

INDIAN ENGLISH NOVEL AFTER 1980: ENCOMPASSING THE NEW GENERATION

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Abstract:

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. It is also named Indo-Anglian literature. As a genre, this development is part of the larger spectrum of postcolonial literature. This paper discusses about Indian English novels after 1980.

1. Introduction

This article attempts to consolidate Indian English Literature after 1980. There are a variety of books by literary artists such as Srinivasalyengar, C.D. Narasimmaiya, M. K. Naik etc. that describe the beginning and development up to 1980. But the timely collection is not enough to date and this report is useful for a briefing on contemporary literary pedalling in around three-and-a-half decades. Apart from the deficiency of the correctly written root of the works consulted by Wikipedia, this kind of history is regularly obligatory. In India, post-colonial pressures played a critical and special position rather than post-war circumstances. 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. This paper is a study of Post-modern Indian English Novel, highlighting its history, themes adopted, and other aspects.

2. Historical past

English isn't a foreign tongue to us. It is the vocabulary of our philosophical composition – as Sanskrit or Persian used to be. In 1793, Sake Dean Mahomed perhaps published the first book named *The Travels of Dean Mahomed*. It was not a novel but the first published English writing written by an Indian. Non-fictional books, such as biographies and political essays, were most early Indian literature.

The *Rajmohan's Wife* of Bankim Chandra Chatterjee (1864) is the first English Indian novel. The second book was *Anandamath*. It had the Indian patriotic song "VandeMataram." However, in the early stage of Indian literature, Bankim Chandra Chatterjee and MadhusudhanDutt repented that they had made a wrong start with English because they noticed that the environment was not pleasant. Then there was Sri Aurobindo. He was like a big oak expanding over these two centuries its branches. Then came the Bay of Bengal, Kandan, Filler, Toru Dutt's *Bianca*, Jogendra Singh's *NurJahan* and MadhusudhanKamarupa and *Kamalata*. The biggest literary figure of the period was Toru Dutt. Until 1930, Indian English was mainly an echo of British Literature.

But later, particularly after Independence, the second generation began to use English to show their imagination to the globe, not just to their local audiences. Thus 'Indian Writing in English' eventually emerged as an English Literature subdivision. The Revival in India was in the mid-19th century, the age of significant literary and social movements. In those days, the pioneers of Arya Samaj, iconic thinkers such as Maharshi Debendranath Tagore, Kesub Chunder Sen, and Dayanand Saraswati, led to the social transformation of society, educational reform, and religious reform, which created a place for rebirth in India. Indian English literature post-independence is practically associated with Indian post-colonial fiction. The Indian English literature dates back to the fourth decade of the 20th century when the novels of Mulk Raj Anand, R.K. Narayan and Raja Rao came out.

THE TRIO: the three notable Indian English writers are Mulk Raj Anand, R.K. Narayan and Raja Rao. Mulk Raj Anand was a social realist who underlined the inexpressible strain and sufferings of the citizens of the lower strata. His famous novels are: *Untouchable* (1935) and *Coolie* (1936). R.K. Narayan developed a universe known as 'Malgudi' like Wessex's Thomas Hardy. All his characters and their lives revolve around bourgeois life from the middle class, while the life depicted is a parody! His novels are: *Swami and Friends* (1935), *The Bachelor of Arts* (1937), *The Dark Room* (1938), *The English Instructor* (1945), *Mr. Sampath* (1948), *The Financial Specialist* (1952), *The Waiting for the Mahatma* (1955), *The Guide* (1958), *The Man-Eater of Malgudi* (1961), *The Vendingor of Sweets* (1967) (1992). Raja Rao's *Kanthapura* (1938) tells the tale of the village of Kanthapur. The prestigious Sahitya Akademy Award was given to his *Snake and Rope* (1960). His outstanding job is also *Cat and Shakespeare*. The history of Indian English cannot be narrated without mentioning Ruskin Bond's name (1934 —). He is a British Indian novelist. In 1992, for his short story collection, *Our Trees Still Rising in Dehra*, he won the Sahitya Akademi Prize, India's National Academy of literature award. In 1999, he was awarded the Padma Shri for contributions to the literature of girls. The film *Junoon* has adapted

his book, *The Flight of Pigeons* (2003). *The Space on the Roof* has been turned into a TV series created by BBC. In 2007 Vishal Bhardwaj, director of Bollywood, made a movie based on his famous children's book, *The Groundbreaking Indian English novels Anand's Untouchable* (1935) and *Coolie* (1936), *Narayan's Swami and Friends* (1935) and *Bachelor of Arts* (1936), and *Raja Rao's Kanthapura* (1938) are based on socio-political realism. The subcontinent was then separated and a number of important novels were written on the theme of partition. These include *Khushwant Singh's Train to Pakistan* (1956), *B.Rajan's The Dark Dancer* (1959), *Sunshine of Attia Hosain in the Fractured Column* (1961) and *A Curve of Manohar Malgaonkar in the Ganges* (1964).

3. Transition from Indian modernism to post modernism:

The change from Indian Modernism to Postmodernism was from 1960 to 1980. The seed of Indian English writing was planted during the British rule in India. The seed has now flourished in an evergreen oak, fragrant flowers and berries. The fruit is tasted by the locals and is often 'chewed and digested' by the strangers. It only occurred after continuous treatment, pruning and eating. Nights and day cared for the tender vine, Gardeners such as Tagore, Sri Aurobindo, R.K. Narayan, and Raja Rao, to mention only a handful. In modern days, it is guarded by numerous authors worldwide who receive prizes and awards.

4. 1980: the birth of postmodernism:

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

5. Themes of post-modern novels:

There are various plot methods of the post-modern novels of the 1980s. They project social reality, mythical realism, the romance of history and mystical realism.

6. Post-Modern novelists:

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. Thus, his origins and early schooling in India, together with his introduction to international higher education, played a wonderful role in defining the writer's mind. 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. Rushdie's vocabulary, style and storytelling methodology was completely modern and extremely creative. 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. The book, made up of three parts, *Midnight's Children* (1981), can be classified as a development of characters during pre-independence, division, and posting – independence centred on the crucial position of history in the plot. His works are made of the prolific usage of metaphors and imagination. 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.

A writer using purer English and more practical themes is Vikram Seth, author of *The Gold Gate* (1986) and *A Suitable Boy* (1993). As an admitted fan of Jane Austen, he focuses on the plot, its specifics and its turns.

A Suitable Boy (1993), is a masterpiece by Vikram Seth. Seth explores the social climate in Post – Independent India in depth. The novel depicts the interests of the middle-aged woman, Rupa Mehra, who is embarking on the search of a fitting bride for her daughter Lata and succeeds in meeting young Hareesh Kanna. The key draw of the novel, while match-making, is the depiction of India's social panorama, which includes a cultural sector, academic politics and the like, which is part of the novel.

Amitav Ghosh, the creator of *The Circle of Reason*, *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*, written in the 1830s before the Opium War, which encapsulates *The Hungry Tide* (2008), is another author who made an enormous contribution to Indian English Literature. Ghosh's new work is *River of Smoke* (2011), *The Ibis Trilogy's* second book.

7. Award winning novels and novelist post 1980:

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

Arun Joshi won the *Last Labyrinth* in 1982. In 1986, Nayantara Sahgal's *Rich Like Us*, in 1988, *The Golden Gate* by Vikram Seth, in 1989 Amitav Ghosh's *The Shadow Row*, in 1990 Sashi Deshpande's *The Long Silence*, 1996 Sunetra Gupta's *Memories of Rain*, in 2000 Kiran Nagarkar's *Cuckold*, 2004 Upamanyu Chatterjee's *The Mammaries of Welfare State*, 2006 Rupa Bajwa's *The Sari Shop*, 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 [NRIs

who have won awards are: Allan Sealy's *The Trotter Nama* in 1991, and Amit Chaudhuri's *NRI's A New World* in 2002]. In 2011 the Hindu Literary Prize Award was introduced.

Kalpana Swaminathan (born 1956) is a writer from Mumbai. Swaminathan won the 2009 Vodafone Crossword Book Award (Fiction) for *Venus Crossing: Twelve Stories of Transit*.

Arundhati Roy: Arundhati Roy (1961) is a liberal activist writer. Her *God of Small Things* (1997) won the 1998 Guy Booker Award. It's the most well-known book of the period. An Indian woman's severe injustice finds extreme representation (erotic) in this book. She received the Sahitya Akademi Award (2006) and a national award for her essay series on contemporary problems from the Indian Academy of Letters. The first novel *The Thousand Faces of Night* by Githa Hariharan (1954 -) won the Commonwealth Authors' Award in 1993. *The White Tiger* by Aravind Adiga won the 2008 Booker Prize and shows the complexities of a poor Indian's upward mobility and the role of corruption.

Sashi Deshpande: Another prize earning Indian novelist is Sashi Deshpande (1938). She has published nine books till now. They are *The Dark Holds No Fear* (1980) which explains the futility of a marriage between women and the realisation that she does not need to be reliant on her spouse. *The Long Silence* (1980) received the Sahitya Akademi and in 2009 the author was given the Padma Shri Award. It speaks of the frustrations of married life. It explains the situation of the Indian trained women of today's age. *Coming Up and Be Dead* (1983) and *if I Die Today* (1982) are mystery novels. In 1983 *Roots and Shadows* were released. She proposes women who are negotiating partnership trials of *Limited Remedies* (2000), *A Question of Time* (2001) and *The Binding Wine* (2002). She reveals the illegitimate preference for widowhood in *Going Forward* (2004). *Nation of Deception* (2008) is about out-of-marriage passion.

Shobhaa De: Shobhaa De (1948 -), is a freelance novelist, journalist and columnist. His novels include *Second Thoughts* (1996), *Starry Nights* (1989) (1989).

Irwin Allan Sealy: Irwin Allan Sealy was born in Allahabad, Uttar Pradesh, India in 1951-1951. His first book *The Trotter Nama: A Chronicle* (1988) tells the tale of an Anglo-Indian family from seven generations. He received the 1989 Commonwealth Authors' Prize, the 1991 Sahitya Akademi Award, and the 1998 Crossword Book Award. *Hero: a Fable* (1991), *The Everest Hotel: A Calendar* (1998) from the Yukon to Yukatan: a Western Journey (1994), *The Brainfever Pigeon* (2003) and *Red: An Alphabet* (2006).

Lakshmi Raj Sharma: Lakshmi Raj Sharma (1954) is a poet, novelist and academic is. He teaches English literature and philosophy of literature. His novel *The Tailor's Needle* (2009) is a post-modern historiographical metaphor.

Shashi Tharoor (1956-): His *The Great Indian Novel* (1989) is satirical, historical, and mythical and portrays India's modern political condition. *Mahabharatha* is used for filming the history of Unity of India and its aftermath. It is full of history, geography and contemporary scenes in India. His second *Show Business* book (1992) is a post-modern tabloid. It satirises film in Bollywood. His third book *Riot* (2001) is about love, theological fanaticism, and reality knowledge's impossibility.

Mukul Kesavan: The Indian historian, novelist and essayist Mukul Kesavan was born in 1957. He has published novels *Gazing through Glass* (1994) and *The Narrator* (1995).

Susan Visvanathan (1957) is a sociologist and a social anthropologist. Her novels include *The Moon of the Visit* (2002), *Phosphorus and Stone* (2007), *Midday Seine* (2007).

David Davidar: David Davidar (1958) is an Aleph Book Corporation novelist and co-publisher. He has written three books, *The House of Blue Mangoes* (2002), *The Solitude of the Emperors* (2007) and *Ithaca* (2011). *The House of Blue Mangoes* was a family of Davidar which spanned the South Indian past for fifty years. It was written and translated into several languages in 16 countries. Davidar's second book, *Emperor's Soleness*, focused on his background as a journalist and the indignation he witnessed during India's communal disturbances in the 1990s. *Ithaca*, his third book, was an account of the international publication setting.

Upamanyu Chatterjee: His first book is *An Indian Tale* (1988). The book explains one year in the life of an apprentice official. His second novel *Last Burden* (1993) tells the tale at the end of 20th century of an Indian middle-class household. It indicates the transition from the common family to the nuclear family structure. Third novel *The Welfare State Mammaries* (2000) is a sequel to August's English language. It was given the 2004 Sahitya Akademi Prize. A black humour is *Weight Loss* (2006). And his fifth book is a trip (2010).

Tarun J Tejpal: Tarun J Tejpal (1963) is a writer, journalist and publisher. He is the publisher and editor of *Tehelka* journal, published for the first time in March 2000. His first book *The Alchemy of Love* (2006) received The Mille Pages Award followed by *The Tale of My Assassins* (2010) and *The Mask Valley* (2011).

Ashok Banker: Ashok Banker (1964 -) is a reporter, columnist and novelist who has effectively served. He writes on cross-cultural topics and is well recognised for his accurate representation of Indian urban problems. He published science fiction and myths. His works include *Incredible Adventure at Chotta Sheher* (1992), *Iron Bra* (1993), *Murder* and

Champagne (1993) and The Pocket Necessary Bollywood(2001) as well as The Gods of War (1992); Vertigo (1993), Byculla Boy(1994), The Missing Parents (1994) and The Missing Parents Mystery (2009)

Jerry Pinto: Jerry Pinto (1966) is an artist, prose and child writing writer and journalist in English. His first book was Em and The Major Hoom (2012), which received the Hindu Literary Award in the same year.

Raj Kamal Jha:Raj Kamal Jha (1966) was a regular editor of newspapers and an internationally renowned writer whose works occupy a room between fiction and reality to research contemporary India, which is mostly dark and brutal. The first Jha novel The Blue Bedspread (1999) won the 2000 Commonwealth Literary Award for Best First Book (Eurasia) and was a popular book of the year in New York Times. His second book was ifyou're Heights Afraid. His third novel, Fireproof, premiered in German in October 2006 at the Frankfurt Book Fair.

Ashwin Sanghi: AshwinSanghi (1969) is a suspense, mystery or conspiracy fiction entrepreneur and writer. He is the protagonist of three best-selling books, The Rozabal Line and the Krishna. His all three books are focused on topics of history, religion and mythology. He is the creator of the modern age of contemporary Indian history or mythology. Chanakya's Chant was given the 2010 Vodafone-Crossword Common Preference Prize.

Sarnath Banerjee: Sarnath Banerjee (1972) is a graphic designer, filmmaker and Indian co-founder of the Phantomville publishing company. His books include The Barn Owl's Wondrous Capers (2007) and The Harappa Archives (2011).

Aravind Adiga: AravindAdiga (1974) is a writer and journalist. He resides in Mumbai. He has dual citizenship between India and Australia. The White Tiger, the first novel by AravindAdiga, received the 2008 Booker Award. After Salman Rushdie, Arundhati Roy and Kiran Desai he is the fourth Indian-born author to receive the honour (V. S. Naipaul, another winner of Indian origin). His second book is between the murders (2008). The title relates to the time between the 1984 murder of Indira Gandhi and the 1991 murder of her son, Rajiv Gandhi.

ChetanBhagat (1974 —) is a novelist, columnist and speaker. He has to his credit five books. They are Five Point Anyone (2004), One Night @ the Call Center (2005), The 3 Errors of My Childhood (2008), 2 States (2019), Revolution 2020 (2011), He is not just a literary but rather financially popular novelist.

Anurag Anand: Anurag Anand (1978) is a banking, publicity and general and historical fiction author. His first book Tic Toc – a love, hate and fear storey (2009) portrays a basic human dislike of terror. A modern narrative about the young and successful pair and their contradictions between their personal and professional achievements is The Search for Nothing (2010). Reality Bites (2011) is a teenage love tale set in a high school hostel. His fourth book, The Legend of Amrapali (2012), is a historical storey about the courtesan Amrapali who resided about 500 BC in the Kingdom of Vaishali. The fifth Tattoos and Taboos book! (2009) is a contemporary storey which tracks the transformation from an innocent girl to a new, autonomous, urban dweller.

Rahul Bhattacharya: He's a cricket correspondent and novelist (1979). His novel The Sly Company of Citizens Who Care (2011) was awarded the 2011 Hindu Literary Prize, Ondaatje Prize (2012) and the Kirkus Year's Book of Literature.

Anuradha Roy: Anuradha Roy is a reporter, publisher and award-winning author. Her books are The Folded Earth and An Atlas of Impossible Longing (2008) (2011).

Anil Menon: Anil Menon is a leading writer of 2000s science fiction and an eminent computer scientist. After working as a computer scientist for many years, he began writing stories. His debut young, adult novel, The Beast of Nine Million Feet, was released by Zubaan Books, India's leading feminist newspapers, in 2009.

Vikas Swarup: Vikas Swarup is the most well-known author and diplomat with his Q&A, Six Perpetrators and The Unintended Apprentice novels. His first book, Q&A, recounts how a penniless waiter in Mumbai is the greatest game-winner in existence. This international best-seller has been critically applauded both in India and abroad and has been translated into 43 different languages. He received the Boeke Prize 2006 for South African Exclusive Books and the Grand Public Award at the 2007 Paris Book Fair. He was elected the champion.

Mohan Deep: Mohan Deep is a modern writer. He's a historical fiction, Nehru &Tantrik Lady (2002) and The Five Stupid Virgins (1997) (2013).

Ramendra Kumar: Ramendra Kumar is an Indian author of fifteen books for girls. His novels are: Fun City terror (2008) and Now or Never (2010). Ira Trivedi is a novelist, instructor of yoga, contractor, and speaker. What do you intend to do to preserve the world? (2006), The Big Indian Love Tale (2009) and Wall Street No Love (2011).

Kiran Nagarkar: Among Indian novelists, Kiran Nagarkar is notable. Seven Six were: *Forty Three* (1974), *Ravan* and *Eddie* (1994), *Cuckold* (1997), *God's Little Soldier* (2006), and *The Little Soldier* (2006). *Extras* (2012).

Anita Nair: The other contemporary writer is Anita Nair. Her books are *The Stronger Guy* (2000), *Coupé* (2001), *Cut like Wound* (2005), and *Cut like Wound* (2010) (2012).

10. Other notable Novels of 1990s:

Boman Desai's *The Memory of Elephants* (1998) Esther David's – *The Walled City* (1997) Farukh Dhondy's – *The Memory of Elephants* (1998) Gautam Bhatia's – *Short Story of Everything* (1998) Jai Nimbkar's – *Come Rain* (1993) Kiran Nagarkar's – *Ravan and Eddie* (1995) *Cuckold* (1997) Manoj Das' – *A Tiger at Twilight*, 1991 [*Cyclones* (1987)] Makarand Paranjape's – *An Angel in Pyjamas* (1996) Pankaj Mishra's – *The Romantics* (1999) P.V. Narasimma Rao's *The Insider* (1998) Radhika Jha's – *Smell* (1999) Raj Kamal Jha's – *The Blue Bedspread* (1999) R.K. Laxman's – *The Messenger* (1993) Rukun Advani's – *Beethoven Among the Cows* (1994) R. W. Desai's – *Frailty, Thy Name is Woman* (1993) Shauna Singh Baldwin's *What the Body Remembers* (1999) (1998) Sudhir Kakar's *The Ascetic of Desire* (1998) Tabish Khair's – *Bombay Duck* (1990)

11. Other Novels of 2000s

Altaf Tyrewala's *No God in Sight* (2005) Akil Sharma's *An obedient Father* (2000) Amita Kanekar's *A Spoke in the Wheel* (2005) Anita Rao Badami's *Can You Hear the Nightbird Call?* (2006) Amitava Kumar's *Husband of a Fanatic* (2004). *Home Products* (2007) Farukh Dhondy's – *Asylum, U.S.A.* (2000) Hari Kunzuru's *Transmission* (2004) Jeet Thayil's *Narcopolis* (2012) Manil Suri's *The Death of Vishnu* (2001) Manoj Das' – *The Escapist* (2001) Milan Kundera's *Ignorance* (2003) Navtej Sarna's *We Were Not Lovers Like That* (2003) Sudhir Kakar's – *Ecstasy* (2001) Sangarika Ghose's – *The Gin drinkers* (2000) Shiv K. Kumar's – *Infatuation* (2001) Tabish Khair's *The Bus stopped* (2004) Tishani Doshi's *The Pleasure Seekers* by Tishani Doshi (2010).

12. Special mention to women novelists and their feats:

Women's efforts cannot go ignored in Indian English writing. Indeed, writings by women are a large part of contemporary Indian English literature. Today women have been rooted in almost all walks of life and in the literary field they have even proclaimed a new consciousness. In improving the standard and quantity of Indian English literature, woman novelists have played a key and crucial part. They also added further to the novels the viewpoint of women and the feminist angle. These rich contributions also extended the number of topics explored in the book. In the past, certain oppressive stereotypes have often undervalued the work of the Indian woman writers. Indian communities granted the work of male interactions importance. People used to write of a view of women and interactions in the confined household. Feminist critique and gender theory have emboldened women authors worldwide to write about marriage and sex openly and above all about women's freedom to consummate love however they wish. This led to Manju Kapur defining lesbian partnership in fiction in *A Married Woman*. A female lover has a right to choose and have a caring boy. Manju Kapur portrays a romantic relationship between a woman student and a married teacher. In *The God of Little Things*, Arundhati Roy portrays passion and sex with bravery. Here Ammu prefers her low caste lover Velutha despite all the odds of society.

14. Criticism:

In India and abroad, Indian English novelists compose or write literature in the language of English. This new national English literature is quite different from Bhasha literature written in numerous regional languages in our land. Bruce King stresses this when he says, "As, in the United States or England, there is no clear division between national literature in English and its foreign branches, the new national literature in English and local literature are not clearly divided."

One of the major problems posed in this sense is the superiority/inferiority of IWE in relation to the literary output in India's numerous languages. In this sense the most important polar definitions are superficial/authentic, imitative/creative, short/deep, critical/uncritical, elitist/parochial, and so on.

Via their books, both Salman Rushdie and Amit Chaudhuri shared their views with the *Vintage Book of Indian Prose* and the *Picador book of contemporary Indian literature*.

Rushdie's argument in his book – "the ironic proposition that India's best writing since independence may have been done in the language of the departed imperialists is simply too much for some folks to bear" – caused much anger among many authors, including English writers. Amit Chaudhuri asks in his book: "Can it be true that Indian writing that endlessly rich, complex and problematic entity is to be represented by a handful of writers who write in English, who live in England or America and whom one might have met at a party?"

Chaudhuri felt, after Rushdie, IWE started to use magical realism.

He compares it to previous works by writers such as Narayan, in which the use of English is pure, but cultural familiarity is important to decipher its value. Furthermore he believes that Indianity is a concern that is not expressed in vernacular literatures but only in IWE. He adds that "the post-colonial novel, becomes a trope for an ideal hybridity by which the

West celebrates not so much Indianness, whatever that infinitely complex thing is, but its own historical quest, its reinterpretation of itself."

15. Conclusions

In conclusion, the second (post-independence) generation of Indians who have learnt English have mastered the craft of fiction. 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. The other contemporary authors primarily come from academics and journalism. In general, writing novels is one of the most lucrative industries in the current scenario for earning. Post-modern Indian novels exploring Indian life in India and abroad, handling magic realism and historic romance quite well, and social truth and Indian mythology are the most popular concerns. They have the common theme, societal problems and worries and the person's answer, which are really interesting to a today's reader who is dazzled with new issues. These novels can be read, loved and valued. There are a number of post-modern Indian novels to be discussed and examined.

The post-modern Indian writing in English is multifaceted to complete this survey. The canvas in particular contains Indian novels published in English, regional novels converted into English, Film Adaptations and criticism focused on reading novels.

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