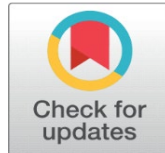
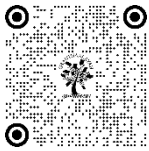


# CULTURAL GLOBALIZATION AND THE INDIAN EXPERIENCE: A STUDY OF LITERARY REPRESENTATIONS AND IDENTITY FORMATION

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## ABSTRACT

This paper investigates the influence of globalization on Indian English literature, highlighting how cultural interactions have redefined its narrative and thematic aspects. It is hypothesized that Indian English Literature does not reflect or project; rather it is involved in, cultural interaction. It is this cross-cultural engagement over space and time that influences the thematic and structural aspects of the writings. The analysis examines the intertextual incorporation of ancient Indian texts and folklore, illustrating how these narratives have transcended boundaries and influenced Western literary traditions. Indian English Literature is examined in the context of globalization, with a focus on the defining characteristics of globalization as represented in Indian English Writing. These characteristics manifest themselves as Intertextuality on a truly global scale by virtue of India's ancient past traditions with modern theoretical perspectives. Most scholars agree that texts from Mahabharata have found their way into Western literary tradition through their direct influence on Greek epics such as those by Homer and Hesiod. Similarly, many of the themes from Panchatantra' became part of Cherevin's 'Isopet' and stories from Jataka tales have been adapted in master texts such as Machiavelli's *Il Principe*. Furthermore, it explores the importance of English as a common language in India, expanding its reach and enabling Indian writers to share a variety of cultural narratives on a global platform.

**Keywords:** Globalization, Indian English literature, cultural exchanges, intertextuality, English as a lingua franca, digital media, literary traditions

It has been widely acknowledged that the rise of Indian English literature in the global context indicates the profound impact of globalization on the cultural structure of India and its subcontinent. The discourse on globalization in Indian English Literature must embrace issues related to cultural interactions, multiculturalism, and plurality, as well as a wide range of inspirations and influences that are inherently perceptible within India across borderlines. This phenomenon has encompassed both beneficial and detrimental aspects. Many scholars have recognized the inter-textual usage of ancient Indian scriptures and folklore in particular.

On this account, the close affinities between the stories from *Kathasaritsagar* and some of Shakespeare's plays are alluded to. It was observed that Arabian Nights borrowed a lot from *Kathasaritsagar*, a work created in the 11th century. The stories came to Italy only as models for Boccaccio's plots, which became source materials for some Shakespearean plays (Clubb 6). Even before that, many linguistic theories had their roots in the works of ancient Indian linguists. Bhartṛhari, around 500 CE, propounded a philosophy of meaning with his doctrine of *sphoṭa* (Filion 298). These works

were first made known in Europe in the 19th century, where they affected modern linguistics through Franz Bopp, who was principally concerned with Pāṇini.

In the present world, the increasing relevance of the English language in India, which has historically been a foreign/second language, can be attributed to the impact of globalization, as it has become an integral part of the linguistic genre of the nation, spanning domains such as law, media, administration, education, and certain forms of literature (John 13). The field of world literature finds a diverse and complex area of study in Indian writing in English. On one side, a group of acclaimed Indian and diasporic authors gain significant prestige through reviews in major literary hubs and accolades. This acknowledgement maintains the well-established status of literary production in India in the global bureaucratic sphere which the Indian Writing in English has been enjoying since the early 1980s. This category of literature has the potential to reach the audiences of different nations and even continents and therefore forms a worthy and impressive part of world literature.

On the other hand, more and more English language popular fiction are being published primarily targeting the Indian population. However, these works are also inherently connected to the global literary fabric. They use a broad spectrum of universally recognized popular genre frameworks, thus embedding elements of global culture into their very essence, even though they may not be widespread outside of India.

Globalization has affected Indian English literature to a large extent because the world is turning into one every second by globalizing, at least with advancing technology. Not only this, the trend has also expanded Indian writers globally and in doing so facilitated intercultural exchange as to how Indians see marriage or else numerous authors might come up with strikingly different narratives. Globalization has seen inevitable commerce crisscrossing the borders of nations and cultures with a concurrent fusion of languages and traditions. Nowadays, we see a transformation across the spectrum of global ventures such as business, international corporations, and mainstream to very selective arts. The very instant gratification we have come to enjoy and rely on so heavily has within itself (in some small, yet cogent way) contributed to the idiocy that is globalization -- making the world a little bit smaller. "Globalization involves the establishment of cultural dominance that enables the swift dissemination of culture through modern media by infiltrating and erasing geographical boundaries" (Abdalgaane 3).

The phenomenon of foreigners creating content in Indian languages on platforms like Instagram is a testament to India's considerable influence as one of the world's largest and most dynamic digital markets. This trend is not solely attributed to India's substantial population numbers, which constitute a significant audience, but also to the cultural ethos of the Indian people, who are known for their acceptance and warmth. The willingness of international content creators to engage with Indian languages reflects a desire to connect with Indian audiences on a deeper, more authentic level. It also indicates India's alluring cultural soft power, extending beyond its borders and shaping global practices and trends.

Adopting English as a lingua franca has enabled Indian writers to reach a global audience, voicing their cultural narratives and unique perspectives (Alfarhan 5). Prominent early figures include Raja Ram Mohan Roy, Bankim Chandra Chatterjee, and Rabindranath Tagore. Tagore's works like *Gitanjali* have been translated into many languages making him one of the most influential personalities. Indian English literature has its unique place in the world of world literature, the first Indian poet in English was Kashiprashad Ghosh and the first fiction writer was Shoshee Chunder Dutt.

Indian English fiction has experienced a massive rise in recent years, enhancing and broadening the scope of English literary works. When reflecting on the flair and lengthy tradition of Indian writers, names like R.K. Narayan, Mulkraj Anand, Sarojini Naidu, Toru Dutt, Anita Desai, Jhumpa Lahiri, Alan Sealy, Amitav Ghosh, Vikram Chandra stand out. These authors have enriched the literary scene and made a significant global impact. Indian literature delves into a wealth of topics that mirror the abundant cultural landscape of India, societal norms, and the experiences of the Indian diaspora while portraying life in India. This creative outpouring has catalyzed a deeper understanding and global appreciation for Indian culture and identity.

Salman Rushdie, a preeminent writer in Indian English literature, has been a critical figure in the nativization of the English language. Rushdie and other writers like G.V. Desani and Raja Rao have been conscious of linguistic experimentation, imbuing the English language with Indian idioms, syntax, and cultural references. This deliberate effort to adapt and appropriate the English language has enabled Indian writers to assert their cultural autonomy and challenge the hegemony of colonial influences (Dissanayake 241). The other prolific author of Indian origin, Amitav Ghosh, has also contributed immensely to broaden more thematic and stylistic parameters of Indian English fiction. His works contain elements of actual history and mythology, which gives a rather multi-layered angle to analyze the socio-political situation of India.

Publication of Indian mass fiction in English has also been another trend, which targets a home audience. Such works may not reach a comparable level of global recognition and appreciation as the latter but are nonetheless vital in painting the current picture of India's cultural transformation. When these protagonists are viewed through the lens of postcolonial theory it will be understood that before the 1970s an Indian author was hardly known outside his home country, and was seldom included in the academic programs in the United States and the United Kingdom. However, by the late 1990s, prominent Indian English writers like Salman Rushdie, Vikram Seth, and a few others started appearing regularly in university course materials emphasizing non-Western literature.

This rise in recognition is often credited by academics to these authors, especially Rushdie, for garnering global publishing and academic interest in Indian writing in English. Suppose we assume that scholarly interest is directly tied to literary merit. In that case, the limited research on Indian authors such as Qurratulain Hyder, Kiran Nagarkar, Thakazhi Sivasankara Pillai, Volga, Girish Karnad, and Ambai from North American postcolonial literature experts is puzzling. Indeed, multicultural scholars in the US have influenced the study of English literature, broadening its scope to include a variety of feminist, minority, and non-Western texts, as noted by Gauri Vishwanathan. However, even this inclusive approach has yet to remove the nationalistic connotations associated with English literature entirely.

## 1. IDENTITY AND BELONGING IN A GLOBALIZED WORLD

Throughout human existence, literature has served as a mirror reflecting societal transformations and analyses. Indian English literature being no exception captures the nuances of globalization's impact on India. The works of Edward Said, Gayatri Spivak, Homi K. Bhabha, and other postcolonial theorists help explain the ways in which colonialism remains a force even today, dictating not only our cultural perceptions but also many aspects of the social and political organization that we are a part of. By witnessing people's lives in different countries, we learn that identity, place, and culture are much more than binaries such as home/foreign, native. Renowned writers such as Salman Rushdie and Jhumpa Lahiri aptly portray this experience by narrating the struggles and achievements of the process of reconstructing an individual's identity in the midst of a new environment.

Previously, the theme of accepting tradition and modernity is revealed as one of the central concerns in the novel this can be reflected in the works of R.K. Narayan and Mulk Raj Anand. By doing so they manage to weave a Machiavellian narrative that seeks to explain cultural dynamics in a society that is in a constant transition. The characters are torn between the old school morality and the glamour that comes with newly finding or having a purpose and a plan in the new age society of India and it gives insight on the kind of culture in Indian society. People move in and out of the conceptions of cultural territories and search for and construct their cultural identity in globalized contexts. Their stories are eerily familiar with the struggles of a globalized society trying to come to terms with the cultural integration in contemporary society, and they bring out the essence of the human spirit in a unique and powerful manner.

Following the independence of the former colonial territories, new questions came into existence—the questions of Barbaric vs. Civilized societies; the so-called first, second, and third-world nations. Simultaneously, philosophical shifts challenged the established view of history as a linear narrative shaped by language and discourse. This led to scrutiny of the previously accepted idea of a singular, cohesive modernity and the purported objectivity of historical accounts.

Both postmodernism and postcolonial theory have played pivotal roles in this reassessment. Postmodern theorists have examined how history is represented in various textual forms, examining the ontological parallels and distinctions. In contrast, postcolonial thinkers have critiqued the notion that Western models of modernity and historical interpretation are uniquely the result of European thought or that they can or should be indiscriminately imposed across diverse cultural contexts and traditions.

The insights from postmodernism and postcolonial theory have substantially reshaped our perception of historical inquiry, propounding the view that there is no singular, definitive path to understanding history. "Postmodernism is the term used to denote the depiction of life after World War II in art, literature, and culture, and the changes that manifested as a result in all aspects of life worldwide" (Subha and Jayasudha 64). Postmodernism, in particular, has allowed for the past to be explored and expressed in a broad textual sense. This shift means that the pursuit of history is no longer strictly about uncovering objective truths; instead, the methodologies and practices of historical research have broadened. The range of sources for historical research has expanded, and the concept of what constitutes an archive has become more inclusive. These challenges include the clash of cultures and linguistic practices and the reconfiguration of identities in a globalized world. The deterritorialized narrative of Bollywood films and their communication of globalization and transnationalism emphasizes the significance of the local in a global context.

Arjun Appadurai, in his work *Modernity at Large: Cultural Dimensions of Globalization*, posits five dimensions or 'scapes' on which he defines the modern global cultural economy as the flows. These include ethnoscapescapes, mediascapes, technoscapes financial spaces, and ideological spaces or ideoscapes. (33). These various 'scapes' are fluid, irregular, and subject to the forces of global cultural interaction and economic exchange. We see these media scapes if you remember the film *Slumdog Millionaire*, loosely based on Q&A (2005) by Vikas Swarup. They represent how culture is disseminated across global networks and have profound implications for how identities are constructed and understood in a globalized context. The depiction of poverty porn for the Western audience is another debate. Appadurai's framework is intended to underscore the complex interconnectedness and interaction between these global flows and the local cultural landscapes they affect.

## 2. HOW INDIAN AUTHORS NAVIGATE THE COMPLEXITIES OF GLOBALIZATION

Among the new trends in recent Indian English narrations, the latter acknowledged a shift in emic focus with cross-cultural communication acting as a major concern. Many authors have managed to capture the social relations between characters of different cultures, especially when it comes to multicultural communication. For instance, Amitav Ghosh's *The Ibis Trilogy* has numerous cross-cultural engagements, and histories of Indians, Chinese, and Europeans entangled through events like the Opium Wars. Thus, the themes of multiculturalism, the presence or absence of empathy, and many aspects of cross-cultural misinterpretation in the novels under analysis exemplify Ghosh's literary exploration of the consequences of globalization in the processes of cultural interrelation. Through tracing the story of the Burmese immigrant Ah Hone in India and his relatives in Burma and Malaysia, Globalisation juxtaposes the lives of Burmese nationals, Indians, and Malaysians in the twentieth century and shows how they are part of the intricate web of the social structures influenced by globalization as portrayed in Ghosh's novel *The Glass Palace*. Although, *River of Smoke* is one of the recent ventures of Amitav Ghosh, the author's focus on the cross-cultural experiences of the people in colonial India is highly commendable. The novel is a complex story that embodies the transaction of the different cultures, languages, and people to the new crossroads of trade.

The contemporary novel *The White Tiger* written after the year 2000 by Aravind Adiga is a work that is focused on such relevant topics as inequality or class conflict. The conflict, as the picture of Indian social and economic reality represented in the novel, and the principal issues depicted therein are clearly reminiscent of Dickens' critical view on Victorian society, which suggests the clear presence of the Western tradition in the contemporary Indian English novel, "The moment you recognize what is beautiful in this world, you stop being a slave. To hell with the Naxals and their guns shipped from China. If you taught every poor boy how to paint, that would be the end of the rich in India. Neither you nor I speak English, but some things can be said only in English" (Adiga 166). This underscores issues central to globalization—economic disparity, cultural hegemonies, and spreading ideas across borders. The reference to the Naxals and guns from China reflects a hallmark of globalization: the international arms trade and its influence on local conflicts. Additionally, the dialogue suggests the transformational power of education and art, hinting that global access to various forms of cultural expression could play a role in dismantling entrenched social structures. Finally, the linguistic commentary in the quoted dialogue encapsulates globalization's complexity. The characters' acknowledgment that they do not speak English but need it to express specific ideas speaks to English as a global lingua franca. It hints at linguistic imperialism and the practical reality that English serves as a tool for cross-cultural communication and can be a vehicle for ideas that may not be easily conveyed in other languages.

The literary landscape of India is currently characterized by an unprecedented breadth of genres populating the bookshelves. The market is bursting with a greater variety of fiction, non-fiction, and travel literature than in the past. Major Indian publishers are now releasing as many as hundreds of new titles each year, which includes an eclectic mix that was previously inconceivable. Present-day Indian authors are venturing into various fields, including crime thrillers, graphic novels, and intimate memoirs exemplified by Suketu Mehta's influential depiction of Mumbai in *Maximum City*. The Indian narrative serves as an enticing raw ingredient that is transported to the developed world and refined there, and the resulting work is celebrated for its appeal to a global palate. These writers do not confront the power structures of the developed world. In the novels of authors like Salman Rushdie, M.G Vassanji, or Shyam Selvadurai, either the backdrop is in India or the plot revolves around the diaspora in their new countries, and their portrayal often reinforces the Western-centric views of the powers that be. Regardless of the quality of their writing, local authors rarely manage to match the widespread recognition given to this new category of hyped literature.



This phenomenon is a form of cultural neo-imperialism that has emerged with globalization. Literary pieces often function as a bridge between diaspora and literature by encapsulating diasporic experiences. Authors from the diaspora typically draw inspiration from their encounters with migration, displacement, and the richness of cultural diversity. By channeling these experiences into their writing, they give a voice to their communities and help foster a sense of belonging among those living in the diaspora. Diasporic writers draw significant influence from Western philosophy and thought in their content, while also adeptly preserving their distinct Indian essence and diverse cultural richness (Sarpparaje 5).

### 3. INDIAN INFLUENCE ON WESTERN LITERATURE

Thus, Indian mythology and folklore share characters and types of mythological and epic narrations that have influenced the world's literature. The German scholar Hermann Oldenberg in his work *The Religion of Veda* lays down a detailed account of the earliest form of society and their manners and customs as depicted in Rig Veda, especially the religious aspect of their lives, which he elucidated based on their rituals. Oldenberg also points to the differences between the worshipping of nature in the period of the Rig Veda and the spirituality in the later period. Likewise, Friedhelm Hardy, a German Indologist, analyzes different aspects of early Indian civilization in his publications inclusive of the *Religious Culture of India*. In *Viraha Bhakti: In Early History of Krsna Devotion*, Hardy discusses the polyvalent attitude toward passion and the sentimental distance that is incorporated with scenes of amorous worship to Krsna. Additionally, Kabbalistic writings are described, in which there are certain similarities between Hindu doctrines and Christian apostles as presented by Madame Blavatsky in *The Secret Doctrine*. Moreover, Blavatsky tried to find Kabala and Veda in parity with each other and postulated that both support similar moral values for human life.

Another prominent example of the use of Indian Mythology can be seen in Joseph Campbell's *The Power of Myth*; he says, "The Heaven and hell are within us; this is the great realization of Upanishad of India" (51). In *The Hero with a Thousand Faces*, his inspiration from Indian Yoga and meditation can be observed in these lines: "If the personality can self-absorb and integrate this the basic principle of Indian Yoga" (55). Herman Hesse's *Siddhartha* is a beautiful example to extend this argument about the yogic principle, where he portrays the life of Gautam Buddha, who highly indebted his credit to Indian philosophy and spirituality. Similarly, Aldous Huxley follows the Buddhist concept of "Nirvana" in his *The Doors of Perception*.

It suffices to note that in American literature the works of such authors as Herman Melville contain elements inspired by Indian philosophy and spirituality. The author of *Moby-Dick* Melville tries to reveal essential themes of the world's interconnectedness and pursuit of the meaning which correlates to Indian philosophies. Even more noteworthy several scholars have noted that potentially Melville borrowed the idea of *Moby Dick* from Vishnu's Matsya Avatar. Additionally, the transcendentalist movement in American literature, spearheaded by writers like Ralph Waldo Emerson, who in 'Brahma' says, "I am the doubter and the doubt, I am the hymn the Brahmin sings" (12).

Henry David Thoreau was deeply influenced by Indian philosophical ideas, particularly those found in ancient texts like the Bhagavad Gita. In his famous *Walden*, he says, "In the morning I bathe my intellect in the stupendous and cosmogonical philosophy of *Bhagwat Geeta*" (Thoreau 298). Christopher Isherwood in his work *Vedanta for the western world* propagated the importance of Vedanta in the life of Western people and how modern problems of life can be solved with help of it. His ideological belief is stressed on Advaita Vedanta which stresses the non-dual nature of life that is far away from any illusionary, materialistic, and egoistic need.

These examples clearly show how literary works created by the Indian people affected the further development of Western literature and its themes and techniques inspiring millions of people at present. Among the most favourite English writers influenced by Indian literature and philosophy, one can name T. S. Eliot. Thus, in his "The Waste Land" Eliot incorporates the themes and symbols of Indian literature to describe the world that has remained broken after World War I. "Burning burning burning burning, O Lord though pluckest me out" (310). He uses the notions of reincarnation, and spiritual emptiness or nothingness from the Upanishads, which are the ancient Indian texts in order to create a great and deep rather piece of art that influenced Western literature tremendously.

Eliot's integration of the idioms taken from Indian literature is just another proof of the fact that the influence of Indian literature has become rather a permanent factor influencing the works of Western writers. It has kept on enriching and extending the face of the world of literature, making it a really international area for art. In the future, there will be recognition that understanding the shadiest history and the culture of India would be to gain an essence of the Western civilizational advancement and transformation (Rawlison 150).

#### 4. WESTERN INFLUENCE ON INDIAN LITERATURE:

When considering the influence of literary traditions, it is essential to recognize that the relationship has been reciprocal. India has a vast and adjusting literature tradition which can also impact Western literature mostly British literature. Interflows of education and culture together with literary evolutions have been the main identifiers of the West to the Indian English literature. The British colonization of India for more than two centuries acquainted the people of the Indian subcontinent with English and the best samples of world literature. This paper concludes that the Western image of India is to a larger extent influenced by the colonial politicians and missionaries. Nevertheless, the key criterion of focus, which implies targeting the average reader, can be stated to have been achieved by Indian literature, whereas with the West the situation is reversed (Dasgupta 9).

The features of Indian English literature dominated by Western literature are the definition of the topics, the ways of narration, and the utilization the Western literature forms and genres. This is true to an extent since there is an incorporation of what may be globally termed as literature devices such as the stream of consciousness all through metafiction. In this assessment, documented Indian authors such as Salman Rushdie and Arundhati Roy may be offered as examples.

Also relevant is the influence of the literature in the Western world for the content and form of Indian English literature. The novelists in India especially have been influenced by the British authors especially the literary works of Charles Dickens. For instance, Premchand's *Godan* (1936) resembles *Oliver Twist* (1846) as well as *David Copper Field* (1850) and *Palli Samaj* (1916) of Sharat Chandra Chattopadhyay in respect of social realism and rural background. Likewise, Jane Austen's works have influenced some Indian writers; for instance; Kamala Markandaya's *Nectar in a Sieve*, which resembles *Pride and Prejudice*, as well as Nayantara Sahgal's *Rich Like Us*, which has a resemblance to *Emma* whereby their main themes touch on inequality in society and complex human interactions. Hence, the amalgamation of Western literary characters and themes in Indian English literature proves the cultural contact between different societies and the global availability and social interconnection of literature.

The Western influence on Indian English literature has led to a diverse and dynamic literary tradition that combines elements of both Indian and Western storytelling. It has also incorporated various literary techniques that are characteristic of Western literature into the domain of Indian English fiction and poetry. One of the methods is the symbolism that in the works of the Indian poet Rabindranath Tagore can be distinguished. There is also a lot of symbolism depicted in Tagore's work patterns associated with typical poetic forms, for example, the use of symbols and images of the classics of European literature, marked by such poets as W. B. Yeats and T.S. Eliot.

The second technique borrowed by Indian English writers from the Western canon is the use of first-person narrators some of whom are clearly unreliable like the protagonists of Vikram Seth's novels. According to Seth in his novel *A Suitable Boy*, the technique of multiple narrators with multiple points of view is seen imitating the Western model, where such techniques have been practiced as in *The Catcher in the Rye* by J.D. Salinger. Thus, the concept, of magical realism which is now accepted and actually pioneered by the Western world writers including Garcia Marquez is not excluded in the Indian English fiction as well.

Salman Rushdie uses magical realism in his book, *Midnight's Children* where Saleem's grandfather is praying to become a prophet and he stumbles and blood flows from his nose and turns into rubies. This merging of fantasy and reality results in the development of allegories that revolutionaries the norms of realist storytelling. These examples prove how the content of Indian English literature has taken inspiration from material and subject matter originating from the West and the West's writing styles and structures, marking the versatility and the variety that Indian English fiction and poetry contains.

#### 5. INFLUENCE OF TECHNOLOGY AND LANGUAGE ON INDIAN ENGLISH LITERATURE

The pervasive influence of technology and language in contemporary Indian English literature is a compelling facet of the global dynamics. One of the most important components of globalization is international communication, and the worldwide spreading of information would be hardly possible without the language, which is commonly understood and serves as a medium of communication across cultures (Abdalgane 7). Authors blend technology into plots in a very elaborate manner therefore showing how technological connectivity brings people together from different cultures. A clear example can be seen in Jhumpa Lahiri's *Namesake* where she puts it this way: "Her mother had typed up an explanation of Bengali wedding rituals on the computer and mailed it to all the Americans on the guest list" (203).

Technological advancement and the increased use of social media platforms in the current society have not only assisted individuals in solving their problems but have also modernized traditions that used to be manually practiced.

The combining of technology and language leads to a situation where human life and memories are replaced by replicas in the form of digitalization. As seen through the lens of technology, emotions that are recorded as memories are stored in the terabytes or petabytes but the physical reality of memories cannot be saved. I agree with this concept and Arvind Adiga's *The White Tiger* is a good example of this as he writes, 'The man's face has become pixel on the computer screen to be referred as abstract' (25). In "We teach life, Sir!" Rafeef Ziadah also captures the essence of dehumanization through technology through the phrase, "My body was a TV'd massacred". Likewise, in Partition literature we come across how the bodies of people have just become mere figures of interest.

Moreover, the interplay of diverse languages within the literary sphere reflects the fluidity of linguistic boundaries. This is evident in works like *The Inheritance of Loss* by Kiran Desai, where multiple languages coexist, emphasizing the characters' hybrid identities and cultural intersections. "Mia- bibi: "baap re", and "humara kya hoga" are juxtaposed with the English sentences to evoke a mixed hybrid construction of language in a global world. Salman Rushdie in his famous short story, "A Free Radio" also employs this technique, "Yé Akashvani hai," he announced to the streets. "This is All-India Radio" (22). This blending of languages not only enriches the narrative but also reflects the realities of contemporary Indian society, where globalization has created a rich tapestry of cultural interaction.

As we reflect on these key themes, it becomes apparent that the Globalization of the English language with others is "the interconnections of global economic, political, cultural and environmental processes that continually transform present conditions (Steger 7).

## 6. GLOBALIZATION AND INDIAN LITERATURE POST-2000

Indian literature in the post-2000 era has experienced a significant shift due to globalization. No matter how much you criticize Chetan Bhagat or Shobha De, the reality is that they cater to a vast audience. It may need to be more literary, but that is undoubtedly a market of the global economy. Durjoy Datta has been a celebrated novelist worldwide. These writers have successfully incorporated Indian plots with a universal appeal thus expanding the market and bringing out the Indian literature into the international market. Through their themes and the narratives of their works, they depict the diverse new world but at the same time connected through globalization while remaining Indian in essence. This trend signifies a shift in the assurance of Indian writers to write from their standpoints on issues affecting the globe hence enhancing the advancement of the world literature.

Manju Kapoor and other writers are far more assertive in their approach. In recent years some writers have been writing myths and legends of India they include Amish Tripathi, Akshat Gupta, Devdutt Patnaik, and Anand Neelakantan who wrote fictional myths about Indian deities. Their works are very deep in the history and culture of India but with a touch of modernism which makes them very appealing to both Indian and international people. It is not only literature but language that is different, even Indian English; new expressions and new words are being given a place. For example, such words as 'desi', 'chai', and 'avatar' have become familiar meanings in everyday conversation among English speakers, which proves the popularity and dissemination of Indian culture and literature all over the world. Indian literature is being consumed, appreciated, and, simultaneously, criticized by global readership."

Further, one can also include the globalization of Indian literature since the year 2000 in translating and adapting Indian creations into various other languages. This involves the act of rendering Indian novels and poetry into other languages like English, French, German, and Spanish in order to pass on the reading pleasure and the social sides of the Indian stories to more audiences. If we look at the present scenario of the literary arena of India, we can find here and there was enriching experimentation (Joshi 25). Besides, it is also imperative to note that the globalization of Indian literature in the post-2000 period is not only in the form of printed works. Pramod K. Nayar argues that today Graphic Novels have indeed become a potent form that facilitates the globalization of Indian literature. These graphic novels have generated the newest wave of illustrious Indian writers and artists who have entered the international level of recognition (196). The most reputed artists include Amruta Patil, Sarnath Banerjee, and Orijit Sen, who have indeed provided a new direction to the literary world through their graphic novels that are far from just aesthetics but contain extensive themes of the actual political scenarios. Their work has made them popular worldwide and this has made critics, academics and researchers sit up and take notice of Indian graphic literature as one that is part of world literature. Modern Indian literature can be classified as multilingual and pluralistic which has also witnessed the translation of works originally written in regional languages into English and other international languages enlarging the sphere of Indian literary voices.

Modern Indian authors are also getting acclaim in the International market for their skill in intertwining regional happenings with global affairs. India's literary exports including the works of Vivek Shanbhag, translated into many languages including English, Spanish, and French have become global phenomena and for a woman writer from Kerala, Anita Nair has provided rather provocative insights about culture and identity. Forced marriages, qualifications and prejudices, social status, and women's loneliness – these are the topics Nair describes in her novels, like *Ladies Coupe* or *Cut Like Wound*, that reflect modern India and can be comprehended by readers all over the world. Similarly, Perumal Murugan's poignant stories of rural South India have earned him acclaim, contributing to the global literary scene's diversity and richness, alongside other Indian novelists.

Although the exposition of Indian literature pre and post-2000 has indeed introduced a new dimension to the dispersion of the plethora of Indian literary works, the process has not been without its drawbacks: The Westernization or rather Americanization of Indian culture and language. Literature produced by popular writers such as Chetan Bhagat and Shobha De, although extremely popular in the global market, can be termed as frivolous literature that contains hardly any literary value being written keeping in mind the commercial aspects that would sell most in the market. This commodification of Indian literature, selflessly written and translated for the global palate, can distort the lenses through which literature is viewed and largely turn into a commercial entity for sale as opposed to its more genuine independent work.

Moreover, concern has been voiced over the emphasis placed on Indian writers writing for a global audience to represent the Indian polity as well as the ethical validity of portraying the global majority in this manner. Critics of the program have claimed that the invocation of global and stereotypical images and expectations can lead to the distortion or even 'essentialization' of Indian culture and traditions. While seeking to attract a wider audience, writers may also inadvertently contribute to distorting simplistic or feeble clichéd depictions of India and the Indian population, undermining the richness and individuality of true Indian literature.

On the same note, as it is translated from various regional languages into English there is a possibility that the variety and complexity of regional languages and dialects may disappear partially or fully in the process of translating and the result may not fully reflect all the cultural and regional diversities in transferring Indian literary works to the global stage. This may further facilitate the supremacy of English as the medium of Indian writers' expression, which could isolate writers from various regions with distinct languages and render their works less visible or relevant. This was the central concern of Nettle and Romaine in their book, *Vanishing Voices: World languages may go extinct*, they say that each language as it is spoken is incomparable. One needs to preserve the voices of different languages until it's too late.

In analyzing the globalization of Indian literature post-2000, one cannot but raise the question on the effects of the preference for global acceptability over traditions as well as the authenticity of literature from different Indian regions. Even as it is inspiring to see Indian literature go global, there is a need to balance it, so that the essence and the plurality of voices that constitute the vibrant tapestry of the literature in India is not lost.

In conclusion, one can assert that the effect of globalization in Indian literature has been one of evolution and growth that not only redefined the lit world, but also the world in terms of culture, language, and literary heritage. Thus, as Indian literature goes on engaging with international impulses it will definitely leave a positive impact for making the world a more integrated and tolerant place where multicultural voices and stories are appreciated and recognized.

## CONFLICT OF INTERESTS

None

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