

# To Study the Urge of Writers of English Novels in India

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## ABSTRACT

There is no more well-known or widely-read literary genre in India than the English novel. By striking a healthy balance between their personal and professional lives, readers may now see life through a positive lens. The postwar Indian literary scene saw the rise of Anita Desai, who was born in Mussoorie, India, in 1937. Her works have been critically acclaimed for their realistic depictions of human interactions, cultural nuances, and India's changing political and social landscape during the course of her multi-decade literary career. Her characters skillfully manoeuvre through the intricate web of tradition, modernity, and identity, offering readers a detailed glimpse into the struggles endured by women in different settings. During the time of the Indian Freedom Struggle in the twentieth century, R. K. Narayan (Rasipuram Krishnaswamy Narayanswami Iyer, 1906–2001) was a prominent figure. A few of their earlier compositions accurately portray the circumstances and issues that define India and its people in the early decades of the twentieth century. A contemporary retelling of a Panchatantra story about a robber who becomes a saint is presented in *The Guide*. R. K. Narayan's early experiences shaped his ideas for this work, and these experiences are intricately related to the plot.

**Keyword:** *Indian Literary, Struggles, Cultural Nuances, Human Interactions, Issues*

## INTRODUCTION

There was a boom of female fiction writers in India after 1947. It seems that these female authors were successful in portraying women as the primary characters in their novels. Anita Desai, Ruth Praver Jhabvala, Arundhati Roy, Kamala Markandeya, Nayantara Sahgal, and Shashi Deshpande are among the notable female authors. After marrying Bertrand Taylor, Kamala Markandeya (1924–2004) emigrated to England when she was twenty-five years old. She gave fiction writing a go at that place. While she is away from India and its people and their challenges, she relies on her knowledge of India. The shifting social and economic landscape of India after 1947 is a recurring theme in her works. After publishing her first book, *Nectar in a Sieve* (1954), she became famous and successful. The story's heroine is a strong lady who represents, through her, the struggles of women throughout history and the remarkable resilience they displayed in the face of adversity.

An Indian peasant lady named Rukmani's life story is told here, along with her devotion to her husband Nathan and her fight for survival. The story effectively depicts the clash between western and eastern ideals. Two of India's most pressing issues—poverty and hunger—are addressed by Kamala Markandeya. There are a number of books by her that have been published: *Some Inner Fury* (1955), *Possession* (1963), *A Silence of Desire* (1963), *The Coffin Dams* (1969), *The Nowhere Man* (1972), *Two Virgins* (1973), *The Golden Honey Cows* (1977), and *The Pleasure City* (1984).

One of the most prominent Indian woman authors of all time is Shashi Deshpande (born 1938). She started off writing short tales, but eventually moved on to novels. Her literary works include *Roots and Shadows* (1983), *The Dark Holds No Terrors* (1980), *Come up and be Dead* (1982), *If I Die Today* (1982), *That Long Silence* (1988), *The Binding Vine* (1993), *A Matter of Time* (1996), and *Small Remedies* (2000).

*That Long Silence*, written by Shashi Deshpande, won the esteemed Sahitya Akademy Award. The protagonist, a middle-aged educated lady, struggles to find her place in a world that values both tradition and progress. Jaya, a mother of two, is the protagonist of this tale. She and her husband Mohan were married for seventeen years. On the same day that her husband is asked to resign from his position while charges of corporate misconduct are being examined, tragedy strikes. There is a threat to the family's future. All of Shashi Deshpande's books center on feminine identity crises, romantic relationships, parent-child dynamics, and the quest for one's own place in the world. She portrays the real-life struggle of educated middle-class women in her books.

Born to Polish parents in Germany in 1927, Ruth Praver Jhabvala is another modern female author. After she wed the Indian architect Cyrus Jhabvala, she settled in New Delhi. She is seen as more of an insider than an outsider due to the introspective

nature of the Indian social life she depicts in her works. She penned a number of screenplays in addition to her eight books and anthology of four short tales. While *Esmond in India* (1958), *A Backward Place* (1965), *A New Dominion* (1973), and *Heat and Dust* (1975) examine the east-west encounter, her novels *To Whom She Will* (1955), *The Nature of Passion* (1956), *The House Holder* (1916), and *Get Ready for Battle* (1962) delve into the lives of urban middle class Indians. According to critics, Jhabvala's best book is *Heat and Dust*. The story delves into the east-west encounter via love in a direct and basic way.

This book follows the lives of two women over two distinct time periods: 1920s Colonial India and 1970s independent India. In a stunning way, the story depicts the parallel lives of the two ladies. The narrative focuses on the feelings and issues faced by women at two distinct periods in Indian history. It also makes one think about the extremes of Indian culture, including both the wealth and superstition of the upper class. In 2013, Jhabvala passed away. Nayantara Sahgal was born into a political family in India, therefore she was well-versed in the country's history, both before and after independence. The fact that the political scenarios depicted in her works are very real is proof of this.

### **Need of the Study:**

Indian authors have made their way into the canon of Modern English writing thanks to their skill with knowledge application. India has a long history of producing brilliant minds in many fields, from literature to science, since its people are naturally bright and have a knack for picking up new information quickly. With an assurance that few others have, Indians have ventured into the vastness of the globe. This becomes readily apparent as individuals encounter various constraints in their life, spanning from fundamental needs to financial difficulties. Our people, however, have been resourceful in finding ways to deal with and overcome adversity. Slum dwellers have been there for a long time, and many of them are still there, but they are more optimistic about the future because of this. A lot of people are seeing possibilities in problems and making the most of them. Every one of them has made an appearance in the works of authors. Novelists and storytellers may look at life patterns from several angles. Their wealth of knowledge, skill, wisdom, and experience allows them to paint a vivid picture of any given location. There is a new era being born into the contemporary world, and it is characterized by rapid change. The only people who can thrive in this world are those who are flexible.

### **REVIEW OF LITERATURE**

Monika Kumari (2024) The rich subtleties of Indian culture and human relationships are explored in the varied and captivating works of Anita Desai, a renowned Indian novelist. throughout better understand Desai's unique storytelling style and astute understanding of the human condition, this review explores the stylistic and thematic aspects common throughout her works. Family life is a common setting in Desai's works, which allow her to explore the inner lives and complex emotions of her characters. She writes extensively on topics such as cultural conflict, traditional society dynamics, and identity. Desai expertly depicts the Indian subcontinent, adding rich cultural and socioeconomic context to his descriptions for a more nuanced story. Her characters are complex and nuanced, reflecting the conflicts between old and new, personal goals and group norms. Notable among Desai's works is her examination of female protagonists; via these characters, she examines the difficulties women encounter in today's society and provides complex views on gender norms and expectations. Desai uses poetic and evocative language in her style, which brings to life the sensory abundance of the places she writes about. Her thoughtful and contemplative writing style often reflects the inner conflicts experienced by her characters. Her stories are rich in symbolism and metaphor, which encourages readers to ponder the meaning behind her words. This synopsis helps readers understand the significance of Anita Desai's work in modern Indian literature, in which she deftly weaves together stories about people and the changes in society. Her works provide readers deep insights into the human condition in a rapidly changing world, demonstrating the timeless power of narrative.

Bipin Bihari Dash (2022) Among the many successful Indian-English novels of the 2000s and 2001s, Anita Desai stands out. She received the Sahitya Akademi Award in 1978 for her book *Fire on the Mountain*, and she has been on the Booker Prize shortlist three times. A remarkable figure in the annals of Indian English literature, Anita Desai is a social visionary who, with her perceptive eye, studies the role and standing of women in modern Indian society. She had previously written about women's separation from their families as a result of marital strife in her early books. Her subsequent books feature India through the lens of her stereotypical Western worldview. Politics and society don't pique her attention nearly as much as the mental environment. In *Bye-Bye Blackbird* and *Baumgartner's Bombay*, she deftly depicts diasporic perceptions via her fictional characters. Inviting the reader on a voyage through life's wriggles, Anita's descriptions are straightforward, vivid, and simple. This study provides a synopsis of Anita Desai's work that focuses on her books written in English and her impact on Indian literature. Paper Purpose The purpose of this study is to reevaluate Anita Desai's place in the canon of Indo-English literature from a new angle. A critical analysis of Anita Desai's fictional works focusing on the innovative experimental tactics she used is therefore presented here. The Indian English Novel's Rightful Place Thanks to her recent achievements in the fields of literature, science, travel, economics, and cultural efflorescence, India has become one of the

most popular tourist destinations. Thanks to its multiculturalism and dedication to globalization, India has emerged as a major player in the 21st century. This success is also rooted in the illustrious literary and cultural heritage of the 20th century. It is noteworthy that India is home to more English speakers than any other country. After enduring several storms and receiving both praise and criticism, Indian English literature has now reached its literary pinnacle. Without a doubt, it adds significantly to the broader picture of the English-speaking population throughout the globe. Hence, Indian English fiction is acknowledged as a potent and widely read subgenre of this literature. Bold innovations in the fictional form have propelled Indian English literature to prominence in recent decades. In addition, unlike other genres, fiction often offers a large canvas. The fundamental motivation for fiction authors to make it a potent vehicle of expression has come from the genre's depth and originality. Notable among the novelists whose works have been scrutinized by the public for an extended period of time.

### **Objective of Study**

1. To discuss the era of modernity in Indian English novels.
2. To study the urge of writers who write English Novels in India.

### **RESULT AND DISCUSSION**

Post-Independence novels represent ideals and seek an appropriate artistic medium. After India's independence, the country's English-language literature maintained the literary boom of the Gandhian era. Bhabhani Bhattacharya, Manohar Malgonkar, and Kushwant Singh all emerged in the 1950s and 1960s, carrying on the social realist tradition that Mulk Raj Anand had already laid the groundwork for. Sudhin Ghose, G.V. Desani, and M. Anantanarayanam all had success with experimental novels with an Indian focus, such as Raja Rao's *Kanthapura*, however their works varied in some unavoidable ways. You may see hints of reality and imagination in B. Rajan's writing. Anita Desai, Ruth Praver Jhabwala, Kamala Markandaya, and Nayantara Sahgal are the most prominent members of a new school of female authors that has recently emerged.

Arun Joshi and Anita Desai stand out among the fresh voices that emerged in the late 1960s and early 1970s. During this time, Bhabhani Bhattacharya was a prominent social realist who drew inspiration from Gandhi and Tagore; Anand was an inspiration in both his fiction and his thought. In his 1960 work *Goddess Named Gold*, an allegorical exercise that moves at a leisurely pace, a counterfeit magical amulet causes high hopes to be dashed. As a realist, Manohar Malgonkar thinks that art serves no function beyond providing amusement. Partition serves as the backdrop for his monumental 1964 work, *A Bend in the Ganges*. Khushwant Singh's reality is from a bygone era. *Train to Pakistan* (1956), his first book, uses brutally realistic language and a rapid narrative style to tell the tale of the effects of partition on a border town between India and Pakistan.

Just as firmly planted in the earth of his birthplace is S. Menon's reality. His works *The Sale of an Island* (1968) and *Wound of Spring* (1960) both take place in Kerala (1960). Balchandra Rajan shows how both reality and fancy may coexist. First published in 1989, *The Dark Dancer* demonstrates a realist perspective that is more focused on the individual than society (1989). *Too Long in the West*, his other book, has a completely different plot and subject. An interesting endeavour in expressing the Indian culture, Sudhindra Nath Ghosh's works are worth reading. A narrator describes youth in *Cradle of the Clouds* and college life in *The Vermillion Boat*, two of his works. Most experimental is G. V. Desani's *All about H. Hatterr* (1948). *The Foreigner*, written by Arun Joshi in the early 1970s, is one of the most famous novels of that decade. *Azadi*, written by Chaman Nahal, deals with the partition (1975).

Among female authors, Ruth Praver Jhabwala's works, including *Heat and Dust*, *A Backward Place*, and *The House Holder*, address the east-west encounter within Hindu families. Similarly, Kamala Markandaya's first book, *Nectar in a Sieve* (1954), deals with the subject of east-west meeting. One of the best practitioners of the political fiction is Nayantara Sahgal. *A Time to be Happy* (1958), the first of her five books, covers the last days of the independence movement and its aftermath. Unlike Nayantara Sahgal, the youngest of the prominent women authors Anita Desai is more concerned with the political and social reality as well as the internal geography of the mind. *Cry, the Peacock* (1963), *Bye-bye Blackbird* (1971), *Where Shall We Go This Summer* (1975), *Fire on the Mountain* (1977), and *Clear Light of Day* (1980) are some of her works. She describes Maya's loneliness in her book *Cry, the Peacock*, using the peacock as a metaphor. Both *Remember the House* (1956) and *The Adventure* (1970) by Shanta Rama Rau are delightful depictions of the East-West meeting and the experiences of a young Filipina girl in postwar Japan. The topic of East-West contact is explored in Nergis Dalal's works such as *Minari* (1967), *Two Sisters* (1973), *The Inner Door* (1976), and *The Girls from Overseas* (1979).

Authors Venu Chitale, Zeenath Futehally, Attian Hussain, and Perin Bharucha are among the minority of women fiction authors in India. Their works include Hindu, Muslim, and Parsi culture. Some well-known authors of historical fiction include Vimala Raina and Manorama Modak. A psychological tale titled *The Little Black Boy* was written by Shankuntala Shrinagesh in 1955. Sarala, a wealthy lady who is dying in a hospital with her money bag beneath her bed, is the protagonist of this intriguing but ultimately unsuccessful psychological fiction experiment. Some notable novels written by women and published in the 1970s include:

*The Heart of Standing is You Cannot Fry* (1973) and *Forever Free* (1979) by Raji Narasimhan, *Tigers's Daughter* (1973) and *Wife* (1976) by Bharati Mukherjee, *Karmayogi* (1974) and *Compulsion* (1975) by Veena Nagpal, *Temporary Answers* (1974) and *Compulsion* (1975) by Jai Nimbkar, *Children of God* (1976) by Shanta Rameshwar Rao, and *Inside the Haveli* (1977) by Rama Mehta. There aren't many post-Independence fiction authors with sizable canons, but several stand out among other notable novelists. Anand Lall, Romen Basu, J. M. Ganguli, Ruskin Bond, and M. V. Rama Sarma are their names. In the first twenty years following independence, a number of noteworthy novels were published, including *The Upword Spiral* (1949) by Dilip Kumar Roy, *Maura* (1957) by Huthi Singh, and *Satirical Fantasy, The Prevalence of Witches* (1955) by Aubrey Menon.

Other notable works include *Sorry, No Room* (1969) by R. K. Laxman and *A Tringular View* (1969) by Dilip Hiro. Saros Cowasjee, *Good bye to Elsa* (1975) by Dilip Cowasjee, *Narahari Prophet of India* by V. K. Gokak, *The Traumatic Bite* (1978) by Vikram Kapur, and *The Bone's Prayer* (1979) by Shiv K. Kumar. Salman Rushdie stands out among the subsequent authors. Rushdie was born in India but now calls the UK home. A new literary movement was born with Rushdie's 1981 Booker Prize-winning novel *Midnight's Children*. A subject that may be perceived as symbolizing the wide canvas of India was conveyed via his use of a hybrid language, English liberally laced with Indian phrases. Common wisdom is that he writes in the same magical realist vein as Gabriel Garcia Marquez.

Among Indian women authors who wrote in English, Nayantara Sehgal was an early trailblazer. The elite of India face challenges brought on by political upheaval in her literature. The Sahitya Akademi, the National Academy of Letters in India, honoured her 1985 book *Rich Like Us* with the Sahitya Akademi Award for English in 1986. Anita Desai's literary achievements include three appearances on the Booker Prize shortlist, the 1978 Sahitya Akademi Award for *Fire on the Mountain*, and the 1978 British Guardian Prize for *The Village by the Sea*. For his 1992 collection of short tales titled *Our Trees Still Grow in Dehra*, Ruskin Bond was honoured with the Sahitya Academy Award. His historical work *A Flight of Pigeons* is based on an incident in the 1857 Indian Rebellion and was written by him as well. Author Vikram Seth writes with a more realistic style and utilises a purer form of English in his novels *The Golden Gate* (1986) and *A Suitable Boy* (1994).

He is engrossed in the plot, its nuances, and all of its unexpected turns since he is a self-proclaimed Jane Austen enthusiast. As a poet and a successful author, Vikram Seth has made a name for himself. Much too often, people fail to recognise and appreciate Vikram Seth for his remarkable accomplishments as a prolific and multi-talented poet.

Amitav Ghosh is another accomplished author who has made significant contributions to India English literature. His works include *The Circle of Reason* (1986), *The Shadow Lines* (1988), *The Calcutta Chromosome* (1995), *The Glass Palace* (2000), *The Hungry Tide* (2004), and *Sea of Poppies* (2008), the first volume of *The Ibis* trilogy. The trilogy is set in the 1830s, just before the Opium War, and it captures the East's colonial history. *River of Smoke*, the second book in *The Ibis* trilogy, was Ghosh's most recent fiction (2011). Similar to the Mahabharata, Shashi Tharoor's *The Great Indian Novel* (1989) uses time travel to illustrate his points.

He is able to contribute to the development of an objective Indianness because to his position as a United Nations officer residing outside of India. *Red Earth and Pouring Rain* (1995) and *Love and Longing in Bombay* (1997) are two critically acclaimed works by Vikram Chandra, a novelist who flits between India and the US. Another writer now residing in the US is Suketu Mehta, who wrote *Maximum City* (2004), a memoir on his life in Mumbai. A trend towards contextualization and rootedness is seen in the works of contemporary Indian authors like David Davidar. Southern Tamil Nadu is the setting for Davidar's *The House of Blue Mangoes*. The plot of his novel is deeply influenced by geography and politics.

## CONCLUSION

For those going through the same thing, hearing their tale of perseverance and overcoming adversity can give them hope and renew their resolve. I felt sorry for every one of the characters because of how brilliantly written the book is. I wept



over their hardships and suffered with them as I smiled and celebrated their victories. Characters drawn with Desai's signature blend of sarcasm and gentle empathy are readers and art collectors; public officials who do little to promote art; and the adapters, critics, and publishers who huddle together, their restless pawing distorting and obscuring its contours.

Lastly, and most exquisitely, in her last narrative, Desai describes the hidden creative capacity in every person, regardless of their circumstances—a priceless talent that, she argues, must escape the gaping, vapid jaws of modern media at all costs. The vivid descriptions transport the reader, both literally and symbolically, to the book's setting. The absence of suspense in the first portion of the novel was the only criticism levelled. In the beginning of the tale, things move at a leisurely pace. However, as one reaches the second section of the book, the tale really takes off and keeps going till the very end. Among the book's many themes is the necessity of positive transformation. We need to be flexible and adjust our perspective since the world around us is always changing.

The novel's allure, *The Village by the Sea*, is very compelling, moving, and authentic. Everyone can see that the story's themes are universally applicable, not only to Indian civilization but to society everywhere. Desai's masterful characterization, rich scene descriptions, and great organization of a dynamic, very genuine storyline highlight her sharp sense of observation and intrinsic obsession with the average man. In addition, the novelist's exceptional skill in using effective narrative methods greatly contributed to the novel's profound thematic appeal. Thus, it is evident that Anita Desai's illustrious fiction masterpiece, *The Village by the Sea*, is only one more proof of her greatness as a prominent Indo-English writer of the twentieth century.

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