



“An Overview on the Modern Writers” - Benyamin, Vikas Swarup, Aravind Adiga, Arundhati Roy, Vivek Shanbhag

Sayli Tingote*¹, Dr. Pradnyashailee Bhagwan Sawai²

¹Research student, Dr. Babasaheb Ambedkar Marathwada University, Aurangabad, Maharashtra, India

²Asst. Professor, Dept. of English, Govt. College of Arts and science, Aurangabad, Maharashtra, India

*Corresponding Author Email: sayliatingote@gmail.com

ABSTRACT:

In this paper we have an overview of the themes of modern writers such as Benyamin, Vikas Swarup, Aravind Adiga, Arundhati Roy, Vivek Shanbhag. Benyamin was born in Kerala. He has written Jasmine Days novel which is translated by Shahnaz Habib. Vikas Swarup was born in Allahabad. He has written a novel The Accidental Apprentice. Aravind Adiga was born in Tamil Nadu. He won Man Booker Prize for his debut novel, The White Tiger. He has written a novel Selection Day. Arundhati Roy is most prominent writer. Her second novel is The Ministry of Utmost Happiness. She was born in Shillong, Assam. Vivek Shanbhag was born in Karnataka, India. He has written Ghachar Ghochar.

Keywords: Integrity, Courage, Leadership, Poverty, Corruption, Political Violence, Capitalism, Passion.

INTRODUCTION:

The plot's premise is based on The Apprentice, a reality television show. Sapna Sinha works in a central Delhi electronics store. She despises her job, but she is eager and driven to succeed since she understands that the money she brings in determines the fate of her family. As she walks out the door for her lunch break, she is contacted by a man named Vinay Mohan Acharya, who claims to be the CEO of one of India's largest corporations. He informs her that he is seeking for someone to take over his business empire and has chosen that she is the right person for the job. Sapna, on the other hand, must complete seven exams from the "Textbook of Life" in order to become the heir to his empire. Sapna has seven tests to complete from the "Textbook of Life." The seven tests are seven life-threatening circumstances, each displaying a distinct leadership trait. Sapna acquits herself admirably on six of the seven tests. Sapna is enraged by Vinay's indifference to the life-threatening peril, even though Vinay praises her for her character. Sapna has learned the traits of leadership, integrity, courage, foresight, resourcefulness, and decisiveness thus far, with Acharya keeping an eye on her and explaining the significance of each quality. Acharya's temperamental and aggressive twin brother, AK Acharya, is revealed to be a bitter rival as the storey progresses. His firm is involved in insider trading, and Acharya is not feeling well.

The seventh and final test, according to Acharya, will be the most difficult of all. However, as Sapna approaches the last job, the seventh test spirals out of control horrifically. Vinay is found slain in a bizarre manner, and Sapna is accused of the crime. Sapna manages to break free from prison, only to realise that her past has come back to haunt her. Sapna utilises all of her wits to escape the developing scenario, and everything works out in the end. Finally, AK takes over Vinay's business and feels bad for harbouring a grudge towards his brother. He speaks with Sapna and hands her a letter that Vinay wrote many years ago. The letter discloses the truth about Vinay's decision to name Sapna as his successor, as well as the final lesson he meant to teach her: wisdom.

Sapna is offered the position of CEO of Vinay's company by AK, who offers her assistant. Adiga examines themes of ambition, failure, homophobia, and dangers to freedom — whether on a personal or national level — he has written a near-perfect work, demonstrating his status as one of our best contemporary novelists. Cricket is both a salve and a wound for the major characters in Aravind Adiga's lively new novel "Selection Day." At day, Mohan Kumar works as a chutney salesman, but by night, he is focused on his actual calling: raising his two boys, Radha and Manjunath, to be cricket champions. (Mohan's mother abandoned the boys years ago and hasn't been heard from since.) Mohan is a clown, yet he dismisses everyone's assessments of him, as well as any advice regarding his sons. He is motivated by vengeance. Adiga interrogates his country's cricket passion, including the sport's endemic betting scandals and corruption, through these men and boys, each suffering from a hidden need and sorrow. His approach is both humorous and compassionate, demonstrating how the sport is less about lifting brilliant kids out of poverty and more about ruthlessly maintaining privilege limits. The sibling bond (and rivalry) between Radha and his younger brother is the focus of the novel. The teenage boys share a one-room, 320-square-foot brick shack in a Mumbai slum with their father. Mohan has designated Radha as the "Chosen One," while Manju quietly accepts his position as "second-best batting." The title of the work alludes to the nerve-wracking day when coaches select their teams' best and brightest cricket players. However, it also symbolises a new kind of reckoning for Manju, whose sexuality is exposed and he can no longer ignore his desires. He can't determine whether to be relieved or angry when he realises what he's done.

The Ministry of Utmost Happiness is a depiction of postcolonial Indian politics in the present day. Arundhati Roy depicts the different ways in which diverse groups of the Indian populace have been let down and oppressed by their political leaders following the 1947 partition between India and Pakistan through the various points of view of the story's characters. Her depiction of the current Kashmir dispute between these two countries, in particular, reveals corruption in all levels of government. While The Ministry of Utmost Happiness presents a grim picture of politics and violence in modern India, the characters' persistence and hope are a recurring theme throughout the novel. Through the perspectives of numerous individuals, Roy explores societal inequities, governmental corruption, and a tremendous lot of violence throughout the novel. She does, however, underscore India's history of optimism and resistance, as well as the characters' tenacity in the face of adversity.

The first half of The Ministry of Utmost Happiness is narrated from the perspective of Anjum, a transgender woman and former sex worker born with both female and male genitalia. (Her mother gave Anjum a boy's name and called him Aftab, and he/him/his pronouns are used to refer to Aftab before he starts identifying as a trans woman.) Readers are introduced to Aftab via Anjum's eyes.

Ghachar Ghochar is, at its core, a book about chaos: the point where modernity and traditional society collide. Consider the narrator's family's unexpected—and ultimately detrimental—prosperity as they enter the big, bad corporate world through capitalistic means. Ghachar Ghochar's thematic complexity is nicely described by the old adage "be cautious what you wish for." Because, after much thought, the only conclusion the narrator can come to is that neither financial prosperity nor feminism automatically lead to social peace; both take hard labour to make their pure principles a sustainable success. The narrator's repeated comments on the difficulty of describing things—be they events, sentiments, acts, or behavioural motives—to those who don't have the complete contextual background of the situation in question are one constant throughout the turmoil. Vivek Shanbhag wonderfully touches on why we read stories in the first place: books are produced because they are the only tool we have to properly explain a situation by showing audiences the backdrop that led up to that situation. Flashbacks are used in this novella because past and viewpoint are important in explaining how and why things are the way they are today—India is undergoing a socioeconomic rearrangement. In this storey, context is everything—a storey about the past, the present, and how the two influence the future.

Ghachar Ghochar is a 2015 psychological drama novella written by Vivek Shanbhag in Kannada and translated by Srinath Perur into English. The novel is set in Bangalore and follows an unidentified narrator as he reminisces about his dysfunctional family's rags to riches journey, which leads to worrisome behavioural changes in each member. The title is a made-up phrase that means "tangled beyond repair," coined by the narrator's wife and brother. The storey is told in the first person by an anonymous, sensitive young man. He goes to an old-world coffee shop in Bangalore on a daily basis, where he is drawn to a laconic waiter named Vincent, whom he believes has prophetic skills. The man reflects on his relationship with a young feminist named Chitra, whom he abruptly dumped, but his thoughts largely go to his chaotic family, which includes his parents, uncle, and divorced elder sister. He remembers his family's rags to riches storey and worries about his deteriorating relationship with his wife, Anita, who is worried by his lack of motivation and indifference to his family's wrongdoings.

Benyamin's second novel is *Jasmine Days*, the story of a young woman from Pakistan, Sameera, making a home of a dictatorial West Asian country fictively called The City, building and breaking her life against the backdrop of the delusive Arab Spring.

The novel, competently translated from Malayalam by Shanaz Habib, is a rather leisurely effort at espousing the futility of religion — the violent strife in this case between the Shia and Sunni factions of Islam; the futility of the desire for freedom in a kingdom that suffocates it through terror, rewards, and money; the privations of Sameera, a girl with a spark that won't catch fire under the wet blanket of a joint conventional Muslim family; and a furtive love affair whose defining moment occurs late — perhaps too late — in the novel when the potential lover and protester, Ali, turns out to be the one who killed Sameera's father, a police officer, in the course of a riot. Freedom and dictatorship, consumerism and uniqueness, women's rights, and the subject of migrants are all explored in *Jasmine Days*. The latter is particularly important in shaping the politics and society of the modern world, and the novel persistently and tenaciously addresses this issue. *Jasmine Days* is a real attempt to come to terms with the world around us, compared to the commercial fiction that is now peaking and the middle-grade novel that is predictably going nowhere. , *Jasmine Days* is a sincere attempt to reconcile ourselves with the reality we live in.

However, it is not particularly inspiring in terms of writing or narrative flow. It takes a long time for the narrative point to be reached. The plot progression leading up to the crisis is unnecessarily repetitive. Rather than being permitted to evolve in action, most of the characters are accompanied with predetermined descriptions. Perhaps it is this writer's freshly arrived prejudice that India's fiction and poetry are on the verge of extinction due to a preponderance of politics. Good, liberal people — and there are a lot of them among writers and publishers — frequently substitute political happenings as both plot and props in dramatic places like India and the kingdoms of West Asia. Following that, the various characters are drawn in broad strokes.

This literary disease has struck *Jasmine Days*. The Shias and the Sunnis were at odds in the Middle East. Sameera, like me, doesn't know much and can't understand why one faction has such strong feelings for another. When protestors rage outside her house, they both yell the same chant, "Bolo Takbir....," and Sameera thinks on how they are battling for the same deity.

India-Pakistan was first, then Malayalam-Muslim, and now Shia-Sunni. If, on the other hand, division is the primary topic, we witness a display of oneness in which the reader seeks solace in this broken, broken world. The narrative draws your attention to the Arab Spring by recalling episodes that led to the developing competition between communities. In this work, the themes of corruption, freedom, religious intolerance, women's rights, and protest culture are tackled. It also examines the issue of media openness during wars, as well as how powerful people become news censors. There are a lot of characters in this book, but only a few of them are more important than the others. Sameera is a strong believer in good and evil, appreciates music, and has never given much thought to what her religious identification means on a bigger scale.

Jasmine Days exposes the startling truth about uprisings How unfortunate that innocent individuals must face the brunt of a few's actions.

Conclusion:

Literature is the mirror of society .writers have been presenting conditions of society. In this article we have an overview of the themes that modern writers bring new concepts to their fiction, such as economic liberation, diasporic writing, ambition, family unity

,team spirit, women rights, the problem of migration, religious conflict, leadership, integrity, courage, poverty ,third gender issues, Indian politics, feminism.

REFERENCES:

- Jasmine Days 2014
- The Accidental Apprentice 2013
- Selection Day 2016
- The Ministry of Utmost Happiness 2017
- Ghachar Ghochar 2015