



## Modernity in Indian Novels: A Struggle for India's Independence and Globalization

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### Abstract

Indian literature, both inside and outside India, produced by various writers has an inner reflection of the Indus Valley Civilization and Vedic tradition, and also covers a wide range of contemporary thoughts. The majority of Indian literature produced in English, although there are collections of works that have been translated from Telugu, Tamil, Malayalam, Hindi, and other regional dialects, has a creative tradition. There is a movement among contemporary Indian writers to transform traditional India into modern India, which has inspired readers to make significant changes in their personal and professional lives. Every phase of an individual's life is experimented with to deal with Indian civilization, 'chutnification' and weaving. This paper examines how India's struggle for independence and the consequence of globalization added to modernity, and explores the interplay of tradition and innovation within Indian literary modernism. Prominent English writers who have migrated to the West have sliced modern human beings on the pages of literature, and made several attempts to connect their roots to the secular ideologies that are prevalent in India, and Indian ideas of a secular state can serve as a remedy for the current issues with people-centric politics.

**Keywords:** Chutnification, glocal, Indianness, secular, the West

### Introduction

The historical aspects of social and political condition since primordial time are intertwined with modernism. It gave rise to many modern concept of nation-state formation which helped Indian

writers express modernism in a variety of ways. Amitabh Sen Gupta (2021) outlines the Vedic culture, "The study of Indus civilization and the *Vedas* faces two distinct methodological differences; ... the material evidence is the

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primary source of information in Indus civilization” (p. xii). Contemporary Indian novels provide readers with a good view of life and motivate them to balance their personal and professional lives. India's oldest and most lasting literary form began with the creation of Sanskrit literature, and now it is always changing to represent the diversity of Indian culture and life. The contemporary Indian writers are noticeably working to bridge the gap between traditional and modern India skillfully expressing the cultural zeitgeist. The tradition of writing literature in India, developed from the classical Sanskrit texts *The Ramayana* and *The Mahabharata*, has a substantial effect on Indian society and culture. As Jürgen Habermas (1981) argues about modernity, “the consciousness of an epoch that relates itself to the past of antiquity, to view itself as the result of a transition from the old to the new” (p. 515). The Sanskritized consciousness, before changing over time to address modern themes and issues, bears witness to this development.

Modernity is a distinctively contemporary mode of social interaction among people. It came to be linked with industrialization and brought profound social, economic, and cultural changes to India. Yogendra Singh (1994) argues, “Modernization in India started with the Western contact, the British rule [in India]... had a special historicity which brought about many far-reaching changes in culture and social structure of the Indian society” (p. 56). It is increasingly a universal phenomenon that exposes flaws in the assumption that tradition and modernity are neatly at odds with one another. Anthony Smith (1998) defines, “Nations were wholly modern ... since the French Revolution, ...the components of the nation were novel,

i.e. part of the new age of modernity, and so modern by definition; [and] nations were the product of modernity...” (p. 21). The broader concept of globalization shapes and reshape politics, economics and culture which creates a blemish in tradition. The consciousness of eras, periods, and generations is a part of modernism and comprises self-consciousness phenomena. The concepts of economic modernization, as Joseph R. Gusfield (1967) views them, especially in the Indian context, ““Tradition” and “modernity” are widely used as polar opposites in a linear theory of social change” (p. 351). However, the ability of old and new socio-cultural structures exists differently, and it is a common phenomenon of social change.

Global modernism includes intertextual or interdiscursive activities as well as the analysis of global cross-cultural influences within specific modernist writings, or it can be simply defined as the comparative study of modernist texts published in various places around the globe. Melba Cuddy-Keane (2006) views, “Global Modernism returns to the international theme in modernism to seek new understandings of complex global relations in multicentric and ethically responsible ways” (p. 558). The recognition of this diversity signals potential changes in meanings recognized for these notions and their interrelationships. Modernism and modernity do not get mingled well because their responses to one another depend on context, and the societal environment suggests modernists were influenced by a variety of artistic and political movements. In particular, the cultural change in modernity suggests differences between colonial and postcolonial India that deal with the issue

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of identity in the contemporary domain. Gayatri Spivak (1988), by taking recourse to other constructions, allows in the name of a stabilized description, "The clearest available example of such epistemic violence is the remotely orchestrated, far-flung, and heterogeneous project to constitute the colonial subject as Other. This project is also the asymmetrical [sic!] obliteration of the trace of that Other in its precarious Subjectivity" (p. 280-81). The traditional analysis of the prevailing ways of the universalism of modernity represents the discursive structure of a radical denial of agency, and its influential critiques portray the Western discursive framework.

The common human beings and their socio-political application in India were parts of Rabindra Nath Tagore's notion of peace with nature. However, Paul Gauguin's exotic search has sought new horizons to escape modernity. European primitivism, an outward search for something 'beyond' and 'other' than its place, gave rise to a worldwide 'imagined community' founded on culture, who may not have physical familiarity but exchanged ideas on modernity. At present, the virtual cosmopolis describes critical engagement with contemporary ideas. It stands for the point where local and global, traditional and modern, colonial and native, Bengali and English speakers. Geeta Kapur (2000) views modernity in response to colonialism as relating to the objective and cultural milieu:

[Modernity] is also an ontological quest with its particular forms of reflexivity, and its acts of struggle. Modernity takes a precipitate historical form in the postcolonial world, while its praxis produces

a cultural dynamic whereby questions of autonomy, identity, and authenticity come to the fore. These are desired individually but are sought to be gained in collectivity. Even the tasks of subjectivity, so long as they are unresolved, require acts of allegorical exegesis-often via the nation. (p. 299)

The social and cultural lives of human beings are reflected in modern literary discourse. It is no longer limited to certain geographical, societal, or public contexts, the nature and understanding of writing have evolved as a result of global issues and evolving norms to encourage novel creative expression. Partha Mitter (2007) explains the position of modernism in India, "Modernity created a globally 'imagined community' based upon print culture, whose members may never have known one another personally, and yet shared a corpus of ideas on modernity" (11). The narrative of global modernity restores authors' activities in colonial empires and analyzes arts in historical and cultural context. The wide range of publications in English by Indian writers demonstrates the interdisciplinary nature of literature and stimulates people across the world. It has caused a grouping of texts that defies classification constructed on generally acknowledged scholarly norms.

The recorded motions of Indian personality are connected to the meanings of Indian literature. The genuine spread of the English language left an imprint on Indo-English writing, which is now seen as antiquated. Understanding of how the literature of India has been connected with the Western world and how it has changed the perceptions of character, personality, loyalty, and nationality.

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Umashankar Joshi (1958) states, "Rabindranath Tagore described in these words his vision of the predicament in which India found herself when faced with the fact of Western civilization, after a long spell of isolation" (p. 19). Indian literature after the 1940s has been influenced by patriotism and led to the country's partition following autonomy, and its influence is not all positive. The contemporary novels written by Indian nationals R. K. Narayan, Rajarao, Mulkraj Anand, Arundhati Roy, etc. are categorized on the basis of the overarching characters of the indigenous people, and European colonizers in which the identification of land has constantly been a politically motivating activity in made-up topographical or sequential contexts. The works created inside and outside India, especially in the English language, when their theme specifically identifies India are referred to as Indianness in English. Due to the corresponding growth of contemporary global literature in English, non-English people, and the post-imperialist technique are used to concentrate on the novels in English language by modern Indian writers. However, there is still a lineage of 'Indianness' extant in the abstract world today. This tradition stems from a common history of British presence and social effect in India, which gave rise to a sizable part of literature written in English by several Indian authors.

The colonial imperialism gave way to globalization, and the idea of pluralism was incorporated into modernity with the rise of free market economy. India has evolved a distinctive brand of modernity that is distinguished by the variety of its mosaic culture amid diverse, global, indigenous, and alternative modernities. Umashankar Joshi (1958) perceives,

"The mid-thirties witnessed the rise of humanistic and progressive tendencies. The Gandhian humanistic influence yielded lush literary fruits..." (23). After the end of the second World Wars and the emergence of postcolonialism, postmodernism, and poststructuralism, the monolithic idea of modernity became untenable. A post-traditional and post-medieval shift away from feudalism or agrarianism and toward industrialization, capitalism, globalization, nationalism, mass democracy, and its constituent institutions is often characterized after India's independence in 1947. It represented a rejection of the past and a reinterpretation of historical origin, moving away from classical idealism toward Machiavellian realism, from Christian nationalism to secular nation-states, and from a geocentric to a heliocentric understanding of the solar system. Joseph Gusfield (1967) interprets tradition and in an Indian context, "The abstraction of a "traditional society" as a type separate from a specific historical and cultural setting ignores the diversity of content in specific traditions that influence the acceptance, rejection, or fusion of modernist forms" (p. 355). The influence of religion on society is significant, yet every faith has its barriers. Arguments are frequently made with sweeping statements that constantly reinvent modernity. Amitabh Sen Gupta (2021) sketches, "Modernism poses doubt on religion about its infallibility within changing realities. The empirical arguments for modernism align with science and consider religion an impasse, an antithesis of modernism. The criticism against the religious is compounded further, as modernism denies traditional belief-systems and their cultural outputs" (150). If religion

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and science come to social knowledge, they stand in contradictory positions as they are in stark opposition to one another in the modern world. Tradition in India is at a crossroads of uncertainties and disputes within the context of faith. Religion-based conflicts have always been motivated by a desire for control and power. When different religions compete for space in a multi-religious society, problems such as issues of ethnicity, and caste occur since religious authority is frequently a hidden element in traditional and communal life.

#### Global Perspective and Local Context

Global localization, often known as glocalization, is taking on the role of global standardization at present. The ethnoscape refers to the world of migrating groups of people and their cultural cross-pollination, the mediascape refers to the dissemination of information, the technoscape refers to global technological configurations, the finanscape denotes the distribution of global capital, and the ideoscape refers to the ideoculture in contemporary time. In a similar outlook, Arjun Appadurai (1997) theorizes the idea of global cultural flow in shaping cultural globalization. In Tomlinson's perception, utopian globalization is, "a single culture embracing everyone on earth and replacing the diversity of cultural systems that have flourished up to now" (p. 71) which reveals its shortcomings as a global modernity. Satish Deshpande (2003) states, "... modernity is the fact that it is also the source of the conceptual tools that have been used to understand it. ... [It] defines our intellectual horizon rather like commonsense - there is no place to stand outside of it" (p. 30). The outstanding trio of R.K. Narayan, Raja

Rao, and Mulkraj Anand were notable authors and promoted socialism in their writings. Anand tried to brutally expose Indian poverty and social injustice in *Untouchable*. The caste structure in India has seen enormous transformation, and the processes of social mobility, the nature of demographic shifts, and the rise in urbanization and industry have all contributed to substantial changes in Indian society. As a result of modernization and globalization, in *Kanthapura*, Rao talks about the Indian liberation movement under Gandhi in the 1930s. Narayan, has portrayed the local feelings of Indian people in his fictional setting of *Malgudi Days*. His book, such as *Waiting for the Mahatma* portrays the real picture of India and react to nationalistic movements. It observes Indian people and how they counter nationalistic feelings. Instead, it is a product of male-dominated Indian literature that deliberately ignores the sustaining role of women. On this ground, Sandhya Tiwari (2019) writes, "Arundhati Roy in *The God of Small Things* visualizes the whole cultural scenario from a locus of isolation, oppression, depression, frustration and amalgamation" (xii). Further, Neil Larsen (1990) agrees, "Modernism stems from this crisis... The crisis in representation becomes a crisis of representation: representation no longer 'works', no longer appears to offer the subject any cognitive access to the object" (p. xxiv), and modernity deals with the crisis in Indian society, as PP Raveendran (2023) remarks, "*The God of Small Things* is a classic example of such a crisis in representation belatedly manifesting in an Indian modernist work" (26). Adriana-Elena Stoican (2020) perceives that *The Lowland* shifts from traditional to the

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formation of female identity, “[It deals] with an implied message about the grand narrative of history in relation to time perception and the possibility of identity formation” (p. 249). These writers’ encirclement and embrace of a spherical interpretation of Indian tradition, culture, and history and their inner interest in western thought and perception lead to a possible intersection between north-south notions of writings.

The women writers have shed light on the challenges faced by women, who were typically unable to work or earn money, leaving marriage as their only option for a better life. Their works go further in revealing not just the problems faced by women in their lives, but also what predictable of males and the professions were to pursue. Their audience increased, and a new cultural framework appeared in the last half of the twentieth century. Catherine Pessoa-Miquel (2009) observes that both Amartya Sen and Salman Rushdie explore “of Indian history and culture, and their spirited defense of the idea that a tolerant, heterodox, argumentative India existed a long time before English influence was brought to bear on it” (p. 54). Rushdie, who has had the greatest and most distinctive influence on literature in contemporary times, is a major author and a trailblazer. He has introduced a new literary movement and given voice to multicultural issues. His *Satanic Verses*, more than his *Midnight's Children*, *Shame*, *The Moor's Last Sigh*, *Fury*, and *Shalimar the Clown* have brought him to public attention. Jawaharlal Nehru's idea “We have to build up the mansion of free India” in Rushdie's novel *Midnight's Children*, and Bhikhu Parekh's words reflect his text *The Satanic Verses* envisions bringing Muslim culture into being, and

he has formed the word *chuntification* in his novel *Midnight's Children* to create the local context of Indian elements in English language and culture. His technique is empirical, and provokes ideas, as, he states that Indian writing in English since partition was “a more interesting body of work” and adds, “‘Indo-Anglian’ literature represents perhaps the most valuable contribution India has yet made to the world of books. The true Indian literature of the first postcolonial half century has been made in the language the British left behind” (p. 50).

India emerged as a new nation-state after the end of the Second World War still continues as a complex aspect that attracts its national living in and beyond India. People are trying to build an identity and Arjun Appadurai (1997) succinctly formulates, “Modernity belongs to that small family of theories that both declares and desires universal applicability for itself... aspired to create persons who would, after the fact, have wished to become modern” (p. 1). Rohinton Mistry, V. S. Naipaul, Amitav Ghosh, Shashi Tharoor, and Upamanyu Chatterjee became prominent Indian English writers throughout modern times. In Anshuman Mondal's words, Ghosh investigates the severe reactions to infinite diversity in Indian society. In *The Circle of Reason*, *The Calcutta Chromosome*, and *In an Antique Land*, “Ghosh undertakes a deconstructive enterprise that seeks to reveal the gaps and fissures of modernity's metaphysic and thereby opens up a space for exposure,...” (46). The juxtaposition of people in comparable, but geographically distant, living circumstances figuratively reveals the variety of the human self. Thus, historicity is used in this context for

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the unusual purpose of illuminating the diversity of the human self. It witnessed the rise of social fictional writing that leaped from socio-political unrest.

Working-class readers were targeted when writing about the destitute to foster empathy and promote change. Some other authors, like Sudha Murthy, Shobha De, Chitra Banerjee, and Chetan Bhagat, originally published books in English and are regarded significantly in the Indian society today. Among them, Bhagat presents his experiences as investigations of modern viewpoints, and Anita Desai's, -most beloved pieces *Journey to Ithaca*, *Fire on the Mountain*, *Cat on a Houseboat*, *Where Shall We Go This Summer?*, *Voices in the City*, and *Cry, the Peacock* portray the lives of women from different social groups. They are valued for their portrayal of a world-class culture that transcends narrow geographic boundaries. An important development in contemporary Indian literature has been the addition of a feminist activist-focused technique.

Indian writers represent the postcolonial polarity in different ways. They have provided quick signals into contemporary culture to incorporate a wide range of topics to present through their works project the most effective circumstances. The investigation of contemporary literature about Indian society talks about the Indianness and global issue. With these intricate events, Dirk Wiemann (2008) has continually emphasized the role of characters in literature, "Mukherjee has little to say about the function of the early Indian novel in the context of an emergent anti-colonial nationalism, Shivarama Padikkal locates the advent of the Indian novel precisely at that conjuncture where

a germinating colonial elite begins to appropriate the genre of nationalism as a discourse which constructs its own narrative" (p. 44). With the advent of modernity, India has largely abandoned old philosophy, their search for absolute reality, as well as medieval devotionism and mysticism. The contemporary Indian personality is socially responsible, morally upright, and humanistic. It is managed by a practical hope for societal advancement. Humanism and a rational spirit were the most notable criteria of the day, as they were everywhere else on earth. Most modernization proponents in India stressed the need to acquire Western material skills without sacrificing their classical heritage. India's logical approach to modernity implies the overt primacy of the economic domain in all social research. However, Bankimcandra Chatterjee serves in *Ānandamath* – the most influential effort to construct Hindu nationalism and anticolonial opposition about Indianness.

### Reinscribing the Past in the Novels

Modernity is rooted in reason and shaped by the need for development in India. However, in *Modern India*, Sumit Sarkar (1989) states that the procedure of modernization in India started with "underdevelop" (31) through deindustrialization and the commercialization of agriculture to export cotton as a raw material to Britain. The difficulty of using Indian *bhasas* (languages) as Raveendran recognizes, "...the forces of globalization that tend to homogenize cultures on the one side and the forces of a hegemonic nationalism which try to suppress regional cultures in the name of tradition, national pride, and cultural unity on the other" (p. 303). He further writes that becoming modern

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in “Indian context in which concepts such as ‘everyday,’ ‘worldliness,’ ‘sociality,’ ‘secularism,’ ‘bilingualism,’ ‘polyphony,’ ‘democracy,’ ‘resistance,’ ‘nationalism,’-and so on gain varied and vibrant resonances” (p. 3). Since the early 1990s, globalization has had a significant impact on Indian fiction, with several works examining its ramifications. For instance, *The White Tiger*; Balram Halwai narrates the novel’s retrospective of India’s class struggles in a globalized world and it looks at corruption, caste, loyalty, poverty, and the Hindu faith in India.

Indian fiction in the early twenty first century incorporates themes of new urban realism, gender and religion, or globalizing India. To be clear, these are loose groupings introduced that help describe some important new trends in Indian fiction. In Amardeep Singh’s observation, the globalization aesthetic quality incorporates, “*The Satanic Verses* celebrates hybridity, impurity, intermingling, and the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs” (12). Eric Smith evaluates the reinscribing of the past, “*In an Antique Land* is constructed upon a dichotomy between a somewhat idyllic medieval Middle East - re-constructed through fragments of an ancient archive, the Geniza, now stored at Cambridge and a handful of other western institutions - and the contemporary Middle East” (p. 447-48). As this, the fiction by Ghosh links history with a global worldview. Robert Dixon offers, self-consciously, “slippery in its dealings with the vexed issue of identity politics” (22-3). The fundamental principles of nationalism, humanism, liberalism, enlightenment, science,

identity politics, and secularism are the essential components of modernist Indian literature.

Industrialization, urbanization, the expansion of capitalism and the effects of colonialism, and the development of the human sciences have reshaped Indian thoughts and writings. Raveendran conceives of an Indian version of modernity, “...as a heterogeneous compendium of pluralistic cultural strands. ... [It is] understood ...as a secularizing process, where secularism carries with it the suggestion of a belief in the worldliness of experience as opposed to the hope for a transcendental resolution” (p. 18). As this, modernity is viewed as a civilization with imaginary, practical, and instrumental dimensions. The older forms of sociality are broken, and the atomistic individual is now the preeminent mode of subjectivity. India’s tradition has undergone constant transformation since its independence in 1947. In the award-winning work *Midnight’s Children*, Rushdie talks about the partition of India as a socio-political and psychological adversity for future generations. In *The God of Small Things*, Roy is known for aiming at the caste and class structures in Indian culture that exploit the lower classes of people by feudal lords. Bhagat’s fictional worlds predominantly reflect urban culture in the early 1990s and post-liberalization. Reena Sablok (2013) remarks about Bhagat’s novels, “His novels are not set in the laid-back milieu of small-town India; they are right in the hustle and bustle of metropolitan Indian cities where life moves at a fast pace and change is preferred to continuity” (vii). In perceiving the cultural aspects of modern India, Shehzad Nadeem (2015) said, “Contemporary middle-class



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anxieties as a result of globalization revolve around widespread perceptions of growing Westernization among youth and young adults and the threat of corruption these pose" (p. 103).

There are growing ideas of hostility between Western and Indian mindsets after the end of the Second World War. This worldview continuously asks whether the Indians fully adapt to Western culture or completely reject it. Remarkable on the lifestyle of the people working in business processing output industries, Shashi Tharoor (2006) observes:

To many, the call center has become the symbol of India's rapidly globalizing economy. While traditional India sleeps, a dynamic population of highly skilled, articulate professionals work through the night, functioning on U.S. time under made-up American aliases ... enjoy a lifestyle that's a cocktail of premature affluence and ersatz Westernization. (78)

This observation falls under the broader category of colonial and postcolonial literature produced by the writers of India. This academic trend was motivated by a conscious desire to challenge traditional forms of depiction and convey the modern sensibilities of the period. Many works of modernist literature reference the technological advancements and cultural shifts brought about by modernism as it entered the twentieth century after the First World War, which caused general societal presumptions to be re-evaluated. Modern Indian authors have maintained a connection to oral traditions from the medieval ages. Nilufer Bharucha and Vrinda Nabar (1998) view there is myth, history, and globalization in Indian

writings, "critics link up the growth of the novel in India to a concomitant growth in the Indians's sense of historical time, Raja Rao has written a historical Indian novel not by linear but by the "mythic" or "cyclical" time perspective" (p. 63). Indian modernism, like Indian modernity, necessitates an awareness of recorded and locational specifications. Attempts to map modernism's influence in India are thwarted by the astonishing diversity of languages and networks of societies. Beginning in the 1920s and 1930s, modernist movements in Indian literature moved away from an idealized vision of humans and patriotism. Marxist creative undertakings, with their persistent, fundamental foregrounding of social reality, also began to emerge in the 1930s. In Lucknow, the Progressive Writers Association was founded in 1936, and similar organizations appeared in several rural languages. Early reformer literature and emerging modernism are both characterized by their abandonment of abstract decency and unambiguous evaluation of the real world. Before they went their separate ways, Urdu modernists like Sa'adat Hasan Manto and Ismat Chughtai were friends with the reformists. Bengali painters of the Kallol era provoked scrutiny for their formal advancements because of their preoccupation with hardship and wishes. Modernism in Indian literature is a composite reformation that established socio-politico-cultural transformation in distinct literary styles.

The Indian artists were making an effort to strengthen their adherence to English writing. Some artists used it as a personal medium, while others used it to highlight social injustice. Modern painters occasionally explore new subjects. While there is only one language used to

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write English in England, there are many more languages in India in addition to Hindi, English, Urdu, Bangla, Tamil, and Telegu. Modern people's language has altered the writing environment. The boundary for abstract writings used to be different, this was the work of researchers. In the past, writing in India was reserved for the highest ranks of society since instruction was only given to them. Now, everyone writes, but formerly, writing in India was sacred and heavenly. Almost all of today's actors are authors of books or other works of writing. A few remarkable writers who have influenced an entire generation and continue to inspire new generations were born in India. Their works subtly highlight the negative aspects of Indian society while also portraying images of India. The central concepts of Indian literary studies are the dichotomy between modern and pre-modern poetics, the standardization of literary forms about Indian thoughts, and the dynamic relationship between texts and the sovereign India after 1947. Javed Majeed (2013) quotes the ideas from T. S. Eliot's text, "...whole existing order must be, if ever so slightly, altered; and so the relations, proportions, and values of each work of art toward the whole are readjusted; and this is conformity between the old and the new" (p. 41). Majeed further explains, "Tradition is not seen in terms of readjustments that secure the conformity between the old and the new, so that the 'new' is somehow reabsorbed into the literary system of tradition" (p. 281), which involves the tradition as a part of creating the 'newness' of modernity in Indian writings.

## Conclusion

The Indian worldview bridges historical borders between modernity and tradition in a variety of forms. It highlights the influence of academic trends, technology, and informal communication media on contemporary writing. The article predicts the future of Indian English literature, highlighting the importance of staying current with populace trends and fast-paced lives. The writings have undergone several changes and patterns. New academic trends have emerged in India to deal with contemporary trends, objective visualization, cultural interpretation, and postcolonial and feministic writings. The long-distance informal communication media are assisting in promoting contemporary writing as well. Authors like Rushdie, Ghosh, Tharoor, Roy, and Deshai have achieved prestigious status by balancing colonial and postcolonial genres, despite criticisms from Western media. They disregarded a form of cultural essentialism that serves as the foundation for big narratives that take into account many cultural connotations. It is important to recognize the chutnification and weaving techniques used by Rushdie and Ghosh in their fictional accounts of India. This notion is based on essentialism refuted by Western media publishers and criticisms, and on how immigrant writers have portrayed India with the collaboration of Westerners. The authors must, therefore, stay current with both the trends of the populace and their fast-paced lives. In any event, popular Indian literature captures the styles of Indian authors and may thus be analyzed as a source for social reports.

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