

Amulya Malladi and Her Concept of Writing

Abstract

Amulya malladi is an expatriate writer. She is a young modern novelist having her own concept of writing. Though working in corporate world, She spares time for writing. Usually she writes about people and places she has already visited. She believes that a writer should be a good editor who should remove nonsense from his writing .for her content is an important ingredient of any piece of literature. It is advisable to the writer to have a literary circle .the piece of writing should have a beginning, a middle and an end .it should aim at promoting human welfare , mutual understanding, peace ,love and tolerance.

Keywords:Content is King – Malladi suggests that the content of a piece of literature is the most important ingredient. It should powerfull and effective.

Rei Shimura – Is a literary creation in the form of series by Sujata Massey.Who was born in Sussex England in 19964.

Rick Riordan – He is an American Novlist . His notable works are “Percy Jackson and the Olympions”. The heros of olymps “ The Maze of Bones.

Lal Bihari Dey – Is an Indian writer , who wrote novels mainly in Bengla and English.

Introduction

Amulya Malladi, an expatriate novelist (of Indian origin settled in Denmark) is a Bachelor of Electrical and Electronic Engineering, also having a Master's degree in journalism. She worked as an online editor for a high- tech publishing house in San Francisco, and subsequently as a marketing manager for a software company in Silicon Valley, California. At present she is employed as a marketer at a medical device company and surprisingly enough, writes books in her free time. It was at the age of eleven that she was fascinated by the descriptions of the world of globins pixies and fairies in the works of Enid Blyton so much so that she was motivated to write a book of fifty pages .this determined her career as a writer. She thankfully accepts her role as a writer.

I'm thankful that I have a writing career, in whatever shape it might be I am thankful that my book ever got published, I am thankful that I can tell a story –that I have skill and this love for story telling’.

Malladi seems to have been influenced by her parents and husband besides Smt. Indira Gandhi, Enid Blyton.Indu Sundaresan. Agatha Christie and Sujata Massey etc .Her father was a western in his attitude to life style. He liked English movies and inspired Malladi to watch the movies to be a progressive writer she followed her father in this respect. Her love of western culture in her writing. She also appreciates her husband's co-operation in her writing career, and reveals to Indu Sundaresan.

I always read out what I write everday to my husband –he's my sounding board...²

Apart from this, she has had long interview with Indu Sundaresan and appreciated the letter's titled Shadow Princes. As she likes very much the role played by Noor Jahan, the protagonist of the novel which deals largely with the Moughal dynasty in India. Her other book *The Mountain of Light* highlights the episode related to the Kohinoor Dimond secreted out of India to England. Her third and fourth books titled *The Twentieth Wife* and *The Feast of Roses* respectively attracted Malladi greatly. In her conversation to Indu Sundaresan she expresses her feelings;

I am sure you understand, as it must've been a very strong passion for the Indian Moughal period. Taj Mahal and Noor Jehan that propelled you to write.... But two books about those times.³

Malladi recommends that affiliations with good writers of every language and every age group are wholesome any way because they generally talk over issues concerned with human welfare. She herself keeps in contact with Sujata Massey whom she takes to be a very talented writer. She manages to spare time for conversations with other literary

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figures too. She held a conversation with Sujata Massey, “the creator of the ultra cool Rei Shimura mysteries” and the writer of *The Sleeping Dictionary*. She is informed that Sujata learnt much about Bengal from the Bengali writer Mahashweta Devi’s famous book *Pather Panchali* and also from Lal Behari Dey’s *Folk Tales of Bengal*. Malladi, in turn, gained from Sujata a lot of information about the Bengal life during 1930’s and 1940’s.

Malladi gives some good tips to be a good writer. She believes that a good writer should focus on the quality, not the quantity, of his/her subject matter. He should not hesitate in removing, deleting, editing and even destroying the non-sense or rubbish. She refers to some of the important methods of writing which she adopted during her early writing career. She advises that a writer must edit his written material again and again before giving it the final touch. She condemns the writers who think that by editing time and again they are killing all hope of their manuscript ever seeing published. They must heed that there is no sense in inserting non-sense in a book even if created by hard labour. However, her friend Indu Sudaresan, who has a different opinion about writing, states;

I know that there’s no magic formula to creating a novel and that every writer works at her own, in her own voice and style, and obeys her own discipline.⁴

Malladi asserts that good writers should avoid focusing on the particular elements of the stereotype methods. The story, its theme, characters, atmosphere and message, all are important essentials of a good piece of writing but a writer should treat them very carefully. “And this is why it takes time to write a book.”⁵ She again emphasises that every writer has also to follow the rule of inserting a beginning, a middle, and an end in the story. No matter he can start in the middle and go to the beginning or start at the end and get to the middle. However, she also believes that writers are not strictly bound to follow the rules dictated by every casual critic. When asked by Indu Sunderesan “What is your typical writing day like?”, Malladi responds ;

I have no ground rules ; I go against all the books there are about writing every day at the same time in a disciplined fashion. I write when I need to and that makes every writing day unique...⁸

Malladi invite comments from her friends, readers and facebook visitors on her writing. She holds the view that the writers must keep telling readers about their upcoming works. She reveals that Indi has a rich literary heritage. So she would like to introduce her kids to Indian mythology as it contains a rich treasure of human values. They must benefit from knowledge about Indra, the god of gods, Demons, Trishanku, Garuda, Yama and others. She advises her reader to read the works of Rick Riordan, Caroline Leavitt, Naomi Harihara, Gar Anthony Haywood, Ed Lin etc. who are very talented and interesting writers.

It is Malladi’s conviction that a writer should prefer to write about the place and people she has visited. She

finds it easier to write confidently about them. She cites so many examples to defend her conviction. Hemingway, Naipaul, Amy Tan etc are such writers who have first hand knowledge and experience about various people and places. She states:

Even Naipaul does that. He writes about Africa and Indian Immigrants who live there. Amy Tan writes about American Chinese characters who live in China and the Francisco Bay Area. May be writers like to revisit the place they have lived in, the experience they have had there... For me writing *The Mango Season* was like taking a trip of India.⁷

Malladi unhesitatingly adopts the names of persons or places as characters of her novels. The titles of her works emanate from the places, persons and incidents she has been confronted with. The fixing of the title helps her a lot to knit her plots. Unlike many other writers, she introduces the title of the book first and writes it afterwards. She admits :

I know different writers write differently, but I need to have the title of the book in place. I can think about the book, even write a few pages but if I don’t have a title, I can’t move on. And the title just comes; I don’t work very hard at it.⁸

Malladi values ‘content’ highly as a writer as well as a business man. She elucidates that more than often we see sales tools that look good, feel good but have no content and ultimately no value to the customer. So is the case with the books. If the stuff is shallow, the readers will reject it. She write:

As a writer I’m glad to see that content is on the forefront in business... In the book business, the fiction market to be precise, content is usually king; even it’s big time brand writer. These days it doesn’t take long to get feedback from readers. It’s like performing in front of a live audience.... And needless to say the royalty cheques don’t look as good when the book isn’t good.⁹

Malladi believes that a book should contain an instructive value. The message may be given in the beginning, in the middle or in the end. However, at the same time she asserts that it is not necessary for a book to be meaningful, When asked by Priya Raghupati “ Do you feel like books are better when there is sorting out at the end?”, Malladi responds :

Regarding if books should have a nicely wrapped up ending or not, it depends upon the book. Sometimes I read a book and the ending is left hanging. I feel it’s done for effect and not because the story demanded it. Sometimes it’s nice that the author didn’t tie it all up. But again that is a personal choice on how a reader reacts to a story.¹⁰

Malladi seems to recommend objective writing. However, it is not always true with her own writing.

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She has gone through some books like *Fifty Shades This* and *Fifty Shades That* and *Hillary Mantle's Wolf Hall* and *Bring up the bodies*, which she takes to be entertaining. But she differentiates between good books and bad books :

Some books are simple, better than others for some people (it's all so subjective) –but that doesn't mean that a book that does not win the Man Booker Prize is lacking in content. It's just different. Of course, there is other erotic, probably better written erotica that hasn't sold 40 million copies or even one million for that matter – but then again no one said you also didn't have to also be lucky in the control business."¹¹

To conclude, Amulya Malladi is a progressive writer. She sees her bright career in writing as well as working in corporate world. She has written and published five novels, sixth one being in process. She is optimistic and loves to work with fun. She is a multifaceted genius who writes books, manages her home, does her job, maintains friendship and enjoys the happiness of life on all fronts. She is a world citizen who has met people of different – nationalities. She is a humanist through and through. She glories love, peace, non-violence and cultural tolerance in her writing.

Aim of the Study

To highlight Amulya Malladi's views on the art of writing and thereby assess her Contribution to the promotion of human welfare.

Conclusion

Amulya Malladi is a well – read modern expatriate writer . She has her own independent views on the art of writing . She lays emphasis on the writer's being a good editor. She prefers to insert first hand knowledge of places and people in her novels.

She holds the view that the writer should avoid the use of nonsense. She suggests that the content of the work of art should be effective, containing all important elements (theme , character , atmosphere and message)in proper proportion . According to her, the piece of literature should have a beginning , a middle and an end. A writer should invite comments from his / her readers . It is her firm conviction that a writer should have a desirable literary circle. Apart from this , Malladi believes that "content" is an important ingredient of any piece of literature. A work of literature should be invariably instructive. It should aim at promoting goodwill , harmony , love , peace and tolerance among humanity.

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