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**EMERGING TRENDS IN INDIAN ENGLISH LITERATURE**

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**Introduction:**

After the holy trinity Raja Rao, R.K.Narayan and MulkrajAnand ,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, but the authors like R.K. Narayana and Kamala Markandeya dealt with less complicated rural life in a leisurely fashion. 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 mesmerised 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. The framers of the constitution prescribed the constitutional rights and duties for the people of India without predicting the repercussions. 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.

The seed of Indian Writing in English was sown during the period of the British rule in India. Now the seed has blossomed into an ever green tree, fragrant flowers and ripe fruits. The fruits are being tasted not only by the native people, but they are also being 'chewed and digested' by the foreigners. It happened only after the constant caring, pruning and feeding.

English writers were present in India from the pre-independence era. Works of Raja Rao, Mulk Raj Anand, R. K. Narayan and V. S. Naipaul presented the Indian lifestyles to the world wide attention. As ages passed, the feminist writers Anita Desai, Kamala Markhandaya and Shashi Deshpande created their space in national and

international literature. Indian writers like Arundhati Roy and Aravind Adiga have won the prestigious Man Booker Prize too. But, since the past two decades, Indian English writings seem to pull masses more. The reason is that English fiction seems to be able to satisfy the expectations of people than other languages. English is read and enjoyed by people all over India so it gives a wider range of audience too.

A study of the Indian English fiction in India is a study of the expectations and trends of the masses which makes the study relevant. The local and international events leave a trace in an average Indian's lifestyle which in turn will be reflected in his tastes. It is also an analysis of the cultural standard of the society.

It is difficult to define one typical characteristic of 20th and 21st century. This age is full of experimentation and it is discussed in different genres. The literary canon of 20th and 21st century foregrounds an aesthetic shift which is more transitional; experimental, more anxious, more liberal and self-interrogating too. The lines from Sunita Sinha's book mark the spirit of both the centuries: "The two world wars, the social and political upheavals, the consolidation and expansion of multinational capitalism, the emergence of the informational age, the struggle of post-colonial voices after the end of the British Empire and the changing configuration of a new multicultural population have led to a restructuring in the sphere of literary studies." Presence of a great range of styles, and approaches led the writers to redefine the specific boundaries of literature.

India has the longest and the richest tradition in drama. During the age of the Vedic Aryans, drama was performed in a simple way. Different episodes from the Ramayana, the Mahabharata, and the Bhagavad-Gita were enacted out in front of people. It depicts different situations relating to men good, bad and indifferent, and gives courage, amusement, happiness and advice to all of them. When Britishers came in India, the crippled Indian drama regained its strength. In 1920, a new drama in almost all the Indian languages came to the fore, it was a drama largely influenced by prevailing movements like Marxism, Psychoanalysis, symbolism, and surrealism. Indian drama got a new footing when Kendriya Natak Sangeet Akademi was started in January 1953 National school of drama set up Sangeet Natak Akademi in 1959 was another development. The year 1972 was



a landmark year for Indian theatre. BadalSircar, vijayTendulkar and Girish Karnad have contributed to the modernization of the face of the Indian theatre, these play wrights have made bold innovations and fruitful experiments in terms of both thematic concerns and technical virtuositities.

India's substantial contribution to world literature is largely due to the profusely creative literary works generated by Indian novelists in English. Their works contemplated and deliberated on multifarious range of issues like nationalism, freedom struggle, social realism, individual consciousness and the like. This literary movement being fortified by the overwhelming output by novelists and distinguished itself as a remarkable force in world fiction. This has been achieved by novelists who sought to prove their inner creative urges in English language, which is indeed an alien tongue for them. It is to the credit of these novelists that they have overcome the hurdles of writing in a foreign language and have been evolved a distinctive style for themselves by mastering the intricacies of the language and assimilating in it the hues and flavors of the Indian – sub continent. Raja Rao famously argued in 1938, in the preface to his novel *Kanthapura*, for using English, but English adapted to Indian conditions:

The struggle for independence was a mighty and momentous movement sweeping the entire nation and exerting tremendous impact on the sense of national consciousness among the literary fraternity. Thus the lucid description of the freedom struggle showcased images of the awakened Indians who sought to regain their freedom from the grueling and torturous regime of the Britishers. Apart from these reflections, the writers were able to propagate their point of view, which ultimately helped to motivate and guide the masses. Thus the fixation on religious aestheticism was replaced by concerns on socio – political issues. The joy of accomplishing the grandiose feat of obtaining Independence was abruptly marred by the horrendous and traumatic partition of 1947. The horrors, tragic consequences and partition like the large scale migration, reckless looting and merciless massacres were portrayed by the writers in their works which captured the interest, and imagination of the reader, the Indian English novels began to prove its mark in the global literary scenario. East – West conflict, multi – culturalism, social realism, gender issues,





comic aspect of human nature, ecological concerns, magic realism, diasporic writings and the like became the themes of the post – Independent writers.

English has acquired a rare privilege and popularity in India especially among the elite and the middle classes. It is increasingly being used by writers to give shape to the conflicting dilemmas and issues that confront the human psyche. It has definitely become a convenient medium to express the intrinsic talents of the writers. Moreover the Indian English writers use it with enviable ease and gaining mastery of a foreign tongue to articulate the vagaries and vicissitudes of an individual's consciousness in a realm of its own aptly substantiate the expansiveness and verve of the Indian English writer.

Indian writing in English has commended unstinted admiration in both home and abroad, is now in its full swing. It has carved out a new track, a new vision – a vision that is replete with an un answering faith and hope, myths and traditions, customs and rites etc. If we dive deep into the works of the Indian stalwarts of English fictions, it is revealed that their works are not an imitation of English literary pattern but highly original and intensely Indian in both theme and spirit. They have given a new shape and color to English literature in the same way as the Australians and Americans have evolved their own literature in their respective countries.

The freedom movement spearheaded by Gandhi inspired a flurry of activity in the literary world. The need for an autonomous, independent country lead to an explosion of creativity, which sought to appeal to the masses to take up the cudgels and oust the Britishers from the Indian soil. Therefore, there was a flourish of novels in both regional and as well as in the national stream. This burst of energy in regional literature, laid the ground work of fine – tuning and enhancing the vibrancy and the scope of the Indian English Fiction.

Trend in 20th and 21st century is Modernism which has its origin in the early 20th century. Modernists explored and experimented with literary form and expression. They adhered to Ezra Pound's maxim "to make it new." It was the outcome of drastic efforts to change traditional representation styles into new ways of expressing sensibilities of the time. Some prominent writers and poets of this movement are Ezra Pound, Marcel Proust



and Virginia Woolf. Ezra Pound's poems "Cathay", "Umbra", "Lustra" and "Canto"; Woolf's novels Mrs. Dalloway, To The Lighthouse and The Waves are examples of modernist experiment.

Modernism has arisen from two movements: „symbolism“ and „Imagism“ which highly affected the poetic creation of the time. Symbolism is a reaction against naturalism and realism. Imagism finds its roots in the aesthetic philosophy of T.E. Hulme. The poets believed in utilizing common speech; in creating new rhythms and moods; infinite choice of subject matter; excessive use of symbols and images; yet providing clarity in style. Charles Baudelaire's poetry volume *Les Fleurs Du Mal* marks the beginning of symbolism. Amy Lowell is an American Imagist who promoted the works of imagists in England. Ezra Pound is renowned name in Imagism and he published an anthology under the title *Des Imagistes* to promote the works of the imagists. All of the modernists worked very hard to free themselves from the shackles of traditional monopoly of writing form and content.

India has not accepted the western attitude as a whole. In Europe, America and Africa, the autobiographical writings of gays, lesbians and middle sexes are quite popular. In India such a trend has not yet been set. In novels which have a setting in metros, homosexuals come as secondary characters, but the readers have not grown so broad minded enough to accept their existence. The subject has become a hot topic for debates in cities but when it comes to morality, Indians still consider this as a sinful act and an evil trait of Westernization.

Be it films or dramas or music, Indian art forms are shifting more towards small town and metros. The villages make up more than half of the Indian population. Yet the readers seem to like the city life incidents. Hence, the novel setting shifts from the villages to the towns. Mumbai, Delhi metros and abroad are the areas where major stories take place.

Indian Diaspora always played a prominent part in Indian English literature. V. S. Naipaul, Salman Rushdie, Amitav Ghosh, Vikram Seth are prominent names among them. Amitav Ghosh's *River of Smoke* (2010) became a bestseller. Salman Rushdie's works are



also popular in India. AatishThaseer, a British Indian journalist, is another Indian diaspora writer whose novels like Noon (2011) and Temple-Goers (2010) whose works have become bestsellers in India. But the diaspora's sense has to be widened. David Davidar's House of Blue Mangoes (2002), Ithaca (2011) garnered international attention but could not make its presence among Indian bestsellers. All his novels have the traditional storylines of villages and the style is also descriptive.

The major reason is that the theme is Modern writers like ChetanBhagat, Rishi Vohra and AravindAdiga were employed and sometimes educated outside India. Their major works have been written while they were abroad. Hence, the perspective might have a foreigner's ideas. The exposure to another country and their lifestyles can add to their experience as influence their novels. The perspective of looking at India becomes mixed with their exposure to the Indians abroad too and hence has a diaspora trait.

#### Conclusion:

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. The audience needs maximum entertainment in minimum time and effort. However, the Indian English popular fiction portrays the tastes of Indian writers and hence can be analyzed as a cultural study material.

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