

Recent Trends in Indian English Fiction (A Thematic study of Three Contemporary Fictions)

¹P. Devi Poornima Jogesh

¹Student, Department of English, Dr. Ambedkar Govt. Arts College, Vysarpadi, Chennai, India.

Abstract: *There are many new trends and developments in the humanities and literature. Indian English Literature is not the exception to this. There are many new literary movements in Indian English Fiction. We have a gallery of writers who are writing, translating and transcribing into English. Creativity, translation, transcription, Dalit Literature, Diasporic writing, postcolonial writing, postmodern and feministic writings are emerging speedily in Indian English Fiction. 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. 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.*

IndexTerms – Recent Trends, contemporary, writing skills.

I. INTRODUCTION

This chapter shall deal with a brief history of Indian English novels there by sketching down the development of the Indian English novel that is really the story of the changing India. The chapter shall highlight how with the coming of great Indian trio Mulk Raj Anand, Raja Rao and R.K. Narayan the Indian English novel began its journey.

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 publishing of Salman Rushdie's *Midnight's Children*, the entire scenario of Indian English novels went topsy turvy. He opened the doors to a plethora of writers.

This chapter shall study and unfold the major changes in Indian English novels thereby bringing in to focus the recent trends in Indian English novels. It shall also include a brief career graph of the three novelists whose works the research work shall deal with.

The Minotaur: The History of Ideas

Sunil Sharma, as quoted by Shaleen Singh in his article "The Minotaur: 'A Revolutionary's Journey 'From Noble idealism to total Dictatorship'", writes Christopher Rollason -

"Being a first rank Marxist critic and freelance journalist; has sound understanding of contemporary socio-political realities grounded in the history". (Page 182 Political Novel- The Beaten Track and The path Ahead Edited by Purnima Anil, Sandhya Saxena & Jaba Kusum Singh. Aadi Publications Jaipur India)

The chapter shall study the theme of the novel which is a story of a despot called Constantine Ceaser of the third world nation who rises and falls during and after a gory civil war. The main focus of this chapter shall be to untie the major concern of this novel. Sunil Sharma shows through the character of Ceaser Constantine the life of an ambitious tyrant who is one at the same time an individual as well a representative of all ruthless men who cares for none but their own personal and selfish gains. Thus the life history of Constantine is both an individual and pluralistic story, who is fascinated by power and power in this novel is thus a historical product. Constantine is not an individual. Sunil Sharma in this way surfaces in this novel all power hungry political tyrants who are identical in all ages and in all countries.

Not Their Lives- A burial of relationship

P.C.K. Prem's 'NOT THEIR LIVES' is comparing and contrasting political changes and family relationships. The major theme of this novel shall be discussed in this chapter highlighting how political atmosphere affects family life. The story is a love triangle between Veeja, Vicky and Ruby. The novel projects how personal relationship is spoiled by public interference. The character of Ruby's father Rama is of a typical orthodox Indian father for whom social status is more important than personal relationship. The chapter shall deal how blood relationships are based on self-interest.

P.C.K. Prem in this novel makes it clear that in postcolonial India family relationships are often over shadowed by politics and self-interest, where no one is a foe or friend.

Kalpna Rajpoot quotes A.K. Chaturvedi writes in her article “PCK Prem’s Not Their Lives Mapping the Post-colonial Family Relations in Political Din”

.” The inevitable predicament that politicians generally have to face emanates from their ambivalent and fickle loyalties. More often than not, they helplessly flap between their commitment to their party and their loyalty to their friends and followers. For the realization of their selfish ends, the friends, relatives and followers of politicians stand in the way of discharging their political responsibilities in a justified manner. This leads to their predicament that haunts them more relentlessly than any other problems. For the fulfillment of their obligations as custodians of political ethics, they must need to sacrifice the interests of their near and dear ones.”

(Page 197 Political Novel-The Beaten track and The Path Ahead . Edited by Purnima Anil , Sandhya, Saxena, & Jaba Kusum Singh. Aadi Publications, Jaipur India. 2012

The Great Indian Inferno- Unmasking Fundamentalism

The fourth chapter of proposed research shall be devoted to study the theme of P.V. Jagannohan “The Great Indian Inferno .The concerned novel deals with various issues likes criminalization of politics , selfishness of the leaders for vote bank , terrorist activities in the name of Jihad, destabilization of secularism, atrocities on women, paralytic administration corrupt judiciary and the like. Among all these disparities the love relation of Jahan Shah and Parvati blossoms. The writer being an civil servant himself shows Jahan Shah as an I.P.S. Jahan Shah is an ideal brother and a secular being the story line rotates around negativism with Jahan Shah. The positive point in the centre of the circle. The great demolition of ‘Ayodhya’ is used by Jagannohan not only a singular case but also as a symbolic image of the ruin of all positivity of Indian society. Sudhier Arora in his chapter “P.V. Jagannohan’s The Great Indian Inferno: A Critique” concludes that

“ The Great Indian Inferno” makes the reader conscious of the circumstances that lead to the appalling act which could have been avoided if the intensity of the problem had been duly considered. In this regard the novelist has succeeded in his attempt of unmasking the faces of the fundamentalists. The novel offers an idea of communal harmony and the new meaning of Jihad-Jehad against fundamentalists.”

(Page 205 Political Novel –The Beaten track and The Path Ahead . Edited by Purnima Anil , Sandhya Saxena & jaba Kusum Singh. Aadi Publications . Jaipur India, 2012

Literature is the mirror of society. Literature reflects the social, cultural, economical 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. There has been a spurt of writings that not only mark interdisciplinary nature of literature but also provide an impetus for competition under unreasonable pressures to innovate. It has resulted in a form of writings that contests categorization based on traditionally accepted literary canons.

According to the 1965 National Foundation on the Arts and the Humanities Act, the term “humanities” includes, but is not limited to, the study of the following: language, both modern and classical linguistics, literature, history, jurisprudence, philosophy, archaeology, comparative religion, ethics, the history, criticism, and theory of the arts, those aspects of social sciences which have humanistic content and employ humanistic methods, the study and application of the humanities to the human environment with particular attention to reflecting our diverse heritage, traditions, and history and to the relevance of the humanities to the current conditions of national life. As stressed by Monika Fludernik:

The humanities enrich our experience through cross-cultural comparison and informed criticism of current dogma or received opinion, and by employing multiple perspectives on events and situations, especially in the domain of ethics. (2005: 59)

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.

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. Literature, which has always been the index of various hues of life, too witnessed watershed moments. Peter Childs in *Modernism* says: modes of literary discourse blur . . . or overwrite . . . the ones before. Hence, there is an undeniable inter-relationship 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, which in turn comes with its own set of adaptations and “englishes”. (2007: 66)

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, such as V.S. Naipaul, Kiran Desai, Jhumpa Lahiri, Agha Shahid Ali, Rohinton Mistry and Salman Rushdie, who are of Indian descent. It is frequently referred to as Indo-Anglian literature. *Indo-Anglian* is a specific term in the sole context of writing that should not be confused with the term *Anglo-Indian*. As a category, this production comes under the broader realm of postcolonial literature - the production from previously colonised countries such as India.

A major trend is the original creative writing in English in the Indian subcontinent, among others. After the trio of Raja Rao, R K Narayan and Mulk Raj Anand in the middle of the 20th century, we have a multitude of writers both men and women from different walks of life on various themes. While economic and social development was a priority for political leaders like Mahatma Gandhi and Jawaharlal Nehru, the psychological and sociological consequences of development became a major preoccupation for writers like R K Narayan and Kamala Markandaya as in *The Painter of Signs* and *A Handful of Rice*, respectively. They dealt with a less complicated and largely rural life in a leisurely fashion. Their overtly political and social themes required a slow space for introspection at every stage.

The changed perception informing a different nature of the relationship between the author and his work has also impacted the contemporary Indian-English fiction writing. Instead of being the creator or the producer of a literary work, his role gets approximated to that of the manufacturer of a work of art. 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. A number of recent Indian novelists have produced significant novels, making a mark in the literary world.

The fictional writings of many of the recent Indo-English fiction writers also register a marked shift. Instead of informing a typical Indian cultural background and traditional Indian cultural ethos, their works exhibit global concerns through the presentation of multi-cultural reality. The changed nature of their concerns has resulted in their ever-increasing readership. The expansion of the scope of their thematic concerns and development of new forms of expression have won them many prestigious International Awards including the Nobel Prize won by V.S. Naipaul. Their writings have won acclaim far and wide. Instead of the presentation of typical Indian socio-cultural background and typography, 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 down-trodden.

The 1980s witnessed a second coming for the Indian novel in English. Its messiah seems to have been Salman Rushdie. The appearance of *Midnight's Children* in 1981 brought about a renaissance in Indian

writing in English which has outdone that of the 1930s. Its influence, acknowledged by critics and novelists alike, has been apparent in numerous ways: the appearance of a certain post-modern playfulness, the turn too history, a new exuberance of language, the reinvention of allegory, the sexual frankness, even the prominent references to Bollywood, all seem to owe something to Rushdie's novel. The issue of imagining the nation, the issue of the fate of the children of the midnight hour of independence, has become a pressing one throughout India. It is an issue which has been debated in all languages. The better novels in English of the past thirty-five years participate in this larger debate. If Rushdie ushered in a new era of Indian writing in English, it has to be acknowledged that he was more a sign of the times than their creator. A great Indian writer in English and a critic K.R. Srinivasa Iyengar rightly remarks:

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. The background and the situations are usually Indian but the characters may often be drawn from bilingual milieus. The need for expressing the values verities and heartbeats of one culture in the language of another poses its own problems and there is doubtless the inner urge to render in English the rhythms, idiosyncrasies, images, idioms and proverbs of the local speech. (1990: 22)

Thus, 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. 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. Their concern for the marginalization and subordination of women in different walks of life can be ascertained from the fictionalization of different forms of women's life in their works. A notable change in their depiction of women can be observed from the presentation of the women characters different from their traditional counterparts. Instead of submissive, docile and passive women, we find assertive and aggressive women characters in the writings of contemporary Indian English women writers.

Postcolonial perspectives have also impacted the critical and the creative aspects of Indian English fiction. How the colonial rulers created a particular image of their subject races to perpetrate their hold on them forms an important feature of the emerging forms of narrative. Contemporary writers hailing from the previously colonized nations, particularly India, explore forms of life that existed during the British rule. They also expose the subtle strategies employed to make the colonized people, to take their subjugated position as something natural and transcendental. 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.

Although diasporic writers like Bahrathi Mukherjee, Chitra Divakaruni Banerjee, Jhumpa Lahiri and Kiran Desai have different windows on the world of their lives in India and abroad, they too share the common concerns of Indian writers in terms of cultural bondings and bindings that help and also hinder us from evolving into a higher level of life, especially a higher standard of peaceful life for all Indians all over the world. Jhumpa Lahiri's *The Interpreters of Maladies* has smacks of disease. Kiran Desai's *The Inheritance of Loss* is a poignant story of an Indian unable to live here or there or anywhere, for the social and political forces against him.

Most of these women seem to be free from economic worries and traditional moral dilemmas resulting from incompatible marriage. Now marriage and a life of domesticity do not seem to absorb all of women's energies. They no longer treat marriage as the ultimate goal of their life. Traditional moral values particularly enjoined upon women are challenged by them. They assert their control on life and human affairs including female sexuality. 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.

Another significant development that brings out a perceptible change in Indian English fiction is the depiction of cross-cultural context. Earlier this theme was mainly concerned with the conflicting aspects of the East and the West. Indian life was presented to highlight its exotic features that had a specific appeal for the western readers. The western reason and scientific point of view juxtaposed against the Indian perspective governed by faith in spiritualism and highly emotional response to life formed the major thrust in the writings of earlier Indian English fiction writers. It tended to create specific cultural stereotypes representing two major cultures coming in a close contact due to political compulsions. The understanding that governed the depiction of this theme was usually based on the perspective that viewed life in binary terms. The two different cultures in question were seen from the consciousness of the colonizers. The essential qualities of both the cultures were considered to result in a conflict. The differences between the Eastern and the Western cultures depicted in this kind of fiction were treated to be fundamental, transcendental and eternal.

New novelists of the 1980s such as Upamanya Chatterjee (b. 1959) have tried to demonstrate that, on the contrary, the Indian 'tang' is not a pure essence but the masala mix of a culture that has always been able to appropriate influences from outside the subcontinent. From this point of view, English is implicated in the polyphony of Indian languages, its colonial authority relativized by entering into the complexity which it describes. Yet translations between the languages that participate in this polyphony are not likely to be an easy process of matching like to like. Hierarchies exist that structure the relationships between India's languages. The English language has a privileged place in Indian culture. It is the language of the former colonizer and remains an elite language, the language of getting on, the language of business, the language identified, above all, with modernity. The best of the novelists bring to their writing an awareness of the inequality of access to English and the problems of communication between different classes and cultures within India.

The trend of Magic Realism which was conspicuous by its absence in the novels produced before independence became the dominant genre in the post-independence period. Emergence of Magic Realism led to the weakening of the tradition of social realism. As M.K. Naik says, "Magic Realism is a jealous mistress, once you set up house with her, social realism becomes an unwelcome guest." (1984: 123) G.V. Desai's *All About Hatterr* is the most sterling example of Magic Realism. Most of the post Independence novelists followed the tradition of Magic Realism set by G.V. Desai got strengthen in the hands of Salman Rushdie after G.V. Desai. Salman Rushdie's first novel *The Midnight's Children* which won the Booker of Bookers Prize is an outstanding example of the trend of Magic Realism. Although he employed this technique in his subsequent novels such as *Satanic Verses*, *The Moor's Last Sigh* and *The Ground Beneath Her Feet*, he was not as successful as when he wrote *The Midnight's Children* in this genre.

Shashi Tharoor's first novel *The Great Indian Novel*, Boman Desai's *The Memory of Elephants*, Ranjit Lal's *The Crow Chronicles*, Amitav Ghosh's *The Circle of Reason*, G.J.V. Prasad's *A Clean Breast*, Kiran Nagerkar's *Ravan and Eldie*, Tabish Kher's *An Angel in Pyjamas*, Rukun Advani's *Beat hoven among the Cows*, Mukul Kesavan's *Looking Through Glass*, Vikram Chandra's *Red Earth and Pouring Rain*, and Makarand Paranjape's *The Narrator* are the typical examples of Magic Realism.

Another trend is the translation of regional literatures into English. For example, almost the entire works of Premchand, Rabindranath Tagore, Subramania Bharathi, Vijay Tendulkar and Vasudevan Nair are available in English not only for the English people but also for the people of the world who have some knowledge of English as a second or foreign language. Takazhi Sivasankarapillai's *Chemmeen*, Kesava

Reddy's *He Conquered the Jungle*, Sundara Ramasamy's *Tale of a Tamarind Tree*, U R Anantha Murthy's *Samsara* and so on are great contributions to literature in English translation. Of these translated texts, we have a unique trend of women writers emerging on the national scene. The new trend and development is the Dalit literature which has been also translated into English.

The contemporary fiction writers concentrate on the minute and subtle aspects of human behaviour that makes the diasporic people experience a sense of alienation and being kept at a distance. Different writers have tried to bring out multiple shades of this experience. 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. The conflicting interests of different communities and the fear psychosis resulting from minority or majority syndrome find expression in the recent fictional works of different Indian English fiction writers. The presentation of this theme involves the expression of a sense of resentment, in the sub-cultures within the main culture, against the false sense of inclusion of their voice by the majority culture.

Yet another trend is the emergence of writers from the Dalit and other marginalized sections of the society. A remarkable work of international standing is Bama's *Karukku*. Yet another work in this category is

Ompuri Valmiki's *Joothan*. These writings erase the distinction between fact and fiction. Some autobiographies of these writers are presented so vividly that they claim the status of great fiction. Further, the shocking plays of Mahesh Dattani and Manjula Padmanabhan belong to a different strand of margin, away from the mainstream literature.

The fictionalisation of contemporary history in the works of contemporary Indian English fiction writers also brings out a changed perspective. Instead of presenting historical truth from monolithic view of the governing consciousness of the author, the contemporary writers tend to provide multiple perspectives. It highlights the constructed nature not only of the historical truth but also that of the different perspectives. In spite of the presentation of the political implications of the constructed reality, the involvement of multiple perspectives tends to make their works artistic. In the works concentrating on the fictional presentation of history, the distance between the author and his work is carefully maintained. Instead of providing an all pervasive view, the expression of multiple voices gains more significance.

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. Similarly, the celebration of plurality and openness could be understood as doing the ideological work of economic liberalization, presenting Indian identity in terms of the shifting surfaces of late capitalism, privileging mobility and cosmopolitanism over local cultures and communities. It is true that many of these novelists are foreign-born or divide their lives between India and other places. It is also true that marketers of the Indian novel in English have also shown great canniness. There has developed, over the past few years, a sense that India sells abroad. It is as usually we may say "Make in India".

The idea of India has been subject to reassessment across the whole range of Indian culture in the past two decades, from Bollywood to literary criticism. This broader context, which suggests the need to consider Indian writing in English in relation to the literature of the Indian languages, also suggests that these novels cannot just be dismissed as the treason of an intellectual elite. Originating in conquest and colonialism

– still a badge of and means to privilege – the medium by which India communicates with the outside world and often by which the Indian languages communicate with each other, English is perpetually on the internal and external boundaries of Indian culture. Indian English fiction of the 1980s and 1990s, in short, force us to more fully think through the consequences of regarding English as one of India's languages.

Industrialization, urbanization, globalization and modernization constitute the minor themes recurrently and consistently treated in the Post Independence Indian English novel. Recent Indian English novels employ a variety of experimental narrative techniques to present a wide range of subject matter. The last decade has witnessed the rise of popular novels depicting contemporary Indian society, written perhaps with an Indian readership in view, but acclaimed by an increasingly international audience. Another theoretical perspective that asserts multiplicity, heterogeneity, and plurality in socio-cultural reality and the world of ideas relates to Bakhtin's insights about dialogic nature of discourse and significance of interactive voices.

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. 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

Review of the Literature:

Bhabani Bhattacharya. Literature and Social Reality: This Anthology Containing Twenty Articles by dedicated Indian scholars deals with almost all the significant aspects of Bhattacharya's fictional world with perfect cast on the works of other contemporary novelists.

Bhattacharya, Bhabani. The Novel of Modern India: This book casts light on the trends in the novels of modern India. The socio-political theme is discussed at length in some of the articles.

Indian English Fiction: Readings and Reflections, ed. Gajendra Kumar: This collection of essays covers the wide domain of themes on different novelists who are deep rooted in the soil and culture of India. A new insight into the works of these novelists is sought after.

Khatri, C.L. Narrative Noodles, Essay on Indian Novels in English: The book Narrative Noodles Essays on Indian Novels in English is a collection of twenty three essays written at different times with different perspectives in mind for journals and anthologies. The first chapters is a synoptic study of trends issues and the limitations of Indian Novel in English. It raises several pertinent questions about nomenclature nature scope and major concerns. The essays are focused mainly on individual novels that range from landmark voices like R.K. Narayan and Raja Rao to the trend setter Rushdie and the spurting creativity in the Post Rushdie contemporary scenario.

Naik, M.K. Perspectives on Indian Fiction in English: This collection includes two types of essays—those evaluating the entire corpus of major fictionists and schools and those attempting intensive textual analyses of outstanding novels like *Untouchable*,

The Guide. The Serpent and the Rope and Midnight's children. The final essay on the achievement of Indian Fiction in English" is an attempt to survey the entire field and evaluate the total achievement in this genre. A number of collections of critical essays on Indian fiction in English have appeared during recent years but perhaps none of them has the range and depth of this volume.

Sharma, I K. O. P. Bhatnagar, The Critic with A Big Heart: The volume very imaginatively made as it is, presents O.P. Bhatnagar as a pillar of Indian English Writing, with intrinsic faith in Indian English authors. His de texte critical analyses, devoid of intolerance of others' views, are very logically developed and convincingly presented with a forward-looking mindset.

Significance of Study:

The significance of this research work lies in the thematic study of the three novels of Sunil Sharma, P C K Prem and P V Jaganmohan whose novels demonstrate quite a different theme from the other two in turn. Sunil Sharma's *Minotaur* projects a theme of Marxist ideas through the novel while P C K Prem's novel *Not Their Lives* highlights the political, social and familial corruption of the contemporary society. On the other hand, P V Jaganmohan gives another aspect of Indian society where fundamentalism is generating a wide gap between hearts. Thus, the three novelist represent the most recent trends of Indian society which are on the fess almost everyday and the study of these novelists and their works can open wide areas of new explorations in the zigzag ways of these new insoluble problems.

Objectives

The purpose of proposed study '*Recent trends in Indian English Novel A study of Three contemporary Novels*' is an extensive and deep research into the vast and varied novels of social and political consciousness of the three towering Indian English novelists who are the most shining gems of Indian English Novel and whose kaleidoscopic novels have covered almost all the phases of human life viz. social, moral, philosophical, political, economic and literacy and its impact of Post-Independence Indian English Novel.

The tentative study will be a seminal work on the unexplored aspects of the novels of social and political concern and their contribution to Indian English Literature. It will probe into the myriad untouched regions of the world of these novelists. The proposed study as such being the first and original attempt will not only discover the previously unknown facts but also re-approach to the known facts so that it may prove a milestone on the path of Indian Literature as an icon of perfection among the laureates of knowledge.

CONCLUSION

The concluding chapter shall sum up the ideas that image in proceeding chapters it shall highlight how recent Indian novels deals with the major problems of Indian society. There by continuing the legacy of their forefathers who to engaged in focusing the major disorders of their time that is BRITISH RAAJ and its atrocities but this carry forward of tradition is similar yet dissimilarity for the three novels that the research work shall study deals with different problems of the society.

Thus in 21 century unlike 20th century, the problems are various and situation is grave. The proposed thesis shall try to study how today novelist in their works deals with various social & political problems is. The three novels that are concern of the study have three different themes "The Minotaur" brings into surface corrupt political motives for self-empowerment.

"Not Their Lives" engages itself in discussing the imbalance created by socio political processors in domestic life's. And the last novel **"The Great Indian Inferno"** focuses on the dissecularization of Indian society.

The concluding chapter shall sum up the major themes of three different novels and highlights the dissimilarities and similarities of the three novels and their respective writers.

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