



## THE CHANGING TREND OF METRO LIFE IN INDIAN ENGLISH NOVELS

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### Abstract

This article analyzes the changing trends that developed in Indian novels in recent time. It is a known fact that novel has become a powerful tool to reflect the contemporary life more effectively. We can observe all those trends of the time which a social and political life undergoes rapidly. Every society has its own ups and downs; the way of life always undergoes some or other type of aspirations, struggles, and may face failures at least during some part of time. Apart from all these, life must go on and this is colourfully expressed ardently in Indian English novels.

The untimely novels were the nationalistic depictions of Indian but with the arrival of Indian Independence India grew out of her own smudge of imperialism during the urgent situation and thus the Indian phrase began to change. The publishing of Salman Rushdie's *The Midnight's Children* the entire scenario of Indian English novels has been changed. He opened the doors to a surplus of writers. This article shall study and clarify the most important changes in Indian English novels by this means bringing in to focus the recent trends in Indian English novels.

**Key Words:** Indian Novels, Metro life, India trends, Social, Struggle, Novels, Kiran Nagarkar, Arvind Adiga, Nayanatar Sahagal and Chetan Bhagath

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The modern Indian writers have a close eye on their environment. The writers' perceptions, their belief, truth of social realities are well expressed in their works. They are straight forward in revealing the real scenes of both metro and rural life of India. Some have really experienced the aspects and have tried to give literary frame to their works. Their works reveal varied areas of experience. In this way these Indian writers have gained international recognition.

Recent writers like Kiran Nagarkar, Arvind Adiga, Nayanatar Sahagal, Chetan Bhagath and many more have tried to open up metro life of India, especially the bustle of middle class, hidden evil faces of socio-political class, intolerable poverty, glamorous world of Bollywood, religious conflicts and its relationship with politics, etc. These aspects have provided abundant themes for Indian writings. These changing trends reflect the modern Indian life.

Presently Indian English literature has won for itself global acclaim and characteristic. Fiction is the most powerful form of literary expression and it has acquired a prestigious position in Indian English literature. A number of Indian English writers have won the international awards for their works. At present, Indian English Literature is admired all over the globe.

The early pioneers of Modern Indian English Fiction were in favour to project rural Indian sensibility and problems of rural masses. But after Independence and second Green Revolution, the giant wheels of industrialization led vast growth of Metropolitan cities. Such fast growing modern metropolitan India became the laboratory of experience for the Indian English novelists. The Metros like Mumbai, Delhi, Calcutta, and Madras became the heroes of Indian English Fiction. The problem of urbanization and the problems of the people of Metro India find a powerful expression in the post-independence Indian English novels.

The modern Indian writers have remained close to their environment. Their memories, values, details of events and social realities are well addressed in their works. They are frank in revealing their sorrows, struggles, love-hate encounters, frailties, frustrations and fears. They face the realities of life with boldness. Their work reveals varied areas of experience. These Indian writers have won global recognition. The wide applause has encouraged Indian writers to write with utter sincerity and maturity. The early 20<sup>th</sup> Anglophone writers R.K Narayan, Mulk Raj Anand and Raja Rao were often known together as "nationalist and socialist writers who wrote in

English". Their characters are seen to hold "Gandhian nationwide identity" and these writers "employed images of the Indian rural community society to promote national embarrassment in literature".

Chetan Bhagat's novels have effectively captured the life and accepted culture of the modern Indian city youth and the challenges that they face in various aspects of their life including love, education, sex and marriage and career goals within the perspective of new liberalized India. Other modern writers like Vikas Swarup, Suketu Mehta, Aravind Adiga and Upamanyu Chatterjee, also present to us subject matter concerning consumerism, urban towns, rising metropolitan culture, changing principles and pressure of globalization. Arvind Adiga received Man Booker Prize in 2008 for his first novel *The White Tiger*. Though he is an additional Indian English author who has come under a lot of condemnation from not only the dialect media but also the English media. There are well-known charges like he does not actually know India and is writing on some formulas. Adiga is born in metropolitan Chennai, educated in UK, Australia and the US. He has nothing in common with his character, Balram, a low-caste driver from Bihar. Adiga goes overboard in a lot of cases in his book, *The White Tiger*, claiming that, every traditional Indian village has a blue-movie (pornographic) theatre. Nobody can enter Bharatiya malls without wearing shoes. Shoes are compulsory. No low-caste man can ever enter an Indian mall. Even if he enters furtively, he is then trapped, beaten and openly humiliated. In Bharat, if an owner runs over a man with his car, his driver has to go to jail instead. If a servant steals anything, then his entire family, back home, is ritually lynched to death. Every Indian book stall sells 'rape magazines'. There are separate markets for servants. Indian brothels take extra money from servants, called 'Working-class surcharge'. Sadhus are actually homosexual hookers who get paid to be buggered by foreigners. Indian caste system is worse than or at least as bad as these corrupt police of a totalitarian state. It claims like these which have led to substantial criticism of his work in India and abroad.

"*The White Tiger*" is a trenchant piece of social observations, attuned to the inequality that persevere despite India's new affluence. It correctly identifies and deflates middle-class India's collective euphoria. But Adiga a former journalist for Time magazine, who resides in Mumbai, is less successful as a novelist. His detailed descriptions of various vile aspects of

Indian life are relentless and ultimately a little monotonous. Every instant, it seems is bleak, permeated by "the Darkness." Each scene, every expression, is a blunt device, wielded to remind Adiga's readers of his country's cruelty.

The idea of conflict between Western and Indian paradigms has been a recognized but conventional notion. This theory repeatedly portrays the case if the Western mode would completely assimilate the Indian or the Indian would completely reject the West. Bhagat's fictions have expressed a space where certain 'integration' other than incorporation or denunciation has taken place with the new production Indians in the way they've anticipated and identified themselves. Even though sociological and globalization studies have been obliging in understanding what young Indians nowadays are undergoing and experiencing as a result of monetary change the study of literature can nonetheless provide useful in sequence and deeper nearby into the meaning and culture of this generation.

A literary criticism of the book *Storm in Chandigarh* by Nayantara Sahgal is presented. It enumerates three stages in progress with regard to Indian English fiction. Among the themes of Indian English fiction by women novelists are the realities of the Indian political scene and disillusionment in the post-independence era. It is noted that Sahgal's writings reveal the responses of individuals to certain situations, particularly in the turmoil of a changing political landscape.

The main focus in the novels of Kiran Nagarkar is to look into the contemporary social life. He speaks much about predicament of modern India. It is known fact that no society is free from its socio-political challenges. Every society faces many hurdles in the journey towards its ideal social life and no society has achieved completeness yet. It is the literature which intensively reflects the social life of its time and sometimes it has universal appeal. Even though society undergoes evolution yet it has its own values, social realities which are common to all the generations with different modes. Kiran Nagarkar is frank in revealing the sorrows, struggles, love-hate encounters, frailties, frustrations, fears of the metro life in Mumbai.

*Ravan and Eddie* is one of the popular novels of Nagarkar in which we observe the changing attitude of modern Indian society with particular reference to metropolitan life. The story is so passionately presented that the city life itself remains the major theme of the novel. The portrayal of Chawl's life, its language, struggle and aspirations of middle and lower middle class

is realistic. *Ravan and Eddie* is the story of two boys born in the different religions but grown up in same circumstances. The story presents different modes of challenges they face in their journey to adolescence. *The Extras* is the sequel to the *Ravan and Eddie* tries to fulfill the readers' thirst of incompleteness which can be seen in *Ravan and Eddie*. Language being the chief barrier, *Ravan & Eddie* begins with an incident that defines the lives of *Ravan & Eddie*. *Eddie* is still in his mother's womb and *Ravan* is just few months old. Victor Coutinho, *Eddie's* father, is frantically in love with *Parvati-bai*, *Ravan's* mother. He cannot gather the guts to tell her. One day he sees her drying clothes in her gallery while going to job. He stands there gazing at her. Instead of drawing her attention though, he interests *Ravan*, who conquer with excitement, jumps out of his mother's grip, from the fourth floor balcony in the way of Victor. Victor catches *Ravan*. Much to the relief of everyone. *Parvati-bai* rushes down to get hold of her son. Victor's spouse, *Violet* is there too, shouting at her shameless husband. But Victor has ice-covered by now. He is dead. The whole chawl has witnessed the unpleasant incident. Little boy jumps on to a man, and now the man is dead. *Ravan* is the Murderer.

After concluding the book we realise that there was no one story line that runs through the length of the book. It's the sub-plots, the slight and major incidents /accidents, involving the two central characters that form the basis of the story. Indian English literature always has been focussing on the social issues and freedom movements but after colonial period Indian writing has changed new trends has started. The important trend in Indian literature is metro aspects. New trend popularized very rapidly so many readers started to read the new novels and writings.

*The Gods Little Soldier* presents missing rationality in human being under the influence of religious prejudice. Here Nagarkar makes us to think of truth of life that the message of every religion is to respect each other and live in harmony. In this way we can observe that Kiran Nagarkar's novels make us to realize the very truth of the contemporary scenes of modern Indian life.

Kiran Nagarkar is bilingual writer. He writes in Marathi and English. He is an Indian novelist, dramatist, screenwriter, and a recognised film and drama critic. Nagarkar is remarkable for his brilliant gift of storytelling and an excellent style, whose words are charged with rebellious spirit, when he deals with the existent socio, political

and religious conditions. By virtue of his thematic experiments and narrative techniques he has secured a distinguished place in Indian English fiction. Overall he has five novels to his credit. He successfully brings to light the multicultural and cosmopolitan reality of changing post-colonial India. Kiran Nagarkar carry out the dilemma of contemporary individuals who are forced to live only the bodily existence bereft of religious touch. Nagarkar is a man of multi-talents and a genius for craftsmanship. He writes with concern, pathos and empathy with the condition and the tragedy of today's violent and selfish society and gets down to the root of all human need of love. He explores, with uncompromising boldness and rare black humour, the social milieu, the multicultural reality present in Indian society and the underlying tension

The approach of Indian writers has changed now, they have been focusing on new trends and new way of writings. Recent writer like Kiran Nagarkar, Arvind Adiga, Nayanatar Sahagal, Chetan Bhagath and many more have tried to open up metro life of India, particularly the bustle of middle class, hidden evil faces of socio-political class, intolerable poverty, alluring world of Bollywood, spiritual conflicts and its relationship with politics etc. These aspects have provided abundant themes for Indian writings. These changing trends reflect the modern Indian life.

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