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A Study on Literature of Modern Indian English Novels

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Abstract – This paper would present a brief overview of Indian English novels, focusing on the creation of the Indian English novel, which is really the tale of evolving India. The chapter shows how Mulk Raj Anand, Raja Rao and R.K. came with the great Indian trio. Narayan started his journey with the Indian English book. The early novels were imperialist descriptions of Indians but India rose up from its own stain of nationalism in an emergency with the rise of Indian independence and the Indian language started to shift. The whole situation of Indian English novels was turbulent. He opened the gate to a multitude of writers. This article would analyse and establish the big developments in Indian English novels that reflect on the recent patterns in Indian English novels.

Keywords: Modern Trend, Indian Literature, Writing in English, Novels

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INTRODUCATION

The Indian writings in English of the third century have illuminated literature with their content and vividness. It was really the society, history and all the variants required to enhance the world's literature. Indeed, after the USA and the UK, India is the third largest producer of novels. While the writings deal extensively with regionalism, they reached the natural limits of common themes. India has too many nations, beliefs, races and traditions as a place of diversity. This multiplicity allowed the authors immense flexibility to work with multiple topics. These Indian authors of the third generation have dealt with political, spiritual, metaphysical and much more concerning humanity. The authors of the third generation based on sociological, diasporic themes, feminine subjects, science and technology, explorative writings and much more.

India has added greatly to the global literature. This contribution of India has been largely through the Indian writing in English, novelists being in the forefront in this regard. Varieties of contemporary artists have articulated their artistic impetus in no other language than English and have accepted Indian English literature as a defining factor in world literature. To strive to establish a national language in a foreign medium has hardly existed in Human Existence and speaks of the Indian mind's prolific nature of taking on the freshly faced circumstance and the complicated dilemmas of the modern world. The latest English novel displays faith in presenting modern topics and experimenting using different ideas and methods. The novelists do their job without any preconceived conceptions of the literary material. This inspires them to concentrate on a massive, comprehensive facility and to invest their themes with epic dimensions.

MODERN INDIAN ENGLISH NOVELS

In the 21st century, the Indian novel was a vivid and energetic expressive place. While in recent novels by existing writers including Vikram Chandra, Amitav Ghosh, and Salman Rushdie, the grand postcolonial gestures typical of the late 20th century Indian novel were still evident, a slate of new authors has appeared in this era, drawing up numerous new novel styles. The writers include Kiran Desai, Aravind Adiga, Githa Hariharan, Samina Ali, Karan Mahajan and Kumar. Overall, the "big, baggy beast" that led to the publication of many monumental post-colonial novels in the 1980's and 1990's is shifting away from ambitious literary fiction; progressively the most creative and powerful Indian writing uses new forms and literary styles connected with India's contemporaneous social and political pro-index landscape The newer generation of writers has not aspired to reflect the whole of life in modern India as well as to pursue much more restricted regional and cultural narrative structures. If a novel like Rushdie's Midnight 's Children (1981) takes its lead in the Indian subcontinent and indexes a variety of significant historical conflicts, Padma Viswanathan's The Toss of a Lemon (2008) focuses only on one Tamil Brahmin family 's attitude towards caste and gender problems, and stays effectively local to the Tamil Tamon. This new literary community does not have a core ideology or a description of its vocabulary, but three major classes can be found which support main themes and concerns of Indian literature of the 21st

century: "Modern Urban Realism," "Gender and secular History," and "Globalizing India, re-writing history."

In the 21st century, the Indian novel was a lively and energetic expressive place. While in recent novels by existing writers such as Vikram Chandra, Amitav Ghosh and Salmar Rushdie the great "postcolonial" movements of some of the most popular Indian novels of the 20th century, a slew of new authors has appeared during that time, drawing up a number of new novel styles. In general, the "super-size baggy beast," which contributed to the release of many seminal postcolonial novels from the 1980s and 1990s, was eliminated from imaginative literary fiction (Rushdie's Midnight's Children [1981], Vikram Seth's A Suitable Boy [1993] and Rohinton Mistry's A Fine Balance [95] were in three cases). Two notable examples are Chandra's Sacred Games (2006) and Ghosh's Ibis Trilogy (2008–2015), but gradually Indians are developing modern novel modes and literary types, which are both more diverse and powerful. Once identified by Amit Chaudhari as the "big, postmodernist Indian English novel" he pursued a "mimesis of shape, where the largeness of the book allegorizes the broadness of the nation that it serves." Admittedly, not all Indian authors of novel in English aspired to a baggy nationalist allegory also in the 1980s and 1990s; Chaudhuri himself is a case in point. Yet the newest generation of writers in the most exciting new Indian literature published since 2000 has rejected their ambition to reflect the totality of life in modern India and sought instead to exploit much narrower regional and cultural contexts. There is no overarching ideology or common vocabulary for this freshly evolving literary culture — and that is in several respects the point — though three main classes pick up some of the key concepts in Indian literature at the beginning of the 21st century: "Modern Urban Realism," "Gender and Faith" and "The Transformation of India, the Rewrite of the Past." Most texts also contain elements from more than one of the subject fields, several (for example, Arundhati Roy's The Ministry of Utmost Happiness) connecting all three.

The key emphasis here is on novels published in English for purposes which are further discussed in the section on the language below. It also seems relevant to notice that the focus is not on Indian diaspora literature, but rather on Indian novels. Thus, in the current essay the diaspora-oriented fiction of writers such as Jhumpa Lahiri or Chitra Divakaruni is not our concern; the key focus is in contemporary romances in India which can somewhat be regarded as adding to the debate on Indian literature in India. However, it seems surprising that there is no critical difference between writers located mainly in India and those centered abroad. Thus, as books as Padma Viswanathan's The Flip of a Lemon (2008) or Chandra's Sacred Games are put entirely in India, they should be known as "Indian" novels, even though their writers reside in the United States.

First, a quick segment on language (which tends to be key in the extremely complicated field of Indian literature) and the rise of domestic Indian novel markets, which contributed to a realignment of the Indian publication industry.

LANGUAGE AND LITERATURE: WRITING IN ENGLISH

India has over 20 literary languages. The linguistic shortcomings of writers, including the author of this article, are likely to be a concern of much of Indian literary studies, which in the manner of Europe's traditions cannot be interpreted as a single national literary practise. Indian literature should therefore be considered to be internally comparative and any study attempting to reflect it in its entirety (and the present essay does not make that assertion, to be clear) should be comparable. All of this said, English remains the prevailing tongue, at least in terms of popular reputation economics, for Indian literature. Indian writers also lament that their work is obscure, unexamined, and mostly unread by the most qualified readers in the world. In a recent series of short tales, Hindi writer Uday Prakash voiced his concern about the secondary position of Hindi literature: "It was English who kept us slaves when they were here. Now that the English are gone, Hindi has made us slaves.

Owing to colonization, many Indians understand English and English in schools is commonly taught. But even ambitious estimates indicate that roughly 10 percent (over 100 million people) of India's population know English, while it is possible that only a tiny percentage of those English-speaking speakers would be able to read English-language literature. There is also a shortage of reliable data to measure the scale of numerous linguistic markets in India. Though there are no hard figures for publishing in India — not even a formal national "bestselling list," which spans the linguistic borders — the pulp fiction industry is assumed to be much greater than the English-language domestic sector in Hindi and Tamil. However, a major part of Hindi pulp fiction is marketed very cheaply; English-language novels can be offered for 10 or 20 times the price of Tamil or Hindi works in prestigious chain bookshops such as Crosswords. It is safe to say that authors like Prakash (an authors of important literary fiction in Hindi) do not get six-figure success from western publishers, such as Arundhati Roy or Vikram Chandra.

Several authors, including the aforementioned Prakash (Hindi), Geet Chaturvedi (Hindi), Vyomesh Shukla (Hindi) and Vivek Shanbhag (Kannada), have inspired Indian critics in recent years. Many of these authors were at least partly translated into English, and notable translation of Prakash and Shanbhag (Ghachar Ghochar [2017]) (The Girl with the Golden Parazole [2003] and the Walls of Delhi [2008]) has been reputed in recent years.

Even in English, in recent years the vocabulary of Indian literature has shifted. In the post-2000 generation of Indian English literature several writers use a dialect of English, somewhat similar to the Indian English form spoken in contemporary India — with an often-heavy sprinkling of Indian words and feelings, which have been published by many Indian people in the Indian language since then. Furthermore, the authors Amitava Kumar and Aravind Adiga have drafted the task of maintaining credibility when writing in English with tremendous consciousness and complexity. His job as a Hindi-language journalist starts with Kumar's novel Home Goods (published in the United States by Nobody Does the Right Thing), and is striving to make a move to English, even though he is just all too happy to bask in India's elite English language glory. Binod discovers after making his move to English that in poor, Hindi-speaking northern India daily life doesn't seem to register in the same way as in the English when he wrote in Hindi: "However, when writing absolutely in French, Binod noticed that he was unable to talk about villages and towns quite quickly. He lacked the opportunity to clearly articulate his feelings regarding harvests and heavy rainfall contributing to floods, frustration and resulting abuse after the news of a new caste slaughter. "The implication was that although English was the media of preference for Kumar and Adiga, one must be mindful of its borders as a symbolic medium for the so-called real India. The variability of the English voices and idioms of Indians is not generally a simple positive thing for Indian literary languages; they also seem to have evolved, along with the decrease of some significant dispute about English as the dominant literary language of India.

RECENT MARKETS VALUE OF NOVELS

While a previous generation of post-colonial Indian writers frequently argued that they wanted the prestige of Western publications to fully break through and draw widespread reading and attention among Indian readers, the assumption of West publishing supremacy begins to change. Indian publishing continues to build traction by releasing more and more new writers each year, regardless of their standing or relation with the West. While an Indian author used to be used in London or New York for the first time, Western publishers are increasingly interested in the most commercially effective modern Indian authors (e.g., Chetan Bhagat) after they have developed themselves as famous brands in India itself.

The author most associated with the rise in the domestic Indian publishing industry, Chetan Bhagat, is likely to be entirely unknown in the west. Seven famous novels and two nonfiction books were released in Bhagat in the 2000s. Many of the novels were either developed as commercial Hindi films; Bhagat himself was interested in the scripting in several instances. One Night at the Call Centre (2005) takes on a leading role in global India – the Internet-based call centers set up by international firms in city centers, primarily for the needs of Western customers – and uses them as a platform to discuss the concerns of a community of young Indians. The generational emphasis of his literature has been further driven by other Bhagat novels on university campuses (Five Points Somebody [2004] and 2 States [2009]). These novels are noteworthy because Bhagat is prepared to answer many social questions of interest to metropolitan readers (cross-regional relationship in two nations, tension and hazing issues in Indian colleges at Five Point Anyone, the racial discrimination topic in The 3 Mistakes in My Life, 2008) and are usually packed for the masses as entertainment.

Since 2000, genre fiction has grown exponentially in the Anglophone Indian fiction industry. While pulp fiction always was part of Indian language literature, genres such as science fiction, fantasy and the military / spy thriller have been underserved, especially to prestigious English-language fiction consumers. With a new wave of writers including Samit Basu (Gameworld Trilogy; Disturbance [2012]; Opposition [2013]), domestic science fiction has evolved rapidly. The later novels of Basu are especially notable since they rework for Indian readers the concept of the Western superhero. As Basu put it in an interview on Resistance, 'The tale about the American super hero generally concerns the security and safety of the earth, with the scoundrel as agent of transformation, but I saw little need to extend it to the Indian subcontinent, because the status quo still does not call for conservation.' Finally, authors with powerful investigative convictions have often experimented with military and spy-fiction targeted directly at male readers. One thinks with Bunker 13 of Aniruddha Bahal (2003) and The Story of My Assassins of Tarun Tejpal (2009).

Alongside the rise in science fiction, a wide market of graphic novels arose in the 2000s. Some of them pursue the movement of super heroic tales (and indeed a variety of writers have even written comics on the science fiction market), sometimes with a connection to Indian mythology, listed above. A variety of graphic novels with a greater literary sensibility have also appeared alongside more successful entertainments (comics) including Amruta Patili's Kari (2008) and Vishwa Jyoti Ghosh's Delhi Calm (2010). Vishwa Jyoti Ghosh also edited this Side: Restoring Partition (2013) as a series of interactive partition tales. There is no question that in recent years the demand for Indian literature in English has grown, and there are strong reasons for it to grow even more. The gradual rise in the number of English readers in India, the emergence of Indian mass-market writers such as Bhagat and genres in recent years indicate that there are grounds for optimism. The emergence of digital economies, pervasive piracy and the proliferation of the social media and digital device-dependent middle-class community nevertheless leave some confusion with

regard to the future prospects of the writers, publishers and librarians of India.

GENDER AND RELIGION IN INDIAN NOVEL

Since the late 1980s, there has been a crisis in the Indian public domain, as described, in distinctly Indian words, as fair treatment for all religious groups. The role of women in Indian faith societies is at the forefront of much of the volatile national debates. Shah Bano, a Muslim woman divorced by her husband under the rules of the Muslim nation, was one of the first significant conflicts, and the growing Hindu right interested in his case while secularist considers their participation as a self-serving act aimed at placing strain on the Muslim minority community. Then the Hindu right's expanded agitation interrupted the razing of the Babri Masjid in Ayodhya in December 1992, preceded shortly afterwards by the bombings in Mumbai and the resulting communal uprisings, which left hundreds dead. Another horrific instance of group violence took place in 2002 in Gujarat, an occurrence that appears to have repercussions. Despite this strong social and political emphasis, a new fictional community in the 21st century has not emerged which deals primarily with religious tolerance and bigotry, even though several novels (including those already mentioned) address these issues in some way. A variety of texts from the end of the 20th century have, in comparison, explicitly addressed the subject of sexual oppression with an focus on women 's status; novels such as the train to Pakistan of Khushwant Singh, the Shadow Lines of Amitav Ghosh, and Mukul Kesavan's Looking Through Glass deal directly with gendered communal violence in the Indian subcontinent.

That said, there have been many novels published since 2000 that render the debates on secularism especially feminist. In certain respects, both of these novels were published in the shadow of Arundhati Roy's revolutionary The God of small stuff (1997) which, in his account of caste conflict in a Keralan Christian culture, was profoundly responsive to the ombudsmen of caste, also across religious boundaries. One notable example in such a book written under the rubber of sex , gender and secular background may be Padma Viswanathan's The Toss of the Citroën, which examine the lives of a series of Tamil brahmin children, beginning with the child marriage heroine at the age of 10 (in 1896).

Samina Ali's Madras on Rainy Days (2004) was not as popular as many other novels, but is notable for a variety of reasons: it describes the alienation of women in the new Indian Muslim society but also states that the State struggles to secure its interests in the face of the continued persecution against Muslims. In addition, Ali discusses the shortcomings in the conventional patriarchal structure for women (including Triple Talaq, forced marriage and over-reliance on traditional medicine while modern medicine is much more successful in maintaining the wellbeing and dignity of the woman). Ali was a young woman whose family origins were in the Old City Cloisters, the Hyderabad, one of India's oldest and most orthodox Muslim enclaves. Ali's name was Layla. The town was settled by the Qutb Shahi Kings more than 500 years ago and remained an autonomous, tiny kingdom for about 200 years, until the Mughal Empire invaded it by way of an all-powerful siege. While the Muslim area of Old City has deteriorated dramatically since the days of Colonial dominance, it remains a fantastic neighborhood — with vast mansions and a huge six-mile wall that surrounds it. It is not rare in Old Town to see women from Burqas or to listen to the Azan or to inquire for prayer from various mosques. It is also normal to see the ideals of Islamic Sharia — sanctified by the Muslim Marriage Act in Indian civil law — still very much in effect.

Ali obviously plans to use her novel to offer a radical case on how to establish a progressive organization in a highly patriarchal minority culture, but most notably several oppressive agents in the novel turn out to be women. Ali's Layla was raised partially in the U.S. until she returned after her divorce to Hyderabad. Layla 's mother wishes to guarantee her daughter's future is not influenced by her own emotional circumstance, so she arranges for Layla 's marriage without even knowing openly that she has already broken herself, so that would damage the credibility of the family. The women in the household, first their mother and then their mother-in law, take it on themselves to show to the rest of the society a façade of absolute reverence, as is usual in many tales about the propagation of traditional patriarchal ideals.

Githa Hariharan's in Times of Siege (2003), another novel that blends feminine sensibility with an emphasis on the discourse on secularism. Professor Shiv Murthy is Hariharan's protagonist, and is a professor of mediaeval Indian history at the New Delhi correspondence university. Shiv finds himself in hot water as the Hindu right takes a set of lectures, he has written on Basava (also called Basavanna), a character of the revolution of the 12th century. Basava was himself a proponent of Christian doctrine, but still a divine leader. The Veerashaivas (Shiva's Warriors) have been attributed to it, but certain Indian secularists have also taken it for an early example of a critical of brahminical power and religious dogma in general. About the extreme heterodoxy of Basava, some contemporary Hindu nationalists accepted him as a liberal.

The center of Hariharan's novel is the remarkable transformation of a strongly caste Hindu scholar into a secularist. Hariharan tells us that Shiv's lectures at university have been slowed down to radical, secularistic reading, and that a noisy community of opponents (Itihas Suraksha Manch or History Security Platform) collectively demand for apologies, updated lessons and a more "reasonable" syllabus. The department chairman and the Dean are addressed by the national media and aim to persuade Siv to reconsider the lesson and to sign the apology. While

Shiv 's traditional reaction to such a demand is to capitulate at once, Shiv's appeal to a young woman from another university contributes to fresh bravery and secularism. Meena is a campus from a more renowned institution, and its existence totally changes Shiv's perception of the position he performs as a historian, causing him to challenge the demands of the History Preservation Movement vigorously. Hariharan's view of Basava leans postmodernist: the final truth about the connection of this character to religion from the 12th century can never certainly be understood, but the absence of clarity, she implies, may also serve as a lesson for the ever divided politically unpredictable present day.

In addition to Manju Kapoor's A Married Lady (2003), a lady in a traditional union, who finds herself entangled with a separate guy, and Sandip Roy's Don't Let Him Know (2015), the advent of the LGBTQ literature is expanding over a span of forty years. None of these novels explicitly discuss gender-based religious conflict, even though the novel of Kapoor centers around a married heroine who interacts with a Muslim man leading to a kind of political awakening. The graphic novel of Amruta Patil Kari also discusses a similar range of elements, but with a twist of the superhero. Finally, Arundhati Roy's Ultimate Happiness Ministry has reached fresh ground on the inclusion of transgendered persons in Indian literature.

THE NEW URBAN REALISM

The modern urban realism in Indian literature has a rather realistic theme, which prioritizes local specifics and mostly emphasizes regional cities such as Patna or Hyderabad instead of major metropolitan centers (i.e., Delhi and Mumbai). The style often tends to involve a discussion of crime, abuse, inequality and open-eyed acknowledgement of liberal Indian hypocrisy (particularly in an era of concentration of wealth and urban slum growth) and double standards in topics such as caste and religious prejudice. A nonfiction novel, Suketu Mehta's Maximum City: Bombay Lost and Found (2004), may be the starting point of the eruption of writing that stressed this theme. This novel, 2005 Pulitzer Prize finalists, was a success both for Western and Indian readers. The ability of Mehta to report specifically on targeted killings ('encounters'), gangsters of Bombay, sex workers, crooked officials, and all Bollywood film stars and producers generated an appetite in this sort of content. Many of our scholars are also involved in the conflict between state repression and different modes of theological radicalization that fuel terrorist activity. In some aspects, the Latest Urban Realism could be the Indian counterpart of "post-9/11 fantasy" in the British and American publications. Finally, it is important to accept that Modern Urban Realism can be used as the way to separate a current wave of writers from what has existed previously; it usually lacks fancy elements such as the ancient mystic realism of Rushdie or the preciousness of Roy's God of Small Stuff (1997). Whereas the 2008 film Slumdog Millionaire adapted Vikas Swarup's Q & A (2005), the creators and authors of the hit film openly acknowledged that in their portrayal of Mumbai street crime they were still speaking of Maximum Area. Intriguingly, although Roy's first book was responsive over the top as a text that recent novelists might condemn, Roy 's newest book, The Ministry of Utmost Happiness (2017), may genuinely be seen as taking part in a kind of urban realism.

Booker Prize winner The White Tiger from Aravind Adiga encapsulates the theme for modern urban realism (although it can also be interpreted as a globalization novel). Adiga has a generally nuanced family background that represents his multinational commitment to modern India: he was born in Chennai, raised partly in Australia. For many years he worked as a journalist in India and has claimed that his travels, especially to rural India, inspired him to write The White Tiger. The news playfully uses first-person imagery to trace the progress of a weak, low-caste guy from his humble education to a very rich and influential circumstance in Metropolitan Delhi (and finally the technological center that is today's Bangalore) in a rural part of the "backward State" of Bihar (described in Adiga 's novel as "the Darkness").

Some reviewers also pointed out that Adiga's approach to self-helps, with its sleek look and its success on American books "get rich easily," may in effect mimic the very marginalization that the novel appears to challenge in rural and deprived parts of Indian society. Though Adiga's account of modern India's globalization is concise and accurately defined, his accounts of "darkness" are abstract. As Amitava Kumar noted in his book review, nothing of rural Bihar in this novel represents the supposed personal relation between the protagonist and the author. Sanjay Surahhmanyam has also asked the sleight of hand which allowed Adiga to present a narrative written by an individual who, the novel informs us, is not really fluent in English: 'We have to believe—including within the conventions of a realistic novel—that an individual who must work properly in Maithili or Bhojpuri can convey his thoughts smoothly in long.

Another line of critique that overlaps with Subrahmanyam may be made about the often-shaky partnership between this novel and narrative realism. Win, in a passage early in the book, Adiga's protagonist Balram Halwai seems strikingly self-aware of his uncomfortably modern India affiliation: « Me and thousands of those in that country like me are half-baked because we could never finish our schooling. Open the heads, peek inside, and you'll discover an amazing exhibition of thoughts. "Several readers have noticed that mentally this first person story is implausible. Perhaps anyone who was 'half-formed' in the manner mentioned above would really be able to understand it and express it in this fashion.

Such an individual cannot be identified at once by his ad hoc view of the world and his self-consciousness.

Critics such as Sarah Brouillette claimed, though, that the metafictional criticism of the rich-fast genre by The White Tiger will undermine some questions regarding psychological realism. Adiga's Balram Halwai, if anything, is a stereotype built to render a sociopolitical argument regarding the "darker hand" of India: the masses of weak, uneducated peasants, essentially colonized by English-speaking rulers who fly around India's major cities under the dark-haired windows of night, invulnerable by their air-conditioned shells. While the protagonist of Adiga is a clerk, this is a novel about the corruption and precarious power of the dominant class, not of the subordinate.

A variety of other authors have come to discuss the latest urban reality alongside Adiga 's novels (the most recent one, Selection Day, [2016]), continue discussing class and community culture, with a pair of cricket players in the Mumbai Slum. In his Hindi short storeys, Uday Prakash is exceptionally sensitive to the real lives of working-class people, mostly invisible to writers of English. For eg, in the short history "Walls of Delhi," his struggling protagonist (2008) states that the city's accelerated gentrification would most definitely trigger his own disappearance: "The weak, the frail, the prophets of the street corner, the humble, the odd – all gone! They have moved away from this new Delhi of riches and magic, never to come back, not here, not anywhere. Another urban realist (in English) from Delhi is Karan Mahajan, whose novels Family Planning (2009) and The Alliance of Tiny Bombs (2016) investigate the social and political problems in the region. Family Planning is a light-hearted news tale that shakes the shattered democratic legacies of Indian government policy (represented by the protagonist's parents — who appear completely incapable of "Family Planning" with thirteen children) and the globalized and cosmopolitan impulses of the youth. The Small Bombings Association is visionary to investigate the implications of a major bombshell bombing on a group of survivors, including a Muslim teen, Mansoor, whose two Hindu friends were murdered in the attack and Deepa and Vikas Khurana, killed children's parents. In a parallel novel, Mahajan follows the viewpoint of the Kashmiri militant Shaukat "Shockie" Guru who bombed the Khurana kids. Shockie is a young man of meagre means inspired more by an urge to take vengeance for past Indian massacres against Kashmiri than by a religious passion. He worries for the ill welfare of his mother and the low salaries he gets from his domestic and international employers. Mahajan is not so skilled in investigating a terrorist's inner psychology; he generally avoids introspection of the human cost of his behavior. Mahajan incorporates blunt yet tragic information of Shockie's ordinary life with the definitive narrative of his attack, which tends to humanize an attacker as (dangerously) an unlikely participant in a chain of abuse.

LITERATURE OF INDIAN NOVELS

Many of South Asian literature's greatest writers are novelists themselves. The strongest might be Salman Rushdie; his fictional homelands lay most of the intellectual basis for the ensuing scholarship and study. Another helpful author who discusses the framing of the India novel after Rushdie is Amit Chaudhuri, his Clearing a Space: Reflections of India, Literature and Modernity, who has rejected the pretense of a national allegory, opens a way of thinking about Indian literature. The two essays on The White Tiger, Amitava Kumar’s essay in the Boston Review, and Sanjay Subrahmanyam's "Dioary" may be a strong introduction to the debate on authenticity in Indian literature after 2000. Of course, these essays are reworking of an earlier essay devoted to authenticity by another author, Vikram Chandra's "The Religion of Authenticity."

Whilst in general, severe literary reviews (The New Yorker, New York Review of Books, and London Revisions of Books) are the strongest references to research on Indian literature; several excellent scholarly scholarships have been released in recent years. Mrinalini Chakravarty's In Stereotypes: South Asia in Global Literature Imagination may be a point of departure, "Slumdog or White Tiger? Ulka Anjaria 's extensive anthology, A History of the Indian Novel, is also suggested but only later chapters of that text deal in detail with the topics discussed in the topic (see in particular "Chetan Bhagat: the rebirth of the Indian novel" by Priya Joshi and "Post-Humanitarianism and the Indian Novel in the Spanish edition of Shameem Black"). Paul Brians' Contemporary South Asian literature may be very useful in English for a general introduction to South Asian literature in the late 20th century that is open to undergraduates.

CONCLUSION

Indian writers in English represent the truth of the Indian realities in the contemporary Indian literary scenario. In the field of literature, they have multiple obligations. They are doing admirably as anthropologists, sociologists, novelists, essayists, travel authors, instructors and as ambassadors of global duty for peace. The literacies of post-colonial and post-modern authors such as Salman Rushdie, Vikram Seth, Vikram Chandra, Sashi Tharoor, Arundhati Roy, etc. are excellent globally. These have been the monumental core socio-literary personalities of significant works that attract global interest. They are still the first leaders to mediate India's main social and cultural issues.

Overall, writing novels is one of the most lucrative sectors of the present scenario for earning profits. Postmodern English Indian romances discuss Indian life in India and abroad, treat magic realism and historical Rome quite well, and social reality and Indian mythology prove to be the most popular subjects. The common theme, societal problems and issues and the

individual's response are quite interesting for a contemporary reader who is everyday perplexed by new questions. These novels can be read, loved and valued. There are a number of postmodern Indian novels to be investigated and studied.

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