

# Recent Trends in English Literature and Language in India

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## **Abstract:**

Literature is the mirror of society. Literature reflects the social, cultural, economic and historical life of human beings. Literature no longer remains limited to particular geographical, national or cultural circumstances. The recent trends in literature may be dangerous for the society or bring a new era in the field of writing in the future. The writers of pre- independence dealt mostly with subjects of nationalism and patriotism in their writings. Most of our writers are bi-lingual, some equally proficient in English and the mother tongue, and some more in one than in the other. In Literature there is an undeniable interrelationship between life, literature, thought and language. The early novels were the patriotic depictions of Indian, but with the advent of Indian Independence India grew out of her own streak of imperialism during the emergency and thus the Indian idiom began to change. The global concerns and shifting paradigms informing different art forms have transformed the nature and the understanding of literature. Now Indian English literature no longer remains limited to the writings necessarily of the “sons of the soil”. It has broadened the scope of fictional concerns of these writers from purely Indian to the global and transnational. Today Indian English as well as Indian writing in English has got its own identity these writers concentrate on different forms of life concerning various cultures.

**Keywords:** Post-colonial, Dalit literature, political imperialism, diversity, Feminism

## **Introduction:**

A new literature came into existence in Asia and Africa known to be the commonwealth literature. The recent trends in literature may be dangerous for the society or bring a new era in the field of writing in the future. No one can predict now about the future of literature today. The impact of pre-colonial literature continued for some time after freedom of India .People preferred to read long novels and stories. But the mindset of the readers suddenly got changed and they started reading short stories and short poems. The genre of literature like Drama, Novels and Poems brought a tremendous change in its texture and appeal. The genuine interest and attitude of the modern people particularly in the 21st century towards reading have changed.

## **The original creative writing**

A major trend has occurred in the post-colonial literature in India is the original creative writing. After the holy trinity Raja Rao, R.K.Narayan and Mulkraj Anand ,India witnessed a number of talented writers both men and women from different walks of life. While Mahatma Gandhi, Jawaharlal Nehru as writers wrote on the economic and political development of the country,The writers of pre- independence dealt

mostly with subjects of nationalism and patriotism in their writings. All the Indian authors wrote about the saga of Indian freedom struggle. People were mesmerized with the subjects of love for the country, martyrs' and hero-worship. But post-independence writers wrote on the challenges of handling the newfound freedom. People would face the challenges like poverty, illiteracy, Naxalism, women emancipation, Love and war, freedom of speech and expression, Child labour and many more was beyond their imagination. It became the subjects of discussion in the literature of new writers. To name some of the few, Shashi Tharoor, Shashi Deshpande, Manju Kapoor, Arvind Adiga and Chetan Bhagat. No doubt the emerging trends have minimized the time, but these trends have crippled the art of reading and writing. Dalit literature, Biographical literature, Diaspora literature have become the subjects of interest in the recent trends in literature.

Although English literature started and flourished in England, it has gone on to sow the seeds of creativity in English in other parts of the world. Interestingly, the English people themselves paved the way for the unexpected developments that we witness today. When the English colonizers went to America, they began to write their own literature of the Americas. Similarly, those English men and women who went to Australia began the process of a new literature called Australian literature. And so is the case with Canada, India, and Africa. With colonization in some parts of the world, especially, Africa and Asia, there emerged a new literature which later came to be known as the Commonwealth literature, New Literature in English, postcolonial literature and so on. Not to be left out, even those countries which were not colonized by the English like Bhutan, China, Iran, Japan, Thailand, and Nepal started their own literature in English. Gradually all these literatures in English have come to announce that here is a different kind of literature but in English.

### **New Trends in Indian English Literature**

Literature is the mirror of society. Literature reflects the social, cultural, economic and historical life of human beings. Literature no longer remains limited to particular geographical, national or cultural circumstances. The global concerns and shifting paradigms informing different art forms have transformed the nature and the understanding of literature. The diversity of the reading material available in the market has changed the desires and expectations of the readers also. The early novels were the patriotic depictions of India, but with the advent of Indian Independence India grew out of her own streak of imperialism during the emergency and thus the Indian idiom began to change. The publishing of Salman Rushdie's *Midnight's Children*, the entire scenario of Indian English novels went upside down. He opened the doors to a plethora of writers. The 21st century has proved to the world that English literature is no longer the sole province of the imperial England. Although English literature started and flourished in England, it has gone on to sow the seeds of creativity in English in other parts of the world. Interestingly, the English people themselves paved the way for the unexpected developments that we witness today Indian English Literature. Indian English fiction has always been responsive to the changes in material reality and theoretical perspectives that have impacted and governed its study since the time of its inception. At the earlier stage, the fictional works of the major Indian English writers like Mulk Raj Anand, R. K. Narayan and Raja Rao were mainly concerned with the down-trodden of the society, the Indian middle-class life and the expression of traditional cultural ethos of India. At that time, even to a much later stage when writers like K. S. Venkataramani, Kamala Markandaya, Bhabani Bhattacharya, Chaman Nahal, Ruth Praver Jhabvala, Nayantara Sahgal, Arun Joshi, and Khushwant Singh wrote, Indian English fiction concentrated on the depiction of social reality

of the times. Indian English literature (IEL) refers to the body of work by writers in India who write in the English language and whose native or co-native language could be one of the numerous languages of India. Its early history began with the works of R.K. Narayan, Mulk Raj Anand, Raja Rao who contributed to Indian fiction in the 1930s. It is also associated with the works of members of the Indian diaspora.

### **Indirect interaction through Technology**

Today, we can find a lot of technocrats, management professionals especially from abroad making bestsellers in India. The credits can be given both to marketing skills and creative writing skills. The social networking Medias are also helping in marketing. Many authors like Chetan Bhagat, Shobha De, Anita Desai, Kiran Desai have Facebook fan pages and the writers are also active in Twitter and Blog. This helps them to know more about the wants of the audience and helps indirect interaction. Even books are available on e-reading. Many authors publish excerpts of their books online for encouraging sales. Today, the habit of reading is decreasing. So the writers have got to keep up more to the tastes of audience and their fast paced lives. Cybernetic reading has replaced the solitary and closed reading of the people. Kids of modern generation today do not prefer the long drawn spaces, never ending paragraphs or the detailed long descriptions.

### **The NIA writers**

The writers settled abroad and the ones who divide their time between India and abroad have contributed much to this rapidly developing Indian Literature, sub-genre of English literature. Now Indian English literature no longer remains limited to the writings necessarily of the “sons of the soil”. It has broadened the scope of fictional concerns of these writers from purely Indian to the global and transnational. Today Indian English as well as Indian writing in English has got its own identity these writers concentrate on different forms of life concerning various cultures. Similarly, the presentation of traditional Indian middle-class society and its contradictions has been replaced with the life and experiences of the rich and to a large extent socially liberated people. Their works are not limited to the representation of commonly experienced epistemological world of the poor and the socially downtrodden. A new form of writing Novels: Whenever a new form of writing emerges, there are a lot of changes in the society which influences it. For example, when the form of ‘novel’ came into the literary canon in the eighteenth century, it wasn’t just the form which emerged but it represented a whole lot of people who thought the way a ‘realistic’ protagonist in the novel did. In Britain, the shift from epics to novels came gradually as more and more people from the working classes and women started reading.

### **New aspects of women's experiences**

The new aspects of women's experiences fictionalized as a form of feminist understanding of life find expression in the novels of Nayantara Sahgal, Shobha De, Kamala Markandaya, Anita Nair, Manju Kapur, Namita Gokhale, Geetha Hariharan, Kiran Sawhney, Anita Desai, Bharati Mukherjee, Shashi Deshpande, Kiran Desai, Arundhati Roy and others.

On the one hand, there are writers who concentrate on the diasporic experience at an alien place informing the supremacist attitude of the natives towards them. There are other writers who see this experience as an outcome of cultural interaction that facilitates the emergence of a universal civilisation. Another related aspect of postcolonial perspectives that marks the emergence of a different trend in

Indian English fiction is that instead of presenting the British empire as the culture representing colonial oppression and the eastern culture, particularly Indian culture, as the other, the contemporary writers tend to bring out the internal contradictions of the national culture.

### **Few Writers using New Trends in Indian writing in English**

1. Girish Karnad, the eminent playwright, makes Manjula, the protagonist of his monologue “Broken Images” (2005) discuss this issue.
2. Shashi Deshpande, Nayantara Sahgal and Neelum Saran Gour in fiction, and Ranjit Hoskote, E.V. Ramakrishnan and Imtiaz Dharker in poetry.
3. Mahesh Dattani, belongs to this category.
4. Jhumpa Lahiri and Chitra Banerjee Divakaruni in fiction, and Debjani Chatterjee and Agha Shahid Ali in poetry,
5. Amitav Ghosh, Shashi Tharoor and Tabish Khair write about India with a rare immediacy. Indian English fiction has attracted the most attention internationally.
6. Nisha da Cunha, Githa Hariharan, Anjana Appachana, and Bulbul Sharma dealt primarily with the domestic sphere, made their mark, especially with the short story form:

### **New Trends in Indian writing in English**

When an Indian writer of fiction uses a learnt second language like English, he is actually recording a kind of half-conscious translation (from mother tongue into English) that has taken place in the mind. Most of our writers are bi-lingual, some equally proficient in English and the mother tongue, and some more in one than in the other. One of the most outstanding characteristics of Indian writing in English is that the background is Indian and the language though foreign has adopted itself to the needs of the Indians. These writers also bring out the functioning of almost the same power politics that defines the relations between the power wielding people and the people kept at the margins even after the end of political imperialism.

Thus, Today Indian English as well as Indian writing in English has got its own identity. The most interesting aspect of the fiction at the turn of the present century from the Indian point of view is the emergence of new talent. A number of recent Indian novelists have produced significant novels, making a mark in the literary world. Feminism with its thrust on women's concerns has also brought a major change in contemporary Indian English fiction. Women writers seem to deliberately concentrate on women's experiences.

### **The Indian writing in English**

The advent of the 20th century marked a significant paradigm shift in almost all walks of life. The century witnessed extraordinary seminal happenings wherein life itself got redefined. Hence in Literature there is an undeniable interrelationship between life, literature, thought and language. The ever-changing paradigms of the global world have given literature not only an opportunity to revisit its own theories and practices but chartered a course for new ones to emerge. The issues of society, culture, politics, gender, etc. need to be oriented and explored with reference to the changing necessities of the society. Moreover, the rise of a global world has made the medium of imitation a complex phenomenon as the linguistic diversities have paved the way for a multilingualism that co-exists with the ever-increasing territory of a single Global Language, English has largely changed in its content, characterization and language. Literature in India has not remained same since its first stages of

development long time ago. Indian Literature has increased value, variety and maturity. The growth of Indian writing in English follows certain specific patterns. It progressed from the imitative stage to the realistic to the psychological to the experimental stage. The 1980's occupy a unique position in Indian writing in English. During this period, some distinguished women writers published their first works. The Twenty first Century has proved to the world that English literature is no longer sole province of the imperial England. Indian fiction in English has always been responsive to modern trends. Indian fiction in the early stages concentrated on the depiction of social reality of the times. The multiplicity of languages enriched Indian English writing. The most outstanding trend of Indian writing in English is that the background is Indian and the Language though foreign adopted itself to the needs of Indian's. The new English fiction exhibits confidence in tackling new themes and experiments with new techniques and approaches to handle these themes.

### **Failure to gain universal existence**

The recent trends of teaching English, failed to gain universal existence. It continues to frighten the students due to stiff curriculums and huge syllabus for those who speak regional tongue but love to do extremely well in English. Before independence, Indian students were taught by British masters. Their methodology of teaching was similar to the teaching in English Countries. But after they left India the flavor of English Language started vanishing in India slowly and slowly. Now days, language experts are trying very hard to implement best methodology of teaching English Language. English studies in India, now becoming two centuries older. All over the world, the student centered English language teachers seem to have realized that gone are the days when teachers reined their class with all monopoly where the students remained as passive. In India, the recent trends of teaching English, failed to gain universal existence. It continues to frighten the students due to stiff curriculums and huge syllabus for those who speak regional tongue but love to do extremely well in English.

### **Conclusion**

An overview of contemporary Indian fiction in English reveals an incredible array of talent. Many of the novelists seem to regard India's wealth of literary and mythical tradition as freely available to rewrite in the present. A different perspective might construe this trend as the self-serving attempt by sections of the elite to represent their own modernity in terms of a continuity with India's past, papering over the cracks in the national imaginary, as it were, to affirm their own authenticity.

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