



## New Generation Writers Who Followed Salman Rushdie Have Ushered a New Face of Indian Fiction

Mohd Tahir Amin Khan

Research scholar CMJU

Email :mohdtahir9419@gmail.com

### ABSTRACT

*The new generation of writers who were born in the 1950-s and who followed Salman Rushdie, have ushered in a new phase of Indian fiction. What marks off these writers -Amitabh Ghose with his Circle of Reason and The Shadow Lines, Allan Sealey with his Trotter Nama, Upamanyu Chatterjee with his English, August, Shashi Tharoor with his The Great Indian Novel, and Vikram Seth with his Golden Gate and The Suitable Boy, is their peculiarity and distinctive otherness from all others and from each other as well. In our post technological world, the writer has long proclaimed her/his freedom and the political boundaries of state and country are simply privileged to survive on account of economic and administrative purposes.*

KEY WORDS : publication, Fiction, contemporary, literature.

The sources of literature could never be kept at bay from any writer of any nationality, creed or culture. Now more than ever this process of reaching across cultures seems to prevail. Myth, legend, region, religion, symbol and image - all are ready for appropriation and marketing. Region and language proffer no disadvantage for the contemporary writer. In this phase of the Indian English writer the problems of the East-West encounter that so agitated

earlier generations just do not exist. Such problems, according to a present day academic, “were constructed, the differences lay in peoples perceptions, and this generation belongs to the united urban world-- moving with ease from hamburgers at the Golden Gate to ice-cream at the India Gate.”

(“Really Imagined”, Seminar, 384, August 1991, p.23). We sure have come a long way from the first generation of Indian writers in English who had found it quite hard to distinguish between Anglo-Indian and Indo-Anglian. The postcolonial Indian is confronted with a vast library of books in English, published by Indians—books better in appearance, editing, proof reading, production, marketing and publicity.

There has been an unbroken tradition of poetic productivity in the English language in India for more than a hundred years now, and quite a lot has withstood and would easily stand the test of time still. The post-Independence phase which came too soon to supplant the earlier generation came on the wings of irony and equivocation. The sublime was lost sight of too soon and the ordinary and the commonplace became the objects of poetic quest. When Nissim Ezekiel sharpened his wits against the



jagged edges of self-doubt and self-exile, calling out for a “time to change,” P.Lal transcreated the great Indian epics and established the Writers Workshop for new Indian writing. His Modern Indo-Anglian Poetry: An Anthology and a Credo, that he edited along with Raghavendra Rao, came out in 1959. However, ambitious in scope and possibility it was, the anthology set the tone and temper of post Independence poetry.

While R.Parthsarathy sought rough passage from England to India, to his roots, A.K.Ramanujan sought to interpret the interior landscape of Tamil and Kannada Poetry and frame a newer poetics from those. Ramanujan’s Speaking of Siva, Hymns for the Drowning, and Poems of Love and War, are in many ways reflective of the process of his coming to terms with his racial burden. Professionally trained as a linguist, Ramanujan’s insight into Indian folk and poetic narrative combined with his skill at translating from the Indian languages remains yet unmatched. Adil Jussawala, Dom Moraes, Gieve Patel, Keki N. Daruwalla, Aru Kolatkar and Jayanta Mahapatra are among the many successful poets of our times. Freed from the colonial burden as well as any compulsive need to build upon an existing and alien culture or even to counter any such oppressive tradition, these poets show no anxiety of influence. The English they use is riddled with its Indianness, the images they create are built on the strong edifice of a multi-tongued culture. In his Introduction to his New Writing in India, (Penguin, 1974) Adil Jussawala wrote:

...it is one of India’s linguistic ironies that although the influence of the English language cannot be denied, and although a number of writers who write in the Indian languages teach, or have taught English literature at various colleges in India, contemporary writing in Britain has ceased to have much meaning for them....Perhaps the reason for the move away from British writing is not political. Indians will respond to a writer like William Golding but not to Allan Sillitoe. Still attracted to literature with a metaphysical or philosophical content, the Indian gravitates naturally to such European and Latin American writers as Voznesensky, Pablo Neruda, Borges, and Gunter Grass...It is no accident that the most potent foreign influences on Indian writing today are Camus, Dostoyevsky, Kafka and Sartre. (p.27) The Indian poet in English cohabits the same world of his contemporaries who write in the regional languages, and shares their anguish and anxieties. In the history of Indian English poetry, as I have pointed out earlier, there exists two major modes—one of the sublime as in the poetry of Sri Aurobindo and the other of the equivocal and conversational as in the poetry of Ezekiel and P.Lal. It is in Jayanta Mahapatra - the Physics professor turned poet from the state of Orissa—that these two contrary modes cease to be separate and opposing and integrate into one wholesome Indian poetic mode. Mahapatra’s Orissa, the Kalings of yore, the Mahanadi, the Jagannatha Temple and the Sun Temple at Konark, all speak through his verses. One is unsure whether his lines

are couched in the English that Yeats and Eliot wrote in, or in his native tongue. He is undebatably the harbinger of the most fecund, holistic and integral phase of Indian writing.

The great tradition of Indian writing in English has in its evolutionary process, revealed the unconscious pulsations of the Indian creative psyche, in a remarkable degree of cohesiveness and integrity. That has certainly been its greatest achievement and value. It now remains for the newer generation of poets to find their own voice.

In this short analysis of the origins, growth and development of Indian Writing in English I have been for the most guided by my own personal leanings, bias and of course, availability of sources. I have taken care to highlight the major writers, their prominence adjudged solely from their publications and popularity. But then, is one justified in making value-judgements based solely on success at publishing and marketing alone? What about the less fortunate who do have great potential talent but who do not have the clout to get into the limelight? Perhaps when newer anthologies are brought out greater care would go into the excavation of such marginalized and silenced. Or at least newer publishers will dare take a chance with lesser known writers. If my introductions instigate sufficient interest in the field then I guess this modest effort will be justified.

#### ABOUT AUTHOR

Mohd Tahir Amin Khan is a research scholar CMJU. He has done graduation from Govt.

Degree College Rajouri affiliated to Jammu university. He has done LLB 3 YEAR professional from Dora Law College Jammu affiliated to Jammu university. He has done Post graduation from CMJU. He has written number of books.

#### REFERENCES

- [1] Gandhi, M.K. *My Experiments with Truth*, 1940;rpt. Ahmedabad: Navajivan, 1981. Iyengar, K.R.Srinivasa, *Indian Writing in English*.5<sup>th</sup> ed. New Delhi: Sterling, 1985. Jussawalla, Adil. Edited. *New Writing in India*. Harmondsworth: Penguin, 1974.
- [2] Narasimhaiah, C.D. Edited. *An Anthology of Commonwealth Poetry*. Madras: Macmillan, 1990.
- [3] Nehru, Jawaharlal. *The Discovery of India*. London: Meridian Books, 1956.
- [4] Naik, M.K. *A History of Indian English Literature*.New Delhi: Sahitya Akademi, 1982. Panikkar, K.N. *Culture, Ideology, Hegemony: Intellectuals and Social Consciousness in Colonial India*. 1995;rpt. New Delhi: Tulika, 1998.
- [5] Prasad,G.J.V. "Really Imagined", *Seminar*, 384, August 1991, p.23.
- [6] Rushdie, Salman and Elizabeth West. Edited. *The Vintage Book of Indian Writing, 1947-1997*, London: Vintage, 1997.
- [7] Updike, John. Verse. New York: Fawcett, 1965.