
Modernism in Indian English Literature

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Abstract

Indian English literature can be specified as a literature originally written in English by authors who are Indians by birth, origin, and nationality. Diaspora is a term used to describe a group of people living in exile. Literature of the Indian Diaspora constitutes a major study of the literature and other cultural texts of the Indian Diaspora. It is a globally accepted fact that Diasporic writers set a propensity since Independence. Writing in the Diaspora occupies a distinctive place among nations and cultures. Indo-English literature emerged as an interesting outgrowth of an eventful encounter in the late eighteenth century between lively and enterprising Britain and anarchic India. In this present paper, I would like to raise two important questions: the first will concern the cultural alienation of Indian writers writing in English, usually referred to as westward impulsion, East-West encounter, or cross-cultural conflict. Alienation is a concept transplanted to Indian soil that gained currency in postwar Europe and whose roots lie deep in the Old Testament. The cultural alienation of Indian writers writing in English can be tackled from the beginning. Indian writing has absorbed at least three major currents: The Central European Aryan, the Muslim, and the British, which have had a strong and creative influence on the primary driving force. The second part deals with the identity of Indian writers writing in English as authors of English literature, which is constantly questioned. The present work tries to examine such writings, which appear as a meander of nothingness that repeats the same kind of ideas in every piece of writing, in almost all works of all writers: you can call it a negative conception, the exculpation lies in the resulting proposals; for this purpose, I would like to select some writers and their works that are noteworthy.

Keywords— Anarchic, Alienation, Exile, Exculpation, Identity, Negative, Propensity

I. INTRODUCTION

Indian writing in English has acquired its own independent identity; it no longer remains more imitative and derivative. It is multidimensional in its sharp profile. Indian English literature can be specified as a literature originally written in English by authors who are Indians by birth, origin, and nationality. Diaspora is a term used to describe a group of people living in exile. Literature of the Indian Diaspora constitutes a major study of the literature and other cultural texts of the Indian Diaspora. Diaspora literature lingers over alienation, loneliness, homelessness, existential rootlessness, nostalgia, questioning, protest and quest for identity. It also addresses the issues related to disintegration of cultures, discriminating

margins of two different social places. It is a globally accepted fact that Diaspora writers set a propensity since Independence. Writing in the Diaspora occupies a distinctive place among nations and cultures. Indo-English literature emerged as an interesting outgrowth of an eventful encounter in the late eighteenth century between lively and enterprising Britain and anarchic India.

Indian English Literature is an honest endeavor to discover the rare gems of Indian Literature in the English language. From a unique and extraordinary, rather gradually flaring genius, Indian writing has evolved into a new form of Indian culture and voice in which India regularly entertains it. Indian writers-poets, novelists, essayists, and playwrights-have made

significant and notable contributions to world literature since the pre-independence era, the Recent years have witnessed a gigantic flourishing of Indian English literature on the world market.

Indian English Literature has accomplished an independent status in the principality of world Literature. Many themes are dealt with in Indian Writing in English. While this literature resumes reflecting Indian culture, tradition, social values and even Indian history through the depiction of life in India and Indians living elsewhere, recent Indian English fiction has been trying to give expression to the Indian experience of the modern circumstances. There are critics and commentators in England and America who appreciate Indian English novels.

In *The Indian Diaspora: Dynamics of Migration*, Jayaram remarks, "Living in multicultural societies and being characterized by an ethnic recognition the migrant community residing in a host land have been invariably required to negotiate the concept of ethnicity".

English has acquired a unique entitlement and popularity in India especially among the upper and the middle classes. It is increasingly being used by writers to give shape to the conflicting predicaments and issues that resist the human psyche. It has definitely become a convenient medium to express the congenital talents of the writers. Moreover, the Indian English writers use it with covetable ease and gaining mastery of a foreign tongue to articulate the eccentricity of an individual's consciousness in a realm of its own aptly substantiate the extensive usage of the Indian English writer. Indian writing in English has commended profuse admiration in both home and abroad, and is now in its full swing. It has carved out a new way, a new idea – a vision that is replete with a wavering faith and hope, myths and traditions, customs and rites etc. If we dive deep into the works of the Indian writers, it is revealed that their works are not an imitation of English literary pattern but highly original and intensely Indian in both theme and spirit. They have given a new shape and color to English literature in the same way as the Australians and Americans have evolved their own literature in their respective countries. The bulk of writings bear a distinctive mark of the distractions in theme, style, character and approach.

In this present paper, I would like to raise two important questions: the first will concern the cultural alienation of Indian writers writing in English, usually referred to as westward impulsion, East-West encounter, or cross-

cultural conflict. Alienation is a concept transplanted to Indian soil that gained currency in postwar Europe and whose roots lie deep in the Old Testament. The cultural alienation of Indian writers writing in English can be tackled from the beginning. Indian writing has absorbed at least three major currents: The Central European Aryan, the Muslim, and the British, which have had a strong and creative influence on the primary driving force

The instigators of Indian Writing in English such as Raja Ram Mohan Roy, derozio, Dattas and others have been alienated under the influence of west that preferred to decline the traditional values in the name of conservative and further reformation. This arose in the development of many religions such as Brahma samaj, Arya Samaj, Prarthana samaj and many more that indicates a sense of insecurity and progression. Brahma Samaj is considered as a reformed and westernized version of Hindu religion. Arya Samaj is related to the term 'return to Hinduism in its vedic simplicity, clarity and spirituality. The Arya Samaj which also started a number of educational institutions imparting both oriental and occidental knowledge, later continued its mission of Hinduism with renewed vigor under the leadership of many leaders. Prarthana Samaj is for religious reform or regeneration.

Raja Ram Mohan Roy," the inaugurator of the modern age in India," "the father of Indian literature in English" and "the morning star of the Indian Renaissance" was attracted to the west. He was denied by the Hindu practices and beliefs. He "wanted English and more English in India, he also wanted more Englishmen in India and said "the settlement in India by Europeans should at least be undertaken...". Although the Orientalists and the Anglicists continue to wrangle, it was clear the former were losing ground. He assaulted conservative tradition, condemned sati as an unconscious ally of the imperialists and attained Christian teachings. As he was influenced by Christianity, Raja Ram Mohan Roy realized with sorrow that "the bigoted Christian was a conceited as the bigoted Hindu." His interests and ideas ranged from the alienation and freedom of the press to English education, the revenue and judicial system in India. He wanted Indian to become a new and modern country and the Indians to become people by depriving the mooring from the past and by achieving a new integration of our traditional strength with the new scientific disciplines from the West. He even seems to have thought of the possible emergence of a League of

Nations and processes of arbitration to settle national disputes.

Henry Derozio, the first Indian poet of Indian writing in English "an aggressive Christian and a romantic revolutionary proved an enemy of what he considered to be Hindu belief and superstition. He wanted radical transformation of Indian society through a devotion to the values of the Christian West. He called death his "best friend", he had no fear of death or fate. His most ambitious work was "The Fakir of Jungheera" describing the Brahmin widow and the condition of her star-crossed life. A noteworthy feature of Derozio's poetry is its burning zeal when the average representative of his class was prone to repudiate his Indian blood and identify himself with the white man, for eminently practical reasons. Poems like "To India-My Native Land", "The Harp of India" and "To the Pupils of Hindu College" have an unmistakable authenticity of patriotic utterances which declares Derozio as an English poet who is truly a son of soil.

Toru Datta is considered to be a 'spiritual exile' when he follows a change in the faith and tradition. Then he becomes a 'real exile'. There is a passionate response to her Indian heritage in her poetry. Her poetic technique shows a sure grasp of more than one mode. 'Savitri' reveals her skill in harsh narration, 'Lakshman' a keen sense of drama and the sonnet 'Baugmaree' is a mark of her special ambivalence that she misses the dramatic irony inherited in the story of 'Sindhu'. Toru Dutt has an individual talent capable of growing according to the laws of its own nature.

Manmohan Ghosh spent his formative years in England and this experience alienated him from his native Bengal. He always felt his isolation and alienation from Indian people "Green things are indeed wonderful but brown things are absolutely out of sympathy with denationalization that is their word for me". For Ghosh, it was not good as a poet. He could find no inspiration in Indian culture. His verse follows the forms and tradition of English poetry but his treatment was Eastern. Ghosh's novels may be taken as both Indian and global in perception and treatment, indulging the chronicles of nation and private lives. As John Thieme puts it in his essay, "Doesn't anybody live here Any More?" The Glass Palace is the recent book of Ghosh that deals with a 'turbulent family saga of epic proportions set in Myanmar, India and Malaysia and also about the anti-colonial struggle which is also concerned with the alienation. The possibility of such a world where there is no distinction on the basis of race, class and human

doesn't tread upon the thoughts of separation and loneliness.

In the post-independence era we have many instances of cultural alienation. The main theme of Ezekiel's work is that of alienation and the main reason for this alienation is the life spent in westernized circles in cosmopolitan cities. He started in poetry as a rebel with a total disbelief in Indian tradition. He admits "English forms a part of my intellectual, rational make up etc. However, he emerges as a milestone of his poetic career. He learnt his poetic draft from Eliot and Auden, whom he echoes in his early verse 'A refugee of the spirit' in search of his 'dim identity', which in different moods appears to him as 'one-man lunatic asylum' or 'a small deserted holy place', he experiments three basic solutions to the problems. Ezekiel succeeds in creating something more than minor verse out of his alienation as in 'Night of Scorpion', which is one of the best poems in recent Indian English Literature. He invests the poem with deep significance by trying to understand the Indian echoes and its view of evil and suffering, though he makes no claim to sharing it.

Bhabani Bhattacharya is one of the novelists of the older generation of Indo - Anglian writers. He is endowed with a transparently positive vision of life, explored and expressed artistically in his novels. He throws that the novel must have a social purpose, his stories abound in social and historical realities. His first novel, *So Many Hungers*, is one of his better efforts. The novel deals with the theme of exploitation-political, economic and social. There is a description of dealing with the hunger for food, and the scenes depicting the havoc wrought by the famine among the rural poor in Bengal which constitute some of the finest examples of social realism in Indian Literature. His main work *Music for Mohini* is an attempt to connect two cultures-the old Eastern view of life with the new semi-Western outlook and is cited as an East-West encounter. The conflict is distinct in *A Dream in Hawaii* also- no better ground of East and West. His summary dismissal of all literature in the modern regional languages as mere entertainment.

As it is rightly said by Salman Rushdie, "our identity is at once plural and partial. Sometimes we feel that we bestride two cultures that we fall between two stools. He is constantly aware of the agonizing conditions of the identity crisis. Raja Rao admits in the preface of *Kanthapura*. "English as a language of intellectual make-up cannot fulfill emotional needs. There is an East-West confrontation in terms of the protagonist's search for identity. Kamala Markandya's *the Nowhere Man* presents the mental state of an Indian in the alien land.

The crisis of alienation, loneliness, rootlessness and loss of identity is the byproduct of cultural alienation, all the writers start a quest for peace, harmony and a meaning in life to regain their identity which they trace in their own soil and culture. Bharati Mukharjee's *Wife* tells us the story of an Indian wife who is not ready to accept the traditional taboos of an Indian wife and she is entrapped between the West –East. This carries the pathetic rootlessness of India which has become too westernized to feel at home with its own people. Shashi Deshpande finds herself all alone and identifies herself with the crisis of times in search of meaning and purpose of life. Anita Desai also delineated in her novels the problems and the conditions of alienated people. Her one of the major work "Bye-Bye Blackbird" is an authentic study of human relationship aligned by cultural encounters.

II. MODERNISM IN INDIAN ENGLISH LITERATURE: A NEW PERSPECTIVE

Modern diasporic Indian Literature can be divided into two different classes. One class includes those who have spent a part of their life in India and have carried the baggage of their native land offshore. The other class comprises those who have been raised since nonage outside India. They've had a vision of their country only from the outside as an alien place of their origin. The literature of the former group has a factual relegation whereas those belonging to the ultimate group find themselves rootless. Both the groups of Literature have created an enviable corpus of English literature. This literature while portraying migratory characters in their fabrication probe the theme of relegation, disaffection, assimilation, acculturation, etc. The diasporic Indian literature' depiction of dislocated characters' earnings immense significance if seen against the geopolitical background of the vast Indian key. That's exactly why similar workshop has a transnational readership and a lasting appeal.

Modernity is such a late arrival in Indian English Literature after World War-I. The term 'Modernism' implies "new and distinctive feature in the subjects, forms, concepts and styles of literature and the other arts in the early decades of Twentieth century.

According to Gordon, "Modernization is not the property of the west alone, it is worldwide trend characterised by universality and cultural transformation of the West as it is in the case of its own culture."

According to G.S. Fraser, "Modernity in literature is related with certain characteristics – intrinsic qualities, attitudes, capabilities and modern times might be thought to begin from some points of view, with the Christian era. During this phase, focus is shifted from the social to the Individual; from the event to the character; from behavior to the psyche and from action to contemplation; art become revelation of inner drama. The thematic shift to solitude, alienation and the loss of identity was rather smooth, since the introspective fiction of the earlier phase had already investigated these possibilities. This was also a period of formal experimentation and structural innovation."

According to Richard Shappard, "Modernity includes Uncompromising, Intellectuality, Nihilism, Formalism, Attitude of Detachment, Use of Myth, Subjectivity, Alienation, Expressionism and Futurism. In Indian English Literature, the advent of Modernism is a bit late, for Modernism we are nothing but defiance of the traditional ongoing and initiation of a new chapter with all new-theme, style, structure and approach, extensive experimentations and innovations, it was in the late fifties. The present generation of Indian English writers does not have radical signs as that of the modernist and it seems "modernism is dead now." Here we have three identifiable manifestations of modernity:-

- In a part oriented vision that is associated with a sense of loss and helplessness
- A present oriented attitude, a radical, a ironic absurdist
- A future oriented vision for the remaking of the new world

Prof. Quinones is of the opinion that "Modernism is the result of three centuries of continuous process which includes: the transition from the medieval to the modern in the late renaissance, the scientific Revolution of the seventeenth century and the reformation, the Newtonian Physics and the industrial revolution; psycho-analysis and relativity."

T.E. Hulme is of the opinion that "Modernism is the one of the break-up transformation and culmination. It is not an immunized entity, away from the historical incidents, economic upheavals, religious traumas and political breakthrough. It is the time of fragmentation and despairs when the intellectuals felt 'the centre cannot hold' whole civilization breaking up leaving a cultural and spiritual vacuum life not a challenge but unintelligible, the tradition crumbling, providing no security to poets to encounter, evaluates and contain experience."

'Modernity' is a composite influence with its tremendous effect on the world of Indian English fiction. It is not a sudden break from the old tradition but it continued with the new; realistic novels with a purpose appeared in its own right bringing with it new inspiration, new technique and new vision. Bhabani Bhattacharya feels 'a novel must have a social purpose.'. In an article K.B.Vaid says "his thematic preoccupation are; "portrayal of poverty, hunger and disease; portrayal of widespread social evils and tension ;examination of the survival of the past; exploration of the hybrid culture of the educated Indian middle classes; analysis of cultural dislocations and conflicts under the impact of an incident, half-hearted industrialization."

Two of the earliest novels to effectively portray Indian diasporic characters are Anita Desai's *Bye Bye Blackbird* and Kamala Markandaya's *The Nowhere Man*. These novels show how racial prejudice against Indians in 1960s Britain isolates the characters and reinforces their sense of displacement. Bharati Mukherjee's novels such as *Wife and Jasmine* portray Indians in the U.S.-the land of legal and illegal immigrants-before globalization took off. Salman Rushdie approaches the metaphor of migration in his novel *The Satanic Verses* by using the technique of magical realism. Chitra Banerjee Divakaruni, in her novel *The Mistress of Spices*, presents the protagonist Tilo as an exotic character to illustrate the fears of migrants. Amitav Ghosh's novel *The Shadow Lines* shows the extent of uprooting of a person born and raised in a foreign land. Amit Chaudhuri's novel *Afternoon Raag* depicts the lives of Indian students in Oxford. These authors also portray their literary works certain community, region and culture-specific conflicts in the new lands of relocation illuminating the multiplicity of Indian culture. But their major concern about diaspora issues have been dislocation, fragmentation, nostalgia for home, marginalization, racial hatred, cultural and gender hatred, conflicts, identity crisis, generation differences, the change in subjectivities, the emergence of new patterns of life through cross-cultural interaction, and the disintegration of family units in the Indian diaspora lead to anxieties, traumas, and dilemmas suffered to varying degrees by the members of such families and especially by the children of these unhappy and disrupted families. Many of them go astray in the cultural lawlessness of Western countries and tend to drug addiction, homosexual and lesbian relationships.

Indian diaspora literature has addressed various issues and aspects of immigrant life. Literary works such as 'The Namesake' by Jhumpa Lahiri, 'Anita and I' by

Meera Syal, and 'The Queen of Dreams' by Chitra Banerjee Divakaruni have also highlighted the problem of the generation gap in the Indian diaspora, where first-generation parents expect their children to live according to the value system of Indian culture that they impose on them at home through food, dress, customs, rituals, language, beliefs, etc. but the children encountering different artistic surroundings outdoors, find the ultimate have seductiveness, squeezed between the two societies and confused like Gogol in *The Namesake* and Meena in *Anita and Me*, who daily hear and bear the ethnical commentary because of their brown skin as they aren't suitable to decide which is their real 'home' India or the country where they've been born and brought up. Like Chitra Banerjee Divakaruni and Jhumpa Lahiri have also shown, certain characters making conscious attempts to keep their family units together and conforming themselves to the conditions of the culture and life of their children. Rohinton Mistry writes in a different way from Jhumpa Lahiri or other Indian writers living and writing abroad. The comprehensive running of the fish or the description of the vermilion in Jhumpa Lahiri creates 'Bengaliness' or Rohinton Mistry can describe Parsi habits and traditions. These indigenous sub-groups make Indian diasporic literature in English unique and different. In the great success of diasporic fabrication of Indian writers, particularly in the last two decades of the 20th century - there has appear a substantial sub-group within diasporic Indian fabrication that's writing in English from the Indian state of Bengal, the country of Bangladesh and by Probashi Bengalis (diasporic Bengalis) outside the two Bengals. This sub - group contains writers like - Bharati Mukherjee, Amitav Ghosh, Upamanyu Chatterjee, Sunetra Gupta, Nalinaksha Bhattacharya, and Joydeep Roy - Bhattacharya, Bidisha Bandopadhyay, Adib Khan, Amit Choudhary, and Chitra Banerjee Jhumpa Lahiri is an alternate generation Indian American who was born in London, 1967. Her parents were emigrants from the state of West Bengal, India. Her award-winning new *The Namesake* (2004) is considered to be one of the stylish inventions written about indigenous life. In this novel, Lahiri has successfully engaged aspects like the generational gap between first and alternate generation emigrants, conflict of east-west beliefs, artistic relegation, and nostalgia, loss of identity, disaffection and despair. In Jhumpa Lahiri's novels we see the extremity of identity and belongingness. Lahiri was a Pulitzer Prize-winning novelist and born on July 11, 1967 in London and latterly her family moved to the

United States the Namesake represent the life of Gogol Ganguli is the American- born son of Asoka and Ashima Ganguli.

The American society takes Gogol as its victim and He swing between the Indian culture and American culture. He's an ABCD- "an American Born Confused Desi", who does n't have the answer to the question "Where are you from?" He knows that deshi genrelly used for the "countryman" means "Indian", and he knows that his parents and all their musketeers always relate to India simply as desh. But Gogol noway thinks of India as desh. In America he feels himself alien. But the end of the novel he realized his heritage and the value of his Indian identify. The movie which was espoused by this novel too gained important attention worldwide. Kiran Desai, the daughter of Anita Desai is also a notorious writer in diasporic Indian English literature. She was born in Chandigarh on 3rd September, 1971. She immigrated to England and also to America with her mama, who inspired her towards literature. Kiran Desai in her alternate new the heritage of *Loss* (2006), subtly portrays the life struggles of Indian diaspora as well as the aspects of globalization, ethnical dogmatism, terrorism and multi-cultural societies. This new brought her important credit through awards like 'National Book Critics Circle Award' and 'Booker Prize', making her the youthful womanish philanthropist of 'Booker Prize' so far. It is applicable to say that diasporic Indian English fabrication is an important part depicting the issues and traumas of Indian diaspora in a broad sense. It makes space for the conversations about Indian emigrants and offers emotional security to that particular diaspora. Being the representatives of the Indian diaspora, diasporic Indian writers are successful in addressing the compendiums of Indian English literature in a sensitive, unpretentious style while carrying a sense of the universal experience of immigration. Likewise, diasporic Indian English fabrication keeps their writers linked with India and the entire world. Bharathi Mukherjee's *Jasmine* depicts the American society where people and their connections are always in stir. *Jasmine* may be epitomized as a revolutionary, an adopter and also a survivor. Her confidence is revealed in this statement. — there are no inoffensive, compassionate ways to remark one tone. We murder who we were so we can revitalization our characters in the image of dreams. *Jasmine* has the courage to transfigure her dreams into reality. Which not only boosts the immense confidence of woman but it also serves as an energy for woman who wish to be liberated from the impediment of age, old dogmas. 'We assume

the shifting images of *Jasmine* as the life of a woman engaged in hunt of values she confides in. Bharathi Mukherjee celebrates these values as she drifts from one identity to another. In other words, she celebrates the images of her multiple individualities in this new *Jasmine*. Jothy becomes *Jasmine*, *Jazzy*, *Jase*, and *Jane*. In this way, Bharathi Mukeherjee recounts the lives of the illegal aliens, who 's stalwart faces the worst demotions and mournings in a new world. Through her character, the novelist underlines the propensity to spiritual transformation as a precondition to artistic assimilation with each new address. Whenever she acquires a new man she earns a new name. *Jasmine* symbolizes love and epitomizes courage and *Jane* stands for cunning. Bharathi Mukeherjee created an innocent child like character *Jyoti* who converted latterly into *Jasmine* with an element of love for her husband, *Prakash*. *Jasmine* becomes an illegal emigrant and trip to America. It reveals the courage of *Jasmine*. She marries *Du* and becomes an American which exhibits her cunning and selfish nature of the character besides craziness for American culture. Her marriage with *Du* evidences that she imbibes the spirit of American Culture. Therefore she transforms from Indian image of women to American new image of woman. The immediacy of the binary themes of assimilation and resistance explain the peculiar metrical change between acceptance and rejection, addition and rejection, happiness and suffering that's characteristic of Diaspora thematic structures. *Jasmine* is converted by fulfilling her dream with her indigenous experience, while *Maya*, promoter in *The Tenant* fails to sustain a meaningful relationship with her manly counterpart she comes through unfit to attune herself to the new culture, *Maya* is taken back to her roots. *Chitra Banerjee Divakaruni* immigrated to America and came into limelight as a womanish writer in diasporic Indian English literature. Her award-winning new the doxy of *Spices* (1997) portrays an Indian girl who works in a spice shop in Oakland, America and helps other emigrants to resolve their problems with the magic of her spices. Therefore, *Divakaruni* has *Diasporic Female Indian Writers in Diasporic Indian English fabrication* 139 flourished her novel with the rudiments of magic literalism. It was also espoused into a movie of the same name. *Meena Alexander* was born in 1951 in Allahabad and latterly she immigrated to Sudan and also to America. Her new *Manhattan Music* (1997) is set on Manhattan as well as on India. There she has portrayed the indigenous life, identity extremity, ethnical dogmatism, transnational affairs and marriages in a sensitive style of jotting. The

womanish promoter of Sunetra Gupta's new *Memories of Rain* (1992) immigrates to England after falling in love with a British man but she soon realizes the true nature of her husband. Disappointed by his rude, mean geste, she returns India with her children. Gupta's novel *A Sin of Colour* (1998) too portrays the dilemma and insulation faced by Indian emigrants amidst the complications of a new environment. So, Indian writing is the émigré writing where writers helplessly pronounce their being in actuality. It is the outcome of a distinct change in the psychological architect of traditional and modern writers.

As C.P. Vergese points out, "an Indian novelist in English should employ his skill in contriving a dialogue that is at once natural and lively, supple and functional. He may even catch the speech rhythms and the turns of phrases used by all kinds of people in the villages and translate some of the abuses, curses, imprecations and proverbs to advantage. We should realize, we can't write like the English. We should not, we can't write only as Indian. We have grown to look at the large world as a part of us. It compels stylistic experimentation such as experiment in diction, syntax and imagery." The Nihilistic School of criticism talks against the originality of our creativity that is completely guided by cannons of the west. However, a close scrutiny of the available texts confirms the fact that the modernity of Indian English Literature is the culmination of our traditional endeavor accompanied by Global awareness. Regarding Indian English Literature, one thing can be taken for granted that it is the desire that makes an artist not the design, it is the content that moulds the form and not the form influencing the creator.

The second part will deal with the identity of Indian writers writing in English as authors of English literature, which is constantly questioned. Now the main question here is, if the Indian writers writing in English have lost their way in the East-West encounter, what about their own identity, does they belong to nowhere? It is to assume that my second question is concerned with the identity of Indian writers writing in English as writers of English Literature. K.R.Srinivas Iyengar in Indian writing in English says : "To the creative writers in England I would say: Hold out your hand in friendship and fellow feeling to the Indian writers in English....To the critic in England I would say....your fair mindedness and generosity of understanding can go a long way in the future, as in the past, in giving deserving Indo-Anglian that nod of recognition and smile of encouragement that he will always need and always prize."The Indian

writings in English have been condemned as 'Unoriginal', 'imitative', 'derivative'.

There are two arguments in our favor, first there is an attachment to English Language for which we should shake off emotional constitution which is responsible for our failure at various fronts in the past and second is that we feel that our writing is a gift to the West for that I would say that our humility and gift is being taken as our unclear wandering.

The only way to take out the pragmatic and meaningful aspect is our commitment to our culture that should shape our writings out and out. The Indian writers have tremendous ideas to build up ourselves as independent and accomplished entities. But there is some sanctity that we have become the puppets in the hands of Indian writers living in foreign countries and judging the whole system of Indian writing in English. We are not aware of our attributes and capabilities available in the regional languages and moving towards West goes on decaying Indian writers. Introspection and contemplation is the need of the hour that can lead us towards the real destination of Indian writing. "East is East and West is West and for the peace of mankind and the world both must understand one another." Indian writers must express the human relationship, implication of human existence and the co-existing surrounding. Ancient Hindu scriptures such as purana, the Upanishad, the Ramayana are streaked sketches; the same is available today with different orientations. The influence of Western world and presence of social conditions emerges in Indian Literature. Indian English literature refers to the work by writers in India who write in English language, belongs to any native language in India. The history of Indian English literature began 200 years ago Indian writing in English gained massive ground to express their own feelings and problems. They started questioning the major social rules governed even today without any hurdle, they have expelled their worth in the realm of literature in terms of quality and quantity. Indian writers in English have made abundant input in the field of the English literature.

III. CONCLUSION

In conclusion, we can state that the Indian Writers have to face so many difficulties as they are residing in the East-West encounter. The hybridities narrated in the texts of Raja Ram Mohan Roy, Ghoshe, Nizziem Ezekiel and many more represent examples of alienation, homelessness and interculturality

personified.. Defining ourselves in dislocated existence is an ever-changing process. The process leads from one's initial definition of self to an adopted definition, one that ultimately gives way to a definition of alienation and existence. Only by going through the pain of living in this state can one hope to reconcile with one's dislocation and arrive at a new definition of self. This condition of the Indian Diasporic Writers is brought about by individual self-fashioning and the relationships between the protagonists of the texts discussed are part of this phenomenon. The textual exploration of such human relationships adds to the canon of the study of the modern Indian diaspora. They formed their own literature in which they challenged the system of Literature in literature texts. They stamped out such sorts of perception and conception of society by producing their own entity as Indians. Since pre independent, triad of Indian writers like Mulk Raj Anand, R.K. Narayan, Raja Rao and Rabindranath Tagore, Sri Aurobindo have started the crusade of Indian jotting in English. Step by step Indian literature in English has nurtured and flourished in post independent period. New narrative ways have been used by post independent writers to write diasporic spirit and cross artistic gests of life. As new perspective developed, the writers deal with smart theme to express individual conscious arose from social ill- treatment. The Indian writers have produced huge Indian literature in English. Therefore, the donation of Indian writers to world literature has marked its Indian identity. Pre-independent authors like R.K. Narayan, K.S. Venkantaramani, Bhabhani Bhattacharya and post-colonial writers similar as Salman Rushdie, Kamala Markhandyaya, Amitav Ghosh, Shobha De, Anita Desai, Chetan Bhagat etc. have depicted Indian sentiment with ultramodern outlook. All these writers have tried to elevate the image of India in the world through their Indian concepts.

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