

## Depiction on culturally diverse in India

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**Abstract-** Indian English has been generally recognised as an exclusive style of discourse with its own gradations charitable appearance to Indian Multiculturalism. In the works of writers in India or those abroad not only the new Indian writers in the west, emigrants, second and third generation writers, but also the classical authors like A. K. Ramanujan, Nissim Ezekiel, Mulk Raj Anand, R. K. Narayan, and Bhabani Bhattacharya are being inferred in the new old critical mode as well the existing critical styles of multiculturalism. The perception of Multiculturalism identifies the ethnic assortment within a society and has enlightened worthwhile contributions to society made by people from diverse situations Multiculturalism as a social theory brings organized different themes such as cultural assortment, recognition, reciprocal concern, and pacific co-existence of many cultures and sub-cultures.

**Index Terms-** Multiculturalism, Cultural Multiplicity, Contribution, Gratitude.

### INTRODUCTION

There was a time, not so long ago, when a appointment to a Kolkata bookshop to browse its section of Indian Literature would be a slightly miserable involvement. There would be a minority of astral stand-out names, of sequence; Salman Rushdie, Amitav Ghosh and one or two others. But the assortment would an unenthusiastic affair, apparently there more out of duty than joy, and frequently it would be concealed absent at the back of the shop. “Now, that has all entirely changed, “laughs V K Karthika, publisher and chief editor of Harper Collins India. “ Now those books are at the front of the shop. What’s more, they’re essentially the books you want to read, slightly than the books you read since you feel you should.”

According to Ashcroft, Bill and others – Post colonization deals with the effects of establishment on cultures and societies. Diasporic fiction in English

in the post-colonial period has not only been exhilarating but plentiful, but has experienced some essential alteration of theme and practice. Indeed the Indian writers of this period have affected the potentials of versatility and diversity of a globalized society. The advent of globalization and internet information superhighway coupled with liberalization of economy has enhanced the magnetism of diasporic life.

In India, the progress seems more perceptibly superficial in the sheer diversity of genres that now fill submits. There is more fiction, non-fiction and portable writing than ever before; between them, the major publisher’s now yearly produce around 600 new titles each year. But within these comprehensive slogans there is huge assortment that would not have been conceivable a few years ago. Today’s India is fabricating crime novels, comic-strip books, and archives such as Maximum City, Suketu Mehta’s seminal account of Mumbai. There are books set around the precincts of the country eminent technology Institutions, and there are books about young Indian women scorching, consumption and falling in love with hapless, unsuitable men.

For more than a span, a period bookended by Arundhati Roy’s Booker prize triumph in 1997 with *The God of Small Things* and Aravind Adiga’s similar attainment as a Winner of 2008 Man Booker Prize, India has been relishing an English language literary flourishing. *The White Tiger* explored the dark underbelly of the new, modern India and was a fixture on Best Vendor lists transversely the country. A newly buoyant middle-class, better spanned, more curious and with more transitory income, has been devouring books like never before. Almost every year now it seems that there is a new trend-pulp fiction one year, chick-lit “sari fiction” the next – as Indian publishers find new ways to tap into the souk and reach out to more readers.

One alteration that the market has noticed is that while the extended literary market place may have been bent by economic tolerance and a more globalized India, many amongst the new constant of Indian writers yonder their own shorelines. Indeed, many of the novels and non-fiction works now existence shaped strength be a brawl for International readers to relate to. As one commentator observed, many South Asian writers began their vocations in the eighties and nineties as “Rushdie’s *Midnight Children*”, and there was a glut of mediocre novels written in the enchanted radical style, replete with unglued twins, conversation animals, film orientation, and astounding talents. Yet the best of this younger generation of writers- Vikram Seth , Amitav Ghosh, Vikram Chandra, Arundhati Roy, and Robinon Mistry-either evaded magic practicality altogether , or worked with it before moving on to trial with other forms,” wrote Claire Cavities in an article title- “ South Asian writers manufacture rollers” .

Like Cavities precisely said , these authors spoke about the “ Real India” we live in which is replete with deficiency depicted broadly in the cowboy movie movies, Bollywood, hero worship, dishonesty, Red tapism, politics, the great Indian central class, chaos, madness-all these essentials served with heaps of humour. While the older generation lingers to produce literary masterpieces, a newer generation of writing aptitude has arisen, ensuring that the cascade of fancy in the country does not run dry. Indian writing in English has been applauded around the world for its invention, radical new tactics to the art of storytelling and language alteration.

Jhumpa Lahiri- One of the most protuberant of a digit of American writers who harken back to the South Asia of their precursors. The Lowland manufactures the select of the 2013 Man Booker Prize. Her works are plangent delineations of the migrant involvement and attempt to bridge the cultural and social gap between her presumed America and the India of her parents and descendants. In her works the nature and perception of home comes into query, whilst apparently fixed categories of nationality and culture are obstinately, destabilized and exposed to be watery, cloudy notions. She portrays the slow process of cultural integration for second generation migrants in a way that few writers have, and the increasing approval of her works reveals how much these issues

are influential modern cultures, both in the West and Asia.

Indian English literature is a merger of steadiness and trials. The history of Indian English literature shows the incessant introduction of new themes and procedures with their newfound sureness. The apparent example of this is Vikram Seth’s *The Golden Gate*, a novel written in verse and magic practicality is an alternate name of Salman Rushdie. The frequent imaginary slips into history, fatherland and memory load them to the recreation and reconstitution of a new world, which is blending of both history and present. Vijay Lakshmi writes, Indian involvement is the unusual raw factual which is taken to the First World and treated there and the kaput product obtains much praise because it eaters to pluralistic taste. In the novels of Salman Rushdie, M.G Vassanji or Selvadurai the setting is in India or the characters are drawn from the migratory community in their adopted land and their undesirable illustration only helps to reinforce the white location of the founding. Occupant or local writers, however great, their literary works, can seldom compete with the much-hyped products of this new class. This is the kind of cultural neo-imperialism signalled in by globalization.

Acculturation, equivalent of assimilation, means that one group adapts its culture to the cultural ways of the dominant group, usually through the one way process of socialization. Another term “transculturation” being closer in meaning with multiculturalism, indicates the reciprocal process by which two cultures engage themselves in a system of give and take and adaptation to each other’s way. It is a two way process of cultural exchange, where the various groups learn from each other , each impacting the other , without totally losing their unique distinctiveness . Multiculturalism is a dynamic concept that can energize the individual into searching for an authentic depiction of self and grouping. The term “Salad Bowl” became popular in the theory of multiculturalism.

Multiculturalism is the way in which cultural and ethnic discrepancies may be accommodated in social, political and economic arrangements. In multicultural societies, particular groups and their cultural forms are designated as worthy of official recognition, protection and possessions. But not all the

multicultural societies are successful in accommodating the discrepancies.

In his multicultural citizenship Will Kymlicka offers a liberal theory of minority rights who, stressing liberal principles, respond to the phenomenon of cultural diversity and foster possible ways of handling it on the level of state, social structures, and moral grounds. Since liberalism itself is a specific culture, a liberal theory of multiculturalism is logically incoherent. Kymlicka makes the further mistake of thinking that all cultured communities conceptualize and relate to culture in an identical manner. His discussion of the rights of immigrants rests on a flawed understanding of the nature of immigration, and is highly questionable.

Multicultural Literature is based on realism and its subject matter centres around issues related to race, class and gender. It shares some common themes in the writings of authors from many different cultures like discovering personal identity in the society which marks multiculturalism, forming individual and cultural values, familial relationships, childhood games, folklore of the culture, societal pressures: rewards and punishments, religious background, environmental adaptations that resulted from historical factors, socioeconomic changes, contact with other cultural group and forming personal relationships such as establishing family/marital roles, understanding gender roles, developing friendships and social groups and adapting to roles, developing friendships and social groups and adapting to roles defined by age. Multicultural literature explores and opposing social injustice and cultural conflicts in the people of different ethnic, religious and social backgrounds. Multicultural literature often focuses on the social contexts in the multicultural societies, on the experiences of the people of these societies, on the mixed reception which the minorities may receive in the country of arrival, on experience of racism and hostility and on the sense of rootlessness and the search for identity which can result from displacement and cultural diversity. Canadian writer Shanti Mitchell, whose book "Under This Unbroken Sky" won the best first book award in the Caribbean and Canadian region, said "in her country, multicultural experiment was two-pronged-one distinctly Canadian and the other, an assimilation of all that was Canadian by the culturally diverse communities."

## CONCLUSION

So plurality of culture is all about being human and expressing humanity without recourse. Indian English Writing has acquired a distinct and unpatrolled position with an individual character of its own in a multicultural setting. Indian philosophy describes that the world is a family. In this context multiculturalism is considered as amalgamation of various cultures, achieving the great ideals of world peace and universal fraternity. The process of globalization has not only unsettled people and cultures but has created new identities and affiliations in terms of both conflicts and collaborations.

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