

Core 304 : Indian English Literature : Post-independence India & Modern Age

UNIT 1

Q.3 Prose Writing During the Period of 1980-2000

Δ Abstract:-

Δ Indian English Literature refers to *authors' body of work in India whose native or mother tongues might be one of India's several languages.*

It is also *related to the work of Indian Diaspora members.*

Δ It is *also named Indo-Anglian literature.*

Δ As a genre, this development is *part of the larger spectrum of postcolonial literature.*

Δ This paper discusses about *Indian English novels after 1980.*

1. Introduction:-

Δ This article attempts *to consolidate Indian English Literature after 1980.*

Δ There are a variety of *books by literary artists such as Srinivasa Iyengar, C.D. Narasimha, M. K. Naik etc.* that describes the beginning and development up to 1980.

Δ Apart from the deficiency of the correctly written root of the works consulted by

Wikipedia, this kind of history is regularly obligatory.

Δ In India, *post-colonial pressures played a critical and special position rather than post-war circumstances.*

Δ It is true that an Indian genre called *English writing has flourished unlimitedly and immensely and continues to thrive only during that time, i.e. after 1980.*

Δ This paper is a *study of Post-modern Indian English Novel, highlighting its history, themes adopted, and other aspects.*

2. Historical Past:-

Δ *English isn't a foreign tongue to us,* It is the *vocabulary of our philosophical composition – as Sanskrit or Persian used to be.*

Δ. *In 1793, Sake Dean Mahomed perhaps published the first book named The Travels of Dean Mahomed.*

Δ It was not a novel but *the first published English writing written by an Indian.*

Δ *Non-fictional books, such as biographies and political essays, were the most early Indian literature.*

Δ The Rajmohan's *Wife of Bankim Chandra Chatterjee (1864) is the first English Indian novel & The second book was

Anandamath.*

Δ It had the *Indian patriotic song "VandeMataram."*

Δ He was like *a big oak expanding over these two centuries its branches.*

Δ *The biggest literary figure of the period was Toru Dutt, Until 1930, Indian English was mainly an echo of British Literature.*

3. Transition from Indian modernism to post modernism:

- Δ **The change from Indian Modernism to Postmodernism was from 1960 to 1980.**
- Δ *The *seed of Indian English writing was planted during the British rule in India.**
- Δ *The *seed has now flourished in an evergreen oak, fragrant flowers and berries.**

- Δ *The *fruit is tasted by the locals and is often 'chewed and digested' by the strangers.**
- Δ *It *only occurred after continuous treatment, pruning and eating.**
- Δ **Nights and days cared for the tender vine, Gardeners such as Tagore, Sri Aurobindo, R.K. Narayan, and Raja Rao, to mention only a handful.**
- Δ **In modern days, it is guarded by numerous authors worldwide who receive prizes and awards.**

4. 1980: the birth of postmodernism:

- Δ *In India, *the post-modern era is defined after 1980.**
- Δ **"The Midnight's Children" of Salman Rushdie proclaimed the advent of postmodernism with its mystical realism.**
- Δ *The *Indian literary scenario is usually post-modern in every field of life and the consequence was multidirectional as well.**
- Δ **India became a multi-cultural, multi-lingual, post-colonial, and post-modern country in the 1980s.**

5. Themes of post-modern novels: -

Δ There are *various plot methods of the post-modern novels of the 1980s.*

Δ They project *social reality, mythical realism, the romance of history and mystical realism.*

6. Post-modern Novelists:

Δ Among the postmodern writers, *Salman Rushdie is the most remarkable (1947). He was born and raised in Bombay and then went to higher education in England. There are plenty of stories, metaphors and motifs in his works. His best book _Midnight's Children (1981)_ built the basis for Indian English Fiction's*

Indulgence.

Δ *Rushdie's vocabulary, style and storytelling methodology was completely modern and extremely creative.*

Δ *He launched a movement that was less concerned with the continental style of writing novels. Incredible creativity,*

Incredible comics and utter words are the signature characteristics of the work of Rushdie.

Δ *The book, made up of three parts, Midnight's Children (1981), can be classified as a development of characters during pre-independence, division, and post-independence centred on the crucial position of history in the plot.*

Δ *His works are made of the prolific usage of metaphors and imagination.*

Δ *For his daredevil tactics, tales extending over centuries, portrayals of people with*

Eccentricity, experiments with style, abundant use of allegory, symbolism and thinly hidden cover-up of the true human and political overtones, Rushdie would still be recognised.

Δ *Ghosh's new work is River of Smoke (2011), The Ibis Trilogy's second book.*

7. Award Winning Novels:-

Δ. The following post-modern novels also secured the Sahitya Academy Award:

1. *Arun Joshi won the Last Labyrinth in 1982.*
2. In 1986, Nayantara Sahgal's Rich Like Us,
3. in 1988, The Golden Gate by Vikram Seth,
4. in 1989, AmitavGosh's The Shadow Rowin
5. 1990,Sashi Deshpande's The Long Silence,
6. 1996, Sunetra Gupta's Memories of Rain,
7. in 2000, Kiran Nagarkar's Cuckold,
8. 2004, Upamanyu Chatterjee's The Mammaries of Welfare State,
9. 2006, Rupa Bajwa's The Sari Shop,
10. in 2010, Malathi Rao's Disorderly People,

And in 2010, It is interesting that The *Sahitya Academy Award has been granted to the best English novels by residents and non-residents of India [NRI who have won awards are: Allan Sealy's The Trotter Nama in 1991, and Amit Chaudhuri's NRI's A New World in 2002].*

Δ *In 2011 the Hindu Literary Prize Award was introduced.*

8. Award Winning Novelists(Post 1980):-

*(1) Kalpana Swaminathan(born 1956) is a writer from Mumbai. Swaminathan won the 2009Vodafone Crossword Book

Award (Fiction)for Venus Crossing: Twelve Stories Of Transit.*

* (2) Arundhati Roy: Arundhati Roy (1961) is a liberal activist writer. Her *God of Small Things* (1997) won the 1998 Guy Booker Award.*

* (3) Shashi Deshpande: *The Long Silence* (1980) received the Sahitya Akademy and In 2009 the author was given the Padma Shri Award.*

* (4) Irwin Allan Sealy: He received the 1989 Commonwealth Authors' Prize, the 1991 Sahitya Akademi Award, and the 1998 Crossword Book Award.*

* (5) Upamanyu Chatterjee: Third novel *The Welfare State Mammaries* (2000) is a sequel to *August's* English language. It was given the 2004 Sahitya Akademi Prize.*

* (6) Tarun J Tejpal: His first book *The Alchemy of Love* (2006) received The Mille Pages Award.*

* (7) Rahul Bhattacharya: His novel *The Sly Company of Citizens Who Care* (2011) was awarded the 2011 Hindu Literary Prize.*

* (8) Raj Kamal Jha: The first Jha novel *The Blue Bedspread* (1999) won the 2000 Commonwealth Literary Award for Best First Book (Eurasia).*

9. Special mention to women novelists and their feats:-

Δ *Women's efforts cannot be ignored in Indian English writing, Indeed, writings by women are a large part of contemporary Indian English literature.*

Δ. Today *women have been rooted in almost all walks of life and in the literary field they have even proclaimed a new consciousness.*

Δ. In improving the *standard and quantity of Indian English literature, women novelists have played a key and crucial part.*

Δ They also *added further to the novels the viewpoint of women and the feminist angle.*

Δ *These rich contributions also extended the number of topics explored in the book.*

Δ. *Indian communities granted the work of male interactions importance.*

10. Conclusion:-

In conclusion, the second (post-independence) generation of Indians who have learnt English have mastered the craft of fiction.

Δ Many who moved to other countries have also learned creative writing in the international universities and

Cultivated their love for genuine storytelling in the universal language.

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