



Study of Indian Literature writings in English

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ABSTRACT

During British dominance in India, the English language was introduced. This colonial language was learned by Indians, and some Indian writers began writing in English.

“Sake Dean Mahomet published *Travels of Dean Mahomet* in 1793, which was the first book written in English by an Indian. The tendency of English writing has continued since that time, and today, male and female writers have established their separate fields. Female authors produced significant contributions in the form of excellent novels, poetry, and prose. The study is based on secondary sources and provides a brief introduction to the texts.

Keywords: English Language, Indian writers, contribution, prose and poetry

Introduction : The English language has established itself as a dominant language in Indian societies. Though Hindi is not an official language in many locations, its influence can be seen in India's educational system. Official businesses and writers have utilised it in the past and continue to do so today. Its role in literature has remained active from the 18th to the 21st centuries. Indian writing in English has exploded in popularity in the global market during the last several years. Not only have Indian writers 'nativized' the English language in terms of stylistic traits, but they have also collected English in terms of Indianized context. India has now established itself as a great literary power. Female English writers, like male English writers, adopted the British Style and contributed to the literature. Sarojni Naidu, Kamla Das, Arundhati Roy, Kiran Desai, Amrita Pritam, and others are some of the most well-known female English writers. Their articles cover a wide range of topics and have won awards on various occasions.

The majority of Mulk Raj Anand's (1905–2004) works focus on societal injustices and the struggles and tribulations of the underprivileged. *Untouchable* (1935), *Coolie* (1936), *The Village* (1939), and *The Private Life of an Indian Prince* (1953) are Marxist films that examine the injustices that present in society. His stories also provide a vivid depiction of his characters'



daily lives, including their tales of woe, sweat, and despair. Untouchable (1935) takes on the evil of casteism and raises the subject of people being separated based on their job. In Coolie (1936), he portrays a poor protagonist, Munoo, who depicts the hollowness of civilization and the misfortune that the proletariat faces. He played a key role in raising awareness of India's inequity. He also proposed solutions to the problems. A appeal for the oppressed, the destitute, and the outcast, who confront economic struggle and emotional humiliation in a rigid social framework, both works say.

R.K.Narayan (1906-2001) is another well-known novelist who has carved out a niche for himself in the congested Indian fiction scene. He is without a doubt the master at depicting the socio-comic characteristics of the average Indian family and human quirks, which are at the heart of his works. The simplicity of his language and manner is its greatest asset. His nuanced use of sardonic humour investigates the strangeness of human nature while also injecting a healthy dose of harmless humour. His novel is set in the fictional peaceful South Indian village of Malgudi, but it expresses a universal viewpoint. The Bachelor of Arts and The Painter of Signs are two of his best-known novels (1933). Swami and Friends (1935), The English Teacher (1945), Waiting for Mahatma (1955), The Guide (1958), and The Sweet Vendor (1967) are some of the films he has directed. Ironic comedy, which is his signature style, balances the vividness of character representation. His writing spans seven decades and holds a unique place in the history of Indian English fiction. Narayan has mastered the knack of depicting people and nuanced English expressions.

Raja Rao's (1908-2006) reputation as a metaphysical and philosophical novelist is well-deserved, given his significant contribution to the sustaining of these topics in his works. In Raja Rao's works, women face domestic injustice and authoritarian tradition, but the author offers no solution to their predicament. His ambitious female protagonists, like Savitri in The Serpent and the Rope, end up fulfilling the dedicated role of a wife (1960). Because Indian culture is ingrained in his brain, he is unable to provide any real solutions to the vexing women's dilemma. He examines modern India from a new angle and elevates Hindu orthodoxy to the status of a vast metaphysic. The Serpent and the Rope (1960) is a piece that is rich in topics. It's the narrative of an intellectual Rama on a search for personal enlightenment who looks to eastern and western philosophy for inspiration and revelation. He has a French wife, and his friendship with Savitri promotes the study of the Feminine Principle and attempts to reconcile eastern and western perspectives. Raja Rao's further works include The Cat and the



Shakespeare (1956) and Comrade Kirillov (1961). (1976). Raja Rao's *Kanthapura* (1938) stresses the Gandhian movement's effect by focusing on the 1920s and the Gandhi-Irwin Pact of 1931. He examines the influence of the liberation movement on the villagers and their involvement in the war for independence through the lens of a tiny community. Rao utilises his works to propagate Gandhi's teachings and as anti-social propaganda.

Salman Rushdie (1947) was born and raised in Bombay before attending university in England. As a result, his Indian roots and early schooling, together with his exposure to higher education in a foreign nation, have played a significant influence in forming this writer's mentality. Myths, symbols, and motifs abound in his works. The arrival of his best work, *Midnight Children* (1981), shattered the foundations of Indian English fiction's complacency. Rushdie's use of language, style, theme, and narrative approach is completely unique and groundbreaking. He started a tendency that was less concerned with the continental way of writing novels. Rushdie's writings are known for their incredible inventiveness, incredible comic sense, and fantastic word – play. *Midnight's Children* (1981) is a three-part novel that may be divided into three categories depending on the importance of history in the story: pre-independence, partition, and post-independence maturation of the characters. His works are rich in symbolism and imagination. Rushdie will be recognised for his daring techniques, multi-generational narratives, depictions of eccentric individuals, stylistic experimentation, profuse use of allegory, symbols, and thinly veiled disguises of real-life persons, as well as political connotations.

On its release, Vikram Seth's *A Suitable Boy* (1993) was the centre of attention. Seth delves into the social climate of post-independence India in great depth. The novel depicts the worries of Mrs. Rupa Mehra, a middle-aged woman who sets out on a journey to find a suitable marriage for her daughter Lata and succeeds when she meets the young Haresh Kanna. Though the novel's premise is matchmaking, the novel's main draw is its description of India's social landscape, which includes the cultural arena, politics in academic circles, and other topics. Inexhaustible. It is also noteworthy that throughout this century, the theme and technique of novels in Indian literature were based on social upheaval, poverty, untouchability, exploitation, social movement, political movement, and so on. As Iyengar points out,

Women writers have made a significant contribution to the improvement of the quality and quantity of Indian English fiction. The works have also been given a female viewpoint and



feministic aspects. These valuable contributions have broadened the scope of the novel's discussion. Because of patriarchal attitudes, the work of Indian women writers has always been underestimated in the past. The work of male experiences was prioritised in Indian communities. Women used to write about their perceptions and experiences inside the confines of the home sphere back then. Male writers, on the other hand, were known for dealing with serious subjects. As a result, it was expected that their work would get more attention and approval in society. These causes contributed to the fall of Indian women's literature in the eighteenth century. And, as a result of all of these circumstances, the creation of women's writing has decreased even more. Women were increasingly involved in India's reformist struggle against British rule in the nineteenth century. It led to women's literature once again. At the time, their articles mostly focused on the country's war for independence. The universe of feminist beliefs gradually begun to affect Indian English writing.

Women's contributions to literature cannot be overlooked. In reality, women's writing accounts for a significant portion of current Indian English writing. Women are defining their identities in nearly every aspect of life today, and they have ushered in a new awareness in writing as well. In her book *Unveiling India*, Anees Jung expresses her beliefs as follows:

The Indian lady remains the centre of unity amid a complex pantheon of diversities, revealing a collective unconscious cherished by a culture in deadly struggle with the force and frailty of age and time via each single experience. She stays the quiet centre, as if she were the centre of a potter's wheel, circling to produce new shapes and revealing the continuity of a racial life, which has surrounded and assisted her in acquiring a character of focus.

Sarojini Naidu, a prominent poetess among woman authors, enchanted readers with her works. Authors such as Nayantara Sahgal and Rama Mehta have also included feminist themes in their works. Kamala Das, Anita Nair, and Susan Viswanathan have all written books with a regional fiction subject. Novelists such as Kamala Markandaya and Anita Desai have caught the essence of Indian traditions and beliefs. India became a prominent literary country in the 1990s, when a lot of female writers made their debut. Realism was a major issue in the books of Chitra Banerjee Divakaruni, Suniti Namjoshi, and Anuradha Marwah Roy. Authors like Namita Gokhale and Shobha De have books that are really out – voiced. The majority of these female



authors are recognised for their outspoken opinions, which are reflected in their works. Essentially, they are protest books, as well as a flurry of reservations and contaminations. Unlike in the past, when women authors' works were given less attention and were actively disregarded, categorising feministic or masculine literature makes little sense nowadays”.

When it comes to modernist and feminist declarations, women's writing was regarded a potent medium in the twentieth century. Feminist works in Indian English literature have had amazing success during the past two decades. These days, the majority of female authors are well-off and have had a formal education in the West. Their works tackle today's most pressing women's concerns, as well as those that have been in society for a long time. It is a belief held by publishers that this form of commercialism is really helping to keep literature alive. They provide a vivid picture of what it's like to be a woman in the world. Their writings provide a window into the mysterious world of the female mind, which is often off limits to the general public. Disgruntled housewives are the main characters in most of these works. It is imperative to reference Virginia Woolf at this point in time.

Feminism has been employed by female authors for a long time. Their works show that today's women have come to recognise that they are not helpless and do not rely on others for their survival. They believe that women are equally as capable as men. The responsibilities of a woman in the home are no longer only those of a caretaker. In the books of Indian women writers, contemporary women are represented as thinking in diverse ways. The women authors integrate these realities. Indian women authors examine the subjectivity of the female subject and apply the concept of infancy to full adulthood in their work. Feminism, according to these female authors, is about putting a stop to women's silenced suffering.

Kamala Markandaya(1924-2004) was born and raised in southern India, yet her art does not focus only on people and ideas from her own region. The breadth of Kamala's work demonstrates her ability to tackle a subject with maturity and organisation, as seen by her selection of topics. When it comes to the double-pull Indian women face between their desire for independence and their obligation as a mother, daughter, and wife, she provides an accurate depiction in her work. According to her, women are more affected by socio-economic factors. Her debut work, *Nectar in the Sieve* (1954), depicts the devastating consequences of poverty, natural disasters, and the intrusion of modernity with its harrowing consequences. Well-written



book on the subject of hunger and famine in the classical style. Novels such as *Some Inner Fury*(1955), *Possession*(1963), and *The Golden Honeycomb*(1997), in which she presents a clear and concise depiction of the life styles and conflicts between East and West, are among her most popular. In *A Handful of Rice*, Kamala's ability to convey her social insights is on full display (1966). *Pleasure City* (1982) is a film by Kamala that explores the effects of modernization on a traditional society. It is Kamala who brings to life the day-to-day activities of a fisherman, with all of the simplicity and heightened awareness of the inherent hazards that lurk under the waves. Throughout the narrative, Kamala's ability to create realistic and amusing characters is evident.

Conclusion :

In India, women authors are advancing at a rapid rate, keeping pace with the rest of the globe. We observe them blooming and releasing their distinct scents as they break out. Known for their uniqueness, adaptability and the unique taste of the soil they bring to their work, these artists are sought after. There have been many pioneering female writers in India who have worked to bring to the attention of the public a wide range of indigenous Indian issues while also maintaining a strong feminist perspective. These writers include Kamala Markandaya, Bharathi Mukherjee, Anita Desai and Nayantara Saghil, among others. Incredibly, these authors have made their way up the ladder of success in a painstaking and agonising manner. Gender inequality and socioeconomic ills, as well as foreign nationals encroaching on Indian territory and exploitation of women in a patriarchal system, were addressed by this new Indian voice.

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