

# Development of Contemporary English Literature- Post Independence Period of India

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**Abstract:** literature is the reflection of society which throws light on the social, cultural, economical and historical life of human beings. There are a large number of new literary movements in Indian English fiction in the form of prose, especially novels that describes imaginary events and people. We have a diversity of writers who are writing Diasporic writing, post-colonial writing, modern, post-modern and feminist writings are becoming prominent in Indian English fiction. Today the habit of reading books is decreasing. The development of English writing since Independence has taken a new direction. This paper will help examine, perceive, explain, interpret and psychoanalyse the development of English literature over the decades beginning from the post-independence period till date.

**Keywords:** Contemporary English literature, Language, post-independence, English writings, English translation, women writers, diversity of writing.

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## 1. INTRODUCTION

Indian contemporary literature is tremendous, enormous, mighty, stupendous, immense and cosmic in its purview and circumscribes the literature of various genres and methodologies. Contemporary literature in India is manipulated greatly in content by the Western philosophy and thought. According to Webster's New International Dictionary, 2<sup>nd</sup> ed. - "language is audible, articulate human speech as produced by the action of the tongue and adjacent vocal organs. . . . . The body of words and methods of combining words used and understood by a considerable community, especially when fixed and elaborated by long usage; a tongue. "

According to Hindustan Times- On May7, 1976, Indian prime minister, late Mrs. Indian Gandhi said to the chief secretaries that it was important that not only those who worked in the secretariat, but all government functionaries also should speak in the language of the people. she then added: "by language I do not mean words or the grammar, but I mean an attitude which understands the people's point of view. "A curious meaning of term 'language 'may be inferred from this remark.

According to J. Whatmough, "language is human. . . . a verbal systematic symbolism. . . . . A means of transmitting information. . . . . a form of social behaviour. . . . . high degree of convention. "

All twenty four languages literature cannot be approached simultaneously for that would sound euphoristic or Utopian. Demonstrative culture have hegemonised and marginalised many vital but less fortunate literature in all parts of globe including India. Hindi, Gujarati, Bengali, Telugu, Tamil, , Kannada, Marathi writers covered to the modern and post modern idiom of writing. Indian literature is one, though written in many languages. For instance- Mulk Raj Anand's work is abounded with Hindi and Punjabi words like 'haanaa', 'shabashshabash', (coolie). The concept of hegemony was developed by the Italian philosopher and political activist Antonio Gramsci. In Orientalism, Edward said says: "Orientalism can be discussed and analysed as the corporate institution for dealing with the orient-dealing with it by making statements about it, authorising views of it, describing it, by teaching it, settling it, ruling over it :Orientalism as a

western style for dominating, restructuring and having authority over the orient. The history of other cultures is non-existent until it erupts in the confrontation with the United States. We cannot fight for our rights and our history as well as future until we are armed with the weapons of criticism and dedicated consciousness. Knowledge means rising above immediacy, beyond self, into the foreign and the distant. . . . To have such knowledge of such a thing is to dominate it, to have authority over it. Orientalism is thus a “constellation of false assumptions underlying attitudes toward the orient. Ideas, cultures and histories cannot seriously be understood or studied without their force or more precisely their configurations of power, also being studied. Since the time of Homer, every European, in what he could say about the orient was a racist, an imperialist and almost totally ethnocentric. “

According to A. H. Gardiner, *Speech and Language, 1935*—“language in its widest sense means the sum total of such signs of our thoughts and feelings as are capable of external perception and as could be produced and repeated at will. ”

## 2. DEVELOPMENT OF ENGLISH LITERATURE

After 1947, there was a tremendous change in English literature. The Indian English novelists of the present era inherited the cosmopolitan character and permeated a new sensibility in their works which reflect the hopes and aspirations of an independent nation which had suffered long under callous British rule. There is a note of frustration and alienation, of sadness and melancholy which resulted when the people saw their hopes and aspirations in free India discarded and ignored.

Burrow says -, “With progress of time the difference between local dialects grew greater, so that Sanskrit became a necessary bond for cultural unity of India. The cultural unity of India was effected through Sanskrit, Tamil and folk traditions. “

Indian English novelists -Mulk Raj Anand in ‘Untouchable’, ‘Coolie’, ‘Two leaves and a Bud’, ‘The old woman and the Cow’, Raja Rao in ‘Kanthapura’, ‘The cat and Shakespeare’, ‘The serpent and the rope’, R. K. Narayan in ‘The Guide’ (for which he was awarded the Sahitya Akademi Award), ‘The Vendor of Sweets’, ‘Swami and Friends’, ‘Malgudi’, ‘Waiting for Mahatma’, Khushwant Singh in ‘A Train to Pakistan’, Bibhutibhusan’s in ‘Pather Panchali’, ‘Aparajita’, Premchand in ‘The Shroud’, ‘Sevasadan’, ‘Rangbhumi’, ‘Karam bhumi’, ‘Untouchability and Godan’, Salman Rushdie in ‘Midnight Children’, Arun Joshi, Girish Karnad in ‘Tughlaq’, ‘Hayavadana’, D. H. Lawrence ‘Sons and Lovers’, Charlotte Bronte in ‘Jane Eyre’, Charles Dickens in ‘Hard Times’, ‘Hardy’s ‘Wessex’, Kamala Sattianandhan in ‘Saguna: A Story of Native Christian Life’, Bhabani Bhattacharya’s ‘So Many Hungers’, Anita Desai in ‘Cry the Peacock’ and Sudhin Ghose in ‘The Flame of the Forest’, Kamala Markandaya’s ‘A Goddess Named Gold and Nynah’, G. V. Desani’s ‘All About H. Hatterer’, K. Nagarajan’s ‘Athawar House’, Bharati Mukherjee, E. M. Foster, Dylan Thomas, George Orwell, Aldous Huxley, Lewis Dickinson, Eric Gill, M. N. Roy, Kamala Markandaya ‘A Handful of Rice’, Nissim Ezekiel’s ‘Good Bye Party for Miss Pushpa T. S.’, ‘Night of the Scorpion’, Namdeo Dhasal in ‘Hunger’, ‘I Slew the Seven Horses of the Chariot of Sun’, Suryakant Tripathi Nirala in ‘Remembering Saroj’, R. Parthasarathy, Ramanujan, Kamala Das in ‘The Old Play House’, ‘In Love’, ‘The Conflagration’, ‘The Looking Glass’, ‘The Freaks and the Sunshine Cat’, ‘The Flag’, ‘My Grandmother’s House’, ‘A Hot Noon in Malabar’, Jayanta Mahapatra ‘Hunger’, ‘The Whitehouse in a Calcutta Street’, ‘The Twentieth - fifth Anniversary of a Republic’, ‘The Exile’, ‘The Logic’, ‘Grass’, ‘The Total Solar Eclipse’, ‘The Moon Moments’, K. N. Daruwalla, Chaman Nahal, Manohar Malgonkar, Nayantara Sehgal, Anita Desai, Amit Shankar, Amit Chaudhari, Amit Verma, Jhumpa Lahiri, Amitav Ghosh, Rohinton Mistry, Derozio, Toru Dutt, V. S. Naipaul, Vikram Seth ‘The Golden Gate’, ‘A Suitable Boy’, Rohinton Mistry, Nayantara Sehgal, Ruskin Bond in ‘A Flight of Pigeons’, Harindra Nath Chattopadhyay, Anita Nair, Shashi Deshpande, Shashi Tharoor have touched various facets of Indian social life realistically.

Views given by Christopher Hanson regarding D. H. Lawrence’s ‘Sons and Lovers’- “personal relationships, then, constitute the main subject which Lawrence proposes to himself in Sons and Lovers, and it is the development of personal relationships which dictates the structure of the novel. Of plot, in the contrived and mechanical sense, there is very little, though the story – line is form and clear; the progress of the novel is chronological, recording the years as they pass, and the crucial stages are marked by the endings of old relationships and the beginnings of new ones. This simple scheme is perfectly adequate; the subtleties of Sons and Lovers are not in sophisticated organization or a concern with art for art’s sake. The unity of the novel is organic in that it records developing lives and people in contact with each other, moving from a beginning to an end. “Indian literature is a product of a multi lingual, multi cultural, & socio historical mélange

cannot be overlooked. K. R. Srinivasa Iyengar writes: "Rammohan Roy although he could be named as the first of the Indian masters of English prose, was great in so fields that he belong to Indian history more than to mere Indo- Anglian literary history. "

Sujit Mukherjee says -, ". . . . no previous model exists anywhere in the world for the literary history of a country of this size and containing so many languages that have achieved a widely scattered and highly uneven literary culture. "

Rabindra Nath Tagore (1861-1941) the versatile personality of Indian literary scholar, he won the Nobel prize for literature for Gitanjali (1912) & become the poet of the world. Rabindranath Nath Tagore has written a book 'The discovery of India 'and given a Phrase 'Unity in diversity '. Rabindra N. Tagore and Aurobindo Ghosh are the first two Indian writers who have written Indian English drama. Most of Tagore's writings were written in other languages and they further were translated into English. Rabindra Nath Tagore who combined the poetical scenario of India from 1880-1941A. D. wrote in 'Gitanjali'-

"where the mind is without fear

And the head is held high,

Where knowledge is free

Where the words come out from

The depth of truth

Where tireless striving

Stretches its arm towards perfection

Where the clear steam of reason

Has not lost its way.

Into the dreary desert of sand of dead habit.

Where the mind is led forward

Into ever widening

Thought and action

Into that heaven of freedom

Oh Lord ? Let my country awake. "

According to K. . M. . George -"Indian literature is sum total of the literature produced in the Indian languages, modern and classical. "Literature in India is as old as it's sculpture or painting or music but has not received historical attention in the way that these other arts have. .

W. B. Yeats has appreciated his works 'Gitanjali', 'The Crescent Moon 'and 'The Gardener'. The growth and development of Indian English drama tremendously suffered. The task of the playwright is not easy. With the passage of time, the Indian English drama moved away from the hackneyed path and talented playwrights. The writings of the elite educated class of Indians have now developed into a substantial literature in its own right. In the words of C. R. Reddy, "Indo Anglian Literature is not essentially different in kind from Indian literature. "

Shashi Tharoor's initial novel 'The Great Indian Novel', Boman Desai's 'The memory of Elephants', Ranjit Lal's 'The crow Chronicles ', Amitav Ghosh's 'The circle of Reason', G. J. V. Prasad's 'clean Breast', Kiran Nagerkar's 'Ravan and Eldie', 'Tabish kher's 'An Angel in pyjamas', Rukun Advani's 'Beat hoven among the Cows', Mukul kesavan's 'Looking through glass', Vikram Chandra's 'Red Earth and Pouring ', Rain'and Makarand paranjape's 'The Narrator 'are the archetypal examples of Magic realism.

According to Satya P. Mohanty, professor of English and reformer, Cornell University, Berkeley- "This sly and humorous novel by fakir Mohan Senapati- one of the pioneering spirits of modern Indian literature and an early activist,

in the fight against the destruction of native Indian languages- is Both a literary work and a historical document. A Text that makes use - and deliberate misuse of – both British and Indian literary conventions, ‘Six Acres & a Third’ provides a unique “view from below” of Indian village life under colonial rule. Set in Orrisa in the 1830’s, the novel focuses on a small plot of land tracing the lives and fortunes of people who are affected by the way this property is sold and resold as new legal arrangements appear and new types of people come to populate and transform the social landscape. . . .”. Fakir Mohan Senapati was a writer of Orrisa, but his writing ‘Six Acres and a Third’ was translated into English. Prem Chand’s *The Shroud* in Hindi was translated into English. Nabokov called translation “a profanation of the dead. “The rich people exploit poor people for their selfish means, without bothering about their brutal poverty, painful shrieks of them as shown in ‘the shroud’ by Prem Chand, the woman died due to pain with baby in her womb as no one in the neighbours came to protect her after hearing her painful shrieks. Mahasweta Devi was a Bengali writer, but her writing ‘Drapaudi’ was translated into English by Gayatri Spivak. Mahasweta Devi is the literary personality in Bengali, whose works were on the deprived class of people in Independent India. Her works give a new insight on the classed rule in India and the struggle of women for the economic and the social independence. Urmila Pawar is one of those feminist writers who have guts to talk about & condemn the female exploitation and the exploitation of the poor and unprivileged Dalit classes of society. It is a remarkable narrative of a woman who understood what it meant to be Dalit. The struggle for the appropriate answer to any situation or circumstance had led the feminist writers into writing their autobiographies. Either grow up boldly or get lost is the life’s own answer to the entire critical situations that the female have to face so often in this male dominated world. Urmila Pawar’s ‘The Childhood Tale’ is a story full of a deep insight into the terrible condition of the Dalits who were the poorest exploited section of society. Urmila Pawar was a Marathi writer, her writing ‘The Childhood Tale’ was translated into English. These writings reflect the conditions of life of down-trodden and marginalized sections of society (Dalits), so their writings were popularly known as ‘Dalit literature. In this literature, writings were on the middle class morality, brute poverty, social malpractices and religious rituals of the Hindus and corruptions and also a satire on indifference of Dalits, miserable life of oppressed people. Dalit literary movement started in India in 1958 after the death of Dr. Bhimrao Ambedkar and earlier inspired by Mahatma Jyotiba Phule and it includes writings about caste humiliation, injustice, atrocities, exploitation, discrimination by the upper caste people, racial discrimination of Afro Americans in America, the women subordination. Britishers have some reform schemes for the depressed class and for their development, Lord Macaulay abolished sati system in India and other malpractices. First Dalit writer was Madana Chennaiah ‘Father of Vachana poetry’ then came Doraha Kakkaiyah, Namdeo Dhasal, N. R. Shinde, Annabhau Sathe, Arundhati Roy, Maxine Berntson, Siddalingaiah, Bama, Mulk Raj Anand, Saraswati Vijayain, Pathesi Kunbamba, Pandora Ayotidasar, Martin Luther King, Nelson Mandela, Gautama Buddha, V. R. Shinde, Vittol Uma, Ramnath Chavan.

Another style is the translation of regional literature into English. For instance, almost the absolute works of Prem Chand, Rabindra Nath Tagore, Subramania Bharati, Vijay Tendulkar are available in English not only for the English people but also for the people of the world who have some apprehension of English as a foreign language. According to Ronald W. Langacker, 1967-, “A language is a device that establishes sound – meaning correlations, pairing meanings with signals to enable people to exchange ideas through observable sequences of sound. ”

Takazhi Sivasankarapillai’s ‘chemmeen’, ‘Kesava Reddy’s ‘He conquered the jungle’, U. R. Anantha Murthy’s ‘Samsara’ are the great benefactions to literature in English translation.

Faiz Ahmed Faiz was a Urdu poet. His writings were translated into English by Agha Shahid Ali. According to Newsmonth- “Urdu is not easy to translate into English, particularly in such a stylized form as the ghazal, but Agha Shahid Ali. . . . has produced one of the most elegant translations of Faiz Ahmed Faiz’s verses to date. . . .’The Rebel’s Silhouette ‘is a joy to read. . . . “According to India Today – “. . . with a background steeped in Urdu poetry, (Shahid Ali) is custom-made to translate Faiz. He has accomplished it with sincerity and skill. . . . He has assimilated Faiz totally and recreated him in an idiom he knows best -English poetry. . . . “According to ‘The Daily’- “Faiz is one of the best modern Urdu poets, who have been able to combine the essential romanticism of the language and the ghazal form with political and social concerns. . . . An English translation of his work was needed to get his ideas across to the English - speaking world. Agha Shahid Ali has bravely attempted it. “

In his poems ‘Do not Ask Me For that Love Again’, ‘A Prison Evening’, ‘We Who were Executed’, ‘In Search of Vanished Blood’ he feels that he must work for the emancipation of humanity from endless tortures and devote his life to fight for

their good. The sorrows of love are not the only grief but there are many other sufferings greater and more serious than this. Faiz draws a line of demarcation between the political and the romantic. These are some beautiful lines from his poem 'A prison Evening' -

Each star a rung,  
 Night comes down the spiral  
 Staircase of the evening.  
 The breeze passes by so very close  
 As if someone just happened to speak of love.  
 In the courtyard,  
 The trees are absorbed refugees  
 Embroidering maps of return on the sky.  
 On the roof,  
 The Moon- lovingly, generously-  
 Is turning the stars into a dust of sheen.

According to "The telegraph" - "like Garcia Marquez, (faiz) was read and listened to both by the literary elite and by the masses. His lyrical paradigms always glitter with a unique cadence and intensity. . . . Agha Shahid Ali has done a marvellous service to Urdu literature in translating faiz "in the hope that something may be borne across the English readers. . . ."

In Indian writing, A. K. Ramanujan (1929- 1994) is one of the most prominent poet, post independent and bilingual poet, born in (south India) Madras in 60's he moves to United States, his first relation with poetry in 1966. He says, ". . . . a translator is 'an artist on oath. "Anantha Murthy 's novel 'Samaskara' was published in 1965. A. k. Ramanujan translated it into English in 1976 with a long glossary of local terms. In Indo English poetry, his poems are The striders, Relations, Second sight, Small scale Reflections on a Great House, Obituary, Love poem for wife Ramanujan 's poetry mirrors a sense of humanity. Interest in linguistics exert his comprehension of poetry. He feels apprehensive with the form of poetry. Ramanujan gives proclamation, countenance to small contemplations. His works have non- verbal content. On one hand, it is minimal articulation, on the other hand, We feel it is maximal articulation. Poetry is a language that has not been used before. Poetry is messianic, heartfelt, vigorous, creative. Family is one of the metaphor in the Ramanujan's poetry. He always used this in historical context. He looks towards the fidelity, verisimilitude, authenticity of life. He gives impression to Indian lives. Hilariousness, solemnity are coalesced in his writings. Hysterical, archetypal encounter is the essence, gist, crux of his poetry. His poetry is based on objective approach (modern poetry), imagistic, symbolic approach, search for self, Juxtaposition of irreconcilable particulars and is simulacra.

In 'love poem for wife 'Ramanujan highlights obsession for the past, zest for living, dramatic elements, parallelism, sublimity. It intensifies the element of mystery and suspense, shows feeling of regret, holiness, purity, spiritualness. It is substantially image - oriented. There is a sense of reminiscence, astuteness. Family is intermediate analogy in his poetry. He is the most versatile poet, eminent linguistic, translator, short story writer, folklorist, very much at ease with various languages (Tamil, Telugu) . His style of writing is unique, meticulous, innovative.

In South Indian family, both debts and daughters are treated alike. Daughters are born, debts to be settled till marriages. He exposes the irony, futility of relationships governed by materialistic terms, futility of Indian extravagant social customs.

Imitiaz Dharkar's poems 'purdah 'and other poems, underline the criticism against religion, gender bias, social customs, social critique of Muslim patriarchy yet an essential part of her Muslim identity. It discusses, psychoanalyse Sexuality. Her poems has established Imitiaz Dharkar's idiosyncratic point of view biographically thus delineates her emergence into a Muslim family, her education in England and her marriage to Hindu, Such an enlarging of her purview- geographic,

cultural and linguistic- reveals to her the prodigious possibilities which a woman can comprehend. Purdah becomes a symbol of despotism, subjugation and subservience. It emphasises the idea of woman as subsidiary, the very sight of whom is reprehensible to the male.

Most of her poems in her collection purdah narrate the experiences of young immigrant girls confronted with the tensions of adjusting within the conflicting cultures of orthodoxy and a permissive society.

Matthew Arnold in 1856 stressed the importance of comparative work of literature, ". . . no single event, no single literature, inadequately assimilated except in relation to other events, to other literatures. "politics, literature and art were brought together in comparative literature. H. M. Posner, an Irish professor of English in 1886 defined comparative literature as "the general theory of classical evolution, the idea that literature passes through stages of incipience, culmination and deterioration. "S. S. Prager defined Comparative literature study as an "examination of literary texts in more than one language, through exploration and antithesis, dissimilitude, provenance or prerogative or a study of literary relations and communications between two or more groups that speak different languages. "Henry H. Remak, a scholar defines Comparative literature as "the study of relationship of literature beyond the bounds of one particular country and also the areas of knowledge and belief, Such as arts, science and religion. "It is the comparison of one literature with other literatures of humanistic interpretation. It is the history of international literary relations.

Suryakant Tripathi Nirala has written Chayavaad poetry 'Remembering Saroj'. Here are some few lines from 'Remembering Saroj'-

Scarcely nineteenth you took one step and crossed the whole of life, my daughter, closed your young eyes to your father, and said farewell to living,

Daughter, I was a worthless father, did nothing for you. Although I knew some ways of earning, I would always let them slip away, knowing as I well knew the wrongs attending the path to wealth. Looking at you one day Sasu said, "It was our duty to bring her up, but now it's time to give Saroj into the hands of a good husband with an honourable name – this is our holy obligation. Take her now to your own house for a while and seek a groom worthy of both of you. We 'll gladly help arrange here wedding. "

To you, daughter, I sacrifice the Karma of all past lives as offering to your spirit.

This poetry was given by munshi Prem chand, Namdheo Dhasal, also known as Reflectionist poetry. It usually involves ancient artificial diction, It is Universal, subjective, quest motive, serious, thought provoking, reflection, emotions, symbolical, metaphorical, subjective, mystic Centred on mankind, humanity & their welfare, beauty rich in aesthetics, humanistic, emotional, intellectual, romantic, idealistic, non - violent, existence of man on this earth, Freedom of speech and thought, spiritual, based on respect for women and dignity, touches human heart.

It somehow sustain, overcome, - Jai Shankar Prasad, Harivansh Rai Bachhan, Mahadevi Verma, Sumitranandan Panth, Ramdhari Singh Dinkar.

In Iyengar's words: "As the years passed, he became more and more a legendary figure, in his flowing beard and immaculate white robes he was truly in the line of the great Rishi of Upanishadic Times and indeed he was truly in the line of the great bearing witness to the triune Reality, seeing the way showing it to others. "

Some of the literary writers and their works are - Ivy Compton Burnett, Manservant and Maidservant; larkin, A girl in winter (1947), Greene, The heart of the matter, Graves, The white Goddess (1948), Bowen, The heart of the day; Orwell, Nineteen Eighty four ; Eliot, The cocktail party (1949), Auden, Collected shorter poems ; Beckett, Molloy (1950), Keith Douglas, Collected poems; Powell, A question of upbringing; ( 1951), D. Jones The Anathemata; Waugh, Men at Arms (1952), Cary, Except the Lord (1953), Golding, Lord of the flies, Thom Gunn, fighting Terms (1954); Kingsley Amis, Lucky Jim (1954); Golding, Darkness Visible (1979); Golding, Rites of passage (1980); Herbert George Wells, The Time Machine (1895), The island of Dr. Moreau (1896), The invisible man (1897), The war of the Worlds (1898), Kipling (1905), Marriage (1912), The contemporary Novel, Edward Morgan Forster, Two cheers for Democracy (1951); William Golding, The inheritors (1955), free fall (1959), The spire (1964), F. R. Leavis, Common pursuit (1952), George Orwell 'Nineteen Eighty Four (1949), F. R. Leavis,

David Jones 'The sleeping Lord'(1974), Evelyn Waugh 'The devils of Loudun(1952), D. H. Lawrence : Novelist (1955), David Jones- 'The Anathemata'(1952), The sleeping Lord (1974), Evelyn Waugh – The devils of Loudun (1952), V. S. Naipul – The Mystic Masseur (1957), A house for Mr. Buswas (1961), The Mimic Man (1967), Alan Sillitoe, Saturday Night & Sunday Morning (1958), Anthony Burgess, The Enemy in the Blanket (1958), A clockwork Orange (1961), Iris Murdoch – Under the Net (1954), Dorris Lessing – 'The Grass is Singing '(1950), Margaret Drabble –'The Needle's Eye (1972), 'Graham Greene 'The Comedians '(1966), Our Man in Havana (1958), Charles Percy snow 'Corridors of power'(1964), kingsley Amis Lucky Him (1954), That Uncertain feeling (1955), The Anti – Death league (1966), William Butler Yeats 'The wild Swans at Coole '(1919), Gerard Manley Hopkins 'That Nature Heraditean fire', Anthony Powell 'The music of Time (1951), T. S. Eliot 'The Elder Statesman', (1958), Wystan Hugh Auden'- Collected shorter poems (1950), Stephen Spender : World Within World (1951), C. Day Lewist - Poems (1948), John Masefield, 'The Coming of Christ (1978), Louis Macneice 'Holes in the Sky'(1948), Dylan Marlais Thomas- Under Milk Wood (1954), Ezra pound – The Pisan Cantos (1948), Christopher Frye – 'A sleep of prisoners'(1951), Terence Rattigan- 'The Deep blue Sea '(1952), Samuel Beckett- 'Malone (1951), 'Waiting for Godot '(1955), 'That Time (1976), Arthur Miller – 'A view from the Bridge '(1955), John Osborn- 'look Back in Anger'(1956), Angus Wilson – 'The Middle Age of Mrs. Eliot (1958), Irish Murdoch- 'The Flight from the Enchanter '(1955), Walter De la Mare. In 2012, Mo yan (china) achieved prize for ( novels, short story), In 2013, Alice Munro (Canada) achieved prize for ( short stories), In 2014, Patrick ( France ) Modiano achieved prize for ( novel), In 2015, Svetlana Alexievich ( Belarus) achieved prize for - history, essay.

### 3. CONCLUSION

English literature is very vast and enormous. I highly appreciate women & Diasporic writers.

Charlotte Bronte's 'Jane Eyre 'and also Virginia Woolf, whose works reflect Stream of consciousness and the state of women in this male dominated world and It also reflects psychological realism which directly or indirectly shows the mirror of real life, pathos through its characters. It also shows money mindedness of people. The rich people lead their luxurious life styles and enjoy plums by exploiting the poor people. It reflects realism of human relationships. People in this world are so callous, greedy, hypocritical that they can exploit any poor person for money for economic, sexual, Physical, social needs - as shown in 'Six Acres and a third' by Fakir Mohan Senapati. Our literature reflects reality of life through its characters & the readers themselves feel empathy for them ( its characters. ). The religious rituals, illiteracy of people, social customs and malpractices, narrow mindedness of people are the major reasons of brutal poverty, starvation, low economic growth rate and economic inequality in India.

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