

A Critical Study of New Generation Writing Style for Realism in Contemporary Fiction World by Jhumpa“Lahiri” and Chetan Bhagat

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Abstract- “Indian fiction in English” saw a spray in realist books during the “80s and 90s.” Priorly, "Realism" came under the influence of "European fiction" at the end of the nineteenth century, yet in the Indian circumstances, we saw its resurrection in the fiction of "Mulk Raj Anand, R K Narayan, RajaRao" and numerous different stalwarts. The early Indian culture has been experiencing numerous social treacheries, and the innovative psyche of the journalists responded thoughtfully to the burdens of the oppressed and the underestimated. In the anecdotal works of "Vikram Seth, ManjuKapur, AravindAdiga, Arundhati Roy, and in a considerable lot of our new age journalists, authenticity has made a rebound with an additional force and imperativeness." ChetanBhagat and Jhumpa“Lahiri” have discovered the new technique of Realism in the modern fiction world. it is more focussed on the issues of the lively world, which is about the people of the unprivileged class. Writers draw and investigate the Indian culture with every one of its hardships and blemishes and advise us that male-centric authority is the underlying driver of its reasonable sex's ceaseless oppression. Bhagat's writings describe the inter-religion consequences in India in the Novel. This paper attempts to break down highlights of authenticity in the above books with an uncommon accentuation on the real social factors reflected in them.

KEYWORD: Sex's Ceaseless Oppression, Social Treacheries, Mulk Raj Anand, R K Narayan, Raja Rao.

I. INTRODUCTION

The Indian novel has been a lively and enthusiastic, colorful reservation in the 21st century. While the fantastic postcolonial signs typical for the late-twentieth-century Indian story have been in proof in new books by set up writers, for example, "AmitavGhosh, and Salman Rushdie," a record of new writers has risen in this period also, graphing a scope of modern novelistic forms. A part of these creators is "Kiran Desai, AravindAdiga, Jhumpa“Lahiri”, and Amitava Kumar." It has been progressively the most unique and persuasive Indian composting utilizes new novelistic structures and artistic styles attached to the changing scene of India's present contemporary "social and political issues in the art of realism." The more up to date age of authors has likewise shunned the goal to speak to the aggregate of life in present-day India and instead expected to investigate considerably more constrained territorial and social accountability systems. On the off chance that a novel of “Lahiri” and Bhagat took its hero everywhere throughout the Indian subcontinent, states and ordered many significant verifiable contentions in light of a legitimate concern for broad portrayal. There is no focal motivation or characterizing figure of speech in this developing artistic culture. However, three significant groupings can be recognized that embody the critical topics and distractions of 21st-century Indian fiction: "New Urban Realism," "Gender and Secular History," and "Globalizing India."

In any case, in the most energizing new Indian fiction distributed since 2000, the more up to date age of creators has shunned the desire to speak to the sum of life in present-day India, and instead intended to investigate substantially more restricted provincial and social story structures. It appears to be critical to express that the accentuation on "Indian books," preferably of Indian diaspora fiction. Consequently, diaspora-situated fiction by scholars, for example, "Jhumpa“Lahiri” or ChetanBhagat," is not our concern in modern history; the present books that are set in India and that can be viewed about Indian writing happening inside somehow or another. [1]

II. “MODERN GENERATION REALISM IN JHUMPA LAHIRI’S FICTION”

“New Generation Realism” might be depicted as the precise angle of the issue. The new age of Realism in Indian fiction includes a profoundly consistent style that offers priority to neighborhood distinctions and regularly an accentuation on provincial urban areas as opposed to national metropolitan places “(i.e., Delhi and Mumbai).” The style

almost will in general element an experience with subjects of "guiltiness, viciousness, debasement, and an open-minded at an acknowledgment of liberal Indian deception (particularly in a time of concurrent riches amassing and urban ghetto development) and twofold norms around themes, for example, position and strict predispositions. "Realism" implies little until the realist' ideas of truth and their choice of material are assigned. For the most part, realists are devotees to Pragmatism, and the reality they try to discover and communicate its relativistic truth, related to evident results and specific by experience. One of the prominent writers of the contemporary world, "JhumpaLahiri" as another age of realism, has faith in the majority rules system, and the materials that she chooses to portray are the normal,realist in her writings works.

"New Generation Realism" is an abstract literary strategy, a philosophical and political attitude, and a specific sort of topic which is overwhelmed in the progress of as a Diaspora writer. Realists like her focus their regard for an exceptional degree on the quick, the present time and place, the particular activity, and the positive outcome.

Lahiri profoundly composed two brilliant writings named "Interpreter of Maladies and Unaccustomed Earth." her works beautifully reflects the diasporic experiences and struggles of two different worlds. The term "Diaspora" is taken from the Greek word "Diasperien" tells, for example, "ostracizes, expellees, outcasts, outsider occupants, settlers." In each Diaspora, be that as it may, there is an idea of development and relocation, which typifies social, and political results, and the ramifications of such diaspora characters and role in the writings.

Novel similar "A Temporary Matter," "Translator of Maladies," it predominantly manages the sentiment of disquiet to stay quiet inside their relationship. That is the reason these plays are known as the whole story about inadequacy. The narrative is about "separation, sadness, and lost love." The narrative unfolds the event of five days. On the first day, a young married woman or the spouse named "Shobha" returns from work and is educated that the force will be out for one hour each night for roughly five days. "The notification instructed them that it was a transitory issue: for five days their power would be cut off for 60 minutes, starting at eight p.m." the name of the narrative is very acute and engaging.[2,3]

III. MODERN METROPOLITAN “INDIAN REALITY IN CHETAN BHAGAT'S FICTION”

The extraordinary achievement of "ChetanBhagat" as an author is a wonder. The credit goes to his organization aptitudes, developing thousands of new private running colleges requiring his predominance over correct past tense, his help of untrustworthy characteristic human acts in the clothing of new-age realism. Since the articulation, the raving success of English language creator has become an equivalent word for ChetanBhagat. This making style is by and by apparent as one of the noteworthy progressions happening in the field of the novel arrangement. "ChetanBhagat" has been portraying the academic taste of developing book sweethearts since the conveyance of his first novel "Five Point Someone" in the year 2004. The structure does not merely show his authoritative disappointment with the British standard in India; it is furthermore a prosecution of the Western civilization. Thus, the presence of "Salman Rushdie, AmitavaGhosh, Vikram Seth, UpmanyuChatterjee, Arundhati Roy, Jhumpa“Lahiri” and others who changed the pith of Indian English Literature until the finish of time. In such a setting of realism on the establishment of urbanized setting and cosmopolitan bowed of ChetanBhagat, "One Night at the Call Center" presents itself as a trend-setter. [4]

IV. ANALYSIS OF WRITING APPROACHES IN THE NOVEL

"Postmodern writing" is a kind of work that is marked, both elaborately and ideologically, by dependency on such scholarly shows as “fragmentation, paradox, unreliable narrators, untrustworthy storytellers, regularly unreasonable, and out and out unthinkable plots, parody, distrustfulness, dull diversion, and authorial self-reference.”

The name of “ChetanBhagat" is presently considered as the new brand image of India, he has now emerged as the hero in the postmodern area of fiction writing. His writings show a glimpse of "Postmodernism in Indian Writing in English." The name of the author does not show any first got recommendation in the author's distinctions list. He has become India's notable author by grasping the now. He figures out how to hold his comical inclination even though the themes that are real cruel factors of life. His composing has reformed and reflected the postmodern writing. His real works categorized the image viewed as the realist, essayist.

Presently he wrote six fictions and two non-fiction; he has featured his significant worry for the young people of today; for example, the issues and gives up, expectations, and desires of the young. Despite managing the real unsympathetic factors of life, his works control to hold the unadulterated comical inclination. His works have to hit similitudes with stories in anticipating moral messages, divine direction, and specific proposals. Authors' works show the "Culture of Consumerism," as reflected in ChetanBhagat's "One Night at the Call Center," which focuses on the patterns and systems of the present-day world. It dissects the novel courses of action with "Consumerism," which advises the ideal approach to attract customers while selling their things. ChetanBhagat is a lighting up nearness in the post-present-day Indian fiction, "which turns around desires and surrenders, smiles and cheers, happiness and trouble, goal and misery, love and division of the youngsters of new India."

His style of composing is basic, clear, and striking with realistic depictions and direct stories. The vast majority of the heroes in his books are named after "Lord Krishna, for example, Shyam, Krishna, Hari, Govind, and Madhav. Bhagat" is viewed as a young symbol instead of being only a writer. With his vivacious and intelligent method for delineating stories, he has energized the propensity for perusing in numerous youthful Indians.

- **"Five Point Someone"**

This is the novel written by him, a former student of the "Indian Institute of Technology, Delhi, and Indian Institute of Management, Ahmedabad, from 1991 to 1995." The entire idea of this book revolves around the student's life, "Hari Kumar, Ryan Oberoi, and Alok Gupta," who cannot adapt to the evaluating arrangement of the IITs attributable to being utilized to the by hearting framework. This novel is narrated by Hari, alongside his friends "Ryan and Alok," just as a letter by Hari's better half NehaCherian. His book manages building student's issues as well as centers around their hardships to clear the doorways; It centers around the way that even though it is so difficult to get into an "IIT," it is significantly challenging to get if hard work is not invested by heart. The book attempts to light upon the parts of the postmodernist and realist manner of thinking. Where the building youth attempts to frustrate the regular example of conferring specialized education and conventional method, each student is given with exceptional ability, and GPA ought not to be the main parameter to quantify

their insight. This novel is a real example of new generation realism writing, and the author presents the situation of India. It is a true story, which made the story of a young boy and girl in India.

- **The other novel named : “One Night at the Call Center”**

"ChetanBhagat's" other anecdotal novel "In the year 2005, the novel titled" One night at the call center" moves around the life of six colleague employees in the call center of national capital territory Gurgaon, India. The theme in the book reflects the nerves and struggles of the Indian office class, and it also tells the livelihood problem like marriage, love, and the conflicts of modern living in postmodern India. It is the most comical romantic set in the office of Gurgaon. It is a growth of writing place for "ChetanBhagat" in revealing modern life problems. It is a different sort of novel, which includes the religious intervene in the narrative. This style turns the pattern of the writing style of the novel. It impresses the reader most powerfully.

- **“Three Mistakes of My Life”**

Authorfocuses on enthusiastic energy in portraying expectations and goals just as disappointment and dissatisfaction of his age in a unique way in his third novel, "The 3 Mistakes of My Life." The epic amusingly unfurls a portion of the harsh realities of human life, which is presently more affected by enthusiasm as opposed to feeling and aspiration. ChetanBhagat is increasingly energetic in this novel as a result of his attractive development and honing reasonableness. The 3 mix-ups of My Life depict the energetic desire of three developing young men, "Govind Patel, Ishaan, and Omi."

The narrator "Govind" has an inclination and liking towards business. Another character, "Ishaan," had an interest in cricket, and third friend "Omi" was more into religious beliefs. These particular themes work inside the novel. Along these lines, "business, cricket, and religion" seem to supervise the life of these people. The author keeps the specific event occurring in the life of characters, which shows their life more energetic and portrays the present scenario of recent life events. The young Indians show the best struggles in life. This story depicts "suppositions, sentiments, social message, business, life, relations, religion, and cricket."This book is an anecdote as it trains one how one's fantasies collide with parts by startling occasions, yet with the help

of individuals around, one can refocus, concentrate and revamp on accomplishing one's fantasies.

- **Another novel “Two States”**

It is the story of two people from different states of India. They fall in love with each other. The story deals mainly with the love story and later the facing the difficulties in convincing their parents to support their marriage. The story starts in the "IIM Ahmedabad" mess lobby, “where Krish, a Punjabi kid from Delhi, gets a quick look at a wonderful young lady, Ananya, a Tamilian girl from Chennai.” The novel draws the real issue of marriage in the context of Indian culture. In India, the marriage of inter-caste and inter-religion is a burning issue in contemporary. These novels carefully show the same, and readers attached themselves with the writings. This is a significant reason for the author's popularity. The story is described in a first individual perspective in a funny tone, frequently taking burrows at both Tamil and Punjabi societies.

The epic records the incomparable soul of patriotism. It depends on the social and passionate undertakings of two principal characters – "AnanyaSwaminathan and KrishMalhotra." The epic is one of a kind in its substance, which endeavors to join two states as well as two customs and societies. It tries to raise the individual voice of the country, which was derived based on rank, religion, or state. It leads the author to illuminate the young individual regarding his nation.[5,6,7,8,9,10]

X. CRITICAL ANALYSIS OF LAHIRI' WORK ON THE REALM OF CONTEMPORARY GENERATION

Another story, “Jhumpa “Lahiri’s” writings Interpreter of Maladies.in the narrative scene, “Mr. Pirzada” came to Dine. In a meeting when this stunning narrator was asked which story was generally hard to compose. The author tries to felt it challenging to write as it the image of another gender tone of writings though it was a compelling story for the readers. However, it is anything but a self-portraying story. It took quite a long while to go to that perspective and to have a sense of safety working starting there of view”. The following story is a lovely story described by “Cilia, an Indian American young lady who is brought up in the United States, where individuals are shielded from remote issues.” “The story happens in New England, it is 1971, and Pakistan is currently the Civil War.” “Mr. Pirzada” and Lilia’s families are from various nations

and various social foundations, yet they are no different. The author paints an exquisite picture of individuals of various cultures who are incredibly similar from multiple points of view and yet dissimilarities are likewise there. The story additionally underlines a few instances of differentiation among the “American and Indian subcontinent’s” way of life. “Mr. Pirzada” began from Pakistan, and The author explains to us regarding the hospitality of Lilia’s folks to someone they do not usually have the haziest idea. From the start, the storyteller Lilia believed that “Mr. Pirzada” was an Indian like them; however, her dad revealed to them that he is not, at this point, thought about Indian. The nation was partitioned in 1947, Furthermore, Lilia’s dad attempts to clarify the distinction based on topography with the assistance of a man to Lilia. “As you see, Lilia, it is an alternate nation, an alternate shading,” these saw that there were two distinct parts to it, a lot bigger than the other, isolated by a scope of Indian region; maybe California and Connecticut established a country separated from the US.”

It is showed that "When Pirzada came to Dine" has Lilia as an underestimated storyteller, and “Ice-Candy-Man” has Lenny as the narrator. Both cases were set in India, and the author shows the livelihood conditions of two different individuals from the lower strata of society. The author delineates the lower classes as having a necessary capacity when deciding and making, inside themselves, littler chains of importance.

“Lahiri,” said about “The Third and Final Continent,” Since it depended on her dad’s past, there was the test of working with “Genuine realities and safeguarding truth yet masking them to make it fiction.” In the late 1960s at 36 years old, he shows up to work at the “Massachusetts Institute of Technology,” in the wake of having read for a long time in London, which was his subsequent mainland. Not long before coming to America, he travels to Calcutta to “join in” his masterminded marriage, remaining there just seven days, scarcely getting to know his lady. “She needs to anticipate her visa for about a month and a half before she can go along with him in America.”

"Unaccustomed Earth" another book of short stories has a feeling of peculiar spots, of dark areas, making pressure and strife in the book up to five stories to a limited extent one, three stories to some extent two which are interconnected. The book begins with the narrative of the short story, which manages the depression of "Ruma's dad (whose

name is not referenced anywhere in the story) after his significant other's passing." The third story, "A Choice of Accommodations," is about the adoration for a wedded couple-"Amit and Megan." The next novel, "Just Goodness," spotlights on a sister named Sudha, who attempts to forgive her more youthful sibling from liquor addiction, however the entirety of her efforts toward this path end in a disaster. All these portrayed the actual image of Indian society. In each story of the acquisition, "Lahiri" has worked outstandingly in revealing to her stories; however, in some of them, she has unduly weakened the readers' consideration. The topics that develop most generally from the accounts are "the core of family life and the worker experience."

The narrative in this volume collection revolves around the "affection and marriage, demise, and separation." The narrative structure is beautifully written and fascinating for the readers. It tells the revealing of the stories of thoughts and feelings inside them. Which ultimately put together for the consideration of the readers, the stories are "Unaccustomed Earth, 'A choice Accommodations,' 'Just Goodness' and 'Nobody's Business.'" "A choice of Accommodation" is by all accounts turbulent and purposeless, and one can ponder that such a prepared essayist as "Lahiri" ought to have composed it. In the entirety of her works, Jhumpa "Lahiri". This spot she unobtrusively demonstrates may not lie on any guide. "Lahiri" shows that as individuals develop in new conditions; they convey with them the potential for change. These individuals might be felled whenever by quick punches of possibility, any place they happen to live. Wild occurrences may ambush them-mishaps of destiny, wellbeing, or climate. All the more regularly, they endure less emotional inversions: bombed relationships, liquor abuse, and even essential inactivity the kind of difficulties that appear to be avoidable to everybody aside from the individual who surrenders to them. [11-17]

XI. CONCLUSION

The subject of "New Generation Realism" in Contemporary fiction is a continuation of the persuasive writing of the previous decades, yet progressively dissident in its methodology. It is a result of the making of understanding mass, which was attempting to build a personality with regards to finding a name and place in the general public. This exertion joined the liberal structure of a "reformist belief system" with an acknowledgment of an Indian social particularity. The "new generation Realism," as found in contemporary fiction, is both "liberal and humanist." Pragmatist books focus

on development and individual flexibility. It is changed about India with the financial circumstances of irregular private enterprise.

Therefore the economic political, just as the social conditions, serve to give the premise to Realism in the fictional works of contemporary Indian writers like "ChetanBhagat, and Jhumpa“Lahiri”," the second generation settler illuminating the lives of fanciful characters in her fictional fills in as a diasporic creator. In an upheaval of change," new generations of youthful, skeptical, and cosmopolitan authors" are quickly building up India's scholarly skylines in the field of exposition fiction. These authors have the quality and boldness to open their disarmingly close and often flighty images of India to perusers past the political fringes. The "new generation Indian journalists" have fallen into a deep well of memory and experience far expelled from that of their kindred writers working in English. "Genuinely Americans, English men, and Australians" have, on various occasions, set their fictions in distant lands, yet Indians expound on India without exoticism, their experiences undimmed by the separations of strangeness. The contemporary story of the ascent of India is entwined with the Indian Diaspora. It generally shows an essential job in the economy, which has assumed a primary job in the resurgence of the nation. The unmistakable diasporic creator, "Jhumpa“Lahiri”," gives a diasporic consciousness delivered by a confused system of chronicled associations, profound affinities, and bringing together racial recollections. All shared mindfulness appears in the social creations of the Indian diasporic networks the world over.

Both the scholars, "ChetanBhagat and Jhumpa“Lahiri”," taken for the current study structure a unique of a kind. They present the notions and practical issues of individuals living in contemporary society. ChetanBhagat ought to be taken as an essayist managing from India about the psychological and social difficulty, often representing a risk to present to the youthful generation. "ChetanBhagat" has quite recently started his promising artistic vocation. "Whatever you consider ChetanBhagat" s books, his prosperity gives an essential understanding into the necessities and desires of a wide readership whose commitment with writing is still at the grassroots level." Whereas a diasporic essayist, Jhumpa“Lahiri”, endeavors to unfurl the inward condition of her characters, who battle hard for the pursuit of their underlying foundations or building up their personality. Jhumpa“Lahiri”, the winner of the Pulitzer Prize for fiction in the year 2000, makes a touchy investigation of the lives of Indian outsiders and exiles her

age, committing to writing. Her bi-social discernment makes the energizing perusing of her work that denies explicit social pigeon holding. This paper will depict in detail the manner of thinking and working of an unprecedented account by "Jhumpa“Lahiri” and ChetanBhagat."

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