

## **The Role of Indian Writers and Their Contribution in the Contemporary World Literature-An Elucidation**

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**Abstract:** *Indian Writers in English have made the most significant contribution in the field of the English novel. Indian novel has grown considerably in bulk variety, and maturity. The development of Indian novel follows certain definite patterns, and it is not difficult to trace its gradual progression from the imitative stage to the realistic to the Psychological to the experimental stage. In the growth and development of Indian English novel, the 1980s occupy a unique position. During this period, some very promising novelists published their first works. Some old masters also came out with works, which show that their creative powers have been intact all along. It is during the eighties that Indian novelists earned unheard of honours and distinctions not only in India but also in abroad. The works by these novelists, like third generation novelists, speak eloquently about their originality and unprecedented inventiveness. Indian English literature is now a reality, which cannot be ignored. During the recent decades, it has attracted a widespread interest both in India and abroad. What began as a "hot-house plant" has now attained a luxuriant growth, branching off in several directions. The Indian writers have made the most remarkable contribution to the sphere of fiction, which as Mulk Raj Anand says, has "come to stay as part of world literature." An idea of the true potential of this form of literature in India can be had by comparing the early novels by Indians with the recent arrivals in the same field of literary creation. However, Indian writing in English in the Contemporary literary Scenario enjoys equal status with the literatures of the other Countries. Indian writers have made their voice heard around the World in the Indian way, expressing too artistically. Moreover, Indian Writers in English too in the recent times have managed to excel in all areas of literature and achieved global recognition.*

**Keywords:** *Elucidation, contribution, third generation novelists, eloquently, widespread, contemporary, global recognition, recent times, excel around the world*

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### **1. INTRODUCTION**

The third generation's Indian writings in English have enlightened the literature with its quality and vividness. Truly, it represented the culture, history, and all the variants necessary for the enrichment of the literature worldwide. In fact, India is the third largest producer of the novels after USA and UK. Although the writings profoundly deal with regionalism, they crossed the natural boundaries with universal themes. India is the land of diversity with so many languages, religions, races, and cultures. This multiplicity gave the writers an enormous liberty to deal with various themes. These third generation Indian writers also dealt with historical, cultural, philosophical and much more basing their themes around mankind. The third generation writers have concentrated their themes around sociological, Diasporic elements, feminine subjects, science and technologies, explorative writings, and much more.

India has significantly contributed to the overall world literature. This contribution of India has been chiefly through the Indian writing in English, novelists being in the forefront in this respect. A number of novelists on the contemporary scene have given expression to their creative urge in no other language than English and have brought credit to the Indian English fiction as a distinctive force in the world fiction. To attempt creative expression on a national scale in an alien medium has seldom happened in human history, and it speaks of the prolific quality of the Indian mind to assimilate the newly confronting situations and the complex dilemmas of modern World. The new English fiction exhibits confidence in tackling new themes and experiments with new techniques and approaches to handle these themes. The novelists come to their task without any preconceived notions of what constitutes literary content. This encourages them to focus on a vast and comprehensive canvas and to invest their themes with epic dimensions.

All these third generation writers could compete with best in the World, perhaps that best in their own right: "It would be no exaggeration to say that the best English fiction in the World is being written by the third generation Indians or those of Indian origin"(1992:21-22).

As far as Indian literature is concerned, it has perhaps been easier for these third generation novelists to reflect the new challenges and changes because of the simple fact that its vehicle itself is a globalised language. Again, the writers of the new fiction have mostly been a part of the Indian diaspora. Living in the west, and using English almost like a mother tongue, they have been thoroughly exposed to significant modern western literary movements like Post-Modernism, and to various narrative techniques like magic realism. This has enabled them to give a fresh orientation to fiction. At the same time, the best of them continue to have strong roots in India, so that they remain true to the kindred points of India and the west.

It is significant that the spirit of the age is more pervasively and effectively reflected in the third generation fiction than in other forms like poetry and drama. The novel, by its very nature, is better equipped to deal with social reality, whatever, liberties it may take in projecting it. It is hardly surprising therefore that the most substantial contribution of the period comes from the third generation fiction.

The new Indian writing, published in between 1980s and 1990s, has ushered in a literary renaissance is the third generation Indian English writers like Salman Rushdie, Vikram Seth, Vikram Chandra, Shashi Tharoor, Anitha Desai, Arundhati Roy, Shashi Desh Pande, Upamnyu Chatterjee, Gita Mehta, Bharathi Mukherjee, and Amitav Ghosh. These are the fore- most third generation novelists and who hold centrality in the contemporary literary Scenario. They have made a distinct mark on the World literary scene with their rich cultural heritage and skilled language control. They have received national and International recognition, fabulous royalties and prestigious awards.

Among these novelists the most talented are: Salman Rushdie, Amitav Ghosh, Vikram Seth, Allan Sealy, Upamanyu Chatterjee, Shashi Tharoor, Farrukh Dhondy, Rohinton Mistry and Firdaus Kanga. *The New York Times* (16 December 1991) has called these new Indian writers "Rushdie's children." These novelists, as Anthony Spaeth has pointed out, are making conscious efforts to redefine English prose "with myths, humour or themes as vast as the subcontinent." Moreover, Rushdie himself once told in an interview in 1982: "I think we are in a position to conquer English literature," (Ibid, 1989:552) and this is what precisely these novelists are trying to do in their own ways. Thus, they demand a serious critical attention, analysis, classification and, finally, definition as a distinct genre of fictional literature of our times.

The works of these novelists have been accorded genuine recognition in India also. For example, no less than five novels were found worthy of the Sahitya Akademi Award – the greatest literary honour of the country during the 1980s itself. These are: Arun Joshi's *The Last Labyrinth*, Nayantara Sahgal's *Rich Like Us*, Vikram Seth's *The Golden Gate*, Amitav Ghosh's *The Shadow Lines* and Shashi Deshpande's *That Long Silence*. These facts, which are only illustrative and by no means exhaustive, clearly show that Indian English novel has been given proper response and recognition inside India and abroad.

The first of the new novelists to arrive was Salman Rushdie whose *Midnight's Children* (1980) heralded a new era in the history of Indian English fiction. His main assets are a vaunting imagination, which often makes the bizarre its business, a carnivalesque sense of the comic, and an irrepressible love of word play. When these powers are under perfect artistic control, and are geared to meaningful central concerns. Rushdie's Word play descends to the level of compulsive jesting. He seems to fall back on puerile puns, Juvenile jokes and worn out witticisms. It is his hyperactive imagination that must have drawn Rushdie to surrealism, and its modern cousin, Magic Realism. He strategically carves affinities with the strong oral traditions and narrative pattern of the Third World Societies. Rushdie's another novel *Satanic Verses* (1988) brought him considerable notoriety, as devout Muslims found it blasphemous.

*Amitav Ghosh* is one of the brightest stars in the galaxy of the new novelists who appeared in the 1980s. He has addressed himself to those areas of darkness that remained hidden from the very beginning of Indian English novel. Ghosh's *The Circle Reason* (1986) and *The Shadow Lines* (1988) are the two novels established him as "the finest writer among those who were born out of the *Post-Midnight's Children* revolution in Indo-Anglian fiction" (13-15). In these novels, as in *Fires of*

Bengal and *In an Antique Land*, Ghosh has presented the human drama of extreme Psychic intensity in a subtle idiom and imagery. As A.K. Ramanujan points out, “he evokes things Indian with an inwardness that is lit and darkened by an intimacy with Elsewhere.”(16) Ghosh’s novels become a metaphor of our times and enshrine every man’s discovery of himself. However, a gifted craftsman, the novelist never ceases to be an Indian even in his superb flights of fantasy, which impart to his novels the folktale charm of the Arabian Nights and make him a Don Quixote of another era. Amitav Ghosh works are indicative of the exploratory nature of his fiction, which reveal to his readers surprisingly different aspects of his personal, cultural, and national identity. His works impel a revolution of the genre of his works. His writings can be seen as the best of our post war novels and they change the understanding of our rapidly changing world.

Vikram Seth’s *A Suitable Boy* (1993) was on the high water marks of the Indian Literary scene of the early nineties. The design of *A Suitable Boy* is charmingly simple. While reviewing the novel, Rita Joshi comments: Vikram Seth has indeed created the novel of our times. In its forbidding size, *A Suitable Boy* can be compared with Leo Tolstoy’s *War and Peace* or the Nobel laureate Naguib Mahfouz’s *The Cairo Trilogy*. On account of the qualities of his new novel, Seth has been hailed as the ‘new Tolstoy.’ The book took him eight years to write, but his labour has been amply rewarded. The novel was short-listed for the Booker Award but could not get it in the final round because the Booker Committee Chairman felt that the novel needed editing. Nevertheless the novel registered a tremendous sale and fired the imagination of many aspiring fiction writers in the Country. Seth also won the Thomas Cook award for the best travel book for *From Heaven Lake*.

Seth’s *A Suitable Boy* seems to suggest an important trend in fiction today, and this is not necessarily confined to Indian–English genre. This is the tendency of the inflated blurb and monstrous media-hype making advance claims before actual evaluation. As Rukun Advani has rightly noted: “the media’s publicity clouds darken the qualitative worth of a book beneath breath taking façade of quantification crores of rupees, millions of words, hundreds of pages: ergo, the book is bound to be as those statistics”(1993: 172).

Upamanyu Chatterjee’s *English, August*, published in 1981, was a great success. In this novel, Chatterjee depicted one aspect of India, i.e. Indian bureaucracy in which Agastya Sen was a misfit because of his urban, elite and anglicized background. In 1993, Chatterjee published his second novel *The Last Burden* but unlike the earlier novel, this work is written in a heavy and uncouth style. The language of the novel does not run smooth, and at times, is stilted. *The Last Burden* gives us a fascinating portrait of an Indian middle-class family at the end of the twentieth century. He belongs to the new generation, the “generation of apes” (28) and is an “absurd combination of a boarding- school English -literature education and an obscure name from Hindu Myths” (129). He regards himself as one “with no special attitude for anything” (3). His actions and conduct stand out in contrast to those of his mythical counterpart. Upamanyu Chatterjee brings to the Indian novel a style and feel, a conviction and maturity all its own. Chatterjee has told Sagarika Ghose that *English, August* is nothing short of “a cult book.”

Shashi Tharoor is another great Indian novelist. His *The great Indian novel* (1989) is one of the greatest achievements of Indian English fiction. A biting commentary on the Political history of Modern India, the novel has been regarded as a masterpiece of post -modernism. To khushwant Singh, it is “perhaps a best work of fiction by an Indian in recent Years.” “All that can be said,” Writes P. Lal, “and should be said, is that this novel is an astonishing accomplishment, deserving unreserved kudos.” (23) While treating the twentieth century political history of India in terms of the story and characters of the *Mahabharata*, Tharoor’s novel aims at presenting “multiple realities” and “multiple interpretations of reality” (24) that is India. He elucidates: *The Great Indian Novel* is an attempt to retell the political history of 20<sup>th</sup> century India through a fictional recasting of events, episodes and characters from the Mahabharata (25).

Tharoor’s novel may not be really ‘great’ or truly ‘Indian,’ but it has made the point that it wanted to make. It has also displayed a mistrust of interpreting the past and has countered the crushing burden of tradition and history. According to Gunter Grass, “Literature must refresh memory,” (26) and Tharoor’s novel ably does it.

Allan Sealy’s *Trotter-Nama* (1988) narrates the story of an Anglo-Indian clan from its inception in the eighteenth century. Founded by a French mercenary officer Julian Aleysius Trotter, it had its hey day

in the nineteenth century and then came to a sad decline. There have been many books about the Anglo-Indians, but they have been of academic interest only. Sealy, however, has enunciated that Anglo-Indians have been a part and parcel of India and that their contributions to the growth of the Indian society have not been meager.

*Trotter-Nama* is a 'literary extravaganza' and seems to have been conceived as a massive epic with a Prologue and an Epilogue. In her review of the novel, Geeta Doctor finds it a work of dazzling achievement and monumental delight. (27) Sealy has since brought out another novel called *Hero* (1990), which its author has designated as 'A Fable.' The story narrated by the Hero's associate Zero is about a South Indian actor who became a politician.

The 1980s also saw the emergence of three powerful Parsi novelists- Rohinton Mistry, Farrukh Dhondy and Firdaus Kanga. Mistry, who had earlier published a collection of short stories *Tales from Firoz Shah Baag*, came out with *such a Long Journey* (1991). It is based on real facts pertaining to the conspiracy case of the Nagarwala of 1971 fame. The title of the novel has been taken from T.S.Eliot's "The Journey of the Magi." The story of the novel revolves round some middle-class characters in the contemporary set-up, and is set against the background of the 1971 Indo-Pak war. The novel evinces its author's awareness of the contemporary socio-political situation of India. The novel also has brought to the fore the problem of human loneliness in the modern world. The novel, however, shows that the 'long journey' of life is a journey from hopelessness to hope and from despondency to millennium.

Farrukh Dhondy, widely known for which he published his maiden novel, *Bombay Duck* (1990), which tries to throw some significant light on some contemporary issues including communal fundamentalism and predicament of immigrants in England. Bombay as presented by the novelist becomes a microcosm of India- or, even of the whole world. Moreover, the foul smell of Bombay duck drying on the sand is symbolic of deeper corruption. The novel was hailed by the reviewer of *The Times Literary Supplement* as "a serio-comic extravaganza, written with patent relish, a plot of uninhibited zaniness." Wit and irony are essential features of Dhondy's prose.

Firdaus Kanga's *Trying to Grow* (1990) presents the vicissitudes and experiences of a young Parsi artist who tries to grow into a gigantic talent from his handicapped nature. It deals with interesting eccentricities of members of a joint family living in Bombay's Colaba Causeway. The main thrust of the novel is to depict the hero's attempts to find an identity for himself. The characters owe allegiance to everything English and face social problems in contemporary India. (28) Thus, the attitude of these Parsi novelists have been aptly summed up by Bapsi Sidhwa in the Preface to her hilarious novel *The Crow Eaters* (1978).

On par with great Indian novelists, the contribution of women novelists is immensely significant. A number of women novelists have debut in the nineties. Their first novels are quiet effective in revealing the true state of Indian Society when it comes to the treatment of women. All these writers were born after Indian Independence, and English does not have any colonial associations for them. Their work is marked by an impressive feel for language and completely authentic presentation of contemporary India, with all its regional variations. They generally wrote about the urban middle class, the stratum of society they know best.

There are many women writers both novelists and poets, based in the USA and Britain. Some like Jhabvala and Anita Desai are late immigrants while others, like Jhumpa Lahiri belongs to the second generation of Indians abroad. Most expatriate writers have a weak grasp of actual conditions in contemporary India, and tend to recreate it through the lens of nostalgia. Their best works deal with Indian immigrants, the section of society they know at first hand. Sunithi Nam Joshi, Chitra Benerji, Divakarvas and Bharathi Mukherjee are the oldest, and naturally, the most prolific.

Writers like Jumpha Lahari, Manju Kapoor, Kiran Desai, and Arundhati Roy too have written novels of Magic Realism, Social Realism and Regional fiction, and benefited from the increasing attention that this fiction has received National and International awards. They have probed into human relationships, since the present problem is closely concerned with mind and heart and the crusade is against age-old established systems. In order to make the process of changes smooth and really meaningful, women writers have taken upon themselves this great task.

Away from this line of writing the lives of women, the most successful of the Indian women writers is Jhumpa Lahiri who created the difference among all the women writers. She is a dazzling storyteller

with a distinctive voice. She is different from other Indian writers writing in English. Most of the first generation writers of Indian fiction are born and brought up in India. But Jhumpa Lahiri's connection with India is through her parents and grand parents. India would appear to her sometimes full of wonders, sometimes full of beggars. Moreover, the writers who live outside comment confidently on economic social and political scenario may appear very often exaggerating or understanding. However, Lahiri is honest and authentic to her experiences.

For Lahiri "Every visit was an emotional see-saw across continents and cultures" (204). Lahiri is an Indian by ancestry, British by birth, American by immigration. She targets the Western audience by deliberately portraying the Indian American life. She also admits, "I learnt to observe things as an outsider and yet I knew that as different Calcutta is from Rhode Island, I belonged there in some fundamental way, in the way, I didn't seem to belong in the U.S." (*The Times of India*, 13 April 2000). This sense of freedom is one of the greatest thrills of writing fiction for her and she discovered her authorial freedom by publishing her debut book i.e. *Interpreter of Maladies* (1999) her debut anthology is collected stories that deal with the question of identity. Her another famous novel *The Namesake* (2003) which is essentially a story about life in the United States. But Lahiri says that *Namesake* deals with Indian immigrants in the United States as well as their children. For instance, though she is much more American than her parents she inherited a sense of exile from her parents. After her Ph.D. in Renaissance studies from Boston University, she had planned to write about her roots and origin. It appears "She is more American than her parents ... her characters move constantly between two worlds grappling bravely with this cultural displacement" (*The Times of India*, April 7, 2000).

Anitha Desai is the best known of the contemporary women writers. Of all the contemporary novelists, she is indisputably the most popular and powerful novelist. She has made commendable contribution to the Indian English fiction. She is a novelist of urban milieu and is a fine mixture of Indian European and American sensibilities. She is essentially a psychological novelist. She claims that her novels are not reflection of Indian society or character. She does not reflect on social issues in her works like Mulk Raj Anand. She sees social realities from a psychological point of view and does not look at them as a social intimate expression of the inner world of her characters. She makes each of her work a haunting exploration of the psychic self. Her last novel *Baumgartner's Bombay*, written at Griton College, Cambridge, was published in 1988. In the nineties, she has not published any novel as yet. Thus, she has double sensibility, which gives her novels an objective effect. She however travelled widely in almost all the parts of India and her experiences of different sort of people and places have enriched her writing. Moreover, the same is true of Nayantara Sahgal, whose last novel *Plans for Departure*, published at the turn of the decade got her the Sahitya Academy Award.

The novelist with the most sustained achievement is Shashi Desh Pande who is labeled as feminist novelist succeeded in depicting the plight of a successful educated woman and problems of being a woman. She has written eight novels, six collections of short stories, and four children's books. Her popular novel *The Dark Holds No Terror* (1980) portrayed the life of a woman who marries a doctor and becomes the victim of brutalization. It is a story of courage and perseverance that she developed from within herself to break loose of society's traditional norms to gain her individuality and freedom. She has achieved tremendous amount of popularity through her writings. She depicts the Indian middle class mentality in all her novels. Her protagonist emerges from cultural rootedness in middle class Indian Society. Desh Pande generally has the heroine as the narrator and employs a kind of stream - of - consciousness technique. In another novel *Roots & Shadows* (1983), we are introduced to another rebellious woman who refuses to accept traditional family life and escapes to the city to work. She later marries a man of her own choice. As time goes by, she realizes that life in the city is no different from the village. Almost all her novels deal with a crisis in the heroines' life. Her work is women-oriented, but it would not be correct to term her a feminist, as she consistently regates with the feminist identity. She simply portrays, in depth the meaning of being women in modern India.

Shashi Desh Pande's novel *That Long Silence* (1988) is viewed as her emergence as a major novelist. This novel won her the Sahitya Academy award for 1990, tells the story of an Indian housewife Jaya, an upper-middle class house wife who maintained her silence in Bombay throughout her life in the face of hardships that threaten to break it. The lack of depth in a woman's life is clearly depicted in this novel. She however, shows us that most of the family rules like the idea of trying to secure one's life by marrying a wealthy man and establishing a name in society by sending children to good

schools, is shown how mundane, meaningless and mechanical a woman's life really is partly self-imposed by women themselves. In another novel *A Matter of Time* (1996), attempts to depict three generations of female human relationships. In her latest novel *Small Remedies* (2000), as we read this novel, we realize her over possessive attitude. This is a novel that dwells into the various aspects of motherhood. At last, Her, *The Binding Vine*, compels one to discover how the 'binding vine' of human emotions links and sustains diverse human beings as they go through life.

Manju Kapoor is also one of the significant writers whose work establishes the nexus between the tradition and modernity. The dominating works of Kapoor can be critically seen in her significant novel *Difficult Daughters* (1998), which is her first novel. It was awarded Commonwealth Writers Prize for best first book, which has earned her very substantial success both commercially and critically. The novel *Difficult Daughters* which has been well received by one and all. The story of this novel is set around the time of partition, which is the story of a woman whose battle for Independence engulfs. Her second novel, *A Married Woman* (2003) which is a quite powerful as its predecessor and thematically even more controversial. But the novel proving Indian and universal achievement.

In the similar fashion, Bharati Mukherjee's fame has shot up in the recent years as an Indian American writer. Her novels *Wife, Jasmine, The Holder of the World, Leave It to Me* and *Desirable Daughters* make a bold attempt to rewrite the origins of America's history in the light of wider American experience. For instance her second novel *Wife* (1975), she writes about a woman named Dimple, who suppressed by men attempts to be the ideal Bengali wife, but out of fear and personal instability murders her husband. Her best fiction *Jasmine* (1989) develops the idea of the synthesis of the East and West with a story telling of young Hindu women, who leaves India for U.S. after her husband's murder as an illegal immigrant. Her fourth novel, *The Holder of the World* (1993), attempts to integrate contemporary travelogue and ancient history. This novel too has the theme of transformation and migration, but with a difference. Her fifth novel *Leave It To Me* (1997) is completely American. The only Indian touch is the prologue, which retells the mythological story of is the goddess, who killed the Buffalo Demon. This book is soaked in blood and reeks in violence. Her last and sixth novel is *Desirable Daughters* (2002) which acts as a bridge between transformation and migration and piles up meticulous details in the information. However, Bharati Mukherjee recaptures history in the most aesthetic sense. She continues writing about the immigrant experience in the most of her stories like in *The Middle Man and Other Stories*, a collection of short stories, which won her the National Book Critics Circle Award.

Gita Mehta is also another woman writer who proclaimed about the problems of the contemporary immigrant women with sublime standards. She wrote *Snakes and Ladders and Glimpses of Modern India* in 1997. It has become most widely read book particularly by those unfamiliar with India. In an interview, she said that her intention was "to make modern India accessible to westerns and to a whole generation who have no idea what happened before they were born" (24) (An Interview with C.J.S.Wallia). Gita Mehta's first novel is *Raj* (1989) which is a very powerful and enlightening readable novel. It is considered to be one of the great historical novels of our time. *Raj* is the story of the Maharani Jaya Singh, as well as the drama of India's struggle for Independence. However, Mehta's unique nature is to collect the richness of living is this rarity of perspective that gives her a witty ability to define her vision for India by her novels.

Arundhati Roy is the luminary among the contemporary women writers. She is one of the women writers who wrote about the plights of the downtrodden and the suppression of women in a male dominated world and the influence of Marxism on the lives of the downtrodden. When women writers maintained their reservations in offering a critical evaluation of Indian politics, Arundhati Roy emerged as a beacon of light to guide the Indian women writers. She has got overwhelming reception with *The God of small things* (1997), which has put her in the forefront of all the other writers. Her success with just the publication of her single book has already placed her on equal terms with Salman Rushdie and others. Moreover, She has surpassed even Vikram Seth's *A Suitable Boy*. The characters are entirely imaginary, with no factual correspondence to real life characters. Arundhati Roy mentions the Veteran Marxist E.M.S Namboodiripad by name, but proceeds to invent fictions about him, which led to widespread protests in Kerala, the state where he headed the first elected communist Government in world history. It is also a comprehensive protest novel, which describes atrocities against the powerless, children, women and untouchables.

Arundhati Roy is the only novelist, who being an activist, is constantly writing about social problems. Her monograph, *The Greater Common Good* (1999) which reveals the truth about the Narmada Project. The book also shows her talent as an essayist and social reformer. Her earlier essay *The End of Imagination* (1998) which urged nuclear disarmament. She is the winner of Booker Prize as well as the Sidney Peace Prize.

## **2. CONCLUSION**

In the contemporary Indian Literary scenario, Indian writers in English who reflect the truth of Indian reality. They bear numerous responsibilities in the world of literature. They execute with admirable aplomb as the anthropologists, sociologists, novelists, essayists, travel writers, teachers and slip into global responsibility for establishing peace as the ambassadors. They have excelled the global literary standards set by the post colonial and postmodern writers like Salman Rushdie, Vikram Seth, Vikram Chandra, Sashi Tharoor, Arundhati Roy etc. These have become the colossal central socio literary figures with the substantial bodies of work drawing the global attention. They also have become the only negotiators to mediate the core social and cultural problems of India and other colonized nations. All their major works have enjoyed immense academic attention across the globe and which have invited and produced a great amount of literary criticism especially on *feminism*. They have created a wide readership and a strong critical endorsement that reflect the attention of serious academicians and scholars. All the post colonial and postmodern predicaments are wrestled to demonstrate a high level of self-consciousness, which continue, interrogate the social, philosophical, cultural issues of rape and sexual harassment of innocent women in the contemporary Indian society. Their works have initiated the emergence of critique of *feminism* with nationalism. Their intellectual insights, conceptual, theoretical and textual experiments have engaged and interpreted the complex colonial and postcolonial situations. They have also established a peculiar paradox of reading and appreciation eloquently responding to the issues of sexually harassed women both in post colonial and postmodern issues of *rape and exploitation on the Indian women* in the contemporary society.

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