments, association, dissociation, mentalization, 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 the turbulent existence, challenging relationships with family and friends, and silence generate mental wounds in female characters.

8.5 Colonialism Impact on Indian English Literature

The word "colony" is derived from the Latin word "Colonus," which meant "a planter or the settler in



a new place." The phrase "post colonialism," as used more broadly, is best understood when the origins of the terms "post" and "colony" are considered. The word "post" is derived from the Latin word "Postis," which means "behind" or "after." So, the phrase means "the period after colonisation." In a larger sense, the phrase "post colonialism" refers to the manner in which ethnicity, race, culture, and human identity are portrayed in the modern age, after the independence of various countries. [Bertocchi, Graziella and Fabio Canova. 2012].

It is believed that colonialism was the most destructive and demeaning event in the history of the globe. Because of this, the historical trajectory of the nations and colonies that are now under authority has changed. The globe is currently home to a number of different languages and sign systems. Nevertheless, the English language is the language that has the most claims to prominence and then gets considered, which is believed to be something that people all around the world do. One of the factors that has been suggested to have contributed to the strengthening of English as the worldwide language standard is the displacement that occurred throughout the time period of colonialism. Novels are regarded as the most suitable medium for reflecting the physical and intellectual richness of the past, and they have been responsible for reminding Indians of their rights and responsibilities. The concept of a national identity is said to have originated in literature around the 19th century, with the bulk of Indian texts being seen as having an enlightened voice. All of the preceding has helped pave the way for a better understanding of the factual and actual situation up to the threshold of the twentieth century. During this time period, Rabindranath Tagore began working on his book, which would later become a challenge to the colonial standards, colonial rule, and the authorities, thus providing a new facet to the concept of Indian nationalism. In addition, an experience from the colonial past served as the popular thread that would ultimately link together the territory of the third world. It was clear that the goals of colonialism remained the same even if the methods of colonialism and the ways in which colonial culture was dominated varied according to the people who did the colonising. The primary objective was to use the natural and human resources of the colonies for financial gain. [Boehmer, Elleke, 2015]

British colonialism had an impact on Indian literature and education. Indian authors first began producing short fiction, poetry, and novels in English. Successful authors like Salman Rushdie, R.K. Narayan, Rabindranath Tagore, and others

have authored books and poems in English that have won readers' hearts on a global scale [Qtd. in H. Trivedi, 2016]. Despite being a second language, English has introduced this idea to universities and schools since it is the preferred method of education. There is little question that the British colonisation had an impact on the Indian subcontinent. Colonialism also contributed to ethnic conflict by introducing the idea of social hierarchy. In the Asian subcontinent, British influence is pervasive and strong. The survival of the English language is responsible for the aforementioned. As the colonialists try to transmit their culture or ideals by teaching English to the Indian populace, many Indians are perceived to be English-speaking. The adoption of the English language into government and education in British territories. America, Canada, and Australia all experienced the same effects of colonisation, and as a result, they adopted the language as their mother tongue. The English language's domination is notable during the period of British colonialism, when colonialism succeeded imperialism and is seen across the contemporary globe. As can be observed throughout Asia, the British colonialism had a significant impact on the Indian subcontinent. In addition, the British changed India's government, economics, commerce, and trade by introducing the English language, which turned out to be a blessing in disguise for the people throughout the country's growth. In a few areas, such as education, government, trade and business, and information technology, English is beginning to displace Hindi. India now seeks instructors who are certified in English for both local and international teaching positions due to the high demand for schools offering English instruction. It is undeniable that the literature continues to be hybridised, which never has the same impact as English Literature discovery but is harder to cause.

The critical Indian debate on the effects of the West is interesting enough, even if the problems seem to have a para-textual character. The two main critic categories that may have an effect everywhere may then be distinguished from other critics who are unwilling to acknowledge the impact or who want to minimise it. However, what links the two is their shared need to discern between those who are labelled positive and sterile or negative influences.

a) Language and Colonialism

Thinking about colonialism and literature at the same time entails thinking about linguistic issues. On a variety of levels, such as those of domination, control, and obedience, or of cultural authority and prestige, the languages of the coloniser and the colonised will clash. Related to all of these levels is linguistic identity, which is tied to this by cultural



identity. Despite the mythology that Bacchus was already in India, these issues date back to antiquity; yet, as European colonisation started in early premodern times, it may be permissible to begin these observations at the very end of the fifteenth century. The issue of English use and English-language literature in India must be considered in light of the larger context of European colonialism, starting with Portuguese colonisation, from the early modern period until the second part of the 20th century. The issue of English in India up to the emergence of a so-called Anglo-Indian literature and modern Indian literature must thus be considered before the backdrop of the commencement of European colonialism with the arrival of the Portuguese at Calicut, on India's south-western coast. Portuguese was used in Goa as part of a strategy to compel the colonised to adopt Christian-European norms and practises. The forced use of non-Indian languages must be explored in the context of the issue of identity on numerous levels, including of course religion, nationality, and other factors, since it is not restricted to India.

b) Identity, Culture and Language

To circle back to Narayan, we'd want to point out that throughout his brief time writing in English for the Indian market, Narayan alludes to numerous issues that have been raised by other authors, whether in the realm of literature or post-colonial philosophy. I was reminded of a dialogue between two Hindi instructors in Anita Desai's book *In Custody* when he said that he had been launched in Sanskrit as well since it was the "ancient language of India," despite English to becoming the language deemed more significant in school. The issue is convoluted, but in this exchange, one of them expresses sorrow about their career choice as a teacher of a topic that is "only" useful for passing on tradition but not lucrative enough to allow one to, say, go to the United States and live a comfortable life. "Jayadev pulled a funny expression. Culture and communication, thus, are mutually constitutive of language. Culture is conveyed via language, and through oratory and literature in particular, culture conveys the full set of values by which we evaluate our identities and the world around us. Most cultures that colonise others do so by emphasising their target populations' native languages and the cultural identities that are rooted in them. As a result, language is intrinsic to who we are as a people, a group with a shared identity, culture, and history that shapes how we see the world and how we interact with one another. Most people think that "language" is the most fundamental means by

which a nation's culture is defined. Knowing the power of language and its ability to impose a dominant culture, colonialists often use linguistic means to subtly spread their ideas, values, and norms across a colonised population. This approach will allow them to fully penetrate and colonise other countries.

9. IMPACT OF POST COLONIALISM ON CONTEMPORARY ENGLISH LITERATURE BASED ON NOVELS

9.1 Early Impact

I am obligated to make a brief mention of the pioneering work done by Indian authors and philosophers whose works were published in English and gained widespread notice throughout the globe. It's logical that the ruling race in the United Kingdom would have a prejudiced perspective of the colonies they ruled. If we exclude the elite, however, we discover that there were Westerners who studied India seriously and respected it. The American transcendentalists Whitman, Emerson, and Thoreau, the German philosophers Schopenhauer and Max Mueller, and the French writer Romain Rolland all spoke highly of the old Indian spiritual literature. Some Indologists adapted works of secular Sanskrit literature into English, including works by Kalidasa.

In the West, many people were captivated by Swami Vivekananda's lectures on Hindu texts during the latter decade of the 19th century in the United States. Aurobindo isn't the only author who drew inspiration from both eastern and western myths and tales to create what he termed "poetry of the spirit" in his works of prose and drama. Mysticism permeates Rabindra Nath Tagore's poetry collection *Gitanjali*, which earned him the Nobel Prize in Literature in 1913, making him the first poet from outside of Europe to receive the honour. The late President of India and famous philosopher Dr. S. Radhakrishnan contributed several excellent works on Indian philosophy. The essence of Mahatma Gandhi's words might be gleaned from their simplicity. His frank autobiography was a hit with readers like Leo Tolstoy.

9.2 Current Scenario

Moving on to the present, it is true that the genres of poetry, theatre, and criticism have not performed particularly well, but that the fiction genre has more than made up for the shortcomings in the other genres. It was a significant occasion for Indian English fiction when Salman Rushdie won the Booker award in 1981 because it gave the Indian authors more confidence. He then went on



to win the "Best of Booker" award in 2008 and the "Booker of Bookers" trophy in 1993. His popularity has a lot to do with the fictitious art he created that "chutnified" language and history in *Midnight's Children* (1981). He falls into the sui generis category because to his carnivalesque humour, constant wordplay, interest in the strange and unexpected, and juxtaposition of extremely ornate with the common Mumbai vernacular. He uses the swoops, spirals, and repetitions of the Indian narrative style. More than a dozen books have been published by Rushdie to date, and he continues to draw readers from all over the globe. There are several well-known writers who have received worldwide honours for their works, including Pulitzer Prize winner Jhumpa Lahiri and Man Booker Prize winners Kiran Desai, Aravind Adiga, and Arundhati Roy for their books *The Interpreter of Maladies* and *The Inheritance of Loss*, respectively (2000). Here, I'd like to highlight a few further current Indian writers whose books have received praise from both readers and reviewers. They include Vikram Seth, Ashok Banker, Chitra Banerjee Divakaruni, Kiran Nagarkar, Manju Kapur, Amit Chaudhuri, Rohinton Mistry, Shashi Tharoor, Anita Desai, Shashi Deshpande, Amitav Ghosh, and Amitav Ghosh.

Chetan Bhagat is a writer of the popular genre who is no less significant in the Indian setting than

Rushdie, who is a serious and canonical author. In the sense that he was the first author to reach large volume sales in the neighbourhood of a million copies, when before him, no Indian author could sell more than a few thousand copies, his debut book, *Five Point Someone* (2004), was ground-breaking. (Palande) His books are enjoyed by both young and elderly readers, and they have helped to popularise the practise of reading English-language books. He is considered a pioneer since many young writers from a variety of areas rose to prominence and produced famous books in his wake. The majority of the 2,000+ novels published since AD 2000 are now popular novels, of which 844 I have been able to record in my books.

9.3 Contemporary Themes

There are many different topics that are discussed in modern Indian English long fiction, some of which include the following: the family, the individual psychology, socio-political issues, diasporic life, history, the environment, and so on. In addition, college life, romance, action, adventure, crime, myth, careers, and other topics often appear in popular book categories. The following classification was derived from an examination of around 327 of these books that were released between 2011 and 2015. [Jagdish Batra, 2019]

Table 1: Contemporary Themes

S. 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 most successful kind of fiction is unquestionably the popular novel, which may include genres such as romance, suspense, chick-lit, myth, and so on. After saying this, I would like to emphasise that it is serious fiction that provides honour and glory to the category of Indian literature, or any other kind of literature for that matter.

10. CONCLUSION

The literature of the twenty-first century is substantially different from that of the nineteenth because it must deal with new problems and difficulties. In fact, the very idea of culture and literature has changed significantly over the years, and in response to these shifting paradigms, authors are also experimenting heavily with writing



themes, styles, and techniques in an effort to accurately and effectively convey the new sensibilities of the modern era. From a variety of angles, stories about history, myth, science, technology, ecology, the environment, gender, and politics are recounted and repeated. Perhaps this explains why fiction seems to be maturing and improving on a daily basis. It is progressively being shaped into a crystal by several opposing forces.

Indian society was depicted in post-colonial literature as having a number of issues. The Sati, Caste-system, widow remarriage, social, religious, and many forms of hegemony are examples of strict societal ills. The primary goal of this era's novelists in the majority of Indian vernaculars was to raise awareness among readers about the negative effects of these sins. The process of colonialization was heavily emphasised in post-colonial literature, and attempts were made to chronicle a rebellion to the subjugation of conquered countries in addition to emphasising on present truths of existence. It starts with literature from colonial nations that discusses how poorly lower-class people are treated as well as the resistance of those who are the target of such treatment. Because it deals with literature produced after independence, post-colonialism might be seen as historically significant. Post-colonial authors dedicated themselves to revealing the results of a new language and a fresh perspective on the cosmos. Their overarching themes centre on topics like national, identity, hybridism, division, cultural heritage, modern realities, emotions, and interpersonal relationships, among other things. Arundhati Roy, Jhumpa Lahiri, Shobha De, Nayantara Sehgal, and Kiran Desai are just a few of the post-colonial era's female authors who carved out a name for themselves in Indian English Fiction.

Indian contemporary literature has a vast range and includes works in many different genres and styles. Western philosophy and ideas have a significant effect on the substance of contemporary Indian literature. However, it is aware of precisely how to preserve its distinctively Indian flavour and varied richness. Contemporary Indian literature has a prominent place in the world of worldwide literature because to its lavish wealth and uniqueness. Indian literature continues to be influenced by colonialism to some extent, and contemporary authors often set their works in a colonial setting. However, considering how long a country was under colonial authority, this is not very strange. Modern Indian authors have started writing in English; however, they often base their ideas on Indian culture and society.

With their extensive collections of work capturing the world's attention, contemporary authors have emerged as enormously important core socio-literary characters. Additionally, they have emerged as the only mediators to resolve India's and other colonial countries' fundamental social and cultural issues. All of their main works have received a significant deal of scholarly attention from all around the world, drawing a lot of literary criticism, particularly on feminism. A large audience and a fervent critical response have been generated by them, reflecting the interest of serious academics and scholars. All post-colonial and postmodern dilemmas are fought to show a high degree of self-consciousness, which continues to question the social, philosophical, and cultural concerns of rape and sexual harassment of defenceless women in the modern Indian culture. Their writings served as the catalyst for the criticism of feminism and nationalism to arise. They have addressed and interpreted the complicated colonial and postcolonial contexts with their intellectual insights, conceptual, theoretical, and literary explorations. Additionally, they have created an odd contradiction of reading and appreciating eloquently reacting to the concerns of sexual harassment of women in both post-colonial and postmodern issues of rape and exploitation of Indian women in current culture. Therefore, it is concluded that there is a huge difference in the English literature of the contemporary and post-colonial era.

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