

THE ROLE OF INDIAN WRITERS IN ENGLISH LITERATURE

A Thesis

Submitted towards the Requirements for the Award of Degree of

DOCTOR OF PHILOSOPHY

IN

ENGLISH

Under the Faculty of Arts

Submitted By

KRISHNA KUMAR DWIVEDI

(Enrollment No. 161590314143)

Under the Supervision of

Dr. KAVITA AGNIHOTRI

Assistant Professor



2026

P.K. University

NH-27, Vill, Thanra (P.O. Dinara)

Shivpuri, M.P. India-473665



P.K.UNIVERSITY
SHIVPURI (M.P.)

University Established Under section 2F of UGC ACT 1956 Vide M.P. Government Act No17 of 2015

CERTIFICATE OF THE SUPERVISOR

This is to certify that the work entitled **“THE ROLE OF INDIAN WRITERS IN ENGLISH LITERATURE”** is a piece of research Work done by **Mr. KRISHNA KUMAR DWIVEDI, (Enrollment No. 161590314143)** Under My Guidance and Supervision for the degree of Doctor of Philosophy in English faculty of Arts of P.K. University Shivpuri (M.P.) India.

I certify That the candidate has put an attendance of more than 240 day with me.
To the best of my knowledge and belief the thesis:

- I –Embodies the work of the candidate himself
- II –Has duly been completed.
- III – Fullfil the requirement of the ordinance relating to the Ph.D. degree of the University.

Date:..../..../.....

Signature of the Supervisor



P.K.UNIVERSITY
SHIVPURI (M.P.)

University Established Under section 2F of UGC ACT 1956 Vide M.P. Government Act No17 of 2015

DECLARATION BY THE CANDIDATE

I declare that the thesis entitled **“THE ROLE OF INDIAN WRITERS IN ENGLISH LITERATURE”** is my own work conducted under the supervision of **Dr. KAVITA AGNIHOTRI**, Department of English, faculty of Arts P.K. University, Shivpuri (M.P.) India.

Approved by Research Degree Committee. I have put more than 240 days of attendance with supervisor at the center.

I further declare that to the best of my knowledge the thesis does not contain my part of any work has been submitted for the award of any degree either in this University or in any other University Without proper citation.

Date:-.../.../.....

Signature of the candidate

Place: P.K. University



P.K.UNIVERSITY
SHIVPURI (M.P.)

University Established Under section 2F of UGC ACT 1956 Vide M.P. Government Act No17 of 2015

COPYRIGHT TRANSFER CERTIFICATE

Title of the Thesis: **“THE ROLE OF INDIAN WRITERS IN ENGLISH LITERATURE”** Candidate’s Name: **Mr. KRISHNA KUMAR DWIVEDI,**
(Enrollment No. 161590314143)

COPY RIGHT TRANSFER

The undersigned hereby assigns to the P.K. University, Shivpuri (M.P.) all copyrights that exist in and for the above thesis submitted for the award of the Ph.D. Degree.

Date:..../...../.....

Name of the scholar

Note: However, the author may reproduce/publish or authorize others to reproduce, material extracted verbatim from the thesis or derivative of the thesis for author’s personal use provided that the source and the University’s copyright notice are indicated.



P.K.UNIVERSITY
SHIVPURI (M.P.)

University Established Under section 2F of UGC ACT 1956 Vide M.P. Government Act No17 of 2015

FORWARDING LETTER OF HEAD OF INSTITUTION

The Ph.D. thesis entitled **“THE ROLE OF INDIAN WRITERS IN ENGLISH LITERATURE”** Submitted by **Mr. KRISHNA KUMAR DWIVEDI, (Enrollment No. 161590314143)** is forwarded to the University in seven copies. The candidate has paid the necessary fees and there are No-dues outstanding against him.

Name:-.....

Seal.....

Date:....../....../.....

Place:- P.K. University

(Signature of Head of Institution where the
Candidate was registered for Ph.D. degree)

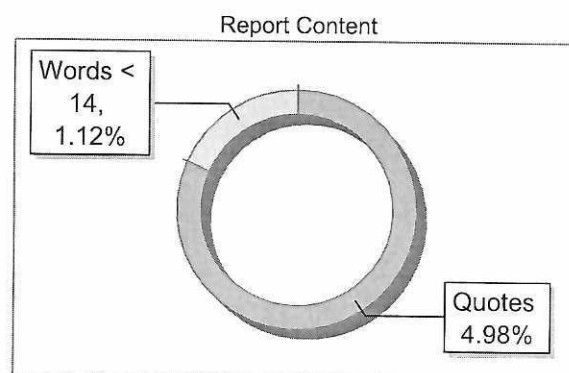
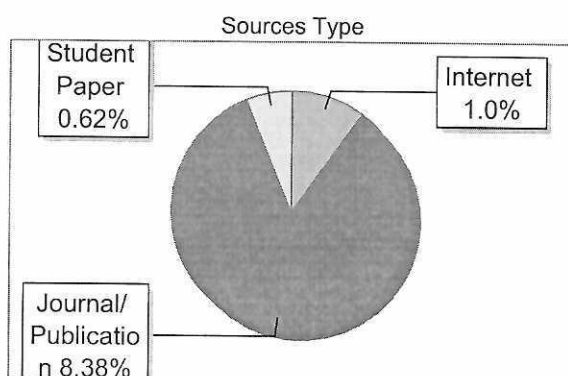
Signature of the Supervisor

Date:

Place:- P.K. University

Submission Information

Author Name	Krishna Kumar Dwivedi
Title	The Role of Indian Writers in English Literature
Paper/Submission ID	5417110
Submitted by	library.pku@gmail.com
Submission Date	2026-04-03 11:23:36
Total Pages, Total Words	280, 105736
Document type	Thesis Chapter

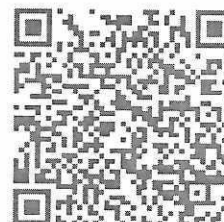
Result InformationSimilarity **10 %****Exclude Information**

Quotes	Not Excluded
References/Bibliography	Not Excluded
Source: Excluded < 14 Words	Not Excluded
Excluded Source	0 %
Excluded Phrases	Not Excluded

Database Selection

Language	English
Student Papers	Yes
Journals & publishers	Yes
Internet or Web	Yes
Institution Repository	Yes

A Unique QR Code use to View Download Share Pdf File


LIBRARIAN
P.K. University
Shivpuri (M.P.)



P.K. University
Shivpuri (M.P.)

Enrolment
Number 161590314143

Select
Course Ph.D. in English (Course Work)

▼ Select
Semester 1 ▼

Result

**Enrolment
Number :** 161590314143

Candidate Name : KRISHNA KUMAR
DWIVEDI

Course : Ph.D. in English (Course
Work)

Father's Name : OVERSIAR
DWIVEDI

Year/Sem : 1

**Mother's Name
:**

Session : 2019-20

Subject Name	Internal T	Internal T	Internal P	Internal P	External T	External T	External P	External P	
Research Methodology	N/A	N/A	N/A	N/A	50	38	N/A	N/A	38 / 50
Subject Specialization	N/A	N/A	N/A	N/A	100	70	N/A	N/A	70 / 100
Review of Literature	N/A	N/A	100	80	N/A	N/A	N/A	N/A	80 / 100

Marks Obtained 188 Result Pass Max Marks 250

- Student must pass in Theory and Practical separately.
- For pass the candidate is required to obtain 40% marks in each paper and 50% marks in aggregate.
- For pass the Ph.D candidate is required to obtain 65% marks in aggregate.





P.K.UNIVERSITY
SHIVPURI (M.P.)

University Established Under section 2f of UGC ACT 1956 Vide MP Government Act No 17 of 2015

Ref.:- PhD/PK/2026/02/37

Date: 28/02/2026

Pre – Ph.D Submission Presentation Certificate

This is to certify that **Mr. Krishna Kumar Dwivedi**, Enrollment No.: **161590314143**, research scholar under the supervision of **Dr. Kavita Agnihotri** Department of **English**, faculty of **Arts** has given his open Pre-Ph.D submission presentation on the approved topic "**The Role of Indian Writers in English Literature**" On Date **23/02/2026** at Time **03:00 PM** in the P.K. University, Shivpuri (MP).

Dean Academic
P.K. University
Shivpuri (M.P.)

ADDRESS: VILL: THANRA, TEHSIL: KARERA, NH-27, DIST: SHIVPURI, M.P. 473665,
MOB: 7241115088, Email: registrar.pkuniversity@gmail.com

ACKNOWLEDGEMENT

The Acknowledgement of a research endeavor is an opportunity to express appreciation for the joint effort of those who have been sources of motivation and support, and who have contributed invaluable knowledge towards achieving success in the pursuit of knowledge. With utmost humility and pride, I reflect on the inspiring individuals who have propelled my work forward, and I am filled with immense pleasure, gratitude and thanks for their unwavering dedication.

First, for most, I would like to thank almighty god for the perseverance, courage, and strength bestowed on me to undertake this project.

I would like to extend my deepest appreciation and gratitude to my esteemed Supervisor, **Dr. Kavita Agnihotri**, Professor of English Literature, P.K. University Shivpuri (M.P.) without whom this work would not have come to fruition. His exceptional guidance, unwavering support kind cooperation, and provision of a conducive work environment have been invaluable beyond measure. I remain indebted to her for instilling in me a relentless pursuit of excellence, a strong sense of honesty, and respect for ethical principles that govern our profession.

Furthermore, I extend my sincere thanks to the **Shri Jagdeesh Prasad Sharma** Chancellor, P.K University Shivpuri (M.P)for providing the necessary infrastructure and facilities that were essential during my research work. My profound sense of gratitude, faith, and awe also goes to **Prof. (Dr.) Yogesh Chandra Dubey** Vice Chancellor, P.K University Shivpuri (M.P)for his generous and valuable support throughout my research.I express my gratitude to **Prof. (Dr.) Mukesh Chansoriya** ProVice -Chancellor, P.K. University Shivpuri (M.P.) for his generous and valuable support throughout my research.

I take this pleasant opportunity to express my deep sense of gratitude and reverence to his holiness **Dr. Jitendra Kumar Mishra** Director; P.K. University Shivpuri (M.P) for his constant encouragement and for providing me with the required facilities that enabled me to complete my project work.

I also extend my deepest appreciation to **Prof. Jitendra Kumar Malik**, Registrar of P.K. University Shivpuri (M.P.) has inspired me with his encouraging guidance and support right from the beginning of this work despite his busy schedule. I am short of words to thank him for his affectionate behavior and patience throughout the duration of the research work.

I express my gratitude to **Dr. Aiman Fatima**, Dean of Academics of P.K. University Shivpuri M.P. I owe a great deal of application and gratitude to the entire faculty members and all non-teaching staff of the department without their support it would have been difficult to shape my research work.

I would also like to extend my gratitude to and deep appreciation to respected **Dr. Ashish Vishwakarma**, Dean Research of P.K. University, M.P.

I would also like to thank **Prof. (Dr.) Mahalaxmi Johri**, Dean Faculty of Arts, Department of Sociology, P.K. University, M.P. **And Dr. Rajni, And Dr. Vishunkant Verma**, for her valuable support and guidance.

I also express my gratitude to **Miss Nisha Yadav**, Librarian of P.K University along with Mr. Anand Kumar, Assistant Librarian, and other staff of P.K University. I am also thankful to **Mr. Pankaj Singh, Mr. Alok Khare, and Mr. Purushottam Yadav**, I.T. Cell of P.K. University.

Lastly, I am highly grateful to God, the Almighty, for giving me courage and strength to face the most difficult times of life and for especially answering my prayers. I remain grateful for all that I have achieved in my life thus so far.

Date:...../...../.....

Krishna Kumar Dwivedi

Place:

List of Abbreviations

Abbreviation	Full Form
IEL	Indian English Literature
IWE	Indian Writing in English
ESL	English as a Second Language
EFL	English as a Foreign Language
UG	Undergraduate
PG	Postgraduate
PhD	Doctor of Philosophy
UGC	University Grants Commission
CBE	Commander of the Order of the British Empire
LSE	London School of Economics
USA	United States of America
UK	United Kingdom
INC	Indian National Congress
EMS	E.M.S. Namboodiripad
DALIT	Historically marginalized caste communities in India
LIT	Literature
SOC	Society / Social
IND	Independence

ENG	English
MOD	Modern
POSTCOL	Postcolonial
FEM	Feminism
DIASP	Diaspora
NAT	Nationalism

Abstract

Indian English Literature stands as the most complicated and evolving and intellectually important literary tradition that has developed through colonial and postcolonial times. The British Empire's relationship with India through its historical development created the foundation for Indian Writing in English which started as a disputed writing system and transformed into an internationally recognized and critically esteemed literary tradition. The doctoral thesis titled *The Role of Indian Writers in English Literature* conducts a detailed examination of Indian authors who write in English by studying their historical development and thematic elements and ideological connections and international impact. The research demonstrates that Indian authors have developed English into an effective medium for their cultural and social and philosophical thoughts through their local modifications of the language.

The study begins by tracing the origins of Indian English Literature during the British colonial period. English education implemented through institutional mechanisms which included Macaulay's 1835 Minute became the fundamental force which shaped India's intellectual and literary development. The British Empire established English as the official language for governmental and administrative purposes to create a social class which would act as a bridge between the colonial powers and the local population. Indian intellectuals began to use the language as their instrument for expressing themselves while conducting critical analysis and fighting against colonialism. Early Indian writers in English used literature to engage with colonial power structures, question Western notions of cultural superiority, and articulate emerging nationalist sentiments.

The thesis argues that Indian English literature during the colonial period connected with the political aspirations of the nation because it served as an artistic expression of national political ambitions. Writers and thinkers and reformers used literature as a weapon to expose people to the dangers of colonial domination while they built public support and developed a shared national identity. Indian leaders used English to share their thoughts with the British government and international intellectual circles and the Indian elite. Indian writers

used essays and speeches and poetry and fiction and philosophical writings to express their principles of freedom and self-rule and social justice and moral regeneration.

The research study investigates the post-independence development of Indian English literature which brought about a major shift in its thematic elements and literary artistic expression. After India gained political independence in 1947 Indian authors stopped writing about the colonial fight and started focusing on the internal problems which their country faced. Indian English literature after independence shows increased interest in presenting social realities and psychological depth and personal experiences. Writers started to investigate the actual situations which involved caste discrimination and rural impoverishment and urban disconnection and dishonest behavior and the inequality between genders and the conflicts arising from modernization.

Post-independence Indian English literature shows a shift from nationalist collective ideals toward individual identity studies and moral conflict analysis according to the thesis. The focus shifted from the external enemy of colonialism to the internal conflicts within Indian society. Literature became a mirror of social change, documenting the hopes, disillusionments, and struggles of people living in a rapidly transforming nation. The study shows how Indian authors used realism as their primary storytelling method to show the real-life experiences of marginalized people and working-class and middle-class members of society.

The thesis investigates diasporic writing as one of its major research areas through the study of Indian English Literature. Diasporic literature shows the experiences of Indians who live outside the subcontinent and face migration, displacement, cultural dislocation, and identity crisis. The study investigates how diasporic authors manage their multiple cultural ties to develop their unique identities outside their home countries. The main themes of diasporic narratives include nostalgia, alienation, generational conflict, cultural memory, and the search for belonging.

The thesis demonstrates that diasporic writing has created new geographic and cultural spaces for Indian English Literature. Through their works, diasporic writers have introduced Indian literary traditions to readers around the world by connecting Indian experiences to

worldwide situations. Their works explore fundamental human concepts of identity and belonging which they present through Indian cultural frameworks. Diasporic Indian English Literature exists as a literary form that combines elements from both national and international writing traditions.

The research results demonstrate that Indian English Literature has achieved its status as a complete literary tradition which functions independently and has obtained international recognition.

The thesis maintains that Indian writers who write in English have been instrumental in developing modern Indian literary identity which subsequently contributed to global literature. Their literary works serve as cultural records which document India's historical conflicts and social changes while depicting the country's growing national identity to international readers. Indian English Literature demonstrates how a formerly colonized nation can regain its language while establishing new national identity which allows it to showcase its artistic and intellectual achievements to the world. This research project examines how Indian authors have contributed to English literature throughout various historical periods and thematic elements and different literary styles to demonstrate Indian English Literature as an enduring, vital cultural movement.

TABLE OF CONTENTS

S.no.	TITLE	PAGE NO.
1.	Indian English writers in the British period and their contribution to the nationalist movement	1-50
1.1	Indian English Literature in Colonial and Post-colonial Periods	5-45
1.2	Objectives of the Research	46
1.3	Hypothesis of the Research	46
1.4	Research Methodology	47
1.5	Review of Literature	47-50
2.	Significant developments in Indian English literature in the pre-independence and post-modern era	51-95
2.1	Overview	51
2.2	The evolution of Indian writing in English	51-68
2.3	Philosophy, individualism, and inner journeys in early Indian fiction	69-76
2.4	Post-colonial realism and the rise of modern narrative forms	76-92
2.5	Post-independence literary flourishing and global recognition	92-95
3.	Diaspora in the works of Indian English writers	96-148
3.1	Overview	96-106
3.2	Post-Independence Shifts: Evolving Diasporic Consciousness in Indian English Literature	107-115
3.3	Diasporic Reflections and Social Realism in Indian English Literature	116-125
3.4	Diaspora and the Growth of Indian English Fiction	125-148
4.	Contribution of Indian English writers to world literature	149-196
4.1	Introduction	149-150
4.2	Postcolonial Indian Writing in English, Identity, and Independence	151-159
4.3	Indian Women Writers' Contributions to Modern Literature	160-178
4.4	Challenges and Significance of Pronoun Usage in ESL Academic Writing	178-186

4.5	The Rise and Impact of Indian Women Novelists in English Literature	186-196
5.	Themes explored by Indian English writers	197-257
5.1	Overview	197
5.2	Feminism and Social Realities in Indian English Literature	197-203
5.3	Shifting Narratives: From Nationalism to Individual Psyche in Indian English Writing	203-205
5.4	Thematic Landscapes in Indian English Literature: From Mystery to Realism	206-214
5.5	Reflections of Social Reality, Feminism, and Marginalization in Indian English Literature	214-246
5.6	Exploration of Class and Community in Shashi Deshpande's Fiction	246-258
6.	Conclusion	259-280
-	Bibliography	281-284

INTRODUCTION

INDIAN ENGLISH WRITERS IN THE BRITISH PERIOD AND THEIR CONTRIBUTION TO NATIONALIST MOVEMENT

Indian authors have contributed notably to English literature and the literary canon, providing the world with insights, themes, and context from their rich cultural bazaar. Their contribution has not only been made in fiction, but also in poetry, drama, and even non-fiction work. It has evolved from colonial literature to postcolonial literature to the contemporary (Mullaney, Julie)¹. Notable Indian author Chetan Bhagat has successfully gained readers of all ages with his major works "*Two States*," "*Half Girlfriend*," and "*Five Point Someone*".

As such, he has provided readers in the West a glimpse of the nation, its elaborate social legacy, and societal values (such luxury!). Therefore, Indian authors, writing in English, collaborative, and contrary, deserve credence. Indian authors have engaged in assimilating the leading dialect, and progressively the current dialect. His practice of literature makes possible affiliation with Indian authors, their luxuriation in writing about India, and life outside of their haven. Authors such as Jhumpa Lahiri, Amitav Ghosh, and V.S. Naipaul. Their capabilities develop to mainstream Western audiences as well as create more respect for their introduced proposal, which, as advanced writers and essentially nonwriters, affects the upper echelon of the domestic field. India feels an acute luxury, irrefutable, in accepting its authors as creative and articulate writers of global standing.

¹Mullaney, Julie. Postcolonial literature in context. A&C Black, 2010.

Labriola's notable authors are not straight authors, and as noted, did well to invite them, and engage them as notable authors in noted, if not confined, literary circles.

Indian theatre has a long history that dates to ancient times. It all started with the Sanskrit plays (Varadpande, Manohar Laxman).² The first book that talked about theatre, *Natyashastra*, had the Indian theory of theatre. It states that theatre is derived from the divine, and it is connected to the sacred Vedas. Because of this, the Vedic age is the beginning of Indian play. Ashwagosh, Shudraka, Bhasa, Kalidasa, Bhavbhut, Harsha, Vishakhadatta, and other notable ancient playwrights. The well-known script from the Vedic age includes tragedies (like "*Urubhanga*"), romances (like "*Abhijnanasakuntalam*"), and historical scripts (like "*Mudrarakshas*"). Sanskrit literature can also be categorized as "*Sravya*" (that people listen to) or "*Drishya*" (that which is visible) (Kakarla, Ujjwala)³. Indian English play development came when the British Empire was perched on the gangplank of its stranglehold of governance in India in the 18th Century. The first was "*The Persecuted*," written by Krishna Mohan Banerjee and published in 1813. The writer tries to show the clash between East and West in this social play. When Madhusudan Dutt published "*Is This Called Civilisation*" in 1871, they started the rise of the Indian English play. In addition, he translated the Bangla originals "*Ratnavali*" (1859) and "*Sermista*" (1859) into English.

Following a lengthy 20th century, Indian English drama displayed signs of both maturity and significant talent. There were many distinguished and prominent playwrights, including Rabindranath Tagore, Kailasam, Aurobindo Ghosh, Ayyar, Bharati Sarabhai, and, before India's independence, Harindranath Chattopadhyaya (Islam et al).⁴. He contributed immensely to the emergence of Indian English play.

²Varadpande, Manohar Laxman. *History of Indian theatre: Classical theatre*. Vol. 3. Abhinav Publications, 1987.

³Kakarla, Ujjwala. *Indian and Western Aesthetics in Sri Aurobindo's Criticism, A Comparative Study*. Zorba Books, 2017.

⁴Islam, Jamirul, and Md Nasir Hossain. "ORIGIN AND ITS GROWTH OF INDIAN DRAMA: A CONCISE CHRONOLOGICAL STUDY."

Poets Among 2 several first well-known Indian dramatists were Sir Aurobindo Ghosh and Rabindranath Tagore. Three poet-dramatists have been dubbed the "*big three*" by Harindranath Chattopadhyaya, based on their contributions to Indian English drama. Rabindranath Tagore, proclaimed the "*depository of Indian Spiritual Heritage*", received a Nobel Prize for Literature. Although the majority of Tagore's plays were originally written in Bengali, he has published English translations of his novels and other literary pieces. Interpreters in English translated some pieces, and others collaborated on translations with

Indian interpreters, and Tagore translated his pieces into direct English (Mortuja Hussain)⁵. All of Tagore's notable plays contain some of the best examples of Indian philosophy, including "*Chitra*," "*Sacrifice*," "*The Post Office*," "*Muktadhara*," "*The Cycle of Spring*," and "*The King of the Dark Chamber*."

Tagore was one of the playwrights whose major elements were symbolism and metaphorical meaning. According to Diana Devlin, Rabindranath Tagore, philosopher, writer, and teacher, adroitly melds Western medieval mystery plays and Bengali folk drama. Sir Aurobindo was another significant Indian dramatist of English literature. Sir Aurobindo produced five completed and six unfinished poetry plays, completed between 1891-1916. The spans of the eras, from classical Greek to medieval Indian, and the geographical settings, Britain, Spain, Iraq, India, and Norway (Burstein, Stanley Mayer)⁶. His plays were always seen through the prism of romance and poetry.

Among his famous dramas are "*The Viziers of Bassora*," "*Perseus the Deliverer*," "*Price of Edur*," "*Eric Savitri*," and "*Vavadutta*". Sir Aurobindo drew attention to the old stories to emphasize the modern desire for independence. Then, in the actions of his dramatic characters, he accentuated the motivations of mystery, adventure, and bravery. A strong love and passion permeate all his plays. He has also demonstrated that he could write dialogue in ordinary English.

⁵Mortuja Hussain, Md. Tagore in English translation _ a comparative study of the translated versions of five novels of Rabindranath Tagore. Diss. 2008.

⁶Burstein, Stanley Mayer. The World from 1000 BCE to 300 CE. Oxford University Press, 2017.

He does not restrict his activities to a specific country or territory. Harindranath Chattopadhyaya is another impactful Indian dramatist who pointed a new face to Indian English Writing (Das, Sisir Kumar)⁷. He was very influenced by the Progressive writers' movement. It is important to note that he has compassion for the less fortunate, as emphasized in Mulk Raj Anand's work. As a poet, he is better known than as a dramatist. His social commentary espouses revolutionary concepts and social rebellion. These plays can be placed into four categories: Social, Devotional, Historical, and Miscellaneous. This is his social plays and Five Plays (1937). The plays he compiled were "*The Windows*", "*The Parrots*", "*The Santry Lantern*", "*The Coffin*", and The Text does not conform to the practices of form and conventions of traditional Sanskrit theatre; drama is a form of Indian life.

This subgenre of Indian English literature has its hybrid, distinctive identity (Petersson, Margareta)⁸. This genre gradually evolved along hybridity lines to ultimately become the drama form that it is now, combining its own identity with the identity of the parent culture. The modern form of Indian English drama is concerned with the specific problems of the English-speaking middle-class audience in metropolises, a culture that is facing a noticeable 3 cultural change. The genre deals with homosexuality, extra-marital sex, and marital infidelity, which are normally stigmatized and deemed taboo, as seen in the plays *Do the Needful*, *On a Muggy Night in Mumbai*, *The Harvest*, etc.

They always feel like they are one nation, though they often talk about different languages (Pavlenko, Aneta)⁹. They have certain goals, normal notions, and a normal heritage for what it takes to have a common broad range. This is possible by a generally prominent and shared literature. The role of English has taken a unique hold in Indian societies, and it has become a superlative language. Though it is not the principal language in many regions, the imprint of English is easily visible in India's educational and learning

⁷Das, Sisir Kumar. *A History of Indian Literature: 1911-1956, struggle for freedom: triumph and tragedy*. Vol. 2. Sahitya Akademi, 2005.

⁸Petersson, Margareta. "Hybridity in Indian English Literature." *Literary History: Towards a Global Perspective* 4 (2006): 80-117.

⁹Pavlenko, Aneta. "We have room for but one language here: Language and national identity in the US at the turn of the 20th century." (2002): 163-196.

structure; it has been used and is still being used by already conventional businesspeople and writers alike. Indian writers have shaped an entire generation with their writing. For the last several decades, Indian writers have contributed to literature in English and publications in the local languages. English language Indian writers undoubtedly deserve a unique mention since they have brought their country, their huge social heritage, and societal norms to the readers of the West. Indian writers have aimed at replicating the regular variation with the best variant. His fictional credentials are those of an Indian writer, his affection for penning regarding India, and its perhaps simple living on the outside of his safe cocoon.

Prominent Indian writers have established a presence in fiction by their substantial creative competency (Nair, Rukmini Bhaya)¹⁰. Indian writers of that kind are the nation's pride. Notable writers are offbeat writers who have achieved a position in the recognized literary scene. The list of notable writers, which includes aspirational Indian writers, is made up of non-literary writers. In Literary works, its presence has been active from the eighteenth century to the twenty-first century. Indian writers have not "nativised" the language of the British for stylistic characteristics: they have used English in an Indianized context. Now India has developed into a literate country. Women English writers also used the British aesthetic Design and added to literature. Sarojini Naidu, Arundhati Roy, Kiran Desai, and Amrita Pritam. These women painters investigate multidimensional themes in their paintings and have all been published. It discusses the contributions of many more writers to English Literature in Indian contexts.

1.1 Indian English Literature in Colonial and Post-colonial Periods

Traditional Indianism may be disintegrating since Western modernism is so strong (Kumar)¹¹. Therefore, the current form of Indian literature, notably English plays, has been influenced by how Indian society has changed and is decidedly different from its historical incarnation. In terms of its cultural identity, modern Indian English literature is post-colonial. The genre fundamentally changes Indian English drama while remaining

¹⁰Nair, Rukmini Bhaya. "Thinking out of the Story Box: Creative Writing and Narrative Culture in South Asia." Text 15 Special 10 (2011): 1-19.

¹¹Kumar, R. Siva. "Modern Indian art: A brief overview." Art Journal 58.3 (1999): 14-21.

resolutely contemporary about modern Western society. Authors such as Salman Rushdie have created art that must be responsive to societal change. Indian English literature, particularly that written in English, has undergone at times radical change, specifically because of worldwide and Indian economic, political, and cultural changes. Its development drama can be divided into three sections: colonial, post-colonial, and modern. To begin, this book would be one of the first fiction written in English by an Indian author. It provided a basis for future Indian writerstowritefiction in English.Theidentificationofpolitical andsocialissuesis emerging.

During this time, many Indian writers utilized literature as a vehicle to reflect on the social, political, and economic changes associated with British colonization (Chandra, Sudhir)¹². Cultural identity, social reform, and nationalism began to emerge as themes. Indian literature reached the world stage when Tagore wrote in English. In bringing stories from the Indian subcontinent to the global table through a variety of narratives, Indian writers writing in English have greatly impacted world literature, which has been enriched with a variety of cultures, histories, and ideologies. Indian English literature has made a global audience by drawing upon global issues or themes regarding identity, migration, as well as cultural conflict. Their literary practices are inventive. Some authors, for example, Vikram Seth, blended epic storytelling with classical narrative forms. Other authors, for example, Salman Rushdie, introduced postmodern literary strategies such as magical realism. These authors examined themes such as the postcolonial identity and legacy of colonialism, conflicts between tradition and modernity, as well as partition and its consequent trauma. The writers like Mulk Raj Anand (“*Untouchable*,” “*Coolie*”) explored issues related to social injustice, caste oppression, and poverty, among others.

Khushwant Singh’s “*Train to Pakistan*” tells of the cost of loss that mankind had to bear as a result of the partition of India and Pakistan (Kohli, Tarranum)¹³. Kamala Mark Andaya (“*Nectar in a Sieve*”) illustrated rural poverty and suffering of human beings in an

¹²Chandra, Sudhir. *The oppressive present: Literature and social consciousness in colonial India*. Routledge India, 2014.

¹³Kohli, Tarranum. *The Partitioned Subject: Narrative, Nationalism, and Silent Subjectivity in Khushwant Singh's Train to Pakistan*. Diss. Georgetown University, 2013.

age of soulful disillusionment. India's socio-cultural landscape was fundamentally altered by colonial rule. The master-servant relationship of colonial control also fundamentally altered the structural hierarchy of Indian traditional society, which led to the emergence of new personality types defined by psychological attributes such as dependency, lack of confidence, and submissiveness. For this reason, blending traditional Indian culture with British culture places people, especially those in the post-independence Indian nation, in perplexed situations. Urban Indians are influenced by the currency of money and the power people accord to it. The richness of post-colonial Indian culture is situated within the paradigm of traditional Indian culture, reflected predominantly in Western culture. Traditional Indianism seems to vanish under the influence of Western modernism. It is difficult to categorize the culture of urban centers as Western modernism. Nevertheless, "Indian modernism" may influence Western modernism.

The present variety of Indian literature, especially English dramas, was created by the transformations in Indian society, and it doesn't resemble anything of that kind (Sadana, Rashmi)¹⁴. In terms of cultural identity, modern Indian English literature is post-colonial. This form alters Indian English Drama significantly by conforming to modern Western society. Through the global and Indian historical, political, and cultural transformations, the development of Indian English literature has changed a lot over time. Reminders of the focus of this development can be viewed in three distinct phases: colonial, postcolonial, and modern. English was introduced as an education in the 1830s: "Lord Macaulay's Minute" in 1835 was an action by the British colonial government of bringing English education to India, and entrenched English as an art and education development medium in 1835, which presented English literature to Indian writers (Darwadkar). The first novel in English in India was Bankim Chandra Chatterjee's "Rajmohan's Wife," which was published in 1864.

¹⁴Sadana, Rashmi. English heart, Hindi heartland: The political life of literature in India. Vol. 8. Univ of California Press, 2012.

This text is one of the earliest works of fiction written in the English language by an author from India (Gopal, Priyamvada)¹⁵. It has paved the way for future Indian writers to write novels in English. It has also cultivated the rise of political and social themes. During this time, a tumultuous number of Indian writers engaged in literature as a mode of reflection regarding the social, political, and economic modes of transformation within British colonialism. Cultural identity, social reform, and nationalism began to be conceptual spaces of focus. The Indian independence movement is woven into Raja Rao's 1938 novel '*Kanthapura*', which was unique in how it straddled English prose with the oral traditions of Indian culture. In 1935, Mulk Raj Anand published '*Untouchable*', creating a space in Indian writing for engagement with societal issues, such as caste prejudice; the book also established the role of Indian writing in English in engaging with social justice. Indian writers used Tagore's use of English to make Indian literature more widely known and disseminated across the world. As writers in English, Indian authors have rendered stories from the Indian sub-continent in a global medium, contributing to world literature by diversifying narratives and boosting the world of literature's plethora of cultural and ideological histories.

Indian English literature has attracted an international readership by addressing universal issues such as identity and migration, culture, and conflict (Waghmare)¹⁶. The structuring of their presentation was also creative. A few writers combined epic stories with the five classical narrative frameworks, such as Vikram Seth. Others adopted postmodern strategies, like Salman Rushdie in magical realism, and some authors wrote about the effects of Partition, which motivated some of the authors to publish about the devastating effects of the partition. A few of the authors from this period were Khushwant Singh's "*Train to Pakistan*," Manohar Malgaonkar's "*Bend in the Ganges*," Chaman Nahal's "*Azadi*," H.S. Gill's "*Ashes and Petals*," and Attia Hosain's "*Sun Light on a Broken*

¹⁵Gopal, Priyamvada. *The Indian English novel: Nation, history, and narration*. Oxford University Press, 2009.

¹⁶Waghmare, Vaibhav Harishchandra. "THE ROLE OF GLOBAL ENGLISH LITERATURE IN SHAPING IDENTITY." *MPJSS*: 45.

Column." They might recall that during this period, one of the key themes in Indian English literary writing was a depiction of social concerns for social change.

Several significant works that were instrumental in creating social change include R.K. Narayan's *"Swami and Friend"* and *"The Dark Room; "All About Hatter"* by G. V. Desai with the focus on the common man as opposed to the elite and educated class, literary works such as, *"Two leaves and A Bud"* by Mulk Raj Anand, *"Kanthapura"* by Raja Rao, *"The Dark Room"* by R.K. Narayana and *"So Many Hungers"* by Bhabani Bhattacharya represent Indian culture through a present tense lens. They concentrated on the real rather than the imaginary by studying the lives of the working class, peasants, outcasts, etc. (Gorz, André)¹⁷. They portrayed the social concerns of the time in full, about a growing body of literature in this period that dealt with social reform subjects, including industrial labor, the treatment of untouchables, struggling landless peasants, and tea garden laborers. Another dimension to the social construct of the time was that this was also the time of immigration, with people moving from their home countries in search of better opportunities in their new countries. Many of them began to speak out and write in English to explain their feelings and situations. These works reflected a common theme of the Indian immigrant experience and called into question the place of the Indian immigrant in two countries (King).

They invoke ideas of home, feelings of personal rootlessness, challenges of adjustment, suppression, anger, rage, crisis of identity, humiliation, and moral dilemmas. This corpus of writing includes Bharti Mukherjee's *"Desirable Daughters," "The Tree Bride,"* and *"The Inheritance of Loss"* by Kiran Desai, *"Interpreter of Maladies," "Unaccustomed Earth,"* and *"The Namesake"* by Jhumpa Lahiri. There have been significant advances in feminism and the development of women through the written word in contemporary Indian English writing (Prasad, Amar Nath)¹⁸. More people are taking on a feminist perspective, which seeks to understand and represent reality from a feminine

¹⁷Gorz, André. Farewell to the working class: an essay on post-industrial socialism. Pluto Press, 1982.

¹⁸Prasad, Amar Nath. Feminism in Indian writing in English. Sarup & Sons, 2006.

consciousness and sensibility. Contemporary Indian literature written in English commonly treats the plight of educated middle-class Indian women, their quest for identity, their dilemmas surrounding marriage and sex, their relationships with their parents and children, and their exploitation. These pieces of writing focus on the challenge for a modern woman to find and develop her own identity.

English women writers have propelled the growth of this theme. Women are now beginning to conceive the importance of establishing self-identity, roles in society, and spatiality because of the social and cultural transition that has occurred in post-independent India. In such work, the female protagonists fight their way out of the repressive, traditional boxes. Quite a few Indian English authors have taken special note of the feminine quest for identity. They signify that a new generation of Indian women is arriving, prepared to fight vigorously against notions of morality already constructed around the patriarchal system (Shekhawat). These strong and modern female characters are making bold choices for personal happiness in the culture in which they find themselves (Dégh, Linda)¹⁹. Mahasweta Devi in Bengali, Ismat Chughtai in Urdu, and Amrita Pritam in Punjabi were three authors who were groundbreaking and wrote of the issues of gender inequality, sexuality, and patriarchy. Urbanization, globalization, Industrialization, modernization, feminism, women's growth and empowerment, and transformations in social relations are some of the major topics that post-modern Indian English writers have discussed. Topics of interest writing in the third generation of writers would be science and technology as feminist themes, diasporic elements, sociology, exploratory writing, and so on.

There can be little doubt about the current existence of Indian English literature (Dharwadker, Vinay)²⁰. It has taken on a life of its own with solid interest coming from India and abroad over the past decades. What was once a "hot-house plant" has now

¹⁹Dégh, Linda. "Beauty, Wealth and Power: Career Choices for Women in Folktales, Fairytales and Modern Media." (1989): 43-62.

²⁰Dharwadker, Vinay. "The historical formation of Indian English literature." *Literary cultures in history: Reconstructions from South Asia* (2003): 199-267.

developed into a multibranch, thriving plant. The major milestone of fiction, as Mulk Raj Anand noted, has been Indian women writers who have "*come to stay as a part of world literature*". By comparing early publications published by Indian writers a few short years ago with newer publications, one can see the overflowing potential of the genre in India. Yet, now, Indian literature in English exists and has the same status as work from other countries in the new literary modern world. Indian women have used their creativity and artistic efforts as a voice recognized globally. Indian women writers writing in English have recently succeeded in every literary genre with worldwide recognition, awards, and accolades. The quality and liveliness of the works of Indian women writers writing in English have illuminated literature with the role and status of women.

It portrayed history, culture, and all the variety needed to enrich literature worldwide (Pizer, John)²¹. After the US and UK, India is the world's largest producer of book-length literature. The works dealt with regionalism in detail, but also on global subjects that could cross natural limits. India is a diverse country with different languages, religions, races, and cultural traditions. The diversity provided the writers with a great deal of freedom to write on an expansive variety of subjects (Ritchie, Joy S)²². It showed diverse voices from Indian women's writers and many subjects based on the humanities, philosophy, culture, history, and so on. Indian women writers have written works based on various subjects: science and technology, female themes, diaspora, sociology, experimental texts, etc. On a scale equal to male writers, Indian women have made a meaningful contribution to world literature in general. Most of India's literary contribution has come from English-language works, a lot of which are from novelists.

Many modern authors have recognized Indian English literature as a unique element in world fiction by expressing their creative impulses while using English exclusively (Gopal, Priyamvada)²³. A singular example in human history, an attempt at

²¹Pizer, John. The idea of world literature: History and pedagogical practice. LSU Press, 2006.

²²Ritchie, Joy S. "Beginning writers: Diverse voices and individual identity." College Composition & Communication 40.2 (1989): 152-174.

²³Gopal, Priyamvada. The Indian English novel: Nation, history, and narration. Oxford University Press, 2009.

national creative expression in an international medium, shows how far Indian intelligence goes in the complex problems and increasingly combative circumstances of the modern world. Modern English fiction shows courage in taking on bizarre subjects and exploring new methods and ideas for engaging such subjects. The novelists maintain an open mind about what qualifies as good literary matter, allowing them to embrace a large and expansive canvas as well as give their topics gigantic dimensions. It may not be an exaggeration to say that Indian-born women writers are producing some of the most interesting literature in the English language.

1.1.1 The Multifaceted Contribution of Indian Writers to English Literature Across Genres

Indian authors have made significant contributions to the global framework of English language literature, as they have added several diverse voices, cultural contexts, and compelling narratives (Superle, Michelle)²⁴. They exist in various forms of displacement, isolation, and censorship in English poetry, fiction, drama, essays, and autobiographies, focusing on substantive complexities of Indian social realities, through enactments in their shared human experiences. In addition, the authors have an adept command of the English spoken and written word and have indigenized the English language to form a conduit to tell stories, traditions, and worldviews of India and of fellow South Asians.

- **Fiction**

English-language fiction from India has played a valuable role in world literature. The early Indian fiction authors, including Raja Rao, Mulk Raj Anand, and R.K. Narayan, dealt with stories about colonialism, caste, tradition, and modernity, and the hopes and struggles of independence.; R.K. Narayan's fictional small town, Malgudi, effectively captured the simplicity and complexities of daily life of ordinary Indians, while Mulk Raj Anand's *Untouchable* and *Coolie* illustrated caste-oppression.

²⁴Superle, Michelle. *Contemporary English-language Indian children's literature: representations of nation, culture, and the new Indian girl*. Routledge, 2011.

With the independence of India, Indian fiction turned post-colonial and was able to contend with greater global and diasporic concerns (Rastogi, Pallavi)²⁵. Writers such as Salman Rushdie transformed Indian English fiction, notably with the landmark *Midnight's Children*, which popularized magic realism in Indian English fiction and ultimately defined a new narrative approach, new publication standards, and a tone that had not been employed

in Indian English fiction until that time.

Today, writers like Arundhati Roy (*The God of Small Things*), Kiran Desai, Jhumpa Lahiri, Chetan Bhagat, to name just a few, resemble writers like Salman Rushdie in terms of their use of narrative style and form, and that they log and deal with the issues of migration, gender, social inequality, youth culture, and transnational identity.

These authors earned accolades and global status for Indian fiction-authored novels that won the *Booker Prize*, *Pulitzer Prize*, etc., and elevated the narratives of Indian fiction to concern with altered and new post-colonial and diasporic contexts.

- **Poetry**

Indian English poetry has evolved from the imitative romanticism of poets like Henry Derozio and Toru Dutt, into contemporary voices that reflect 20th and 21st century modernism, introspection, or a culturally other aspect of India's heritage (Giri, Dipak)²⁶.

Nissim Ezekiel claimed his elevation of these aspects established Indian English poetry, particularly through conversational language, irony, and a critical lens toward Indian social melancholia and identity. Ezekiel's poetic lens exposed the disillusioned voice of urban Indian life.

Unlike Ezekiel's mockery of Indian identity, Kamala Das's Indian voice and often confessional intensities around female sexuality, desire, and pain brought a new poetic

²⁵Rastogi, Pallavi. "From South Asia to South Africa: Locating Other Post-Colonial Diasporas." *MFS Modern Fiction Studies* 51.3 (2005): 536-560.

²⁶Giri, Dipak. *Indian English Poetry: A Critical Evaluation*. Pacific Books International, New Delhi, India, 2021.

movement to poetry in India. Poets like A.K. Ramanujan and Jayanta Mahapatra pushed the shift in Indian English poetry even further when they seamlessly wove their Indian myths, philosophical musings, and local portraiture with advanced English poetic forms.

To this day, contemporary poets such as Jeet Thayil, Arundhati Subramaniam, and Meena Kandasamy follow these established patterns through postmodern poetics, politics, feminism, and spirituality, while contributing to India's evolving global poetic identity.

- **Drama**

While Indian English drama may not enjoy the same international notoriety as Indian English fiction and poetry (Das, Bijay Kumar)²⁷, it has had significant contributors who translated stories into an innovative form of Theater. Girish Karnad's *Hayavadana*, *Tughlaq*, and the way Karnad combined mythology and folklore with contemporary existential questions shaped how Indian theatre could explore the ideas of time, meaning, and even absurdity to an international theatrical audience. Karnad's use of both mythological and contemporary situations made Indian Theatre and the forms of performance accessible and meaningful globally. As one of the first openly gay Indian playwrights writing in English, Mahesh Dattani addressed marginalized ideas around *homosexuality*, *gender identity*, and *communalism*, such as in the plays *Dance Like A Man* and *Final Solutions*. All these dramatists employed English as a language of performance but additionally employed it as a language of critique for society and self-introspection to unearth marginalized communities and history.

- **Memoirs and Autobiographies**

Memoirs and autobiographies by Indian writers provide subjective but historical narratives (Bose, Aparna)²⁸. Whether it was books like Nirad C. Chaudhuri's *The Autobiography of an Unknown Indian*, which charts the psychological impact of

²⁷Das, Bijay Kumar. *Postmodern Indian English Literature*. Atlantic Publishers & Dist, 2003.

²⁸Bose, Aparna Lanjewar, ed. *Writing Gender Writing Self: Memory, Memoir and Autobiography*. Routledge, 2020.

colonialism and modernity, or memoirs situated alongside national/international contexts like Salman Rushdie's *Joseph Anton*, or Tisca Chopra's *Acting Smart*, these works that typically people aligned with genres of memoir or autobiography have been historically valuable and productive spaces for study and connection. Chaudhuri's work is infamously controversial and yet an extreme sophistication of English prose and critical self-reflexivity; these spaces in publishing offer new modalities of writing to authors such as Omprakash Valmiki's *Joothan* and Bama's *Karukku*, Dalit authors telling stories about caste oppression and social injustice that reveal a politics and use of language in English literature produced in the Indian context.

1.1.2 Role of Indian English Writers in the Freedom Struggle

Writers in Indian English were fundamental to India's struggle for independence because they turned literature into a form of political awakening and a form of national consciousness. During the period of British colonization, the emergence of English as a medium of education produced a new class of educated Indians to expressed their dissent and nationalism through the English language. This transition was not just a literary act; it became a way to galvanize resistance, to interpret colonialism, and to create commonality through an identity in India.

One of the most important contributions of these writers was in increasing political consciousness among the Indian elite and the masses. In the classic text *Poverty and Un-British Rule in India*, one of the earliest Indian political leaders, Dadabhai Naoroji, used English as a tool to demonstrate the economic drain of India from British rule, effectively exposing to an Indian and British audience the severe consequences of colonialism both materially and psychologically. During the same period, though they were better known as political leaders, writers like Gopal Krishna Gokhale and Bal Gangadhar Tilak also contributed various English-language essays and speeches that raised political consciousness among Indians and actively encouraged participation in the nationalist movement.

The Swadeshi movement was also articulated through the works of English-educated nationalists. The English-educated Rabindranath Tagore made available English

translations of his poetry and essays to the international audience, in which he stressed that mankind would require spiritual as well as economic independence. His poem "*Where the Mind is Without Fear*" best serves as an icon of what a free and awakened India looked like. Sri Aurobindo, in his examples for complete independence (Purna Swaraj) as well as Swadeshi as a way to break the economic dependency on British goods, wrote powerful essays for English journals such as *Bande Mataram*.

Moreover, these writers encouraged a sense of solidarity between multiple linguistic, religious, and social groups in India. They gave each group a collective identity in which nationalism as an idea could transcend regional or other identities. Sarojini Naidu, referred to as the "Nightingale of India," performed as a poet who acknowledged India's cultural plurality through her voice while bringing unity to a colony fragmented by India. Her spoken and poem speeches in English inspired fellow compatriots and garnered sympathy for the Indian case abroad.

In short, the Indian English writers of the British period were not only literary figures; they were builders of political thought, national identity, and cultural unity. By writing about the Indian struggle for freedom in a language understood across the world and by the Indian elite, they proceeded to lay a solid ideological foundation for nationalism.

1.1.3 Indian Writers and the Themes That Shape Us

Indian writers in English have been influential in broadening the thematic landscape of world literature, involving multifaceted and layered issues relating to identity, post-colonialism, diaspora, caste, gender, religion, and globalization (Sharma, Deependra)²⁹.

The theme of identity is part of most Indian English writing as writers contend with issues of self, cultural duality, and culture in a rapidly changing world. Writers, such as Jhumpa Lahiri and Bharati Mukherjee, explore fractured identities and the theme of cultural assimilation within diasporic conditions, exploring the emotional and

²⁹Sharma, Deependra. "POSTCOLONIAL THEMES IN INDIAN LITERATURE AND THE IMPACT OF COLONIALISM."

psychological tensions that the immigrant faces as they oscillate between their Indian heritage and Western milieu.

Post-colonialism is another of the predominant themes of literature, particularly in the works of authors such as Salman Rushdie, Amitav Ghosh, and Arundhati Roy. These writers are critiquing the remnants of British colonial rule on Indian society, history, and language by reconstructing narratives, reclaiming the voice and historical agency of their indigenous communities.

Literature speaks powerfully to the problem of diaspora, through the documentation of global Indian movements, and consequently, the way of being in multiple cultures (Mishra, Vijay)³⁰. Diasporic literature is a vehicle for the representation of nostalgia, displacement, and at the same time, hybrid identities and cultural negotiations. Caste is another topic that is addressed with an uncompromising clarity by Mulk Raj Anand, Bama, and Omprakash Valmiki, who record the voices of marginal Dalit communities, uncovering the disdain and discrimination that is entrenched in the fabric of Indian society. Gender is yet another significant theme, where the writers Kamala Das, Shashi Deshpande, and Meena Kandasamy dissect patriarchy, interrogate female sexuality, and advocate women's rights and empowerment through politicized and personal narratives.

Religion has been explored in depth in Indian English literature, not only as a dimension of spirituality but also as a marker of identity and division. Authors such as Rohinton Mistry and Khushwant Singh examine the ways communal unrest and violence, often linked to religious differences, have shaped experiences in India, especially during moments of intense disruption such as Partition (Ahmed, Kazi Anis)³¹.

³⁰Mishra, Vijay. *The literature of the Indian diaspora: Theorizing the diasporic imaginary*. Routledge, 2007.

³¹Ahmed, Kazi Anis. *In partition's shadow: Fictions of violence and sovereignty in India*. New York University, 2004.

Finally, globalization reflects India's reintegration into the global economic paradigm, along with the various cultural effects. Contemporary writers such as Chetan Bhagat and Aravind Adiga demonstrate the aspirations and contradictions of urban India at the moment, captured in the interplay of economic growth, Western exceptionalism, and consumerism in shaping notions of modern Indian identity.

Through these many lenses, Indian writers working in English have been able to inhabit a position in world literature that is uniquely their own, producing narratives that are, in some respects, simultaneously local and global. The writing and thinking produced by these authors are positioned as literary products, but also as socio-cultural artifacts that may document, reflect, and interrogate the lived (and often evolving) realities of Indian life.

1.1.4 Role of women writers in Indian English literature (IEL)

The Indian novel has developed substantially in terms of volume, range, and maturity. The development of the Indian novel has progressed on concrete lines, and it is easy to trace, as it has progressed from the imitative stage to the realistic stage to the psychological stage to the Experimental stage. In the growth and development of the Indian English novel, the 1980s are in a singular position (Bandyopadhyay, Sumana)³².

Today, Indian English literature is a fact, and one that cannot be ignored. In the last few decades, it has enjoyed enormous interest both in India and abroad. What started as a "*hot-house plant*" has been allowed to grow into a rich and copious plant with many branches. The Indian women writers have certainly made the most striking contribution to the field of fiction, which, in the words of Mulk Raj Anand, has seemed, "*to have come to stay as part of world literature*". An appreciation of the real possibilities of this form in India can be gained by comparing the first novels published by Indians with the recent productions in that genre of literary production.

³²Bandyopadhyay, Sumana. Indianization of English: Analysis of linguistic features in Selected post-1980 Indian English fiction. Concept Publishing Company, 2010.

Indian writing in English in the Contemporary literary context is in the same arena as other Countries' literature (Prasad, G. J. V)³³.

The Indian women writers articulated the role and position of women through their writings in English and enriched the literature with their quality and likeness. Indeed, it brought cultural dignity, history, and all the necessary variants for the enrichment of literature all over the world. India is the third largest producer of novels after the USA and the UK. Even though the writings dealt with regionalism, they exceeded the natural boundaries with universal themes. India is the land of diversity with plenty of languages, religions, races, and cultures. This multiplicity has provided the writers with abundant liberty for dealing with many themes (Citton, Yves)³⁴. The voice of the Indian women writers also dealt with historical, cultural, philosophical, and much more, based on the universal themes of mankind. The Indian women writers have themed on sociological, diasporic elements, feminine subjects, science and technologies, explorative writings, and much more. As counterparts to male writers, Indian women have made a great contribution to the global totality. This input of India has fundamentally been with the Indian writing in English, the novelists just being on the top-notch writers in this scenario.

The desire to be creative in a single language is what many contemporary age novelists have realized, and have placed Indian English fiction squarely on the map being able to claim its presence in world fiction. To have writers strive to express creative expression national scale in a foreign language, has been an infrequent phenomenon in the history of humankind, and this is the fruitfulness of that Indian mind to mongrel, to embrace and assimilate new face-to-face circumstances and knotty problems of the new World.

The new English fiction is confident enough to struggle with numerous emergent themes and is frankly exploring new methods and approaches to handle these themes

³³Prasad, G. J. V. *Writing India, writing English: literature, language, location*. Routledge India, 2014.

³⁴Citton, Yves. "Spectres of Multiplicity. 18th-Century Literature Revisited from the Outside in." *French Global: A New Approach to French Literary History* (2010): 372-387.

(Stone, Donald David)³⁵. The novelists do not make any assumptions about the content of literature. This will enable them to operate with a wide and panoramic canvas and provide their themes with an epic dimension.

All these Indian women writers, as the following illustrations show, might assume their place by competing, perhaps, in the World, by the best: “It would be no exaggeration to say that the best English fiction in the World is being written by the Indian women writers, or those of Indian origin (1992:21-22).

Notably, the spirit of the age is best and most extensively met in the fiction of Indian women as opposed to other forms of representation like poetry or drama. The novel as such, is more adapted to the social reality, however freely as one may wish to be in the representation. Therefore, it is likely to say that the greatest gift of the time is the fiction of the Indian woman writers.

These women novelists have actually found their rightful place in India too with regards to their writings. As an illustration, five novels at least were fit to receive the Sahitya Academy Award, the highest literary Honor of the country in the 1980s. One was *That Long Silence* by the writer Shashi Deshpande and one was *Rich Like Us* by the woman writer Nayantara Sahgal. Those are just the indicative, by no means exhaustive examples of the fact that the Indian English novel is given appropriate reaction and recognition not only in India but also in other countries.

Even the role of great Indian male novelists is incomparable with contribution by the women novelists. Numerous female authors of novels started to appear in nineties (Dodiya, Jaydipsinh).³⁶. Their inaugural novels are rather efficient in revealing the true situation in Indian Society when addressing women. These authors all were born later after Indian Independence, and to them, the English language does not have any colonial

³⁵Stone, Donald David. *Novelists in a Changing World: Meredith, James, and the Transformation of English Fiction in the 1880s*. Harvard University Press, 1972.

³⁶Dodiya, Jaydipsinh. *Indian Women Novelists in English*. Sarup & Sons, 2006.

connotations. One can understand that they have an extraordinary sense of language and presentation through genuine standpoints of modern India and regional diversity.

They usually addressed the urban middle class, which is the social group with which they are acquainted. We have a lot of women writers here, in both Britain and the USA, writers (novelists and poets), who are either immigrants (as with Jhabvala and Anita Desai) or were born in the second generation (Jumpha Lahari), and the second-generation Indians are expatriate writers, who have little idea of what it is like to live in the modern India and the tendency to re-create it through the window-pane nostalgia. Their finest works consider Indian immigrants (first-hand) since it is the social segment they are familiar with. The oldest, of course, the most prolific ones, are Sunithi Nam Joshi, Chitra Benerjee, Divakarvas& Bharathi Mukherjee.

According to Lahiri, *"Each visit was an emotional see-saw that spanned continents and cultures"* (204). Lahiri is an Indian born British, and an American immigrant. It is the intentional emphasis on the Indian American culture that Lahiri is addressing a Western audience with. She explains later on how she was taught to look at things as something which is an outsider and how she knew that even as unlike Calcutta as Rhode Island was also somehow a part of me even on a very fundamental essential level like I was not at all a part of the U.S. (The Times of India, 13 April 2000). According to Lahiri, this is one of the finest delights in writing fiction. The self-liberation of the author has been afforded to Lahiri after the publication of the first work, *Interpreter of Maladies* (1999). The first book is a collection of stories, which has a challenge with identity.

The other well-known novel that she wrote was *The Namesake* (2003) that is simply a novel about the life in the US. Nevertheless, Lahiri believes that *The Namesake* is also about the Indian immigrants of the United States and their children. A case in point would be that, though she was much more American than her parents were, she still was ontologically dependent of her parents in an exile knowledge. Although she first intended to write a story about the roots and background after she completed her Ph.D. course in the study of Renaissance at Boston University, it appears that she finds it difficult to cope with

this cultural displacement and does it with trepidation with the assistance of her characters as they go between the two worlds (The Times of India, April 7, 2000).

- **Anitha Desai** is the most familiar of the modern women writers, and she is certainly the popular and mighty of the modern novelists. She has indeed left a strong impact in the Indian English fiction (Krishnaswamy, Shantha). Anitha Desai is a novelist of the urban milieu, and a marvellous mixture of Indian, European as well as American sensibilities. She can be described as a psychological novelist in a nutshell. She states that her novels are not an image of the Indian society or character. And, she does not ponder social issues, unlike Mulk Raj Anand. She views social realities psychologically and does not view social realities as a social and intimate manifestation of the inner world of her characters. Desai appears to haunt her entire pieces with the psychic self. The last novel she wrote, Baumgartner's Bombay, written during her stay at Girton College, Cambridge, was published in 1988, and by 1990s, she had not published a novel yet. She maintains a two-sensual awareness, and this gives an objective impact in her novels. But much of India has been covered by her, and has contributed to her writing another touch of character and atmosphere.
- Similarly, so is true of Nayantara Sahgal whose final novel Plans for Departure, published towards the end of the decade, won her the Sahitya Academy Award. The best novelist in the long run is Shashi Deshpande who has managed to be described as feminist novelist, was successful in her portrayal of the fate of an educated successful woman and the effects of being a woman. She is a writer of eight novels, six short story collections and four children books. She writes about the life of a woman who gets married to a doctor and becomes a victim of brutalization in her popular novel The Dark Holds No Terror (1980). To her credit, she made this into a courage and perseverance story that she created within herself to escape the culture of tradition in the society to make her own uniqueness and freedom. Due to her production, she has become an incredibly popular person. She portrays middle-class mentality of the Indians in every one of her novels. In the

case of Desah Pande, the protagonist starts with the cultural rootedness of the middle-class Indian Society. A narrator of Desh Pande mostly is the heroine, and she employs a stream of consciousness style.

They are also presented to another rebellious woman who does not desire to have family in another novel, *Roots & Shadows* (1983), who leaves the city to work and then gets married whom she desires. She later discovers that urban life is not really much different than the village life. The crisis in the life of a heroine is discussed in almost all her novels. Her writing is feminine; however, it cannot be said that she is a feminist because she constantly rejects the fact of feminism. She simply investigates the life of a woman in India today in more detail.

- **Manju Kapoor** is another figure of significance whose contribution is always redefining the connection between tradition and modernity (Kahar, Santosh Kumar) is another. The overwhelming influences of Kapoor instances can be critically traced in her mighty novel *Difficult Daughters* (1998) as her first novel which won the Commonwealth Writers Prize in the category of best first book and this has granted her some commercial and critical success. *Difficult Daughters* has been a novel that has been well received by everyone. Her second novel, *A Married Woman* (2003) that is as forceful as the first one, and thematically far more provocative). But the novel is an Indian as well as a universal victory.
- **Gita Mehta** is another female author who has written about the issues of the contemporary immigrant women with high ideals. She authored *Snakes and Ladders* and *Glimpses of Modern India* (1997), which has turned out to be the most read book particularly by individuals who do not have a clue about India. She said, in an interview, that she wanted to open modern India to those in the west, and to an entire generation of humans who do not know what occurred prior to their birth (24) (An Interview with C.J.S. Wallia). The first novel, *Raj* written in 1989 by Gita Mehta is a very strong and enlightening novel and it is regarded as one of the great historical novels of their time. The story of the Maharani Jaya Singh and the drama of the Indian struggle to get Independence but what makes Mehta stand out is the

richness of experience of living that is this rarity of perception that gives her comic power to shape her idea of India in her novels.

- **Arundhati Roy** is a contemporary woman writer of one of the greats. She is among the women writers who have raised the question of the woes of the underclass, and the repression of women in the patriarchal system, and how the Marxism impacted the life of the underclass (Margaret, Rachel Anne). She has been the beacon of the Indian women writers who are very guarded to write a critical analysis of Indian politics. She struck a monumental reception with *The God of Small Things* (1997) which she came to the forefront of all other writers. Her settlement to another publication immediately made her on par with Salman Rushdie and the others. It has surpassed or competed with Vikram Seth of *A Suitable Boy*. The characters are all imaginary and have no correspondence to real life characters. Arundhati Roy mentions the Elder Marxist E.M.S. Namboodiri, but continues to invent fictions about him and this caused furor in Kerala, a state where he was the leader of the first elected communist Government in any world history. It is a full protest novel, that chronicles the brutality on the impotent, the young women and the untouchable.

1.1.5 History of English Literature in India

The history of IEL is quite brief, with nearly two hundred years since the first book written by an Indian in English was published. *The Travels of Dean Mahomet* by Sake Dean Mahomed, a travel narrative, was published in England in 1794 (Mahomed, Sake Deen)³⁷. In the beginning stages of IEL, the genre was influenced by the Western novel, with early Indian writers using English, and started using Indian words to write, and even to describe an experience that was typically Indian. Bangladesh Chandra Chattopadhyay (1838-1894) wrote *Rajmohan's Wife*, which was published in 1864; *Rajmohan's Wife* was the first Indian novel written in English. Lal Behari Day published *Govinda Samanta*, or

³⁷MAHOMED, Sake Deen. *The Travels of Dean Mahomet, a Native of Patna in Bengal, Through Several Parts of India, While in the Service of the Honourable the East India Company. Written by Himself, in a Series of Letters to a Friend.* [With Plates, Including a Portrait.]. Vol. 1. J. Connor, 1794.

the History of a Bengali Raiyat, in 1874. The same author also published *Folk Tales of Bengal: Life's Secret* in 1912. Toru Dutt's *Bianca*, or *The Young Spanish Maiden* (1878) was the first novel published by an Indian woman. Notably, both Dutt and Krupabai Saththianadhan, who were two promising Indian English writers in the nineteenth century, died well before their time being at ages twenty-two and thirty-three respectively. Saththianadhan published an autobiographical novel, *Saguna: A Story of Native Christian Life*, serially in The Madras Christian College Magazine from 1887 to 1888. *Kamala: The Story of a Hindu Life* (1894) was the only other novel published by Saththianadhan.

The body of prose nonfiction, complete with letters, diaries, political manifestos, articles, speeches, philosophical works, etc., in nineteenth and early twentieth-century Indian English literature is extensive and diverse (Kulkarni, Kedar Arun)³⁸. The speeches of Swami Vivekananda, Rabindranath Tagore, Chittaranjan Das, Bal Gangadhar Tilak, Mahatma Gandhi, and Subhas Chandra Bose, etc., not only shaped the destiny of modern India, but and the destiny of a dialect of the English language in India. *Gandhi's Indian Home Rule or Hind Swaraj* (1910) was composed in a native dialect of the English language. In the twentieth century, several Indian writers established themselves in traditional Indian languages and in English, which was bequeathed by the British. Following that, an Indian dialect of English has emerged from British colonization Indian English generally follows British spelling and pronunciation rather than American English, and the books that are published in India will show this phenomenon. However, Indian English literature used more internationally understandable vocabulary than colloquial Indian English did, in the same vein as American English literature's use of vocabulary in contrast to American English slang.

The only Indo-English writer who could claim a Nobel prize in literature was the Bengali Rabindranath Tagore, who wrote some of his works originally under his name in English and performed translations of some of his works from Bengali to English. In the

³⁸Kulkarni, Kedar Arun. *World Literature and the Question of Genre in Colonial India: Poetry, Drama, and Print Culture 1790-1890*. Bloomsbury Publishing, 2022.

subset of Indian writing in English, there is also poetry. Rabindranath Tagore wrote in both Bengali and English and was justifiably proud to have performed the translations of his works into English. Other early prominent poets in English included Derozio, Michael Madhusudan Dutt, Toru Dutt, Romesh Chunder Dutt, Sri Aurobindo, Sarojini Naidu, and her brother Harindranath Chattopadhyay.

The seed of Indian Writing in English was planted during the time of British Rule in India. Now it has blossomed into an evergreen tree, with fragrant flowers and ripe fruit. (Cowen, Denis Victor)³⁹. The fruit is being sampled not just by its people, but it is now also being "*chewed and digested*" by foreigners. This happened only after a lot of careful tending, pruning, and feeding. Caretakers, like Tagore, Sri Aurobindo, R.K. Narayan, Raja Rao, to name only a few, looked after the tender plant day and night. Now it is being tended to by an array of writers who are winning awards, accolades, and generally getting recognized all over the world.

Indian English Literature is an unpretentious endeavor to showcase the occasionally rare jewels of Indian Writing in English. From the unusual and special, somewhat slow, indigenous spark of geniuses, Indian Writing has emerged into a new form of Indian culture and voice in which India often talks. Since pre-Independence days, Indian Writers - poets, novelists, essayists, and dramatists- have made significant contributions to world literature, and over the last five years have seen a huge growth and flourishing of Indian English Writing in the global market.

Indian English Literature has gained autonomy status in the field of world Literature (Dharwadker, Vinay)⁴⁰. There are many themes present in Indian Writing in English.

While this literature continues to showcase Indian culture, customs, social values, and even Indian history, by demonstrating the lifestyles of people living in India and

³⁹Cowen, Denis Victor. "Flowering trees and shrubs in India." (1952).

⁴⁰Dharwadker, Vinay. "Constructions of world literature in colonial and postcolonial India." *The Routledge companion to world literature*. Routledge, 2011. 476-486.

Indians living in other countries, new Indian English fiction has been addressing the contemporary experience of being Indian in facing contemporary predicaments. There are critics and commentators in England and America who admire Indian English novels.

In 1938, Raja Rao asserted in the preface of his novel *Kanthapura*, a case for the use of English, but English that considered Indian conditions: Indian English literature is two hundred years old, and Sri Aurobindo is like a giant oak spreading its branches and leaves all over these two centuries.

He is certainly a significant contributor, as a perfect writer and craftsman. He is the first poet in Indian English writing who has provided a re-interpretation of myths. Sri Aurobindo envisages spiritual humanism.

- **Mohandas Karamchand Gandhi (1869 –1948)**

He was an Indian lawyer, anti-colonial nationalist, and political ethicist who helped lead the successful campaign for India's independence from British rule through nonviolent resistance methods and thereby inspired movements for civil rights and freedom across the world. The honorific Mahatma (Sanskrit: "*great-souled*", "*venerable*"), first applied to him in 1914 in South Africa, is now recognized all over the world. He moved to South Africa for 21 years. In 1915, at age 45, he returned to India. He began organizing farmers and urban laborers to protest high land taxes and discrimination. When Gandhi became the leader of the Indian National Congress in 1921, he went on to lead nationwide campaigns for abolishing poverty, expanding women's rights, building religious and ethnic amity, abolishing untouchability, and above all, achieving *swaraj* or self-rule. Nathuram Godse, a Hindu nationalist, murdered Gandhi by firing three bullets into his chest on 30 January 1948. Gandhi's birthday, 2 October, is celebrated in India as Gandhi Jayanti, a national holiday, and worldwide as the International Day of Nonviolence. Gandhi is often informally considered a national hero in India, and after his death was given the title Father of the Nation.

Gandhi was a prolific writer. One of Gandhi's first publications, *Hind Swaraj*, was published in Gujarati in 1909 and became "*the intellectual blueprint*" for India's

independence movement (Khan, Mousir)⁴¹. It was translated into English the next year with a copyright legend "No Rights Reserved". For decades, he edited several newspapers, including Harijan in Gujarati, in Hindi and the English language; Indian Opinion while in South Africa, and Young India and Navajivan, a Gujarati monthly, after he returned to India. Later, Navajivan was also published in Hindi. Additionally, he wrote letters almost every day to individuals and newspapers. Gandhi wrote several books, including his autobiography, *The Story of My Experiments with Truth* (Gujarātī "સત્યના પ્રયોગો અથવા આત્મકથા"), of which he purchased the entire first edition to make sure it was reprinted. His other autobiographies included: Satyagraha in South Africa about his struggle there, Hind Swaraj or Indian Home Rule, a political pamphlet, and a paraphrase in Gujarati of John Ruskin's *Unto This Last*. This latest essay can be seen as his program on economics. He also wrote a lot about vegetarianism, diet and health, religion, social reforms, and so forth. For the most part, Gandhi wrote in Gujarati, even though he revised the Hindi and English translations of all of his books. The Indian government published Gandhi's complete works in the 1960s under the title *The Collected Works of Mahatma Gandhi*. The works consist of about 50,000 pages, published in about 100 volumes. In 2000, a new edition of his full works, which had a great deal of errors and omissions, was released, creating some controversy, and was later withdrawn from publication by the Indian government.

- **Rabindranath Tagore (1861 –1941)**

He was an Indian sage-poet, writer, playwright, composer, philosopher, social reformer, and painter, and he transformed Bengali literature and music and Indian art with Contextual Modernism in the late 19th and early 20th centuries (Tagore, Rabindranath)⁴². He was the author of *Gitanjali: Song Offerings*, the "*profoundly sensitive, fresh and beautiful*" poetry in 1913 that led him to become the first non-European to win the Nobel Prize in Literature. He was sometimes known as "the Bard of Bengal".

⁴¹Khan, Mousir. "India During the Freedom Struggle: Writing and Thought." Available at SSRN 2434648 (2014).

⁴²Tagore, Rabindranath. Rabindranath Tagore, 1861-1941. Bibliothèque Nationale, 1961.

Tagore wrote poetry as an elder. By age sixteen, he publicly shared his first important poetry under the pseudonym Bhānusiṃha ("*Sun Lion*"). By 1877, he added short stories and dramas under his real name. There were also his novels, stories, songs, dramas, and essays, which addressed social and political topics that bound us to their personal lives.

Gitanjali (Song Offerings), *Gora (Fair-Faced)*, and *Ghare-Baire (The Home and the World)* are all notable works; his verse, short stories, and novels have also been distinguished for their popular representation & naturalism.

Two different nations chose his songs for their national anthems: "*Jana Gana Mana*" (India) and "*Amar Shonar Bangla*" (Bangladesh), and the Sri Lankan national anthem was inspired by what he wrote.

- **Nirad Chandra Chaudhuri (1897 –1999).**

He was an Indian author. In 1990, Oxford University granted Chaudhuri, by then a long-time resident of Oxford, an Honorary Degree in Letters (Alam, Zerin)⁴³. In 1992, he received the Honor of Commander of the Order of the British Empire, CBE. Chaudhuri was a prolific author even in the last years of his life, producing his last work at the age of 99. He died in Oxford in 1999, three months shy of his 102nd birthday. In his youth, he read not only the plays of William Shakespeare but also the classics of Sanskrit literature, and he embraced Western culture as he did his own. His first appearance in the Indian literary scene was fraught with controversy. He devoted the first book, *The Autobiography of an Unknown Indian* (1951), to the memory of the British Empire. In the 1970s, he chose to leave India to go to England. His disappointment was evident in his writings, and in the last book of his autobiography, *Thy Hand, Great Anarch* (1987), which he produced at 90 years of age.

He received an honorary doctorate from the University of Oxford in 1990 and an honorary CBE (Commander of the Order of the British Empire) from Queen Elizabeth II in 1992. The essays in his last book, *Three Horsemen of the New Apocalypse* (1997). Besides

⁴³Alam, Zerin. A Study on Indian Women's Colonial Travel Narratives from 1858 to 1936. Diss. © University of Dhaka, 2024.

his autobiographies and his English-language essays, he published several works in Bengali. His masterpiece, *The Autobiography of an Unknown Indian*, published in 1951, placed him on the long list of the great Indian writers. Later in the book, he writes about Calcutta, the Bengali Renaissance, the origins of the nationalistic Movement, and his relations with Englishmen in India. At the same time, he did put his works into print in non-government magazines. Chaudhuri felt that his critics read too carelessly; "the dedication was really a condemnation of the British rulers for not treating us as equals", he wrote in a special edition of *Granta* in 1997.

At the age of fifty-seven, in 1955, for the first time, Chaudhuri went abroad. Upon returning, he wrote *A Passage to England* (1959) and in which he records his five-week visit to England, and, more briefly, his two-week visit to Paris and one week to Rome.

His subsequent works are personal essays, biographies, and history.

Honours

➤ *Duff Cooper Memorial Award in 1967*

➤ *Ananda Purashkar in 1988*

➤ *DLitt from Oxford University in 1990.*

Books

➤ *The Autobiography of an Unknown Indian (1951)*

➤ *A Passage to England (1959)*

➤ *The Continent of Circe (1965)*

• Sake Dean Mahomed (1759–1851)

He was an Indian traveler, surgeon, and one of the most prominent early non-European migrants to the Western World (Mahomet, Sake Deen)⁴⁴. He brought Indian

cooking and shampoo baths to Europe, where he provided healing massage. He was the first Indian to publish a book in English. He was born in 1759 in Patna, India; he was the first surgeon in the British army and also opened the first Indian restaurant in London in 1810. In 1794, Sake Dean Mohamed published *The Travels of Dean Mahomed*, an autobiographical account of his experiences in India, and the first English-written book by an Indian. This book is an epistolary narrative, which was an accepted format of travel books and many novels of that time, and contains 38 letters. The book opens with a preliminary introduction where he contrasts Ireland and India. The remainder of the book includes a history, being published, and a remembrance of when he had served in the British army, in many very important Indian cities and military campaigns. He wrote a book in 1822 called "*Shampooing or Benefits Resulting from the use of Indian Medical Vapour Bath*," which became a bestseller and was recognized for uniting Indian and British culture at the beginning of the 1800s. Michael H. Fisher has an excellent book about Dean Mahomet titled *The First Indian Author in English: Dean Mahomed in India, Ireland, and England* (1996). Additionally, the book by Rozina Visram, *Ayahs, Lascars and Princes: The Story of Indians in Britain 1700–1947* (1998) had a substantial impact in raising public awareness of Mahomed's life and work.

- **Bhimrao Ramji Ambedkar (1891 –1956)**

He was an economist, politician, and social reformer, as well as an Indian jurist, who was a leading force and inspiration for the Dalit Buddhist movement and campaigned against social discrimination directed at the untouchables (Dalits).

He is well known to have served as the Minister of Labor for British India in the Viceroy's Executive Council as Chairman of the Constituent Drafting Committee, and as India's first Minister of Law and Justice. He is considered the chief architect of the Constitution of India. Ambedkar was a great student, holding doctorates in economics from Columbia University and the London School of Economics, and was considered a scholar of law and politics through his previously published works. Initially, he was an economist

⁴⁴Alam, Zerin. A Study on Indian Women's Colonial Travel Narratives from 1858 to 1936. Diss. © University of Dhaka, 2024.

professor and lawyer, but turned to political activities in the later stages of his life, campaigning and negotiating independence from British rule in India, publishing journals advocating for the political rights and social freedom of Dalits, and contributing to the establishment of the state of India. In 1956, he became a Buddhist and started a mass conversion of Dalits. In 1990, Ambedkar was given the Bharat Ratna, India's highest civilian award, posthumously. Ambedkar leaves a legacy with memorial sites of him and references in popular culture.

Dr. B.R. Ambedkar is known as 'Baba Saheb' by his followers worldwide. Babasaheb's library, called Rajgrah, has over 50,000 books and was the largest private library in the world. Dr. Babasaheb Ambedkar commanded mastery of 64 subjects (Kumar, Raj)⁴⁵. Dr. Ambedkar was fluent in 9 languages in addition to Hindi, Pali, and Sanskrit: English, French, German, Marathi, Persian, and Gujarati. His books on caste have now become some of the best sellers in India. Throughout his lifetime, Ambedkar wrote on everything from politics, economics, and religion to casteism, segregation, and governance. The range of his writings continues to motivate and inspire. He has left his mark on Indian history. His birth anniversary (April 14) is celebrated as Ambedkar Jayanti or Bhim Jayanti in every corner of India.

The Education Department, Government of Maharashtra (Mumbai) has categorized the collected works of Ambedkar and collections of his speeches into various volumes. Apart from other inscriptions from the Government of Maharashtra, the Ministry of Social Justice also publishes documents. Ambedkar's writings.

There are two best-selling books by Ambedkar. They are “The Problem of the Rupee” and “The Annihilation of caste.” The two books are both instrumental in the economy of India and the social structure of India, respectively.

Publications

⁴⁵Kumar, Raj. Ambedkar and His Writings: A Look for the New Generation. Gyan Publishing House, 2008.

-
- *Castes in India: Their Mechanism, Genesis and Development, and 11 Other Essays*
 - *Riddles in Hinduism*
 - *Untouchables and Untouchability Essays*
 - *The Untouchables: Who Were They and Why Did They Become Untouchables?*

- **Raja Ram Mohan Roy (1815–1833)**

The backdrop of the Indian press was much affected by the start and evolution of Bengali journalism. Published in Calcutta, James Augustus Hickey's Bengal Gazette (1780) was the first Indian Newspaper ever published. Apart from Bengali and English, Bengal produced the first Urdu, Hindi, and Persian publications. Raja Rammohan Roy, however, thought of doing journalistic work on an Indian line. The pioneer of the Indian nationalist press was Ram Mohan Roy (Mallick, Prapti Das)⁴⁶. While several had started a few papers before him, his Sambad Kaumudi in Bengali was published in 1821, and Miratul Akhbar in 1822 was the first magazine with a distinctive national and democratic contemporary orientation (Bose & Moreno 1920).

In 1819, Raja Ram Mohan Roy started publishing the weekly Sambad Kaumudi. He improved this work with great help from Bhawanicharan Banargee. Still, it should be noted that contemporary Bengali prose literary works advanced in great part in the nineteenth century thanks to Bengali newspapers (Sarkar, 1910). Apart from students at Fort William University, nobody was eager to produce Bengali writing. He is regarded as "*the father of modern Bengali prose*". Thangamuthu, 2016.

This book helped to unveil an activity against Sati, one of the most urgent issues of the present. The story of Sati claims that a widow was put onto the flaming pyre of her dead husband. During his sister's funeral pyre in 1811, Rammohan Roy saw her burning alive (Siddarth, 2018). According to Reverend James Long, Rammohan Roy published still

⁴⁶Mallick, Prapti Das. "Contribution of Raja Rammohan Roy in the Field Of Journalism and Literature: A Critical Analysis."

another English book called Brahmanical Publication. Originally, it was printed in 1821. Publishing this book was mostly meant to help Hinduism withstand the invasion of Christian missionaries. He attacked the Christian concept of "*Trinity*" in the Brahmanical periodical and compared it to polytheism. He turned to "Unitarianism," according to which God dwelt inside someone. Inspired by Rammohan Roy's definition of monotheism, he disapproved of the "*Trinity's*" proposition; young Baptist missionary Rev. William Adams became a Unitarian in 1821. Tagore, 1966; Collet & Sarkar, 1914. By creating an egalitarian society and publishing several journals, he challenged all kinds of social oppression.

Roy stayed to fight against different kinds of evilness and superstition in the society, on the one hand; Rammohan Roy produced several pieces for the circulation and promotion of modern Western education and learning on the other side. He often consistently wrote against prejudice and supported women's education. With the publishing of *Miratul-Akhbar*, he challenged several anti-social activities of the Government and underlined several national and international events before the people (Yusuf 2020)⁴⁷.

- **Mulk Raj Anand (1930 – 1994)**

Early writer of Indo-Anglian literary works, Mulk Raj Anand, with his early works including *Untouchable* and *Coolie*, introduced the new age of realism in Indo-Anglian fiction (Goswami, Ketaki)⁴⁸. "*These two books,*" says Zaheer 1975," remain the first among the most successful in the brand-new pattern in Indian literature. To Anand goes the glory of being the pioneer, the very first in releasing modern Indian literary works on this new route" (P 1). Driven by the English 'Thirties Movement,' Anand turned into a humanist social protest writer. As the main speaker of the Indo-Anglian literary naturalism with a proletariat inclination, M.K. Anand is said to have gained respect and notoriety. He claims that the social environment defines human conduct. Men's fate is not personality; it is rather cultural. Maybe the main legendary work of Indo-Anglian literature is his "*Coolie*" (1936). As A.V. Krishna Rao says,

⁴⁷Yusuf, A. "Raja Rammohan Roy's *Mirat-ul-Akhbar* and Modern Indian Press." *South Asian Journal of Social Studies*, vol. 4, no. 2, 2020, pp. 112–118.

⁴⁸Goswami, Ketaki. *Mulk Raj Anand: Early novels*. PHI Learning Pvt. Ltd., 2009.

"It is a familiar narrative of this overwhelming pattern (proletarian) in current society and ends up being multidimensional with its approach of naturalism and the present countrywide notions. Underneath the general gloom, nonetheless, a refreshing attitude of hopeful outlook calls for a dramatic transformation of the rotting society". Over forty years of effort have produced numerous stories, six collections of short stories, and other works with themes ranging from art to cuisine. His works are merely a certain piece of the modern Indian ideals. His feeling of devotion, humanism, realistic look, creative vitality, and deep sympathy for the lowest canines and dregs of society set him apart from other Indian authors (Vaidyanathan 1993). Though Mulk Raj Anand brought every little thing fresh to the Indo-Anglian Story and the short stories, brand-new matter, brand-new strategy, a brand-new design, and a new approach (Mehta 48).⁴⁹

The influence of some Indian masters like Bankim Chandra Chatterjee, Tagore, Sharat Chatterjee, and Munshi Premchand was felt on the writings of Anand Mehta (1979). He needs to publish his credit scores publications of such as

- *Untouchable (1935)*
- *Two Leaves and a Bud (1937)*
- *Coolie (1936)*
- *Lament on the Death of a Master of Arts (1939)*
- *The Road (1961)*

1.1.6 Indian Writers, Global Voices: Exploring Language and Identity

One of the finest representations of the interaction of language, identity, and postcolonial awareness is seen in the writings of Indian authors in English literature. By including Indian sensibilities, ideas, and philosophies, these authors have not only given global literary conversation distinctive voices but also changed English writing. Using

⁴⁹Mehta, Gita. A River Sutra. London: Heinemann, 1993.

English as both a vehicle of expression and a means of negotiation, their works negotiate the difficult terrain of identity, personal, cultural, and historical.

- **Adoption of English and the Colonial Legacy**

The colonial history of India is fundamental to the development of Indian literature in English. English was first used as the language of the elite and government, then progressively evolved as a vehicle for artistic and intellectual expression. Originally seen as a sign of imperial domination, Indian authors adopted English and turned it into a language competent to portray Indian reality.

- **Major Example:**

In his landmark book *Kanthapura* (1938), Raja Rao underlined how Indian ideas and sensibility affected the story, even if English was the language of communication. They cannot write like the English, he said. Shouldn't we? They are only Indians; they cannot write.

- **Language as a Resistance and Identity Site**

English Indian authors sometimes examine the conflicts between colonial language and indigenous identity. Writing in English becomes a reclaiming of narrative agency as much as a protest act. These writers help to postcolonial reinterpretation of literary standards by bending the English language to represent Indian idioms, culture, and viewpoint, thereby expressing their identity.

- **Important Sample**

In *Midnight's Children* (1981), Salman Rushdie transformed the English book with linguistic inventiveness, coining new words, combining Hindi and Urdu with English to chronicle India's split and independence. His "chutnification" of English captures a composite local and worldwide identity.

- **Global Stage Presentation of Indian Reality**

Bringing Indian social, political, and cultural reality front and center of world literature has been much aided by Indian writers. From caste and class to gender and

globalization, their stories challenge preconceptions and extend the knowledge of the subcontinent, therefore offering windows into the Indian experience.

➤ **Important Sample:**

The God of Small Things by Arundhati Roy (1997) looks at issues of gender norms, caste prejudice, and forbidden love. Her sharp yet poetic use of English has won praise from all around, including the Booker Prize, and catches the subtleties of Kerala's social fabric.

1.1.7 Stories of a Nation: How Indian Writers Are Shaping English Literature

Indian authors have had a significant and long-lasting influence on English literature, hence forming worldwide literary environments with voices anchored in Indian ethos yet always resonant (Bavarava, Asha L)⁵⁰. By means of their writings, these writers investigate complex issues of language, identity, tradition, and change. Originally connected to colonial control, English is a language that these authors have turned into a potent weapon for self-expression and cultural negotiation. Their works are a means of resistance, contemplation, and cross-border connection as well as artistic expression.

The examination of post-colonial identity runs across as a major motif in Indian English literature. Following decades of British control, Indian writers started to challenge and reinterpret their historical accounts, therefore capturing the complexity of identity in a country just gaining its independence. Once the language of the colonists, English evolved to become a venue for reframing Indian reality. Writers such as Salman Rushdie, Raja Rao, and R.K. Narayan expressed the paradoxes of post-colonial life, conflicts between tradition and modernity, nationalism and individuality, local culture and global impact, using English. While Raja Rao insisted on presenting Indian thought in English but on Indian terms, famously stating that Indian writers must bend the language to suit Indian sensibility, Rushdie's *Midnight's Children* catches the fractured nature of identity in post-colonial India by linguistic innovation and narrative multiplicity.

⁵⁰Bavarava, Asha L. "ECHOES OF EMPIRE: UNRAVELING COLONIZATION'S LEGACY IN INDIAN ENGLISH LITERATURE." *Vidhyayana-An International Multidisciplinary Peer-Reviewed E-Journal*-ISSN 2454-8596 9.3 (2023).

The preservation and reinterpretation of cultural legacy and tradition have been Indian authors. Their creations capture the legends, stories, religious rituals, and daily routines defining Indian life. Often combining the old with the modern, authors use their stories to present indigenous knowledge systems and spiritual traditions to a worldwide audience. Writers like Amitav Ghosh, Gita Mehta, and Chitra Banerjee Divakaruni skillfully weave historical context and mythological references into their storytelling, presenting India's rich tapestry without exoticizing it. These stories honor India's cultural riches as well

as challenge its rigidity, particularly as customs turn become weapons of oppression.

The honest approach Indian writers in English literature take toward social and political concerns is still another major contribution. For confronting ingrained injustices and inequities in Indian society, literature turns into a mirror and a megaphone. Many of the works center on issues including caste, gender, poverty, communalism, and globalization. While Arundhati Roy's *The God of Small Things* and *The Ministry of Utmost Happiness* address caste, gender, and political hypocrisy with lyrical intensity and radical critique, Mulk Raj Anand's *Untouchable* presents an early yet forceful picture of caste prejudice. Women writers challenging accepted conventions and promoting gender equality investigate the female experience in a patriarchal culture, including Kamala Das, Mahasweta Devi, and Shashi Deshpande. Modern writers like Aravind Adiga expose the widening differences between metropolitan wealth and rural misery, tradition and ambition, as they negotiate the globalizing India.

The diaspora and migration motif has broadened the range of Indian English writing even more. Many Indian-born writers, especially those who live overseas, examine the emotional and cultural disorientation of living between worlds. These stories probe generational gaps, cultural adaptability, nostalgia, and identity difficulties. *The Interpreter of Maladies* and *The Namesake* by Jhumpa Lahiri show the conflict between keeping cultural origins and adjusting to new surroundings as they examine the silent difficulties of Indian immigrants in the West. Reflecting the fluid and hybrid character of diasporic identity, Bharati Mukherjee also writes on the metamorphosis and reinventions of self in a

distant country. Diasporic writers help us to grasp better what it means to be Indian in a world gone global by way of their tales.

Indian writers in English literature have essentially turned English from a colonial artifact into a vibrant venue for political critique, creativity, and cultural exchange. They provide the world literature as varied as India itself, therefore writing not only as Indians but also as global citizens. Their investigation of post-colonial identity, cultural legacy, sociopolitical reality, and the diasporic experience has given English writing fresh angles. Their voices have crossed boundaries, elevating Indian English-language writing to a potent and valued tool in international literature. Using them, the worldwide literary scene today speaks in numerous Indian accents, rich, varied, and fearless to confront, question, and inspire.

1.1.8 Writing the In-Between: Hybridity and Diaspora in Indian English Literature

Examining cultural identity and hybridity in a society molded by colonial history, globalization, and migration has been much aided by Indian writers in English (Ashcroft, Bill)⁵¹. Their works of literature examine the complexity of what it means to be Indian in modern times, particularly as people and cultures negotiate ongoing changes between tradition and modernism, local origins and global influences. Since these authors communicate distinctly Indian experiences using the English language, once a colonial imposition, this inquiry is especially important. By doing this, they recover the language, give it Indian rhythms and idioms, and use it to mirror the diverse character of Indian identity. Indian writers may show identity in a globalized society as something fluid, complex, and always changing rather than as a set, single idea. Through books, poems, and articles, they show how Indians, both in India and abroad, negotiate the conflict between honoring cultural traditions and embracing contemporary, worldwide lives.

A major motif in Indian English writing is the interaction between East and West. Many writers show characters stuck between Indian customs and Western ideas, negotiating contradictory demands about family, culture, religion, and personal

⁵¹Ashcroft, Bill. "Alternative modernities: globalization and the post-colonial." *ARIEL: a review of international English literature* 40.1 (2009).

independence. Works of authors like Salman Rushdie, who combine myth, history, and postmodern tactics to represent the fractured identities of post-colonial people, repeatedly feature this cultural struggle. In works like *Midnight's Children*, he develops a linguistic and cultural mix reflecting the heterogeneous identities of his characters.

Amitav Ghosh's books also show people who travel across geographies and histories, therefore signifying the mixing and conflict of many points of view. These stories highlight how dynamic and often paradoxical cohabitation of both defines identity in the Indian setting, rather than strict binaries of East and West. The outcome is a rich representation of Indian consciousness that respects both the survival of indigenous culture and the impact of the West.

For diasporic Indian writers, the idea of hyphenated identities, such as Indian-American or British-Indian, is fundamental. These writers explore the lives of people and families living outside of India who frequently feel culturally dislocated, nostalgic, and yearning for belonging. Their characters inhabit the "in-between" areas, neither totally anchored in Indian traditions nor entirely absorbed into Western ones. Jhumpa Lahiri's *The Namesake* brilliantly captures this conflict as the protagonist struggles with his name, Bengali customs from his family, and American upbringing. Generation differences and the need to fit societal standards on both sides further complicate the fight to define oneself in terms of two civilizations. Capturing the sense of isolation and cultural hybridity defining much of the diasporal experience, Bharati Mukherjee and Meena Alexander also investigate the emotional and psychological aspects of migration. These hyphenated identities, then, are places of innovation, resilience, and redefining power as well as locations of conflict. Diasporic Indian writers show how living across cultures could result in the creation of fresh, heterogeneous identities challenging monolithic conceptions of nationality, ethnicity, and belonging.

Using their handling of cultural identity, hybridity, and diasporic awareness, Indian authors in English offer potent insights on the changing character of Indian identity in a globalized society. They demonstrate that identity is about flexibility, diversity, and ongoing self-negotiation rather than about purity or set legacy. Their narratives show how

individuals create meaningful lives beyond national, cultural, linguistic, or linguistic borders. These authors not only enhance Indian English writing but also make it an essential component of world literature by resolving the conflicts between East and West and by giving hybrid, transnational identities a voice. They remind us that in a linked world, identity is global, multifaceted, and profoundly human, not single or fixed.

1.1.9 How Indian Writers Found Their Voice in English

Examining the publishing and commercial dynamics that determine Indian writers' exposure, reach, and effect helps one to better appreciate their part in English literature (Brouillette, Sarah)⁵². Indian publishing companies have been instrumental in fostering native talent and giving a stage for many voices to blossom during the last several decades. Supported both renowned and new writers, publishers such as Penguin India, Rupa, Harper Collins India, and Aleph Book Company have made Indian English literature more widely available. These publishers have also championed English-written regional stories, therefore highlighting India's linguistic and thematic variety. Crucially, Indian publishers have enabled authors to create authentically Indian stories free from the temptation to fit Western preferences, therefore addressing a previously shared issue for writers striving for worldwide acclaim. They have encouraged English-language publishing in the nation to become more democratic by giving the local audience and regional authenticity priority.

Simultaneously, the path of Indian writers in English has been much shaped by world publishing patterns. Authors like Salman Rushdie, Arundhati Roy, Jhumpa Lahiri, and Vikram Seth's worldwide popularity has sparked a global hunger for Indian stories published in English.

Along with foreign literary agencies and big Western publishers, esteemed literary awards like the Booker Prize and Pulitzer Prize have highlighted Indian writers on the worldwide scene. Many Indian authors nowadays consider both home and worldwide audiences in their writing.

⁵²Brouillette, Sarah. "South Asian literature and global publishing." *EUROPEAN JOURNAL OF COGNITIVE PSYCHOLOGY* 22.3 (2007): 34-38.

This dual-market knowledge shapes language, tone, and topics to be understandable and appealing across cultural borders, therefore impacting not just what tales are presented but also how they are conveyed (Hutter, Michael)⁵³. Although this worldwide awareness has increased visibility, it has also spurred discussions about "writing for the West" against being true to Indian settings and readerships. Notwithstanding such conflicts, the worldwide interest in Indian literature has presented significant chances for literary interaction, translation, and cross-cultural communication.

English is also progressively becoming a mass literary medium for India, not only a language of the elite. More Indians are reading and writing in English than ever before as the middle class grows, knowledge is widely shared, and internet access becomes available.

This has resulted in the emergence of a new generation of writers, such as Chetan Bhagat, Ravinder Singh, and Durjoy Datta, who create easily readable, frequently young-oriented literature appealing to readers in metropolitan and semi-urban settings. Although some critics have written off this kind of English popular literature as lacking literary depth, it has helped English become the accepted literary language for the general public, therefore generating a sizable and active reading population. Moreover, the prevalence of English in Indian media, entertainment, and education keeps underlining its role as a language of ambition and narrative. Whether literary or commercial, Indian authors in English today hold a significant place where they may affect public opinion, mirror social reality, and impact cultural narratives across all levels and strata.

All things considered, publishing environments, local and worldwide, have had a profound impact on Indian authors in English, not just on literary traditions but also on their narrative. While international trends have raised Indian stories to universal praise, Indian publishing companies have enabled authors to convey local reality in a global vernacular. The increasing popularity of English as a language of mass fiction guarantees

⁵³Hutter, Michael, and David Throsby, eds. *Beyond price: Value in culture, economics, and the arts*. Cambridge University Press, 2008.

even more that Indian English writing stays vivid, topical, and generally readable. These elements taken together have confirmed the importance of Indian authors in English as essential cultural voices, therefore linking local authenticity with worldwide influence.

1.1.10 Changing perceptions, changing histories

The discipline of history became institutionalized in the post-independence period. A 'historian' was now someone who formally worked for a research or teaching institution, who regularly published identification research based on documented evidence. Certain institutions began to be associated with certain specific areas of research, often based on region, e.g., Aligarh for medieval India, and Kolkata for much of the research on colonialism and its effects. In many of these institutions, Marxism started to play a very important role.

From around 1940 onward, Marxist methodologies came to be used in the writing of Indian history, but it was the post-independence period that saw a greater emphasis on them. Among the first writers in this 'school' were Mohammad Habib, who concentrated on medieval India, and Dharmanand Damodar Kosambi, who was more focused on ancient India. However, as noted above, it was only after the 1950s that Marxist prose became fully visible and pronounced.

The Marxist historian's primary concern was with society and economy, commensurate with Marxism. They were the first group to move away from an interest in dynastic history to the study of ideas and institutions. Habib was the first to challenge the view that the medieval Indian state was a theocratic one. He pointed out that theocracy relates to, among other things, administration by an ordained priest class; such a class (and notion) was foreign to India. Kosambi, by contrast, examined the essence of ancient Indian society and economy and stressed the links between historical archaeology and history. By stressing the continuities within some of India's traditions, for example, patterns of settlement, he argued that archaeology in India was as much an area of science as a subject, in which one observes one's surroundings, to see what, if anything, was slightly 'wrong' in the environment. Ways of life, especially among the more nomadic, were also most likely similar to the nomadic behavior of an earlier period. So while a direct mapping was not

possible, it was possible to use the current society to try and trace backward relationships. He was also one of the first to adopt what had been previously termed a '(religious)' source and use it to write a history of the period, for as religion was part of society, an understanding of one would provide greater understanding of the other.

Marxist historians also tried their hands at the application of Marx's theory of the Asiatic Mode of Production, to claim that the basis of the theory was wrong, for one could not have an 'unchanging' society and economy. Instead of the Asiatic Mode, it may be better to apply Marx's theories about the different Modes of Production. Here, Kosambi again was one of the first to apply any model, when he described 'feudalism from above' and 'feudalism from below' in the context of India. While he did not push the argument further, the idea of 'dual' feudalism was seized by Ram Sharan Sharma, who published a book in 1965 on Indian Feudalism. The whole subject of feudalism in India became a hotly debated subject in the late 1970s, when Harbans Mukhia challenged the notion altogether, and asked, 'Was there Feudalism in Indian History?' The notion of feudalism initiated a great amount more research into society and economy, and it also led to perhaps the first questioning of the periodization that had been assumed until then and to discussions about institutional change as the marker of changing historical time. The state itself became debated upon, for, taking from some of the ideas nationalists had put forward, who suggested that the pre-British Mughal state was the peak of perfection, the state in medieval India was studied as an institution and practice.

1.1.11 Effect on Society of Indian English Writers within the Nationalist Movement

During British colonization, Indian English authors had an impact that went beyond the world of literature. They played a significant role in shaping the socio-political environment of India. Their books made huge impressions on the Indian middle class, provoked the imaginations of young people, and created global awareness of India's freedom struggle.

First, these writers transitioned the Indian middle class to a new form of consciousness and identity as an emerging socio-political force in colonial India. This class was defined as a Western-educated, English-speaking middle class and was already

familiar with the political thought of Western society. Nationalist calls to action communicated through English literature were well received and understood. Writers like Dadabhai Naoroji and M.G. Ranade wrote extensively on civil rights, economic exploitation, and governance. The writers' engagement with English was more analytical and applied persuasive techniques, making complex political and economic matters easier to digest and understand for the middle class, who grew as a nationalist movement. English became not just a colonial language but a language of resistance and awakening for the educated classes of India.

Secondly, Indian English writers had a distinct and powerful means of reaching the youth, who were growing restless under British tyranny. Writers such as Sri Aurobindo and Sarojini Naidu, through poetry, essays, and speeches, instilled self-respect, courage, and a purpose in young Indians. Aurobindo's ideas regarding the role of sacrifice, nationalism, and the idea of spiritual revolution through cultural reform, while especially appealing to the student communities and young revolutionaries, drew heavily from his writings in the Karma Yogin. In a similar vein, Naidu's lyrical expressions of the beauty and spirit of Indian heritage provided a sense of identity for young women of the country and encouraged them to feel zealous pride in their identity and to join the national struggle. The lessons of these writers provided not only ideological ballast but also the moral courage to transform a whole generation of youth into freedom fighters, reformers, and visionaries.

In addition, the role of English by Indian writers acted as a conduit to the international community and therefore created an international consciousness of India during British rule. By way of newspapers, journals, and other translated works, the message of Indian nationalism was able to reach British audiences and the international community. The most famous example of this is Mahatma Gandhi. Through *Young India*, Gandhi communicated non-violence, civil disobedience, and Indian nationalism in a way that was able to evoke international sympathy and attention. Rabindranath Tagore also used his global presence to criticize not only imperialism, but to promote human dignity

and national freedom, and is credited with providing Indian intellectuals with respect. Tagore was the first Asian to win the Nobel Prize in Literature.

In conclusion, colonial Indian English writers facilitated a process of public opinion mobilization on both the national and international stage. Their literary and political representations of their thoughts helped to create public opinion among the Indian middle class, mobilize the youth to join the freedom struggle, and helped to ensure that the Indian nationalist movement was not silenced but recognized and accepted around the globe. By utilizing the language of their colonizers, they transformed it from one of domination to one of liberation, leaving a legacy in India's experience toward independence.

1.2 Objectives of the Research

1. To find out the overlooked themes and aspects of society in Indian English literature.
2. This research will find out the theme of diaspora explored by Indian English writers living abroad.
3. The research will throw light on the growth and evolution of English literature since the colonial period.
4. To interpret the themes portrayed by Indian writers.
5. To understand English literature in different periods in India.

1.3 Hypothesis of Research

H1: There are significant overlooked socio-cultural themes in Indian English literature that have not been adequately analyzed by contemporary literary scholarship.

H2: Indian English writers living abroad significantly contribute to shaping and diversifying the theme of diaspora in Indian English literature.

H3: The growth and evolution of Indian English literature from the colonial period to the present show a significant shift in narrative style, thematic focus, and representation of Indian identity.

H4:The thematic portrayals by Indian writers reflect consistent patterns of social, cultural, political, and psychological concerns across different literary periods.

H5:Different periods of Indian English literature demonstrate significant variations in language, thematic treatment, literary style, and ideological orientation.

1.4 Research Methodology

This study will employ critical analysis methods for literature to conduct a systematic study of pre-independence and post-independence English literature in India. We will analyze the works of Rabindranath Tagore, Vikram Seth, Chetan Bhagat, and Arundhati Roy, Rabindranath Tagore, T. P. 19 Kailasam, and Aurobindo Ghosh. All the primary sources are studies considering significant changes brought by them into the socio-political environment of India, along with the world. Some studies conducted by several researchers on Indian-origin English writers will be studied to support the idea of the strong role Indian writers have had and still have on world English literature. Resources and references will be added at the end of the research.

1.5 Review of Literature

Indian writers in English have played a central role in shaping world literature by introducing new themes, narrative strategies, and cultural perspectives. Their literary output—from the colonial period to the postmodern era, reflects India’s complex sociocultural transitions and its encounters with nationalism, modernity, migration, and globalization. The evolution of Indian English literature, as many scholars argue, is not merely a linguistic shift but a cultural reinterpretation of English through an Indian sensibility (Dharwadker 201). This literature bridges indigenous traditions with Western literary forms, creating a distinctive body of writing with global significance.

Early Indian English literature emerged during the colonial period, when English education was institutionalized in India, notably through Macaulay’s Minute of 1835. Writers like Bankim Chandra Chatterjee, Toru Dutt, and Romesh Chunder Dutt used English to engage with modern ideas of nationalism, social reform, and self-identity. Raja Rao’s *Kanthapura* (1938) remains one of the seminal works of this era, capturing Gandhian

ideology through an indigenous narrative structure. Rao's assertion that Indian writers must "express in a language that is not one's own the spirit that is one's own" (Rao vii) demonstrates the fundamental tension and creativity involved in Indian writing in English.

The pre-independence period also witnessed the rise of writers such as Mulk Raj Anand and R. K. Narayan, whose writings foregrounded social inequalities, caste conflict, and everyday Indian life. Anand's *Untouchable* (1935) exposed caste oppression and amplified marginalized voices, laying the groundwork for socially conscious literature. Narayan, on the other hand, offered a nuanced portrayal of middle-class life in the fictional town of Malgudi, emphasizing simplicity, irony, and humanism. Naik notes that this phase marked the "consolidation of Indian English fiction," where authors demonstrated linguistic mastery and thematic depth (Naik 105).

Post-independence Indian English literature transformed as writers broadened their scope beyond nationalist concerns to psychological, philosophical, and existential themes. Anita Desai, for instance, shifted focus inward, exploring interiority, alienation, and gendered experiences. Her novels, as critics affirm, laid the foundation for modern psychological fiction in India (Shekhawat 82). Kamala Markandaya, Bhabani Bhattacharya, and Khushwant Singh also contributed significantly by depicting social upheavals, partition trauma, and the challenges of modernization.

The postcolonial turn in Indian English literature is most notably represented by Salman Rushdie. His novel *Midnight's Children* (1981) revolutionized Indian writing through magical realism, narrative hybridity, and historiographic metafiction. Rushdie argued that postcolonial writers must "break the English language to suit their purposes" (Rushdie 17), a view that has influenced generations of writers. Homi Bhabha similarly describes such writing as inhabiting a "third space," mediating between cultures and challenging colonial binaries (Bhabha 123). Rushdie's global success opened doors for Indian authors and drew international attention to Indian English fiction.

Another major dimension of Indian English literature is the writing of the diaspora. Writers such as V. S. Naipaul, Bharati Mukherjee, Amitav Ghosh, Jhumpa

Lahiri, and Kiran Desai explore themes of migration, identity, displacement, and hybridity. Their work negotiates the emotional and cultural distance between homeland and adopted land. Lahiri's stories in *Interpreter of Maladies* highlight the tension and nostalgia inherent in diasporic lives, offering subtle insights into alienation and belonging. As King observes, diaspora literature reflects "the psychological geography of migration," where identity is continually constructed across borders (King 141). Likewise, Amitav Ghosh's novels—especially *The Shadow Lines*—examine transnational memory and interconnected histories, reshaping the scope of Indian English fiction.

Women writers have had a particularly transformative impact on Indian English literature. From Kamala Markandaya to contemporary voices like Arundhati Roy, Meena Kandasamy, and Manju Kapur, their works interrogate patriarchy, gendered violence, and women's negotiation of identity in a changing society. Roy's *The God of Small Things* (1997), which won the Booker Prize, challenged literary conventions through linguistic experimentation and a nonlinear narrative; the novel also critiqued caste, sexuality, and institutional oppression. As Nair argues, Indian women novelists bring forth a "feminine sensibility that redefines narrative spaces" (Nair 58) by inserting women's experiences into socio-political discourse.

The postmodern and contemporary phase of Indian English literature has produced rich experimentation with form, style, and subject matter. Vikram Seth's *A Suitable Boy* is an epic panoramic narrative, while Chetan Bhagat's mass-fiction appeals to younger readers and reflects contemporary urban aspirations. Aravind Adiga's *The White Tiger* (2008), which won the Booker Prize, offers a darkly satirical critique of economic inequality and the violence embedded in India's growth story. These varied voices collectively demonstrate the expansion of Indian English literature beyond elite circles into popular culture, global markets, and interdisciplinary scholarly debates.

Another important yet often overlooked contribution comes from Indian English drama, which evolved from traditional Sanskrit forms to modern theatrical expression. Playwrights like Rabindranath Tagore, Aurobindo Ghosh, T. P. Kailasam, Mahesh Dattani, and Girish Karnad revitalized the stage by blending mythology, realism, psychological

conflict, and contemporary concerns. Tagore's plays, such as *The Post Office* and *Chitra*, combined Indian philosophy with symbolist techniques, while Dattani's works addressed issues such as homosexuality, class conflict, and domestic abuse—subjects rarely explored in earlier Indian literature (Devlin 44).

Finally, the global significance of Indian English literature lies in its ability to reshape English itself. Writers integrate Indian idioms, mythic structures, vernacular rhythms, and cultural imagery, resulting in what Paranjape calls “an indigenized English” (Paranjape 14). This hybrid linguistic space allows writers to narrate Indian realities without conforming to Western expectations, thus asserting cultural autonomy.

SIGNIFICANT DEVELOPMENTS IN INDIAN ENGLISH LITERATURE IN THE PRE- INDEPENDENCE AND POST-MODERN ERA

2.1. Overview

The period of British control in India was formative in fostering Indian writing in English. The seed has now grown into a verdant tree with fragrant flowers and organic goods that are ready for harvest. Even while locals are sampling the organic goods, foreigners are "biting and processing" them. Consistent attention, pruning, and care were prerequisites for this to occur. The delicate plant was nurtured all day and night by groundskeepers who resembled, among others, Tagore, Sri Aurobindo, R.K. Narayan, and Raja Rao. Many writers who are currently receiving grants and accolades from all over the globe are watching it. There is a brief but highly charged history of Indian writing in English. The 1935 publications of *Swami and Friends* by R.K. Narayan and *Untouchable* by Mulk Raj Anand marked the beginning of a new generation of Indian writers who wrote exclusively in English. The 1938 season of *Kanthapura* by Raja Rao continues. The stories of modern city men were what set apart the works of Narayan, Anand, and Rao from those of earlier Indian writers. The use of Indian vocabulary and their writing style also gave their work an Indian flavor. The shifting perspectives of Indians who read English literature were affected by this. The dazzling diversity of Indian writing in English that exists now can be traced back to their works.

2.2. The evolution of Indian writing in English

English may have been strange at first, but it has grown very popular over the years and is now the most popular means of expression among people from all across India. The establishment of English schools in the metropolitan areas of Madras, Bombay, and Calcutta in the recently British India in the late eighteenth and early nineteenth centuries

marks the beginning of the English translation of Indian literature. Bengali social reformer Raja Ram Mohan Roy was an early proponent of Indian literature in English. He insisted that, if India wanted to join the rest of the world, it needed to adopt English as its official language of instruction. His native Bengali was his preferred language again after he had started writing in English. In that era, Rabindranath Tagore stood out among other prominent abstract thinkers, most notably for his incredibly popular work *Gitanjali*. Three indestructible characters in Indian literature—Sarojini Naidu, Mulk Raj Anand, and R.K. Narayan—made significant contributions to the field. Artists such as Arun Kolatkar, Nissim Ezekiel, Kamala Das, and others began to approach around the middle of the twentieth century. Symbolism, Existentialism, Surrealism, and Confessional Poetry were some of the abstract Western movements that had an influence on their works. These authors have skillfully blended Indian and English phrases and expressions to depict a society that is influenced by both cultures.

→ **Anita Desai**

The Indian artist Anita Desai is well-known and esteemed for her three appearances on the Booker Prize shortlist. She was awarded the Guardian Children's Fiction Prize in (*Desai 1982*) for *The Village by the Sea*, a film adaptation of which got an honor in 1993, and other highly praised works by her (*Desai 1988*).

Anita Desai's works cover facts related to psychology. She writes to expose herself and, in due time, to express that revelation creatively. Her mission in life has been to probe the depths of a girl's mind in search of the hidden social connections there. Maya and Sita, who are portrayed as aberrant, could potentially bring about similar issues. Maya and Sita's delicate spirits were tested by their violent feud and their flimsy attempts to resolve it. *How About This: Go Somewhere This Summer* and *Cry, the Peacock?* Maya and Sita's mental anguish, anxiety, and tragic experiences are depicted in two of her paintings. While in *Sita*, he highlights the concept of unresolved childhood neurosis, in *Maya*, he explores the complicated emotional realm of astrological projection as a means of coping with the loss of her partner. The heroine, Sita, has repressed urges and memories that she pushed deep into her unconscious, but they manifest in an entirely new way when

she is pregnant for the fifth time (*Iseni, 2014*). Both works are characterized by the family member's unbalanced and restricted style, which can also be indicative of an ill-adjusted or maladjusted self. In contrast to Maya's violent and nearly fatal unrequited love, Sita battles with what she terms a "Oedipus complex." Postmodern Indian feminism is embodied by both Maya and Sita. The complex and multi-faceted character of the Indian mind is reflected in both of these. Throughout the psychoanalytic investigation, Maya and Sita may be viewed as spokeswomen for the Quench women's group. As a coping mechanism for her neurosis, Maya resorts to physical aggressiveness, while Sita returns home serenely after making concessions and adjusting to her situation.

Many consider Anita Desai a writer of interior psychology due to her preoccupation with women's thoughts when they are in a confused and gloomy place. A lot of Desai's most notable and prominent works have focused on the feminine perspective of storming psychology, exploring its origins, ideas, psychological joy, and worry. As a result of her guarded personality and the feelings it evokes, Desai's fictions are deeply autobiographical. Anita Desai skillfully taps into the expansive and profound universes of her enthralling heroes to depict the clear manifestation of women's interests. She had a fruitful writing career that began with her debut novel, *The Peacock*. *The Five Indian Authors*, edited by V.V.N. (*Rajendra Prasad, 2008*), contained her work. *The Zigzag Way*, *Diamond Dust*, and *Trip to Ithaca* were among her other novels.

→ **Arundhati Roy**

The God of Small Things became the best-selling work by an Indian author who was not socially excluded and went on to win the Booker Prize. Roy is one of the most popular writers in modern India, and for good reason: her political views and rhetoric are rock solid. Works by her include *War Talk*(2003) and *Capitalism: A Ghost Story* (2014), both of which are collections of articles(*Roy, 2014; Roy, 2003*)¹².

¹Roy, Arundhati. *War Talk*. South End Press, 2003.

²Roy, Arundhati. *Capitalism: A Ghost Story*. Haymarket Books, 2014.

A picture of a politically and socially unstable Kerala in the 1960s and 1970s, a time when the country was experiencing widespread issues like high unemployment, gender and caste discrimination, and deep-seated segregation. Storytellers who reimagine traditional historical narratives from the point of view of women and lower castes often depict the subaltern as victims of the oppression of dominant political and social groups.

Instead of fighting for what she thinks is right, Roy has turned her Indian celebrity into "a writer for the victims of modernity" and has been busy producing music and films in recent years. In a lengthy and deeply personal piece called "Completion of Imagination," Roy publicly criticized the government for its 1998 plan to conduct nuclear testing, and the piece was published in both India and Pakistan at the same time (Roy, 1998). Among media critics, Roy was practically legendary. Taking a feminist viewpoint, Roy fights evil. Roy plans to keep her listeners updated on what's happening. He doubts the validity of carrying out these nuclear tests concurrently (Mishra, 2002), even if a lot of Indians live in terrible poverty and unclean shantytowns. Indian and other world leaders are heeding her plea to reconsider their impact on the environment and its population. All of these pursuits are being masked under the pretense of progress and national defense. She identifies as a feminist in terms of her internal experiences.

→ **Vikram Seth**

The renowned *A Suitable Boy* (1993) is one of several works by this Kolkata-born writer and artist. Given its length of 1,349 pages and 591,552 words, it is likely the longest English-language novel ever published in a single volume. *Beastly Tales* (1991), *Mappings* (1980), and *The Humble Administrator's Garden* (1985) are among his sonnet collections.

The most gifted and adaptable writers working today. Poetry collections, a verse book, a travelogue, and an epic novel centered in northern India are all part of his remarkable canon. Different books have different cultural and social contexts. He has demonstrated the interrelated concerns. The characters are experiencing shared hardships despite their varied origins (Mohanty, 2007).

'The Golden Gate,' Seth's first poetic collection, came out in 1986. *The Suitable Boy* (1993)³ and *An Equal Music* (1999) are his two most famous pieces. "The Golden Gate," Seth's 1994 work, won the Sahitya Akademi Award. In addition to his stories, he had poetry published. Three of his poetry books are considered classics, and he has also written travelogues, librettos, biographies, and four collections of translations. He is unparalleled in Indian English literature (*Seth's, 1986*).

Below the issue of modernity, there is a one-of-a-kind potential that arises with the spread of highly educated men, along with new difficulties and viewpoints. Rather than a lovely and cheerful state of mind, this one is sad and despairing. Innate social nature will remain constant over the ages (*Sinha, 2007*). Although "The Golden Gate," "A Suitable Boy," and "An Equal Music" were all staged by Vikram Seth in distinct locations, the intensity of the themes remained the same. Discussing the ideas and topics does not appear to include any effort at artistic objectivity (*Seth's, 1999*)⁴. Each of these novels is distinct while putting a modern spin on a classic literary form. Connections and accessories, rather than detailed descriptions of competence, define personalities. The way Seth connects the characters is brilliant. A human need is the central theme in each of the works.

→ **Rabindranath Tagore**

As a Nobel laureate, philosopher, writer, and global ambassador for Indian culture, Rabindranath Tagore does it all. Not only that, but he is often considered a poet of the greatest stature. *Gitanjali*, *Manasiare*, and *Ghare-Baire* are only a few of his numerous significant works.

Rabindranath Tagore wrote a huge body of work in Bengali, including eight novels and several poems. Many of Tagore's novels have become famous, including *Dak Ghar*, *Ghare Baire*, *Char Odhay*, *Jogajog*, *Gora*, and *Shesher Kobita* (*Tagore, 1914*)⁵. Other artists, like Vilayat Khan and Amjad Ali Khan, have been influenced by the work of the

³Seth, Vikram. *A Suitable Boy*. HarperCollins, 1993.

⁴Seth, Vikram. *An Equal Music*. Phoenix House, 1999.

⁵Tagore, Rabindranath. *The Post Office (Dak Ghar)*. Macmillan, 1914.

esteemed Tagore. Official recognition of Jana Gana Mana as a national anthem came in 1950, and he was responsible for both the lyrics and the melody. With the official designation of his song as Bangladesh's national anthem, he has accomplished the extraordinary—composing the anthems of not one, but two nations. His artistic potential wasn't fully realized until the early 1960s, despite the fact that his debut performance was in Paris. Many thought that Tagore wrote stories in an artistic style, especially in Bengali. In his collection of eighty-four stories, "The fruit seller from Kabul" stands head and shoulders above the others. Almost every Bengali's daily life is reflected in Tagore's tales, which are based on his early interactions with locals. He started out as a poet, but his writings cover a lot of ground. Every Bengali home has its poetry when its rhymes are sung at important rituals. Tagore was awarded the Nobel Prize in literature in 1913 for *Gitanjali*, his magnum opus of a poetry collection.

→ **R.K. Narayan**

He is well recognized for his tales featuring the magical town of Malgudi. He is one of a kind because of his intelligence, creativity, and elegance. The Padma Bhushan was bestowed upon him in recognition of his distinguished literary accomplishments. Released in, "Swami and Friends" was his inaugural work of fiction. The other two volumes, *Bachelor of Arts* (1936) and *The Darkroom* (1938), were published quite close together. The *Bachelor of Arts* was a smashing success in England. An outstanding writer named Graham Greene was one of his numerous admirers (*Greene, 1935*)⁶. A made-up town named Malgudi appears in his creative compositions. Many of his novels and works revolve around his fictional village, Malgudi. Among his other significant novels are *The World of Nagaraj* (1990), *The Man-Eater of Malgudi* (1961), *The A Tiger for Malgudi* (1930), *The Printer of Malgudi* (1949), *The Painter of Signs* (1976), *The Guide* (1958), and *Vendor of Sweets* (1967). A number of his other works include *Mr. Sampath*, *Waiting for the Mahatma*, *Talkative Man*, *The English Teacher* (1945), and others.

The Grandmother's Tale and Selected Stories (1994) and *Malgudi Days* (1982) are two of R. K. Narayan's notable collections of short stories. *A Writer's Nightmare*, a

⁶Greene, Graham. Introduction to *Swami and Friends*. Indian Thought Publications, 1935.

collection of essays, and *A Horse and Two Goats* are among his other works. Under the *Banyan Tree*, a collection of tales published in 1987, is another. In 1973, he published an English translation of *Kamba Ramayanam*. Following the publication of the *Ramayan*, he translated the renowned *Mahabharata* from Sanskrit into English. The 2017 publication of *Grandmother's Story* was R.K. Narayan's final book. This manual is a biography of his great-grandmother written by him in his style. This book recounts the remarkable life story of his grandma.

Several showy accolades were bestowed upon R.K. Narayan in recognition of his immense effect on Indian English literature. His 1958 groundbreaking piece, *The Overview*, garnered him the Sahitya Akademi Award. Specifically, he took home the prize for Best Story at the Filmfare Awards when the story was made into a film. Between 1964 and 1980. It is worth noting that he is a member of the Royal Society of British Authors (*Malgaonkar, 1964*)⁷. In 2001, he was presented with the Padma Vibhushan, which is the second-highest civilian award in India. This wonderful writer passed away on May 13, 2001. Before his untimely death in Chennai, India, at 94 years of age, he accomplished much.

→ **Raja Ram Mohan Roy**

Bengal is where journalism first emerged and flourished; from there, it spread across India. James Augustus Hickey established the *Bengal Gazette* in 1780 in Calcutta, making it the first newspaper in India. As well as Bengali and English, the earliest Bengali-published journals were also available in Urdu, Hindi, and Persian. However, it considered reporting from an Indian point of view. They were among the first nationalist journalists in India. Even though others had begun a few periodicals before him, his 1822 *Miratul Akhbar* was the first magazine with a clear national and democratic contemporary orientation; his 1821 *Bengali Sambad Kaumudi* was released a little earlier. (Chavese and Moreno, 1920). Regular issuance of the *Sambad Kaumudi* began in 1819. The revision of this manuscript was made possible by Bhawanicharan Banarjee's outstanding collaboration. Bengali newspapers had a crucial role in fostering modern Bengali prose

⁷Malgaonkar, Manohar. *A Bend in the Ganges*. Hamish Hamilton, 1964.

literature in the 1800s, but this is by no means a secret (Sarkar, 1910). Nobody cared about writing Bengali literature save for a few students at Fort William University. This is the reason why he is called "the father of modern Bengali prose" (Thangamuthu, 2016)⁸.

This review contributed to the launching of an activity against the Sati method, which is one of the most urgent issues today. According to Sati, it was traditional for a widow to be laid to rest with her husband on the cremation pyre. Siddarth (2018) states that Rammohan Roy witnessed a widow, who had been his sister's husband, being burned alive on the funeral pyre in 1811. Reverend James Long states that Rammohan Roy was also the publisher of the Brahmanical Publication, a journal written in English. The initial publication year was 1821. To shield Hinduism from the clutches of Christian missionaries, this book was published. In a review published in a Brahmanical journal, he criticized polytheism, drawing parallels to the Christian "Trinity." His guiding premise was "unitarianism," or the idea that God is inside every one of us. Rev. He strongly disagreed with Trinity's advice. Citations: Collet and Sarkar (1914) and Tagore (1966). To eradicate social inequality, he published in multiple journals and promoted an egalitarian culture. While writing pieces that advocated for contemporary Western education, Rammohan Roy doubled as an agitator against various social evils and superstitions. He fought racism in his everyday writings and fought for women's education. He opposed the government's numerous anti-social programs and brought attention to numerous national and international events through the publication of *Miratul-Akhbar* (Yusuf 2020).

→ **Sarojini Naidu**

Hyderabad was the site of Sarojini Naidu's birth on February 13, 1879. The input of Naidu was vital because of her meticulous nature. She was instrumental in India's fight for independence in 1952 while leading the Indian National Congress. She had conversations with Americans and Canadians. Along with Gandhi and Nehru, she was imprisoned in 1939 during World War II. She began her literary profession in 1890, at the

⁸Thangamuthu, A. "Raja Rammohan Roy: The Father of Modern Indian Journalism." *Journal of Historical Studies*, vol. 12, no. 1, 2016, pp. 55–61.

age of eleven, with her first poem. "The Lady of the Lake," a lengthy poem of 130 lines, was written by her over six days in 1892. She also penned a play with two thousand lines that same year. *Golden Threshold*, her debut poetry collection (Naidu, 1905)⁹. Included are forty poems that touch on various subjects. Poems such as "Innovation to India" and "Lord Buddha Seated on Lotus" take center stage in this collection. "The Bird of Time" was her London poetry collection, her second book overall (Naidu, 1912)¹⁰. The collection contained forty-six poems with love as their central theme. London publication, "The Broken Wings," was her third poetry collection (Naidu, 1917)¹¹. There are sixty-one poems in all. One of her other collections is "The Feathers of Dawn" (1961), while another is "The Sector Flute" (1953), and "The Temple" is another. Originating from India, she is known as the "nightingale."

Sarojini Naidu was a poetess, a libertarian, a protester, and a party leader. One thing that everyone knows about Sarojini Naidu is that she is called the "Nightingale of India." Her lyric anthology propelled her to literary prominence in Indian English poetry (Rao, 2005)¹². Early on in her career, Sarojini had a book of rhymes published under the title "Golden Threshold." Both "The Bird of Time" and "The Broken Wings," two later volumes, drew audiences and listeners from every corner of the globe.

→ **Mulk Raj Anand**

Two of his early books, *Coolie* and *Untouchable*, marked the beginning of a realist movement in Indo-English fiction. These two volumes are seen as the pioneering works of this new school of thought in Indian literature, according to *Zaheer* (1975)¹³. This recognizes Anand as the trailblazer and first to publish works of modern Indian literature along this new road with immense pride (p. 1). Immersed in the 'Thirties Movement in England,' Anand transformed into a writer who championed social justice and humanism.

⁹Naidu, Sarojini. *The Golden Threshold*. William Heinemann, 1905.

¹⁰Naidu, Sarojini. *The Bird of Time*. William Heinemann, 1912.

¹¹Naidu, Sarojini. *The Broken Wing*. William Heinemann, 1917.

¹²Rao, M. K. "Sarojini Naidu: Nightingale of India." *Indian English Poets and Their Works*, Sterling Publishers, 2005, pp. 121–132.

¹³Zaheer, Sajjad. "The Progressive Writers' Movement and Its Impact on Indo-Anglian Literature." *Indian Literature*, vol. 18, no. 2, 1975, pp. 1–10.

M.K. Anand became famous and well-liked after asserting that he was the foremost voice of the Indo-Anglian literary naturalism that was proletariat-inclined. He thinks that people's actions are defined by their social environments. Culture, and not character, decides a man's fate. (*'Coolie'* 1936) is written by an Indo-English novelist who may be the most famous of all time. "It is a familiar story of this overbearing pattern (proletarian) in contemporary society and ends up being multidimensional with its approach of naturalism and the modern nationwide concepts," according to A.V. Rao. However, within the darkness, there is a fresh sense of optimism that calls for a complete overhaul of the deteriorating civilization.

In the nearly four decades that he has been writing, he has covered ground as varied as art and food in his many books and collections of short stories. His story consists entirely of one passage from current Indian philosophy. His unique style, dedication, humanity, realistic perspective, imaginative vitality, and deep empathy for society's lowest dogs and dregs distinguished him from other Indian authors (*Vaidyanathan 1993*)¹⁴. Mulk Raj Anand (1979) is thought to have brought "new matter, strategy, design, and approach to the Indo-Anglian Story and short stories", drawing inspiration from several Indian masters such as Bankim Chandra Chatterjee, Munshi Premchand, Sharat Chatterjee, and Tagore.

→ **Salman Rushdie**

Religion, ethnicity, and community tensions are fueling an upsurge in violent confrontations, wars, and radical strikes. Could Earth's gravity have fallen so low that it actively seeks out ways to differentiate itself? Sadly, Rushdie's writings did not have the desired impact on the relationship between Pakistan and India (*Rushdie, 2003*)¹⁵. Pakistanis cannot enter India, and Indians cannot be near Pakistanis, all signs of the continued hostility between the two countries. No one wants to visit the old Indian region of Kashmir because of the continuous violence there, yet the two nations still can't stop fighting over it.

¹⁴Vaidyanathan, K. Mulk Raj Anand: His Art and Concerns. New Delhi: B.R. Publishing Corporation, 1993.

¹⁵Rushdie, Salman. *Midnight's Children*. Modern Library, 2003.

The story of India, which is the focus of the book, might be perceived differently by individuals. But the Story's reliability and elegance might enchant anyone. (*Blossom, 2003*) emphasized: "Rereading *Midnight's Children*, I do not discover it dated, neither do I review it simply as an elegy to a fallen short experiment; it continues to be an event of India, praise to both unity and multiplicity, and both ideas and difficulty to a brand-new generation to supersede it in style." Grimmus, *Midnight's Children* (a 1981 Booker Prize winner), *Shame*, *The Satanic Verses*, *Haroun*, and *The Sea of Stories* are among his thirteen books (*Rushdie, 1983; Rushdie, 1988*)¹⁶¹⁷. The year 2008 was used as the source by Rushdie (*Rushdie, 1981; Rushdie, 1990*)¹⁸¹⁹.

→ **Khushwant Singh**

Khushwant Singh, a writer and journalist, dedicated his work to exposing them through a kaleidoscope of patterns and layouts. In 1914, he entered this world in a little town in Hadali, Punjab, which is today in Pakistan (*Dhawan, R.K., 1988*). The Indian Mysterious Solution is demoted. He goes to New York to join the Outside Solution of All-India Radio and then teaches in London before going back to Delhi (*Mano Majra, 1956*). The restless tendencies shown by Khushwant Singh are viewed by Dhawan (1988) as a rebellion that challenges respectable conventions. "Khushwant Singh intends to shock and provoke existing criteria of Victorian morality, which he must have been distressed by in his youthful days." It has received recognition for its innovative journalism. Although his complete view of stakes encompasses a wide range of concepts, including culture, religion, politics, and strategy, he nevertheless finds fault with the sport's easily accessible plans (*Bharat, 2000*)²⁰.

→ **Amrita Kaur**

On August 31, 1919, Amrita Kaur entered this world in Punjab, Pakistan. Poet, her father was. Amrita has reportedly joined the current authors' program and is still active in

¹⁶Rushdie, Salman. *Shame*. London: Jonathan Cape, 1983.

¹⁷Rushdie, Salman. *The Satanic Verses*. London: Viking, 1988.

¹⁸Rushdie, Salman. *Midnight's Children*. London: Jonathan Cape, 1981.

¹⁹Rushdie, Salman. *Haroun and the Sea of Stories*. London: Granta Books, 1990.

²⁰ Bharat, Meenakshi. *Khushwant Singh: The Man and the Writer*. New Delhi: Rawat Publications, 2000.

the communal (*Jabeen, 2016*)²¹. Imroz, a well-known actor and writer, was her lover. She was the editor-in-chief of the Punjabi literary journal *Nagmani* for many years. Poetry, novels, essays, biographies, memoirs, and even specific Punjabi songs were among the approximately one hundred works that her site showcased. Khushwant Singh is just one of several of her works that expresses a fear of division. Her contributions to the literature surrounding the partition caused her to become famous. *Pinjar* (The Skeleton), her masterpiece novel published in 1950, is where she created her famous character Puro. The film, which is based on the 2003 award-winning book of the same name, depicts the brutality and genocide that women endured throughout WWII.

→ **Gita Mehta**

Gita Mehta is an Indian diasporic author who has emerged as an eminent Indo-English postcolonial author. It will also allow her to be unique in a world of Indian female writers because of her mix of fiction and nonfiction. She is an author of several popular books like *A River Sutra* (1993), *Raj* (1993), *Snakes and Ladders* (1997) and *Karma Cola* (1979). The article by Gita Mehta on Ashoka after a game of *Snakes and Ladders* sets up is described as a two-pointer of her sovereign position which is established as the policy of Ashoka; the steering wheel in the facility, the flag of the facility and the column which is topped with four lines impressed on coins. The window on an alien past, though even better they were intended to generate a society of thought, these symbols, who, when combined, were 2,300 years old. One of the things that Mehta (1998) points out about the movie is the title *Ashoka, Beloved of the Gods*. The strategy is appropriate to the modernity and what was described by the former scholar as a colonial construct (Jain, 1998) . He is okay with Heester and says we are likely to get over-stressful regarding the security of shared cultures and the distraction of innovation. So says he. Practice and modernity are believed to be measured with reference to each other (Wade, 2007) . Modernity is a word in English which has its origin in Latin word *contemporaneus* which means a very serious change between pagan and Christian style which was introduced by anthropologist Barry Smart who studies modernity. and as they play dialogically, to each

²¹Jabeen, Razia. "Amrita Pritam: A Literary Feminist Voice of Partition." *International Journal of Language, Literature and Humanities*, vol. 4, no. 3, 2016, pp. 203–210.

other, inappropriately out of balance in their relation, they require us, into saying the reverse of the new numerous, This can go and tell that practice and modernity are not descriptive terms. The Mirror to Mirror was written in the year 2014.

Diaspora space is the intersectionality of diaspora, border and dislocation as appoint of confluence of economic, political, cultural and psychic process. It is where multiple subject positions are juxtaposed contested, proclaimed or disavowed.

..... 'Diaspora site' is a highly contested site (Brah 208)²²

→ **Chitra Banerjee Divakaruni**

She left her home Calcutta at the age of nineteen years to go to the Americas by sea. The Wright state university in Dayton, Ohio granted her a Master of Arts in English and the University of California, Berkeley offered her a Ph.D. The sense of responsibility was what she needed on her part to take her writing seriously by the fact that she had appeared in over fifty magazines such as The New Yorker Magazine and the Atlantic Monthly among others. She has published her writings in over thirty anthologies and has been translated into eleven languages; consisting of, Dutch, Hebrew, and Japanese. She became vocal and inspired through her involvement in the helpline as she co-founded and inspired her South Asian women power helpline MAITRI that brought her into the writing world in The Story of Organised Marriages. The theme of the work is on the courage of immigrant women, the violence, and the pain. A good example of how the identity of a woman can change and evolve with time is her involvement in The Mistress Spices (Ghanshyam, 2012) . In a tale that ushers in the lone and self-integrated yet unhappy post-moderns in Meeting Mrinal, Nawale has made use of this. Considering that Feminism is a scientific study on how it is possible to transform the subordination of women, it is clear that the feminist approach can be seen in the performance of Chitra. Her works, such as 1. The Mistress of Spices (1997), 2. In Vine of Desire (2002), 3. Queen of Dreams (2004), 4. Palace of Illusion, and 5. The anthology of short stories, which is comprised of Set up Marriage, The Unidentified Mistakes of Lives, Neela Success Song, and Conch Bearers, is

²² Brah, A. (2005). Cartographies of diaspora: Contesting identities. routledge.

worth admiring due to its contribution towards the literature canon. As per the remark of Pleasure Hand, Chitra Banerjee Divakaruni is alerting her readers on the matters that she is addressing. In her, she trains the South as the guide of the women to be genuine and powerful prior to exposing the South. She is aware of the fact that everyone is free to make his or her decisions, regardless of his or her gender, color and country, yet such practices can be more terrifying than motivating at certain times.

2.2.1 Modern scenario of Indian English fiction writers

The English-language story has been mostly shaped by Indian writers. There has been tremendous growth and variety in the Indian epic. There are clear patterns to the development of Indian narrative, and one can easily trace its progression from imitation to practicality, psychology, and finally, trial and error. Its immense popularity in recent years has attracted viewers from all around the world, not only in India. A "hot-house plant" has undergone a verdant transformation, branching out in multiple directions. In what Mulk Raj Anand calls "the circle of fiction," the Indian literary canon has "come to remain as a feature of world literature." This can give a sense of the true potential of this kind of literature in India by comparing the early works written by Indians with the newer contributions to the same academic discipline. Whatever the case may be, in the Modern abstract Scenario, Indian literature in English enjoys parity with that of other countries. Indian authors have achieved global recognition for their innovative and distinctive style of writing. Modern Indian writers writing in English have also achieved global renown and dominance in all areas of literature.

Our constant sense of unity as a nation belies the fact that authors speak a wide variety of languages. To achieve the normal wide range, this has objectives, standard concepts, and standard history. With the help of widely read and influential books, it is within reach. English has become a dominant language in Indian society and has gained widespread popularity there. Its impact on India's educational system is noticeable, yet it is not the main language in many places. Authorized businesspeople and writers have used it and continue to use it.

Reading the works of Indian writers has impacted a whole generation. For a long time, Indian authors have used English to contribute to books and journals. Indian writers who have written in English are deserving of special appreciation for the way they have introduced Western readers to Indian history, values, and culture. Merging the current version with the finest one has been the goal of Indian authors. His literary expertise reflects his experience as an Indian writer who has written about India and about life outside of one's home country. Many well-known Indian authors have achieved literary stardom as a result of their extraordinary talent for writing. The fact that India has produced a writer of this caliber is truly remarkable. Unconventional writers who have made it big in the literary world are famous. The list of famous writers includes promising Indian authors working in many disciplines. From the 17th to the 21st century, its function was crucial across literature. Though they have given English a more Indian flavor, Indian authors have not "nativised" the English language in the sense that British authors have done so visually. India has been more well-known as a literary force in recent years. English women writers were equally as prolific as their male counterparts when it came to using the British Design. Of the female novelists who have written in English, four are Sarojni Naidu, Arundhati Roy, Kiran Desai, and Amrita Pritam. Their multi-layered subject matter has garnered them multiple accolades. It includes the works of many more writers who have made important contributions to Indian literature written in English.

Literature captures the dominant ideology of a certain time and provides a holistic portrayal of the human condition. Reading literature is like looking into a mirror; it reflects the reader's life experiences. Many people believe that literature reflects society and that literary artists are integral parts of that culture. There is a basic linkage between literature and society, and the two are intrinsically linked. According to De Bonald, literature reflects the social milieu in which people are reliant and how they are expected to function within that community. Many different aspects of the poet's or writer's life, as well as the larger social and cultural context, influence and inspire their creative works. Mathew Arnold argues that literature, in its critical analysis of life, helps people better understand history

by illuminating the outside forces that shaped human civilization's growth. A person's mental, emotional, and moral condition can be better understood through literature.

A piece of literature written by an English speaker about India and its people is known as "Anglo-Indian writing" as it is written in English. Journalists, educators, administrators, and royal visitors from England who traveled to India recorded their early works mostly on Indian subjects. Poetry, novels, and short tales with Indian characters in an Indian setting were created by a large number of English individuals who were curious and fascinated by the lives of Indians. Anglo-Indian Literature is a term that describes the body of work published in English by Englishmen who lived in India. A substantial part of Anglo-Indian Literature consists of Rudyard Kipling's poems, short stories, and novels. E.M. Forster's *A Passage to India* stands out as a classic work in this category. Forster provides an account of Indian life as seen from a Western perspective. Academic rewriting would be inappropriate for the user's brief text. The nearly 175-year historical trajectory of Indo-Anglian literature sets it apart from Anglo-Indian literature. Indo-Anglian literature began to take shape in the years after the East India Company's establishment in India, when the company spread its control over a large swath of the nation. C.V.

A seminal work published in 1809 by the Indian author Boriah, "An Account of the Jains in English," was a groundbreaking piece of literature. A large percentage of India's educated population has made use of English as a medium for sharing their travels and experiences. An extensive body of work referred to as Indo-Anglian Literature has developed from the domain of creative writing. Some famous Indo-English writers are: Raja Rao, R.K. Narayan, Sarojini Naidu, Rabindranath Tagore, Aurobindo Ghosh, Jawaharlal Nehru, Aurobindo Ghosh, R.K. Narayan, and Mulk Raj Anand. A subgenre of literature, "Indo-English Literature" consists of works written in English that have been translated from Indian languages. Since English is not usually an Indian's first language, this procedure entails translating literary works from the original language into English. Noted historian Prof. Gokak divided Indo-English literature into two periods according to its historical roots: Classical Indo-English literature and Modern Indo-English literature. When people of Indian descent write in English, the term "Indian English Literature" (also

spelled "Indo-English Literature") is used to describe their works. Writings by English people living in India, known as Anglo-Indian Literature, stand apart from the crowd because they center on the exotic and romantic elements of India. With contributions from Indian writers both before and after independence, Indian English Literature is a byproduct of the blending of two illustrious civilizations: India and England. From the time of Raja Ram Mohan Roy till the current day, all of the literary works written by Indians in English are collectively known as Indian English Literature.

2.2.2 Indian English literature and its cultural significance

The creative work in question is a powerful and unplanned expression of a wide range of sensations, thoughts, and emotions that represent India's cultural heritage and intellectual strength. Indian English literature is a fascinating expression of the Indian people's pragmatic contacts, which are just as brilliant as their imaginative brilliance. Recently, and even now, more and more Indians are putting pen to paper, communicating not only within their community but also with people all over the world through the English language. By using this language, they can express their artistic talents that have their origins in Indian culture. As part of his preliminary thorough study, K.R. The term "Indian Writing in English" was heavily promoted by Srinivasan Iyengar. Two seminal collections of critical essays on the subject were published in 1968, marking a watershed moment in the history of the discipline. One of them was David McCutcheon's Indian Writing in English: Critical Essays. Essential Essays on Indian Literature in English, edited by M.K., was the second important publication. Drs. Naik, S.K. Desai, and G.S. The Amur River. "Indian Writing in English" has taken some heat for being too vague, whereas "Indo-English Literature"—which means "Indian Literature translated into English"—has received acclaim for being succinct. In their review of this literary style, the Sahitya Academy unanimously agreed that "Indian English Literature" best describes it. The phrase that was coined brings attention to two important points: firstly, that this corpus of literature is comprised of many smaller streams that flow into the larger ocean of Indian literature; secondly, that this corpus, although written in various languages, is inherently united. Second, it embodies the delicate nature of Indian culture as a result of the impact of

the English language. Despite its frequent use, Indian English Literature remains a noteworthy literary phenomenon deserving of careful analysis. Though modern authors are delving into fresh topics, the use of pre- and post-independence era subjects by Indian writers is still popular. Novel approaches to well-established subjects are underrepresented in the literary canon at the present time. The novel's meteoric surge in popularity in the 18th century prompted authors to take a harder look at society through their works. Examining how people deal with or try to escape societal forces is central to the text. Samuel Richardson, Henry Fielding, Tobias Smollett, and Laurence Sterne were among the prominent novelists who rose to prominence in the 18th century. The foundational works of classic English novels, which served as models for subsequent novels in the genre, were created by these literary giants.

All four of them together form what is commonly called the foundation of the English novel canon. This can classify the evolution of Indian English literature into three main areas. The first part is devoted to books with a historical focus, while the second part is devoted to Social Realist themes, which are concerned with social and political consciousness. Thirdly, psychological novels are a subgenre of literary works that explore the human mind. The practice being discussed here involves people making art a part of their daily lives, which helps bring people closer together and strengthens society as a whole. "Within" and "without" refer to different parts of human existence, and in Meredith's work, "A Summary of Actual Life," he describes it as including both the inside and outside of ourselves. As stated by E.A., according to Basker's History of the English Novel, a novel is any piece of literature that depicts either actual events or an accurate depiction of those events.

There is harmony and cohesion because the author has an aim and a plan, or because there is a plot. One defining feature of the prosaic literary work known as the novel is its commitment to realism. The novel's unique qualities set it apart from other types of prose fiction; most notably, it places a premium on realism, a quality that is sometimes neglected in other types of literature. Indian English authors showcase the

creative genius of the Indian literary community by documenting their practical experiences artistically through the varied settings they encounter.

2.3 Philosophy, Individualism And Inner Journeys in Early Indian Fiction

Current authors argue that time is more than a physical fact; it shapes personal and collective narratives. Contemporary novels reflect the unique cultural milieu of a specific society at a specific time. Some may see realist depictions of Earth as faithful representations of reality because they show the planet in all its pristine glory. Salman Rushdie argues that realism is best understood as an approach to worldview development that is consistent with an honest sense of self. Using extremely inventive images that aim to capture reality rather than escape it might be required to accomplish this goal. In view, this method is consistent with realist ideals. Given the author's fondness for delving into all aspects of life and using everyday events to portray ordinary experiences, the work is a mirror of human life and the social environment. A realistic depiction of society would be one that shows things as they really are, without adding any drama or fantasy. It includes portrayals of actual countries, people, civilizations, and modern eras. One could claim that typical characters display specific traits under typical circumstances. (*Friedrich, 1963*). As an artistic movement, social realism depicts life from a sociological vantage point, drawing attention to the plight of society's most vulnerable members.

Poverty, suffering, greed, disputes, and the unstable situation of working-class society are the main reasons for this revolt, which aims to challenge the ruling class and the bad aspects of life under a capitalist system. The author brilliantly captures the complexities of human nature and social dynamics while deftly portraying the ordinary parts of life. Many Indian regional literatures had already reached remarkable maturity by the time Indian English novels began to appear in the 1990s, 1920s, and 1930s. This was especially true in the realm of fiction, which captured the collective awareness of societal transformation and the enduring national aspirations. Writing in English since the 1920s, Indian novels have become an integral part of India's literary canon while also pioneering

the incorporation of new ideas and novelistic innovation. Later on, faith in the Indo-Anglian book gradually built up and became firm on its own. In addition, it has become an independent entity within the complex world of Indian literature, striking a chord with the Indian people's innermost ideas and feelings.

The literary canon of people who have been colonized or whose lives have been shaped by colonial authority is collectively known as post-colonial literature. Included in this category are works of literature written in languages other than those of the colonial powers. I am R.K. Initiating and establishing Indian Writings in English, which achieved recognition and institutional significance, was a joint effort by Narayan, Mulk Raj Anand, and Raja Rao. Modern scholarship recognizes that English-language Post-Colonial Indian Fiction has distinct topics and techniques that differ significantly from colonial-era literature (*Sinha, 2007*)²³. Salman Rushdie, Amitav Ghose, Rohinton Mistry, Vikram Seth, Arudhati Roy, Jhumpa Lahiri, and many more Indian authors have achieved great renown. The canonical and pedagogical revolution in Indian literature began with post-colonial works, which took a multicultural view and started a dialogue about dalits, the marginalization of tribal and subaltern communities, and literary traditions. There were two major literary movements in the 20th century, Modernism and Post-Modernism, with Anti-Modernism occurring briefly in the middle. During the interwar years, a new cultural movement known as "Post-Modernism" emerged, marked by a rejection of Modernist principles. The word "Post-Modernism" first appeared in the late 1960s, and the 1970s saw the beginning of the movement's formalization as a larger cultural phenomenon.

A dramatic intellectual revolution of unprecedented magnitude was brought about by the convergence of scientific knowledge with the inventive practices of the avant-garde in the arts. Post-Structuralism, Feminism, and Post-Colonialism were all theoretical and critical movements that emerged at the same time as Post-Modernism in literature. Jean-François Lyotard and Jean Baudrillard of France were the pioneers of the postmodern argument, although Jacques Derrida, Michel Foucault, and Roland Barthes also made substantial contributions to its growth and development. Postmodern literature has made

²³Sinha, Sunita. *Post-Colonial Indian Writing in English: Critical Essays*. Atlantic Publishers, 2007.

good use of devices, including parody and pastiche, quoting, colloquial language, popular song parts, descriptive sequences reminiscent of novelettes, and advertising slogans. These methods make it possible to combine different types of literature and to borrow stylistic and cultural aspects from other creative forms. Both *The Childermas* by Wyndham Lewis and *The Wake* by James Joyce, two works of modern literature, share the characteristics. Not only does Post-Modernism use a wide variety of aesthetic approaches and points of view, but it also questions Modernism's capacity to define historical processes and creative concerns in the electrified age. "Diaspora" means "sowing seeds" in ancient Greek, where it first appeared. The historical context of large-scale migration from India has profoundly altered long-held assumptions about the nature of India's links to host societies.

Many facets of Indian history, culture, and experience have been showcased by Indian writers through Indian English Literature (Narayan, 1982)²⁴. Thus, Indian English literature has gained recognition as a medium through which India expresses itself. Authors have a plethora of topics to pick from because of the many obstacles that India has triumphed against. Poverty, hunger, disease, and social inequities such as casteism, dowry practices, and untouchability have all persisted for a long time in society. Along with these elements, the book may also cover topics such as the societal framework's treatment of women, the intricacies of marriage and divorce, and the institution of marriage itself. Perhaps the most important part of the story is how slums and urban overcrowding came about with the rise of industrialization. The difficulties rural farmers have are also highly relevant as a possible book's central issue. Aside from interracial relationships, other topics covered in English books include the Indian independence movement and its portrayal (e.g., *Kanthapura* by Raja Rao). In *Train to Pakistan*, Khushwant Singh's literary work eloquently depicts the partition of India and the accompanying loss of life, damage, and human suffering. Literary works by Bhabani Bhattacharya, such as "So Many Hungers," and those by Venkataramani, "Murugan and The Tiller," and Mulk Raj Anand, "Untouchable," continue to focus on Indian rural life and the conflict between tradition and modernization, respectively. In her most recent works, *Cry the Peacock* and *Voices in the*

²⁴Narayan, R. K. *Malgudi Days*. Indian Thought Publications, 1982.

City, Anita Desai delves into the human mind and the inner self to examine the topic of loneliness. Novelists in India can depict stories that delve into the interplay of different ethnicities, communities, and geographical areas. They discuss their views on religion and secularism and the tensions that result from contrasting traditional and modern values. Furthermore, they delve into the paradoxes that emerge when society's materialistic, greedy, and corrupt ideas mix with Gandhian principles. Moreover, among other topics, they delve into the intricacies of the East-West clash and synthesis. By making these issues central to their writing, Indian English writers have shown that they pay close attention to detail. Many Indian English books also prominently feature the Indian context, which is an integral part of the narrative.

The medium through which literature is expressed is language. When compared to regular written or spoken language, it is distinct. Ideas and experiences are both important components of literature. The author vividly portrays the emotions and bodily sensations he goes through in his writing. "Writers of essays, fiction, drama, and poetry, however, may try to put their readers inside the mind of such a character, making readers intimately share the patient's experience and feel what it is like to be the patient." The English language and literature, according to Henderson and Waller P.1, are incredibly diverse and extensive. The English language has evolved into a universal tongue, meaning it is no longer associated with any one nation or continent. Also, a lot of authors have been penning works in English. Since many works have been published in English. Even authors who have traditionally written in their native tongues are increasingly translating their works into English so that they might reach a wider audience.

Nowadays, there are a lot of English writers from all over the globe because English is a mandatory language in every country. Poems, novels, plays, short tales, and one-act plays are all available in English today. English literature has grown into a rich and diverse literary tradition thanks to the contributions of authors from all over the globe, not just native English speakers.

The Indian writers are also making significant contributions in this area. English literature has benefited greatly from the works of authors such as Rabindranath Tagore, Raja Rao, Mulk Raj Anand, and R. K. Narayan. As the British Empire expanded from the late 16th to the early 18th century, the English language became more widely used around the globe. Its dominion was unparalleled when it was at its peak (Narayan, 1958)²⁵. During the nineteenth and twentieth centuries, the United States and its colonies began to develop their own notable literary traditions in English. By 1913, the British Empire had control over 412 million people, or 23% of the world's population. More Nobel laureates have been awarded for works written in English than in any other language in the past hundred years or more. These laureates hail from the United Kingdom, Ireland (both Northern and Southern), the United States, and other countries that were once British possessions. This has an abundance of literature in a variety of forms according to changing periods and needs, thanks to English's status as the world language.

This still considers William Shakespeare to be the true father of English literature, even though novels and short tales are very popular now. Concurrently, English poetry has gone through numerous stages, but This still remembers a small number of classical poets, such as Alexander Pope and John Dryden, and a smaller number of romantic poets, such as John Keats, William Wordsworth, and Lord Byron. For the simple reason that they make people happy. These days, the English language is practically required in all academic institutions, workplaces, social media, television, and literature. Consequently, the same level of apprehension that existed when it was a second or third language in India no longer exists.

Everywhere it goes, people will understand it better if they speak English. English has thus become the de facto reference and communication language, with innovations, patents, research, worldwide news, messages, etc., entrenched in it. The growth of the English language is greatly influenced by works of English literature. Understanding the new issues, terminology, coinages, and language changes before English is an important part of writing today, as is providing thoughts, problems, solutions, and vision. These days,

²⁵Narayan, R. K. The Guide. Methuen, 1958.

academics study English from a variety of angles, including linguistics, sociolinguistics, interdisciplinary studies, and so on. Even though research has always been ongoing and will continue to do so in the future. Thus, it is essential to analyze every piece of art for signs of stylistic, linguistic, structural, semantic, current, technical, and warning-like change. Indian English literature is the next topic we'll cover. India is home to a wide variety of languages and dialects, including English, which is not one of them. The majority of India was under British dominion, which is how the English arrived in India. India and the rest of the globe were finally able to communicate after many of its citizens eagerly picked up this lovely language. As early as 1830, Kashiprasad Ghosh was already publishing poetry in Indian English literature. The first Indian author to publish fiction in English was Sochee Chunder Dutt. Several obstacles stood in the way of every Indian English writer's path to literary greatness. Because they used a foreign language in their writing, the authors were considered betrayed to their nation. Despite the challenges they encountered, these writers made their imprint on literature. In their works, the people of rural India and their culture were brought to life.

Writing was a powerful tool for many social reformers, including Raja Ram Mohan Roy. In a global literature comparison, Indian writers are not at the bottom when it comes to English-language works. By exposing their work to the world, numerous Indian writers have achieved recognition and esteem on a global scale. There are a lot of people who have won prestigious prizes, such as the Nobel and Booker prizes. They have been prolific writers who have enriched the English language and literature around the globe. This literary pursuit predates even the concept of freedom. Rabindranath Tagore, Raja Rao, Mulk Raj Anand, R. K. Narayan, Khushwant Singh, V.S. Naipaul, Salman Rushdie, Srojin Naidu, Jhumpa Lahiri, and many more notable Indian authors have enriched and enhanced Indian literature. Indian English literature is being enriched by contemporary authors such as Chetan Bhagat, Arundhati Roy, Shashi Tharoor, Anita Desai, and a plethora of up-and-coming authors. Writers nowadays are braver and more self-aware than their predecessors. Winning the Booker Prize for excellence is an honour bestowed upon Indian writers like Salman Rushdie and Arundhati Roy. The world now sees India through the eyes of writers,

whose heartfelt and laudatory novels, stories, and poetry have changed the world's perception of India.

There is a long list of Indian writers who have contributed to English literature, and they remind people that the pen is mightier than the sword when it comes to achieving respect and glory. Today, this call this literature by different names, such as Anglo Indian literature and Indian writing in English. More importantly, this simply cannot cover every one of them in this space. As a result, I have chosen a small group of male English writers who earned international renown in India. The authors whose seemingly mundane lives took a remarkable turn are: R. This includes Raja Rao, Manohar Malgaonkar, Mulk Raj Anand, Rabindranath Tagore, and K. Narayan. These authors shaped modern Indian English by presenting a realistic picture of life in India through their works. The scene in R.K. that this can envision is South India. Days at Malgudi with Narayan. The unwavering faith and trust that the Indian people have in the divine are well portrayed in Tagore's Gitanjali. Through Mulk Raj Anand's stories, they can experience the pain of caste distinctions. Through Raja Rao's novels, this witness the societal injustices. Like many other authors, Manohar Malgaonkar used his fiction to speak out against societal injustices. *R. K. Narayan (1906–2001)* wrote continuously right up to his death, making significant contributions for decades. In the sense that Graham Greene assisted him in locating an English publisher, the latter may be considered his discovery. Narayan and Greene were good friends right up till the end. The fictional town of Malgudi is much like Thomas Hardy's Wessex, to place his works in (*Sharma, 2002*)²⁶.

Two countries' national anthems have been written by Tagore: India's "Jana Gana Mana" and Bangladesh's "Amar Shonar Bangla." Tagore's most celebrated work, Gitanjali, was given the Nobel Prize in Literature in 1913. Gitanjali, a book of 157 poems, has stood the test of time since its 1910 publication.

²⁶ Sharma, B. "The World of Malgudi: A Study on R. K. Narayan's Fictional Town." *Indian Literature Studies*, vol. 44, no. 3, 2002, pp. 34–45.

Using the funds from his Nobel Prize, he founded an institute called Vishwa Bharati in 1939. Even though he is not writing in English, Tagore is such a fascinating character in Indian literature, and this university is among the most famous in India. While many people were insisting that English was superior to local forms of expression, Tagore effectively created the Bengali short tale. His writings in his home language, which embraced both social realism and spiritual ideas, are incredibly engaging and significant additions to the Indian literary canon. Another pioneer of the "globalized" world's artistic scene was Tagore. Because his work reflected a universal human experience, it was all the more important since it spoke for Indians and people everywhere.

Malgonkar was engrossed with the past. One of the last persons to interview him, Ravi Belagare, who translated *The Devil's Wind* and *The Men Who Killed Gandhi* into Kannada, says, "Malgonkar was one of the Indian authors who based their novels on the British rule in India. His best books, according to me, are *The Princes* about an Indian royal family and *A Bend in the Ganges*." Malgonkar frequently drew from his own experiences, using his stint in the British Indian Army during the Second World War, for instance, as a basis for the book *Distant Drum*. After the other two "big three," Raja Rao is last. They were close contemporaries with R.K. and Mulk Raj Anand. Raja Rao holds his profession as a writer in the highest esteem. With an attitude of commitment, he approaches his work. Literature is not a job but a vocation for him; it is *Sadhana*. The sages Sri Atmananda had a profound impact on him, and he dedicates "The Serpent and The Rope" to them. Raja Rao differs from Mulk Raj Anand and R.K. with the exception of *Kanthapura* (1938), which is often considered the best depiction of the Gandhian era in Indian English fiction, Narayan has only authored four books (*Rao, 1960*). He was not a prolific writer.

2.4 Post-Colonial Realism and the Rise of Modern Narrative Forms

The best Indian novel written in English is *The Serpent and the Rope* (1960) by Raja Rao. This multi-faceted and intricate book came into its own over a decade. Being both the spiritual memoir of a modern Indian intellectual who was educated, sensitive, and creative, and the tragic tale of a marriage whose members gradually grow apart, it is also a

story of the author's journey toward self-discovery and satisfaction. There is a noticeable absence of a social component in Raja Rao's literature compared to its two prominent contemporaries. Neither Anand's raging humanitarian zeal nor Narayan's sure command of the details of life's routine tasks were appealing to him. But no other work of fiction has struck the same fictional chord as his two novels. Salman Rushdie, Chetan Bhagat, and Arundhati Roy. A number of writers have achieved legendary status and been honored with Nobel and Booker prizes. Such actions have persisted from the pre-independence period, when numerous European nations teased India and its writers for their inadequate command of the English language (Visalam, 2023)²⁷. However, the situation has recently transformed significantly. The Indians are not falling behind in the literary world, as this can be seen now. The works of several Indian authors are becoming well-known and beloved across the globe. There is no shortage of Indian English writers when considering this group.

As one of the most diverse countries in the world, India is home to countless ethnic groups, each with its language, culture, and history. From its very beginning, Indian Writing in English (IWE) has aimed to capture this diverse tapestry. Early IWE authors gently highlighted India's complexity by featuring characters from a wide range of ethnic backgrounds in their stories. I am R.K. For example, in Narayan's 'Malgudi Days,' a made-up Indian town is inhabited by people of different ethnic backgrounds, subtly highlighting the 'Unity in Diversity' philosophy. After India gained its independence, writers from the IWE started to investigate the possibility of unity amidst diversity as a way to heal from the wounds caused by Partition. The story's focus moved from rivalry to getting along. Contemporary Indian novelists carry on the tradition of Bhabani Bhattacharya's "So Many Hungers!" by depicting various characters who, despite their differences, come together to overcome hardship. The characters in "The Shadow Lines" by Amitav Ghosh come from many ethnic backgrounds and go through the turmoil of history as a group. In her work "Mistress of Spices," Chitra Banerjee Divakaruni also celebrates Indian diversity through

²⁷Visalam, G. "Contribution of Women Writers of Indian Writing in English Since Post Independence Era." Think India Journal, 2023

weaving a narrative around diaspora from various parts of the country, using spices as a motif.

Translation is essential in helping diverse vernacular narratives reach an international audience. While these translated works bring people together by showcasing other cultures and ethnicities, they also highlight the universality of the human experience, which presents its own set of difficulties. It is important for writers to stay away from essentialism and simplicity while authentically describing the varied ethnic terrain of India. The representation of diversity as a source of unity in IWE goes beyond just celebrating variation; it tells the story of India itself. Despite the challenges of covering such a broad subject, IWE persists in bridging the gap between different ethnic groups in India and around the world, promoting an awareness and respect for India's rich cultural variety. In shedding light on the fundamental principles of solidarity, compassion, and common humanity, IWE possesses its worth. The narratives in Indian Writing in English (IWE) are rich with historical conflict and India's astounding ethnic diversity. Ethnic tensions in IWE have their roots in the colonial period, when the British government sowed the seeds of hatred among India's diverse ethnic groups (*Patel, 2018*). Several early authors on IWE, such as R.K., subtly highlighted these conflicts. Narayan's stories took place in small Indian towns, where different cultures and ethnicities often clashed. After independence, IWE took a more direct approach to tackling heavier issues of ethnic conflict, reflecting the nation's struggles with its diverse ethnic identities. As it faces new realities, contemporary IWE has evolved in its depiction of ethnic conflicts, as depicted in works like 'Train to Pakistan' by Khushwant Singh. This event, the historical Partition, was marked intensely by religious and ethnic violence.

Kiran Desai skillfully depicts in "The Inheritance of Loss," the ethnic Gorkha population in Darjeeling experiences a violent resurgence. An essential aspect of Rohinton Mistry's "A Fine Balance" is the subtextual struggle between the upper-caste and untouchable classes that transpires throughout the 1975 Emergency. When written in English, vernacular literature highlights and exposes local ethnic tensions to a worldwide audience. Conflict narratives, in particular, necessitate a delicate approach to cultural

differences due to the inherent limitations of translation. Despite IWE's progress in portraying ethnic strife, the unpredictable sociopolitical climate in India necessitates caution. Representing ethnic conflict in IWE is still a tough but important task, and this review addresses two major challenges: the risk of perpetuating stereotypes and the difficulties of communicating local context to an international audience.

The capacity to depict localized instances of war to a global audience, along with a sophisticated grasp of historical narratives and cultural nuances, is essential. Despite these challenges, IWE has played and will continue to play an important part in resolving ethnic conflicts, increasing awareness of India's diversity, and bolstering important literary discussions on ethnicity. The rich tapestry of Indian ethnicities provides writers with a rich subject matter, expanding the boundaries of representation and inquiry. The most genuine expressions of ethnicity are found in regional literature, thanks to its uniquely regional perspectives. The British utilized English, a neutral language, to translate and spread information about India's many ethnic groups throughout the colonial era. But they were usually from the outside looking in, and they were characterized by prejudice and a lack of familiarity with the interior workings. Significant changes occurred in regional English literature after independence. Authors from the area might reach readers all over the world by publishing their works in English. Transcribing vernacular literature into English has added new dimensions to regional ethnicity representation, but it is difficult to preserve cultural nuance. Critical narratives such as 'Untouchable' by Mulk Raj Anand, which is based on the social and ethnic context of Punjab, provide a vivid depiction of the caste dynamics. Authors such as A.K. Contemporary IWE writers portray the intricacies of contemporary Indian society within regional contexts.

2.4.1 Ethnic diversity and regional realism

Ramanujam made important contributions to this area by translating poetry and folk tales from different regional languages, offering English readers a strong flavor of India's ethnic diversity. The hero of "The White Tiger" travels from the caste-ridden society of rural Bihar to the modern metropolis of Delhi, as portrayed by Aravind Adiga. Partition and its devastating effects are explored in "The Shadow Lines" by Amitav Ghosh through

the ethnic mosaic of West Bengal and Bangladesh. The representation of Indian ethnicity is fraught with difficulties due to the diversity and divergence of Indian culture. In addition to dealing with translation and language barriers, writers also have the challenge of presenting varied realities without perpetuating stereotypes. Careful translation, in-depth knowledge, and nuanced narrative are all necessary components of the complicated exercise that is ethnic representation in regional literature in IWE. In spite of setbacks, IWE has persisted in its mission to help people better comprehend the vast ethnic diversity that exists in India. Cultural discussions on regional ethnic representation are informed by these stories, which highlight the complex aspects of ethnicity. Through theme explorations and linguistic approaches, Indian literature has always captured the richness of anthropological diversity. A distinctively dynamic part of this representation comes from Indian Writing in English (IWE), which provides detailed depictions of the many different ethnic groups that live on the subcontinent. The ethnic diversity and richness of India's fabric captivated British officials and writers throughout the colonial era.

Their literary works written in English managed to capture these complexities. One such work is "Kim" by Rudyard Kipling, which depicts a wide range of ethnic settings from Lahore to the foothills of the Himalayas. After India gained its freedom, writers began to use English as a medium to highlight their own cultural identities and experiences. The conventional setting became more apparent at this point. Particularly noteworthy is the way R.K. Narayan's "The Guide" brilliantly portrays the traditional South Indian way of life in the made-up town of Malgudi, bringing to life the subtleties of traditions, social dynamics, and belief systems.

One way that ethnic representation became more accessible was through the translation of regional literature into English. Works that were translated not only maintained the narrative style's ethnic richness but also carried the topic nuances of the original regional literature. One classic example is "Samskara" by U R Ananthamurthy, which is translated from Kannada and captures the spiritual and socio-cultural dilemmas within a traditional Brahmin community. Modern Indian writers writing in English shed light on a broader canvas that includes the difficulties of modern Indian ethnicity within a

traditional framework. "The God of Small Things" delves into the complex web of gender, religion, and caste as *Arundhati Roy (1997)* follows a Syrian Christian family in Kerala through their traditional home. IWE has played a significant role in weaving a complex web of Indian ethnic representation against a traditional background; Jhumpa Lahiri's portrayal of the hyphenated identities of the Indian diaspora in "The Namesake" is illustrative of this.

These writings provide a deep comprehension of the complex ethnic realities in India, leaving an everlasting impression on readers around the globe. They make one think of the rich history, profound spirituality, complex social dynamics, and ever-changing dynamics of traditional and modern interaction in India. A rich literary activity that reflects the broad spectrum of Indian society structures and belief systems is the representation of ethnicity within the traditional context in IWE. Languages of India reflect the rich diversity of the country's ethnic groups. An important part of expressing this variety is Indian Writing in English (IWE), which documents the variety of Indian ethnic languages and dialects. Incorporating language representations of diverse ethnic groups, IWE emerged during the colonial period. A plethora of Indian languages and expressions are on display in "Kim" by Rudyard Kipling, including Hindustani, Punjabi, and even Tibetan dialects. The post-independence era witnessed IWE writers embrace a more post-colonial stance, similar to how Raja Rao in "Kanthapura" uses English to mimic a vernacular Kannada narrative style, adding genuine ethnic flavor to his writing. I am R.K. Narayan displayed South Indian identity through language in his own "Malgudi" style of writing. He created a new language called "Manglish" that included words and phrases from English, Malayalam, Tamil, and Hindi.

The use of Punjabi interjections and terminology by writers like Khushwant Singh in "Train to Pakistan" created a linguistic flavor that enhanced the storytelling. One of the most significant achievements in the representation of Indian ethnicity was the translation of regional literature into English. For a global audience, this translation approach brought forth linguistic diversity. U.R. One example of how modern IWE incorporates ethnic linguistics is in Ananthamurthy's "Samskara," which skillfully employs Kannada

vernacular expressions inside the English text to evoke a sense of local ethos. In "The God of Small Things," Arundhati Roy vividly portrays the cultural and multilingual backdrop of Kerala through her innovative use of language. Chetan Bhagat captures the linguistic diversity of metropolitan India through characters who pepper their discussions with Hindi interjections. In a similar vein, Amitav Ghosh's "Ibis Trilogy" is linguistically and ethnically rich since it makes use of multiple Indian languages.

These languages include Bengali, Bhojpuri, Laskari, and Hindustani. From its inception throughout the colonial era to the present day, IWE exemplifies the successful portrayal of linguistic ethnicity. Through the creative integration of regional vernacular idioms into English stories, IWE showcases the linguistic diversity of India and helps the world appreciate its ethnic diversity. In order to create a genuine narrative canvas that highlights the linguistic and cultural variety of India, IWE meticulously employs linguistic subtleties. Indian literature's depiction of ethnicity about language is an indispensable part of its rich narrative fabric. The investigation and portrayal of many ethnic identities in India have been greatly aided by Indian Writing in English (IWE). A distinct voice emerges in Indian literature from the rich cultural tapestry of the country, which is woven from countless ethnic groups and varied civilizations. As a reflection of the cultural upheaval of the time, Indian writing in English emerged during the colonial period and prominently featured ethnicity.

As an example, 'Gitanjali,' written by Rabindranath Tagore, delves into the spiritual component and offers glimpses of Kolkata's ethnic culture. In her poetry book 'The Golden Threshold,' Sarojini Naidu—the 'Nightingale of India' encapsulates the vivacity of Indian ethnic culture. After independence, writers dove further into the cultural elements of ethnic groups.

I am R.K. Showcasing the intricacies of the local ethnic traditions and practices, Narayan's 'The Guide' provides a bird's-eye view of South Indian culture. Cornelia Sorabji's "Sketches from My Past" offers a similar window into the marginalized Parsi culture of colonial India. The global dissemination of ethnic culture's subtleties has

resulted from the translation of regional literature into English, which has far-reaching cultural implications. In his film "Kanthapura," Raja Rao beautifully depicts the life and customs of a small town in southern India. The story of a strong-willed Punjabi woman in Krishna Sobti's "MitroMarjani" exemplifies the Punjabi culture in India after independence.

The stories told in modern IWE complexly weave together themes of ethnicity and culture. In her short story collection "Interpreter of Maladies," Jhumpa Lahiri delves into the complexities of Indian American society and the tensions that arise when Western values clash with more traditional Indian ones. The White Tiger, a satirical play by Aravind Adiga, delves into the underbelly of Indian society, shedding light on issues of caste, class, and ethnicity. By placing ethnicity in a cultural framework, the play helps the audience better comprehend and appreciate India's rich tapestry of ethnic traditions. It brings attention to the variety of India's ethnic groups, their shared cultural traditions, and the distinctive cultural rules that unite them. Indian writing is a living representation of the indigenous culture of the country because of the many ways in which it portrays ethnicity and culture (Narayan, 2006). Through the lens of ethnicity, Indian Writing in English (IWE) enriches the changing narrative of India's political dynamics. Ethnicity and politics in India converged during British rule, reflecting the nationalistic fervor of the time and offering a window into the country's complex social and political fabric. Works by authors like Aurobindo Ghosh and Bankim Chandra Chatterjee weave political conflicts and ethnic identities into narratives.

Post-independence Indian English literature further highlighted the nation's political journey with its diverse ethnicity. Ghosh's 'Anandamath' narrated the tale of the Sannyasi rebellion, while Chatterjee's 'Vande Mataram' reflected Hindu nationalism. An influential depiction of the Bengal famine that affected ethnic communities and was engineered by governmental decisions is "So Many Hungers" by Bhabani Bhattacharya. Partition was a political split that had devastating effects on ethnic communities across borders; the emergence of Dalit writing in English towards the end of the twentieth century

exposed these long-suppressed political dynamics of discrimination, ethnic identity, and caste hierarchy.

"Train to Pakistan" by Khushwant Singh delves into these effects. Memoirs written by prominent Indian writers such as Omprakash Valmiki and Urmila Pawar shed light on the intricate relationship between caste politics and ethnicity in the country. Writers of the present day analyze this paradigm of ethnicity and politics from a variety of social and political perspectives. Language and ethnicity are emphasized as politically significant in "The God of Small Things" by Arundhati Roy. The political event of the Emergency is examined in Rohinton Mistry's "A Fine Balance" about its ethnic ramifications.

The stories in IWE shed light on the political history, identity crises, policy complexities, and socio-cultural changes of India by examining ethnic fault lines within the political and cultural landscapes and their effects on grassroots communities. Literature that skillfully weaves together ethnicity and politics helps readers better understand the complicated, multifaceted, and multi-layered realpolitik of India. Political ethnicity in IWE is dynamic, and it keeps adding to the conversation about diverse democracy in India. Writing in English from India (IWE) beautifully captures the rich tapestry of Indian ethnicities.

Examining this corpus of work exposes an intricate and multi-level portrayal of race within its historical setting. Indigenous Indian practices and beliefs have blended with foreign ideologies because of India's colonial past under the British. The colonial perspective and the indigenous people's sense of self are both highlighted in prominent works written during this time by authors like Raja Rammohan Roy and Rabindranath Tagore. They delved into topics like coming into one's own, individual and group identities, and shifting social and cultural dynamics. 'Gitanjali' by Tagore, for example, brings to light the long-simmering racial tensions that were common during the colonial era.

The post-independence era is a treasure trove of ethnic representations since the fight for identity persisted during that time. Stories by authors like R.K. Narayan and Mulk Raj Anand, who lived in rural India, gave readers a glimpse of the country's rich ethnic diversity and native culture. Regional literature provides important clues about local ethnicities and their changing historical settings; the stories they told reflected the ground realities of social inequalities, caste systems, and the complexity of a society experiencing its first wave of freedom. This provides context for the varied customs, practices, beliefs, and ways of life associated with various geographical groups. Mr. K.M. The historical setting of the ethnicities of Gujarati author Munshi's novels and Bengali author Kaliprasanna Singha's writings has been vividly shown in their English translations. Equally crucial to modern Indian English literature is the historical backdrop of ethnicity. Modern Indian literature has reflected the country's ethnic diversity and energy in works by contemporary authors such as Arundhati Roy, Amitav Ghosh, and Chitra Banerjee Divakaruni. Their stories put contemporary ethnic concerns like migration, globalization, and identity crises in India's complicated past into context. Throughout the complex fabric of India's history, present, and future, IWE presents a nuanced narrative of ethnicity about its historical setting. While shedding light on the many ethnic aspects, these works also guide readers through the maze of India's past. By documenting and assessing the evolution of India's ethnic variety, Indian Writing in English functions as both a literary and a historical record.

Indian Writing in English (IWE) reflects the rich cultural diversity of India, which is a melting pot of languages, faiths, and ethnicities. Colonial practices throughout the British era had a significant impact on shaping social and cultural standards. Writings by Bankim Chandra Chattopadhyay shed light on the difficulties of redefining one's cultural identity in the face of colonial domination. During the post-independence era, when the nation was reintegrating its ethnic persona, his works vividly portray the societal tensions, ethnic ruptures, and the reshaping of Indian ethnic identities. Authors such as Salman Rushdie and Amitav Ghosh skillfully depicted this shift. Regional literature provides valuable insights into local societies through its detailed depiction of different ethnic

groups and their conflicts within the newly created Indian society. One such work is "Midnight's Children" by Salman Rushdie. Famous authors like as Shivaram Karanth and Mahasweta Devi used their works to portray the intricate social dynamics, cultural practices, and ethnic diversity of their respective regions.

Poets A.K. Ramanujam and Jayanta Mahapatra did significant work in showing ethnicity within social circumstances, and their works, when translated into English, laid the groundwork for an appreciation of the socioeconomic and ethnic diversity that characterizes Indian society. Modern IWE reflects the changes and difficulties in contemporary Indian society; in their exquisitely written rhymes, they convey the complexities of societal mores, ethnic conflicts, and reconciliations. A window into India's dynamic socio-cultural landscape is provided by Indian Writing in English, which includes works by Aravind Adiga and Jhumpa Lahiri, which analyze societal norms and ethnic diversity in an evolving India. Its complex portrayal of societal themes, such as diversity celebrations and struggles for identity, allows for a sophisticated comprehension of the ethnic fabric of the country (*Lahiri, 2019*). An improved knowledge of India's sociocultural diversity can be achieved by the translation of these experiences into English, which makes them accessible to a global audience. Therefore, IWE is more than just literature; it's a medium for investigating different cultures and making social critiques. The story of multi-ethnicity in India is deeply ingrained in the country's lively cultural past and reflects the country's diverse population across its enormous geographical area.

This multi-faceted culture is brought to life through the kaleidoscope perspective of ethnicity in Indian Writing in English. Looking back at the history of ethnicity in Indian English literature, it can be seen that the most notable works of Bankim Chandra Chattopadhyay, who wrote extensively in the nineteenth century, quietly included ethnic tales in his works. After India gained its independence, the nation faced the formidable task of reestablishing and transforming its many ethnic identities; artists like R.K. Narayan and Ruth Praver Jhabvala followed suit, expressing the genuine essence of Indian heritage via their styles.

Salman Rushdie, Amitav Ghosh, and Arundhati Roy were among the writers who used ethnicity to symbolize the unbreakable will to live in the face of catastrophic circumstances. Their fearless approach resulted in courageous and authentic characters that vividly portrayed the diverse ethnic groups found in India. At its core, regional literature is a sanctuary for ethnic identity preservation. The writers' deep familiarity with local practices enables them to skillfully portray the diversity and uniqueness of these communities. Considering the current political unrest, literature has played a crucial role in bringing people of different ethnic backgrounds together through its translations into English. This has been a tremendous boon to India's ethnic communities, as it has introduced readers around the world to their rich cultural heritage. The spirit of ethnic peace in Indian literature is enshrined in Raja Rao's "Kanthapura." Indian English Poetry reflects ethnicity in all its nuances and colors. The profound ethnic diversity of India has been better understood by the world thanks to the poetry of A.K. Ramanujan and Jayanta Mahapatra, who have succeeded in expressing the essence of cultural diversity. The rich and intricately detailed depictions of India's ethnic communities and cultures in Indian Writing in English paint a complete picture of this dynamic cultural tapestry.

2.4.2 Ethnic identity and cultural memory in Indian English literature

Literature from these varied racial groups is not only widely read because it recounts their stories, but also because it is translated into English, the language of all people. This displays the strong vitality of ethnicity in Indian English literature and attracts readers from all over the globe who can relate to the varied identities expressed. India, with its incredible cultural diversity and innumerable ethnic groupings, is a prime example of a country that has successfully integrated speakers of many different languages. The English literature of India has been profoundly affected by this merging of traditions.

The symbolic significance of ethnicity in Indian English literature dates back to the latter half of the nineteenth century. Writers who were ahead of their time, such as Bankim Chandra Chattopadhyay, began to include ethnic themes in their works. And thus, authors like R.K. After India gained its independence, a pivotal moment in Indian English literature occurred when authors like Narayan and Ruth Praver Jhabvala infused their

works with characters that had distinct ethnic impulses, evoking the genuine essence of Indian heritage. Famous Indian authors such as Salman Rushdie, Amitav Ghosh, and Arundhati Roy brilliantly depicted the many aspects of India's many ethnic groups.

Their stories centered on the changes that occurred after independence, documenting not only how these communities managed to stay alive through the upheaval but also the rich cultural identities that emerged as a result. Regional literature in India plays an important role in preserving and presenting cultural memory. The reality of these ethnic communities has been well conveyed by native writers who are well-versed in the nuances of local traditions and customs. Readers from throughout the world have been able to experience the rich cultural diversity of India through regional works that have been translated into English. 'Draupadi,' by Mahasweta Devi by TemsulaAo,' are only two examples of works that celebrate India's diverse ethnic heritage. Amid societal chaos and ethnic conflicts, literature provides a glimmer of hope through its cosmopolitan tone. Some of the most illustrative works of Indian English poetry that have contributed to accurate portrayals of India's ethnic diversity are "Kanthapura" by Raja Rao, which represents harmony in the face of discord. Renowned poets such as A.K. The deep poetry of Ramanujan and Jayanta Mahapatra has captured the spirit of many different ethnic groups in India, helping people around the world better appreciate the complex tapestry of Indian culture.

A striking image of India's unprecedented diversity is presented through the depiction of ethnic communities and cultures in Indian Writing in English. What makes this literary form unique is the complex portrayal of different nations, languages, and traditions. As a result, it captures the diversity of India's ethnic population and shares their stories with a worldwide audience through the medium of English, which resonates with many readers who see a reflection of themselves in the intricate mural of Indian writing in English. India is home to a wide variety of languages and cultures, and the country itself is a melting pot of many different peoples. Indian English literature has been profoundly impacted by this blending of many perspectives.

Literary themes based on ethnicity have been around since the late 19th century, according to scholars. Indian literature, via authors like Bankim Chandra Chattopadhyay, began to incorporate ethnic themes, showcasing the country's great diversity. As the twentieth century progressed, additional authors, such as R.K. An important turning point in Indian English literature occurred after independence, when writers began to incorporate ethnic cultures into their works more frequently; writers like Narayan and Ruth Praver Jhabvala carried on this tradition by creating characters with diverse ethnic tastes, which reflected the genuine essence of Indian ethnicity. While portraying the changes that occurred in India after independence, authors such as Salman Rushdie, Amitav Ghosh, and Arundhati Roy showed how the country's diverse ethnic groups looked from all angles.

Local regional literature is crucial in depicting and maintaining cultural ethos; these writings not only document their cultural identities but also their survival during turbulent times. Local communities' realities were communicated by indigenous writers who were well-versed in the intricacies of their culture. In this time of social unrest and ethnic conflicts, literature that is multicultural provides a glimmer of hope. Raja Rao's 'Kanthapura' exemplifies this oneness by showing how people of different ethnic backgrounds may live together peacefully. Indian English poetry is an important tool for highlighting this variety. Artists such as A.K. By deftly capturing the spirit of many ethnic groups in verse, Ramanujan and Jayanta Mahapatra have contributed to a deeper appreciation of India's vast cultural diversity. The extraordinary variety and complexity of India are brought to light through the portrayal of ethnic groups and civilizations in Indian Writing in English. Indian English literature is distinguished by its rich depiction of linguistic and cultural diversity, which gives it an unparalleled depth and reflects the rich tapestry of experiences felt by India's many ethnic groups. Also, by capturing Indian ethnicity in English, a language that everyone can understand, it attracts viewers all around the world.

The diverse array of Indian writings in English strikes a chord with many readers because it allows them to see themselves reflected in the literature. Various elements of Indian literature have been shaped by the country's diverse ethnic groups, each of which

has its own distinct socio-cultural identity, ideology, traditions, and languages. This influence has been especially strong in the area of Indian English writing. Indian writing in English depicts a wide variety of ethnic groups, each with its narrative that reflects a distinct social and cultural reality.

Indian English literature has a long history of incorporating regional experiences into works by renowned writers like Bankim Chandra Chattopadhyay, who emerged in the late 19th century, a reflection of the many ethnic groups that make up the Indian subcontinent and the wide range of literary expressions that reflect them. Writers of the twentieth century, such as R.K., As India struggled to come to terms with its new identity after independence, there was a marked uptick in the representation of ethnicity in Indian English literature. Authors like Ruth Praver Jhabvala and Narayan amplified this trend by developing complex characters with deep roots in their ethnic backgrounds. By deftly incorporating this ethnic diversity, Salman Rushdie's "Midnight's Children" exposed the core cultural debates surrounding India's independence. Regional literature is crucial in highlighting the abundance of ethnic variety in Indian English literature; other notable contributors include Amitav Ghosh, Rohinton Mistry, Kiran Desai, and Arundhati Roy. "Draupadi" by Mahasweta Devi and by Temsula Ao are two examples of translated works that reflect local communities' micro-cultural realities within a globalized literary discourse. While many of these works address ethnic tensions in Indian society, many more emphasize the peaceful coexistence of diverse communities. Works such as 'Kanthapura' by Raja Rao beautifully capture this harmonic spirit. Indian English poetry has also served as a potent tool for expressing the intricacies of ethnicity within the Indian conception. Artists such as A.K. Poets Jayanta Mahapatra and Ramanujan have deftly employed poetic devices to describe the postcolonial Indian dynamics of ethnicity. The way ethnicity is portrayed in English-language Indian literature reflects the subcontinent's rich cultural heritage, historical context, and social and political dynamics. Indian authors have brilliantly harnessed the power of English to convey deeply personal experiences and emotions, opening them out to a global audience.

Therefore, Indian writing in English is a great mirror of India's complicated society due to the representation of ethnic diversity in this literary form. Indian English literature, a prominent subgenre of postcolonial writing, portrays the subcontinent's intrinsic ethnic variety. Ethnicity in literature is the sum of a people's shared characteristics, such as their language, culture, history, and traditions. Several Indian writers began to exhibit a clear ethnic consciousness in their literary works in the late 19th century. These aspects are meticulously woven into the fabric of Indian writing in English, allowing authors to craft narratives that reflect wide socio-cultural observations. An iconic example of how English works draws on rich regional experiences is Bankim Chandra Chattopadhyay's "Anandamath" (1882). As this goes into the next millennium, R.K. "Esmond in India" by Ruth Praver Jhabvala and "Malgudi Days" by R.K. Narayan both brought attention to the rich regional culture and long-established social customs of the South Indian and Anglo-Indian groups, respectively.

Many more stories dealing with issues of cultural and ethnic identity appeared after the independence era. Pieces such as "Midnight's Children" by Salman Rushdie, "The Shadow Lines" by Amitav Ghosh, "A Fine Balance" by Rohinton Mistry, "The God of Small Things" by Arundhati Roy, and "The Inheritance of Loss" by Kiran Desai illustrate the increasing cultural and ethnic strife in contemporary India. In translated regional literature, the beauty of ethnicity is brought to light by the inclusion of distinct dialects, local lifestyles, and micro-cultures in mainstream literature. Themes of ethnic friction and acculturation, stemming from power imbalances, have persisted, as is shown in "Draupadi" by Mahasweta Devi and "Laburnum for My Head" by Temsula Ao. Having said that, ethnicity is not the only indicator of insurgency or conflict. An important part of Indian literature written in English also depicts the peaceful cohabitation of the country's many ethnic groups. The film "Kanthapura" by Raja Rao depicts a diverse southern Indian community as one cohesive whole. Ethnicity is a common post-colonial theme in Indian writings written in English. Poets like A.K. The representation of ethnicity in Indian Writing in English delves into the socio-cultural terrain of a very diverse nation.

Writers like Ramanujan and Jayanta Mahapatra have brilliantly articulated the overt and covert impacts of ethnicity, displaying the postcolonial era's tensions and upheaval with deep emotional intensity.

2.5 Post-independence literary flourishing and global recognition

Literary depictions of it provide light on the multi-faceted paradigm of Indian socio-cultural life, with writers skillfully utilizing it to highlight India's illustrious cultural heritage. In doing so, they draw attention to the deep universal ideals shared by all people by portraying the feelings of native ineffability via works of English literature. With the power of ethnicity at its disposal, Indian writing in English portrays a diverse yet united India to both its people and the rest of the world. The more they learn about it, the more they can grasp the many complexities that make up Indian civilization and culture. As a subgenre of postcolonial literature, Indian English literature reflects the ethnic diversity that is inherent to the social fabric of the Indian subcontinent. The literary canon is enriched by considerations of ethnicity because it stands for the people's commonalities in language, culture, history, and legacy.

The writers of the late 19th and early 20th centuries exhibited ethnic consciousness in their writings; by incorporating these components into narratives, they wove a vibrant tapestry that portrayed the socio-cultural entirety of heterogeneous India. "Anandamath" (1882) by Bankim Chandra Chattopadhyay exemplifies how localized experiences were used as a basis for English compositions. Within the writings of twentieth-century authors such as R.K. In both "Malgudi Days" by R.K. Narayan and "Esmond in India" by Ruth Praver Jhabvala, the social practices, indigenous culture, and everyday life of South Indian and Anglo-Indian communities, respectively, brought ethnicity to the surface. There was an upsurge in the representation of identity and ethnicity in the years following independence. Regional literature translated into English also presents ethnicity, bringing diverse dialects, lifestyles, and micro-cultures into mainstream literature.

Works such as "Midnight's Children" by Salman Rushdie, "The Shadow Lines" by Amitav Ghosh, "A Fine Balance" by Rohinton Mistry, "The God of Small Things" by Arundhati Roy, and "The Inheritance of Loss" by Kiran Desai are reflective of the deep ethnic churn occurring in modern India's subconscious. Mahasweta Devi's "Draupadi" and Tamsila Ao's "Laburnum for My Head" are two examples of works that explore ethnic tension and acculturation because of imbalanced power dynamics. The peaceful cohabitation of many ethnic groups is also portrayed in Indian writings written in English. One example of a South Indian hamlet that offers a unified viewpoint on harmony in variety is "Kanthapura" by Raja Rao. One common postcolonial theme in Indian writings published in English is the usage of ethnicity.

Artists such as A.K. A narrative tool that investigates the socio-cultural landscape of the heterogeneous nation, ethnicity in Indian writing in English is frequently used by Ramanujan and Jayanta Mahapatra to depict the conscious and subconscious consequences of ethnicity with tremendous emotional intensity. A more nuanced picture of Indian sociocultural life is enhanced by literary depictions of it. By skillfully capitalizing on ethnicity's instrumental role in Indian literature, Indian authors have brought attention to the rich cultural heritage of their country. Through their works written in English, Indian authors have been able to express the experiences of native ineffabilities and draw attention to the deep universal values shared by all people. That is why the ethnic core of Indian English writing is so important in portraying a diverse yet united India to both its people and the rest of the world.

The novels written by Chetan Bhagat have sold millions of copies in India. I find it fascinating because these novels have styles that appeal to young people and contain components like popular Hindi films, which are a stunning representation of contemporary culture nowadays. The plots of his works are simple and don't require any sort of mental effort to uncover hidden meanings, which is typical of legitimate vocations. Taking cues from Hindi masala (spice) films, Bhagat's Novel blends a wide range of topics that young people find appealing: sex, humour, realism, optimism, thriller, scathing discussions, and so on.

Because they deal with topics that are essential to today's youth, Bhagat's books have a lot of fans. As a result, his debut novel, *5 Factor A Person*, was a work of internet fiction, and his subsequent work, *One Night at the Call Centre*, was about the extremely successful and intellectually stimulating BPO (Bhagat, 2005)²⁸. In his autobiography "The 3 Mistakes of My Life," he touched upon the Indian fixation on cricket. *Half Girl Friend* and *2 States* (Chetan, 2014)²⁹ both take place in Bombay, India's film capital, sometimes called Bollywood after Hollywood. It is rather recent in its current iteration as a functional film. Except the main crush.

A collection of briefs, real-world events that have enriched Preet Shenoy's life is included in *34 Bubblegums & Candies*. The title alludes to the various aspects of life that go unrecognized by playing on the resemblance between bubble gum and candy. This charming and whimsical book will transport people to 34 true episodes starring a wide cast of characters. *Love A Little Stronger* was the repackaged moniker for its subsequent distribution. Non-anecdotal events and some of author Preeti Shenoy's blog posts make up *34 Bubblegums and Candies*. The intriguing title is the primary attraction that makes one want to read the book. Every reader can relate to at least one of the 34 real-life events described in the book (Shenoy, Preeti, 2011)³⁰. However, it is the thing that benefits from it that makes this unique.

Preeti has brought all those events back to life and shown how everyday objects may reveal the most meaningful challenges. This face. In it, she juggles the roles of a child, a friend, a wife, and a mother. Such a book is produced by writers who are genuinely simplistic and who may be capable of writing about other topics. *Life Is What You Make It* (Shenoy, Preeti, 2011)³¹. Additionally, the Hindustan Times' "Top Books of 2011" list a Nielsen compendium—features the book. Additionally, the Times of India selected the book as one of the unrecognized triumphs of 2011. An incredible love story unfolds in

²⁸Bhagat, Chetan. *One Night @ the Call Center*. Rupa Publications, 2005.

²⁹Bhagat, Chetan. *Half Girlfriend*. Rupa Publications, 2014.

³⁰Shenoy, Preeti. *34 Bubblegums & Candies*. Westland Publications, 2011.

³¹Shenoy, Preeti. *Life Is*. Penguin India, 2011.

1990s India. Affection, expectation, and the power of certainty to overcome all odds constitute the themes of this work. Throughout the novel, heroine Ankita, who is in her twenties, struggles with challenges that stem from her past. She meets Abhi and Vaibhav while tutoring in a small village, and their connection takes off from there. As it approaches, her thoughts become fragmented and confused. Upon enrolling in B-School, Ankita begins to buckle down and adopt an incredibly serious demeanor. Set in the 1980s in Kerala, this book is must-read. Ankita, the protagonist, and Vaibhav, her best friend and fellow student at IIT Delhi, begin the story with a series of letters they exchange.

The first day of 2012 distribution for *Tea for Two and a Piece of Cake* was 1/2. The protagonist is an average woman whose flawed life is the subject of this novel. Nevertheless, amidst these flaws, there is an extraordinary tale of a typical young woman. Strange, fascinating, and engrossing, *Tea for Two and a Piece of Cake* is an attachment story between two people who have so much to gain and so much to lose in a relationship. In this story, this follows a woman as she defies all odds and establishes herself. It challenges the fundamental cultural belief that a woman needs a husband to be whole while telling an enthralling tale of love lost and found. The parts are all titled after songs.

Most of the India's dedication to this cause has come from its pioneering writers who have written in English. Many modern writers have credited Indian English fiction as a unique global strength in fiction, and they have all found an outlet for their inventive desires in the English language. All of their major works have received widespread critical acclaim from academics around the world, and they have both welcomed and provided extensive creative commentary on issues of women's emancipation. The study of women's rights in the context of patriotism has its roots in their writings. The unpredictable provincial and postcolonial circumstances have been understood and interpreted through their scholastic bits of knowledge, practical, speculative, and literary evaluations. Along with resolving the post-provincial and postmodern problems of assault and abuse against Indian women in modern culture, they have also resolved the seemingly intractable conundrum of reading and appreciating seamlessly.

DIASPORA IN THE WORKS OF INDIAN ENGLISH WRITERS

3.1 Overview

Reflecting India's complex socio-cultural, historical, and political reality, Indian English literature has become a vital and dynamic strand within global English literature. The unique voice of this literary legacy negotiates between the English colonial legacy and indigenous cultural expression. Indian writers in English literature play a major role since they have effectively turned English into a vehicle for the several identities, struggles, and aspirations of India's varied population. From its early colonial inspirations to become a potent forum for postcolonial self-expression, social critique, and cultural negotiation, Indian English literature has developed over time (*Dharwadker, 2015*)¹. This development and the variety of its themes highlight the need for Indian authors to form the boundaries of English literature worldwide.

Beginning in the colonial era, when English was adopted as the official language of government and education, Indian English literature first arose. Early English Indian writers were typically educated in British-founded colleges or missionary schools and turned English into a vehicle for both sociopolitical participation and self-expression.

Figures like Bankim Chandra Chatterjee and Raja Rao mark the innovative stage of Indian English literature, in which Indian themes and stories were translated into English literary forms (*Rajan, 1989*)². These authors used English not only to replicate Western forms but also to assert Indian sensibilities, so affirming Indian cultural identity

¹Dharwadker, Vinay. "The historical formation of Indian-English literature." *Literary cultures in history: Reconstructions from South Asia* (2003): 199-267.

²Rajan, P. K., ed. *The Growth of the Novel in India, 1950-1980*. Abhinav Publications, 1989.

within the limits of the colonial language. Their writings helped a unique Indian voice to develop, which was vital in refuting colonial narratives and stereotypes.

Creative output in post-independence Indian English literature surged in line with more forceful investigations of India's social fabric. Writers like R.K. Narayan, Mulk Raj Anand, and Kamala Markandaya were instrumental in stressing the daily hardships of common people among the socioeconomic changes sweeping the nation. While Anand's books often dealt with caste oppression and poverty, revealing systematic inequalities, Narayan's Mysore-based stories captured the subtleties of middle-class life with delicate humor and irony (Mukherjee, 2007)³. Further widening the literary scene, Markandaya's works investigated issues of urbanization and cultural dislocation. These authors explored narrative devices, combining realism with allegory and symbolism, thereby augmenting Indian English literature thematically. Their efforts enabled Indian English literature to become a major and socially relevant genre with credibility.

The field has gained a fresh and important element from the diasporic dimension of Indian English writing. Writers such as Salman Rushdie, Jhumpa Lahiri, and Amitav Ghosh have captured the complexity of migration, exile, and cultural hybridity, so bringing the diasporic Indian experience into global attention. Considered a classic book using magical realism to examine the relationships between personal and national histories, Rushdie's *Midnight's Children* (1981) is especially with her Pulitzer Prize-winning *Interpreter of Maladies*, Lahiri's delicate examination of immigrant families and their challenges with cultural identity has also received critical praise.

By tackling issues of displacement, assimilation, and identity development in multicultural settings, these diaspora authors stretch the bounds of Indian English literature. Their works show how Indian identity is constantly reshaped in response to patterns of global migration, thus advancing a larger knowledge of postcolonial identity and transnationalism.

³Mukherjee, Joybrato. "Steady states in the evolution of New Englishes: Present-day Indian English as an equilibrium." *Journal of English Linguistics* 35.2 (2007): 157-187.

With authors challenging ingrained patriarchal conventions and supporting women's rights and self-expression, feminist viewpoints have been vital in forming Indian English literature. By bringing to light issues of female desire, identity, and rebellion, Kamala Das's honest poetry and autobiographical works broke social taboos in a traditional society (*Chakravarty, 1997*)⁴. Shashi Deshpande's books highlight the psychological and social conflicts women experience between conventional expectations and modern aspirations. These feminist voices have been crucial in elevating gender issues front and center in Indian English writing, so providing a powerful forum for social criticism and change. Offering a rich, complex portrait of women's experiences in modern India, the feminist debate in Indian English literature is multifarious and addresses intersections of gender with caste, class, and religion.

With linguistic hybridity defining its style and identity, Indian English literature is fundamentally based on language. As *Kachru (1992)*⁵ clarifies, Indian English is a legitimate variation of English shaped by India's multilingual environment and sociopolitical settings. Indian English writers deliberately add regional idioms, proverbs, and speech rhythms to enhance the texture of their stories and so express cultural specificity. This linguistic mixing changes English from a monolithic, Western language into a flexible and dynamic medium able to express India's pluralism, so challenging its monolithic character. Such hybridity asserts local identities inside the global linguistic economy, so reflecting the linguistic reality of Indian society and serving as a form of opposition against cultural imperialism.

Dalit writing, which highlights the voices of historically underprivileged caste groups, is a significant and growing field of study within Indian English literature. Using literature as a tool for political opposition and social empowerment, Dalit authors express their lived experiences of caste discrimination, violence, and social exclusion using English. By challenging accepted narratives that sometimes ignore caste oppression, writers like Bama and Omprakash Valmiki have attracted global attention to this reality. Dalit writers' appropriation of English questions linguistic hierarchies as well, creating

⁴Chakravarty, Satya R. "Relative deprivation and satisfaction orderings." (1997).

⁵Kachru, Braj B. "World Englishes: Approaches, issues and resources." *Language teaching* 25.1 (1992): 1-14.

fresh paths for inclusiveness within Indian literary venues. Emphasizing the function of literature in social justice movements, Dalit English literature thus reflects a vital site of challenge and advocacy.

By enabling cross-cultural and cross-linguistic communication within India's varied literary legacy, translating enhances Indian English literature. With so many major languages spoken on the subcontinent, translation is crucial in bringing regional stories into the English literary canon.

Translation, according to *Mishra (2011)*⁶, is a sophisticated cultural negotiation that helps maintain regional authenticity while making works available to a larger audience rather than only a linguistic transfer. This process helps to create a polyphonic literary culture that captures India's multilingual reality, so improving the richness and variety of Indian English writing. It also validates vernacular literature and promotes mutual influence between languages, thus challenging English's hegemony.

Support for institutions and infrastructure has greatly helped Indian English literature to be more widely known and academically respected internationally. Indian writing has been included in courses at universities all around the world; literary events like the Jaipur Literature Festival have attracted attention from all around for presenting Indian writers alongside international authors (*Dharwadker, 2015*)⁷.

Specializing in Indian literature, publishing companies have grown in scope to make works more easily available to readers worldwide. These advances not only give Indian writers venues but also encourage cultural interaction and communication.

But the institutionalization of Indian English literature raises important issues about the commercialization of literary output and the possible marginalization of less marketable voices. Notwithstanding these obstacles, the academic and cultural support for Indian English literature has helped it to become more prominent on the international scene.

⁶Mishra, Raj Kumar. "A study of form and content." *Journal of English and literature* 2.7 (2011): 157-160.

⁷Dharwadker, Vinay, and Locating Indian Modernism. "The Modernist Novel in India: Paradigms and Practices." *A History of the Indian Novel in English* (2015): 103-18.

Critics of Indian English writing sometimes center on issues with elitism and representational constraints. Some academics contend that a lot of Indian English writing captures middle-class, urban viewpoints, so neglecting rural and underprivileged voices (*Mukherjee, 2007*). The choice of English as the language of instruction is another point of contention since detractors claim it would offend non-English speaking groups and support colonial language hierarchies. Still, supporters of Indian English literature point out its pluralism and flexibility in allowing many voices, genres, and styles. From mainstream commercial fiction to experimental poetry and subaltern stories, modern Indian English works cover all. This variety highlights the ability of Indian English literature to grow and adapt to changing social reality, so countering charges of homogeneity and elitism.

To sum up, Indian writers in the English language have a multifarious and transforming influence. From the colonial era to the present, Indian English literature has followed a distinctive path reflecting the nation's complex cultural identities, historical events, and sociopolitical concerns. With their creative themes and forms, Indian writers have used the English language to eloquently express many stories of nationalism, diaspora, feminism, caste, and linguistic hybridity, thus enhancing global literary dialogue. Their work questions established literary paradigms, supports cultural pluralism, and interacts critically with issues of identity, power, and representation. Indian English literature is still a vital site for cultural expression, social critique, and literary creativity as it develops in a world growing more linked. This helps to confirm the important part Indian writers will play in determining the direction of English literature (*Nayar, 2010*).

As Indian English literature develops, it reflects more and more the intricate interaction between modernism and tradition, local and global, individual and group. Reflecting the fast-changing reality of 21st-century India, modern Indian writers are interacting with fresh themes including globalization, environmental concerns, urbanization, and technology. By examining modern concerns through gripping stories that mix sociopolitical criticism with literary innovation, writers such as Arundhati Roy, Kiran

Desai, and Arvind Adiga have attracted praise from all around (Nair, 2010)⁸. Notable for its lyrical approach and examination of family dynamics entwined with caste and political tensions, Roy's *The God of Small Things* (1997) won the Booker Prize. Desai explores the subtleties of postcolonial identity, migration, and globalization in her 2006 novel *The Inheritance of Loss*. Adiga's *The White Tiger* (2008), meanwhile, questions the extreme socioeconomic disparities and corruption ingrained in contemporary India (Taş, 2023)⁹. These works show how Indian English literature not only keeps addressing ongoing issues but also actively interacts with fresh global challenges and narratives, so guaranteeing its relevance and dynamism.

The variety of Indian English literature also results from its tendencies toward genre-bending, as writers explore forms outside the conventional novel or poem. Graphic books, short stories, memoirs, and experimental writing have become more and more important, thus extending the range of expression. For example, writers such as Jeet Thayil with *Narcopolis* (2012) use a poetic, fractured technique to examine issues of addiction and urban decay. The growing presence of Indian English literature in digital and popular media platforms, including blogs, social media, and e-books, has democratized literary production and readership, supporting new voices and narratives challenging conventional publishing standards (Bhatt, 2018)¹⁰. Reflecting the variety of India itself, this spread into several genres and media emphasizes the flexible and changing character of Indian English writing.

The prominence of Indian writers in English literature can also be attributed in great part to their function as cultural ambassadors fostering cross-cultural understanding. For a worldwide readership, Indian literature in English provides insights into Indian society, history, and culture, thus bridging India and the world. Given the growing globalization and cross-cultural interaction of today, this cultural translocation is especially

⁸Nair, Rukmini Bhaya. "Thinking out of the Story Box: Creative Writing and Narrative Culture in South Asia." *Text 15 Special* 10 (2011): 1-19.

⁹Taş, Mehmet Recep. "THE BURDEN OF SOCIAL INEQUALITIES, AND ITS IMPACT ON MARGINALIZATION AND HUMAN DIGNITY IN ANAND'S UNTOUCHABLE." *Ankara HacıBayramVeliÜniversitesiEdebiyatFakültesiDergisi* 9 (2023): 73-81.

¹⁰Bhatt, Deepak L. "Percutaneous coronary intervention in 2018." *Jama* 319.20 (2018): 2127-2128.

important. Many times, negotiating difficult identities and histories, Indian writers offer nuanced viewpoints that question oversimplified or exoticized ideas of India. Their works have been very helpful in changing opinions of India around the world by encouraging empathy and communication (Rao, 2014)¹¹. Moreover, the popularity of Indian English literature in international literary prizes and festivals emphasizes its influence and acceptance outside national boundaries, helping to diversify the world literary canon.

Crucially, one cannot fully appreciate the contribution of Indian writers in English literature without considering the conflicts regarding language politics and cultural representation. Still debatable is the use of English, a colonial language. Some contend that Indian English literature runs the danger of elevating Westernized narratives and marginalizing oral traditions and vernacular languages, so favoring elite (Mohanty, 2022)¹². Still, many Indian writers have deliberately borrowed English to express postcolonial identities and challenge colonial legacies. They assert ownership and inventiveness by using a localized English richly imbued with Indian cultural idioms. This linguistic hybridity questions ideas of linguistic purity and monolithic national identities, so positioning Indian English literature as a place of negotiation and cultural syncretism (Kachru, 1992). Reflecting larger postcolonial discussions on language, identity, and power, Indian English literature is a vital venue for examining the legacies of colonialism and the difficulties of cultural sovereignty.

Moreover, social activism and awareness depend much on Indian English literature. Many modern Indian writers employ their stories to confront urgent social concerns, including communalism, caste discrimination, gender violence, and environmental damage. Literature turns into a kind of advocacy that raises awareness and starts a conversation among many readers. For instance, combining literary art with activism, Arundhati Roy's political essays and novels attack social injustices and state

¹¹Rao, BollaMallikharjuna. "Use of media as an instructional tool in English Language Teaching (ELT) at undergraduate level." *International journal of English and Literature* 5.6 (2014): 141-143.

¹²Boruah, Padmini, and AjitMohanty. "English medium education in India: The neoliberal legacy and challenges to multilingual language policy implementation." *Neoliberalization of English language policy in the Global South*. Cham: Springer International Publishing, 2022. 51-71.

policies (Chakrabarty, 2016)¹³. English Dalit literature keeps challenging caste discrimination and advancing social justice (Guru, 2009). Reflecting the ongoing power of literature to shape public opinion and policy, this socially conscious work places Indian writers not only as storytellers but also as agents of change.

The worldwide acceptance of Indian English literature also generates significant debates on the economics of literary output and reception. Indian writers sometimes negotiate the pressures of foreign publishing markets, which shape their theme and style decisions. The commercialization of Indian English literature and whether it favors some "market-friendly" stories over others are hotly contested issues (Banerjee, 2012). Still, the variety of Indian English literary output—from mainstream bestsellers to experimental pieces and grassroots magazines—indicates a dynamic ecosystem resisting homogeneity. Indian English literature thus reflects a pluralistic literary culture that welcomes many voices, styles, and social viewpoints.

All things considered, Indian authors in English have been and still are very important in determining the literary scene in both India and the world. Their works brilliantly reflect India's pluralistic reality by creatively using the English language, so articulating the tensions, contradictions, and complexity of Indian society. The rich thematic and formal variety of Indian English literature is attested to by its interaction with postcolonial identity, diaspora, feminism, caste, language politics, social activity, and globalization. Apart from its artistic value, the ongoing vitality and development of Indian English literature underline its continuing relevance as a site of cultural negotiation, political expression, and worldwide literary interaction.

3.1.1 Diasporic Voices in Early Indian English Literature

Rooted in colonial contact but blossoming into a unique voice that articulates Indian experiences through a foreign tongue, the development of Indian writing in English is an amazing literary trip. Indian English literature began in the 19th century, during British colonial control, when English education was brought in as a vehicle for

¹³Chakrabarty, Dipesh. "Provincializing Europe: Postcoloniality and the critique of history." *Cultural studies* 6.3 (1992): 337-357.

intellectual and administrative interchange. This signaled the start of a dramatic change in Indian literary expression. English was first mandated as a tool of imperial control, but Indian writers started to appropriate the language to reflect on their culture, tell their own stories, and challenge colonial power (*Mukherjee, 2000*)¹⁴.

This development was not merely linguistic but cultural. The early Indian writers in English engaged with the complexities of identity, nationhood, tradition, and modernity. Their works were deeply influenced by the political awakening of the Indian freedom struggle, as well as by social reform movements. At the same time, these authors faced the paradox of writing in the language of the colonizer. They had to find ways to express Indian sensibilities in a language imbued with colonial authority, often blending Indian idioms, myths, and traditions into English literary forms (*Mehrotra, 2003*)¹⁵.

Early generations of Indian English writers laid the groundwork for what would eventually be a flourishing postcolonial literature. Figures like Toru Dutt, Raja Rao, Mulk Raj Anand, and R.K. Narayan transformed English to reflect Indian culture, thought, and experience, so transcending mere writing in English. Along with launching Indian English literature, their efforts tested the limits of English literary tradition itself (*King, 1991*)¹⁶. These trailblazers opened the path for next generations of writers by establishing a venue for Indian voices in world literature.

Among the first and most brilliant figures in Indo-Anglian literature, Toru Dutt (1856–1877) left a lasting impression on Indian English poetry with her brief but remarkable poetic career. Educated in both Calcutta and Europe, a Bengali Christian had extraordinary language ability and composed English and French poetry by her late teens (turn to Reddit 17). Published posthumously in 1882, *Ancient Ballads and Legends of Hindustan* reinterprets Indian myths from texts including the Ramayana, Mahabharata, and

¹⁴Mukherjee, Neel. "Thomas Drant's Rewriting of Horace." *SEL Studies in English Literature 1500-1900* 40.1 (2000): 1-20.

¹⁵Mehrotra, Arvind Krishna, ed. *An illustrated history of Indian literature in English*. Orient Blackswan, 2003.

¹⁶King, Katie. "Bibliography and a Feminist Apparatus of Literary Production." *Text* 5 (1991): 91-103.

Vishnu Purana, turning them into English-language ballads steeped in Hindu symbolism and narrative depth (turn search).

Dutt's poetic approach was original and respectful at the same time. She did not imitate European verse; rather, she drew upon Indian narrative structures and spiritual sentiment, composing mythic retellings in lyrical, narrative English. Her depiction of *Savitri*'s loyalty and triumph, *Sita*'s emotional wilderness, and *Dhruva*'s devotion captures Indian consciousness through balladic form, embodying Sanskrit epic resonance in English verse (turn search4). Scholars have noted Dutt's ability to integrate local idioms and metaphysical elements into a fluid, octosyllabic stanza, a feat achieved despite English being her second language (turn search).

Modern critics view Dutt as an early postcolonial poet whose work defies simplistic binaries of East/West or colonizer/colonized.

Natalie Phillips highlights how Dutt's poetry challenges nationalist, gendered, and literary categorizations, reflecting a "strategic singularity" by blending Christian faith, Hindu mythology, and European forms to craft a deeply hybrid voice (turn0search7). Research into her work underscores her capacity to "strike a genuinely Indian note" within perfect English expression, challenging Victorian literary norms (turn0search6).

Dutt's unique legacy—melding cosmopolitan education with indigenous sensibility—solidified her place as a pioneer who showed that English could be reshaped to resonate with Indian myth, emotion, and identity. Her ballads heralded a new literary realism in Indian English poetry, helping to legitimize mythic hybrids as worthy subjects of English verse (Moni, 2006)¹⁷.

Raja Rao (1908–2006) is a foundational figure in Indian English literature, celebrated for blending Indian philosophical and cultural traditions with the English language. His seminal novel *Kanthapura* (1938) narrates the Gandhian freedom struggle

¹⁷Moni, Sujatha. Transgressing the boundaries of performance: Desire and alterity in postcolonial drama on India. Rutgers The State University of New Jersey, School of Graduate Studies, 2006.

through the eyes of a South Indian village. The narrative style mimics Indian oral storytelling, evoking the rhythms and patterns of traditional folk tales and religious legends. This stylistic choice challenges the dominance of Western literary forms and creates a uniquely Indian English narrative voice (*King, 1991*).

Rao's prose deliberately incorporates Indian idioms, cultural motifs, and spiritual concepts, thus "Indianizing" English in a way that reclaims the language from its colonial past (*Larsen, 1993*)¹⁸. His long, flowing sentences and repetitive phrasing echo Sanskrit literary traditions, offering a form that carries Indian sensibility within English (*Whitehead, 1992*)¹⁹. This technique not only preserves Indian culture but also asserts linguistic and cultural sovereignty.

Thematically, *Kanthapura* explores the intersection of the political and the spiritual. Moorthy, the protagonist, embodies Gandhian ideals of nonviolence and social reform, inspiring the villagers to challenge caste discrimination and British rule. The novel positions Gandhi as a near-mythical figure, reinforcing the spiritual foundation of political resistance (*King, 1991*). The village goddess Kenchamma's role highlights the integration of myth and community identity, emphasizing the novel's deeply rooted Indian worldview.

In *The Serpent and the Rope* (1960), Rao shifts focus to an individual spiritual quest, exploring Vedantic philosophy and metaphysical identity. The protagonist's journey through love and self-discovery reflects Rao's philosophical inquiries and deepening engagement with Indian spirituality. Again, Rao's manipulation of English mirrors Indian thought patterns, creating a hybrid linguistic form (*Larsen, 1993*).

Rao's legacy lies in his ability to transform English into a medium capable of expressing Indian realities authentically. His pioneering works laid the foundation for future Indian English writers to explore themes of identity, spirituality, and nationalism

¹⁸Larsen, Erling Georg. "Language and Early Literature." *The Year's Work in Modern Language Studies* 55 (1993): 1022-1030.

¹⁹Keith, Arthur Berriedale. *The Sanskrit drama in its origin, development, theory & practice*. MotilalBanarsidass Publ., 1992.

without surrendering to Western literary norms. Rao created Indian English literature as a unique and strong voice on the international scene by means of this change.

3.2 Post-Independence Shifts: Evolving Diasporic Consciousness in Indian English Literature

The moment India gained its freedom in 1947 signaled a significant turning point in the direction of Indian English literature. Early Indian English writers had been burdened as well as inspired by a colonial situation that was now replaced by a fresh set of existential concerns: How might English Indian literature fit the postcolonial era? How would it help to explain the identity, aspirations, mistakes, and paradoxes of the recently sovereign country? Though they started to veer away from the ideas of colonial resistance to face the changing complexity of a modern, democratic India, writers of the post-independence period inherited a literary legacy shaped by figures like Raja Rao, Mulk Raj Anand, and R.K. Narayan (*Mukherjee, 1971*)²⁰.

Thematic expansion is one of the main characteristics of Indian English literature after independence. The new generation of writers handled a broader range of issues, including caste inequality, political corruption, gender politics, urbanization, diaspora identity, environmental degradation, and existential disillusionment, whereas previous writers had mostly concentrated on social reform, national identity, and the effects of colonialism. The wider changes taking place in Indian society were reflected in this thematic diversification. The imaginative landscape of Indian English literature was profoundly impacted by the trauma of Partition, the rise of socialist movements, the declaration of Emergency (1975–77), the development of regional politics, and the rise of feminist and Dalit discourses (*Iyengar, 1985*).

Khushwant Singh, whose *Train to Pakistan* (1956) is still one of the most moving fictional depictions of the Partition, became one of the most often heard voices in this era. Singh showed the horror and absurdity of communal violence by combining literary sensibility with journalistic accuracy.

²⁰Mukherjee, Sujit. "Man, Poet and Critic." *Indian Literature* 14.2 (1971): 5-11.

Unlike the nationalist idealism of past years, Singh's story was loaded with moral uncertainty and a sense of hopelessness, so indicating a fresh, more critical approach toward historical events (*Singh, 1956*)²¹. His method signaled the start of a literary realism aiming to show India through its divisions and disillusionments rather than in terms of idealized cultural unity.

Manohar Malgonkar simultaneously brought Indian fiction a politically charged sensibility. From Gandhian nonviolence to militant resistance, his books such as *A Bend in the Ganges* (1964) examined the ideological divisions inside Indian nationalism. Early on in independence, Malgonkar was among the few authors who looked at political radicalism and its moral conundrums. His handling of difficult subjects, including violence, identity, and betrayal, provided a counterpoint to more idealistic images of Indian nationalism (*King, 1991*).

Anita Desai, who turned the emphasis from political themes to the psychological interiority of people, was another transforming figure in post-independence Indian English literature. Her books examined issues of alienation, identity, familial obligation, and gender relations, including *Cry, the Peacock* (1963), *Clear Light of Day* (1980), and *In Custody* (1984). Desai wrote with emotional nuance, lyrical beauty, and introspection. She created a unique space for the investigation of women's consciousness; thus, she is among the first voices in feminist fiction published in India (*Mehrotra, 2003*).

Kamala Das, whose autobiographical work and confessional poetry questioned patriarchal conventions and traditional literary forms, also emerged in post-independence literature. Her first book, *My Story* (1976), deftly explored her inner conflicts, aspirations, and challenges. Das unflinchingly examined themes of sexuality, marital alienation, and female agency in her poems and prose, so stressing a female voice in a literary environment still mostly dominated by male viewpoints. Her use of English was radical—it

²¹Singh, Ram Raj Prasad. *Aboriginal economic system of the Olympic Peninsula Indians*, western Washington. University of Washington, 1956.

was personal, emotional, and confrontational, so redefining the limits of Indian English literature (Davy, 1998)²².

A clear trend in this age was growing interaction with regional, caste-based, and subaltern narratives. For example, Bama's *Karukku* (1992), first written in Tamil and subsequently translated into English, became significant in English Dalit literary debate. Literary expression was democratized in part by the availability and rising acceptance of Indian English as a venue for underprivileged voices. By stressing the lived experiences of Dalits, so providing a counter-narrative to elite, upper-caste representation, Sharan Kumar Limbale's *Akkarmashi* (translated as *The Outcaste*) expanded the range of Indian English literature (Limbale, 2004).

Writers of the 1970s and 1980s political turbulence—including the Emergency and later social upheaval—were driven to question the decline of democratic values and the emergence of totalitarian impulses. In her 1985 book *Rich Like Them*, Nayantara Sahgal examined the complex entanglement of politics and personal morality as well as the disappointment with post-independence government. Her writings showed how fiction might be a tool for exploring ethical uncertainty as well as a political critique. Indian English fiction turned into a sharp prism through which Sahgal could examine the shortcomings of leadership and the fragility of democratic values (Sahgal, 1985)²³.

The era also signaled the start of the globalization of Indian English literature. Indian writers became more and more visible in the international literary scene as India opened its economy and society in the late 20th century. Though they started rather later, the works of authors like Salman Rushdie would go on to redefine Indian writing in English. But the post-independence generation of writers who guaranteed that Indian English literature was intellectually rigorous, thematically varied, and stylistically creative had already set the foundation for such worldwide respect (Newton, 2003).

²²Davy, Ganesh N. "Of Many Heroes": An Indian Essay in Literary Historiography. Orient Blackswan, 1998.

²³Sahgal, Anju, and Rama Kant Agnihotri. "Syntax—the common bond: acceptability of syntactic deviances in Indian English." *English World-Wide* 6.1 (1985): 117-129.

The academic institutionalization of Indian English literature added still another level of dimension to this literary expansion. Universities both here in India and elsewhere started to provide specialized courses, research projects, and critical interactions with the canon of Indian English books. Scholars such as C.D. Narasimhaiah and K.R. SrinivasIyengar developed critical frameworks that helped define and examine the legacy of Indian writing in English, attesting to its academic legitimacy and visibility (*Iyengar, 1985*).

Literary events, awards, and publishing venues that helped Indian English literature flourish also emerged in the years following independence. Literary value of Indian writers was acknowledged by organizations including SahityaAkademi, the Commonwealth Writers' Prize, and later the Man Booker Prize. These advances positioned Indian English writing as a major, worldwide relevant literary tradition and added to its cultural capital.

All told, Indian English literature's post-independence phase was one of invention, complexity, and change. Writers faced both internal and outside difficulties, ranging from questions of voice, language, and representation to sociopolitical unrest. Along with experimenting with new forms and narrative techniques, they enlarged the thematic territory of Indian English fiction, poetry, and prose. By doing this, they reshaped the boundaries of what Indian English literature could be and set the stage for the worldwide literary prominence Indian writers would subsequently reach in the twenty-first century.

3.2.1 Diaspora and the Beginnings of Indian English Counter-Discourse

"The Travels of Dean Mahomet, A Native of Patna in Bengal, Through Several Parts of India, Written by Himself, in a Series of Letters to a Friend" was the first book written in English by an author of Indian origin. It was published in Cork, Ireland, in 1794, and consisted of two volumes (See Fisher 1997). The esteemed East India Company had Mahomet on retainer. Din Muhammad had sailed from India to Ireland a decade before, when he was twenty-five years old. Marrying a young woman from the Anglo-Irish nobility and probably converting to the established Protestant church in Ireland happened

shortly after. He was supporting his family as a domestic supervisor on a large estate in Cork, Ireland, while he wrote his novel.

The city's maritime trade with the younger colonies of the British Empire allowed him to marry into and join the aristocratic social circle, making it the second most prosperous in Ireland (after Dublin). "A total of 320 people [to entrust] him with a deposit... long in advance of the book's delivery." Michael H. Fisher notes that this is a testament to his high social position as an immigrant Indian. Because of this, he was able to personally approach wealthy families in southern Ireland to ask for donations for his venture and publicize his intention to publish his *Travels* by subscription in early 1793.

Even though the work garnered "little lasting attention from the British public" after its two-volume edition was published the following year, it undoubtedly raised "his prestige among the elite of Cork." Despite this, it did help him somewhat in his later years in England, where he settled around 1807 and was an entrepreneur until he died in 1851.

Many theoretical, interpretative, and historical issues are bound to arise from Din Muhammad's life and works. How did he become so well-versed in the English language and so acclimated to British and European culture by the time he immigrated to Ireland in the late 17th or early 18th century? His autobiography and epistolary travelogue take place in early British-colonial India; how did he manage to cram such a deep understanding of print culture and literature from the eighteenth century into it? His birth in 1759 and subsequent immigration to the Bengal province brought about a linguistic, religious, and occupational upheaval. He went from being a subaltern soldier to a household manager, writer, restaurateur, and innovative physical therapist (Doyle, 2015). What, if any, social or political circumstances in Patna and the Bengal province before his time could have prepared him for these changes? At that early stage, how did his literate multilingualism in India play a part in his English-language thoughts and writings, or his portrayals of India to an Anglo-Irish audience? For what reasons did he meticulously compose and publish his *Travels* in the form of an epistolary travelogue? What broader historical and cultural processes did he trigger with this work? Were they dealing with an outlier, or the prototypical member of a larger category that took form during his lifetime and would have

significant cultural traction in the decades to come? Whatever the case may be, how was it ever feasible for his incredible life narrative to take place between 1759 and 1851?

Despite assumptions made in this research on Indian English literature that have never been verified, the English language was already present on the subcontinent twenty years before the East India Company was founded (*Dharwadker, 2002*). Likely, the first historical individual to utter, think, or write in this language on Indian territory was Father Thomas Stephens, a Roman Catholic who escaped religious persecution in Elizabethan England in 1578 by joining the Society of Jesus (headquartered in Rome). His bosses finally gave in the next year and allowed him to go for the Jesuit mission in India. Known as Father Estavam by the Indians, Stephens resided in Salsette and Goa for more than 35 years, during which time he learned Indian languages and wrote the *Christian Purana*, a gospel text written in a combination of Marathi and Konkani. It was published in Goa after Stephens' death in 1640. Despite being the first Englishman in the subcontinent and having academic and evangelistic interests, Stephens only sent a few letters to his father back in England in English, and he never planned to publish anything in this language.

It seems that the first Englishman to write in India in English with the intention of publishing was Stephens's close friend and acquaintance at the time (*Singh, 1995*)²⁴. The Company of Merchants of the Levant set off for India in 1582, two years after gaining royal letters patent in 1581. At Emperor Jalaluddin Akbar's capital, Fatehpur Sikri, they hoped to get economic privileges. The journey's crew included artists James Story and Ralph Fitch in addition to explorer and merchant John Newbury and jeweler William Leedes. Ralph Fitch also acted as the mission commander. On February 12, 1583, the company set sail from London and arrived safely at the Persian Gulf's entrance, the Strait of Hormuz. Meanwhile, the Portuguese, who controlled all maritime channels in the Indian Ocean region in the sixteenth century, wanted to interrogate and arrest the four Englishmen, so they arrived at Goa on November 29, 1583. They were suspected of being Protestant spies. Officials from the Portuguese colony in India recruited Stephens, the sole

²⁴Singh, Brijraj. "The First Englishman in India: Thomas Stephens (1547-1619)." *Journal of South Asian Literature* 30.1/2 (1995): 146-161.

Englishman in the area, to act as a mediator and translator, creating the first English-speaking community in India.

Unfortunately, this didn't last. After pledging to join the Society of Jesus to avoid Inquisition-style treatment, Story eventually rejected; he was imprisoned and deported a few years later, and in 1592, while traveling to Europe, he died in a shipwreck. Stephens negotiated the Portuguese release of Newbury, Fitch, and Leedes from Goa in 1584 or 1585 so that they might continue their journey to Fatehpur Sikri, their original objective, after they had rejected the urge to join the Jesuits. After 1585, Leedes' activities as a jeweler are unrecorded, although Akbar admired his work and hired him for royal duties. A road trip to England (via Lahore, Persia, Aleppo, or Constantinople) was on Newbury's itinerary after his presentation to the emperor, but he went missing in north India. Out of the first five Englishmen to leave India, Fitch was the only one to journey alone over the Gangetic plain to "Bengala and... Pegu" before heading south to Melaka. By 1591, he had made it to England.

Fitch kept track of his travels through what is now Malaysia, Thailand, Myanmar, Bangladesh, and India by writing letters to other London merchants and keeping notebooks. An eight-year stay in the East followed his return to England, during which he penned the first in-depth printed account of an Englishman's firsthand encounter with India. Richard Hakluyt included it in his 1599 publication *Principal Navigations, Voyages, Traffiques, and Discoveries of the English Nation*. As a historical classic of English literature, Michael Drayton's *Poly-Olbion* (1612) celebrated Fitch as an early explorer; in contrast, Stephens was almost unknown to his compatriots throughout his lifetime. Despite his fame, Fitch lived a hush-hush existence in London after 1606, maybe as a leather merchant, and died there under unexplained circumstances around 1616, the same year Stephens passed away in India.

Stephens and Fitch's historical impact may outweigh their literary contributions, yet they are pivotal figures in two major literary canons: British literature on India and Indian literature in English (*Birch, 2009*)²⁵. Stephens and Fitch were not only the first to

use written and spoken English on the subcontinent, but they were also the first to create historical records of English texts in India. These two individuals exemplified two distinct groups that would play a starring role in the four and a half centuries of British evangelism, trade, conquest, and colonization: missionaries and merchants. The most important thing is that these two individuals started the massive conversation that is collectively known as "the British experience of India." From the time when Stephens and Fitch separately reached Goa in the 1580s until Din Muhammad landed in Cork in the 1780s, a plethora of first-hand reports from Englishmen about the subcontinent made it into the English language. There were primarily three formats that the first settlers—merchants and missionaries—used to record their experiences in India: informal letters written from and to Indians; more formal, epistolary accounts written by eyewitnesses to events and people in India; and formal, narrative travel memoirs written as a quest and featuring various stylistic conventions and motifs. Anglo-Irish merchants, soldiers, and administrators engaged in some capacity with the East India Company and its subcontinental holdings were Din Muhammad's intended audience—young immigrants in the latter decade of the eighteenth century who had little knowledge of India. He did this by situating his knowledge of India within the complex web of British discourse on the subcontinent that had already begun to permeate his community. From a thematic, structural, and stylistic perspective, his *Travels* was consistent with the travelogue genre that was popular among British readers at the time; however, he rhetorically reoriented the form to portray a uniquely "Indian understanding of India." Seeking to rectify the misunderstandings prevalent in the British portrayals of the subcontinent towards the close of the 18th century, this reorientation had the makings of a bold and contentious shift. Din Muhammad respectfully framed his work as "a Series of Letters to a Friend," publicly addressing an idealized Anglo-Irish reader who would have strong feelings for India, be friendly to an Indian he had encountered during the colony, be open to bridging racial and cultural divides to gain a shared understanding of the subcontinent, and be able to view that body of knowledge and experience from different perspectives without being disturbed. Din Muhammad did this in two very distinct ways, both relating to the strong conversation that

²⁵Birch, Dinah, ed. *The Oxford companion to English literature*. Oxford University Press, 2009.

Stephens and Fitch had begun two centuries before. He joined their new discourse on India in terms of language, generic configuration, and stylistic canon, but he was quite forthright about expressing a counter-discourse that offered a different Indian perspective on the country. In his *Travels*, Din Muhammad subtly manipulated tone, form, and detail to hide what is now apparent: that the first Indian text written in English was already and entirely a countertext, and that it started a historical dynamic in which many other Indian works written in English have attempted to correct, challenge, or replace British portrayals of India.

Looking back, the main effect of this groundbreaking invention has been to ramp up the enthusiasm for the conversation that Stephens and Fitch started while simultaneously increasing the number and variety of players participating in its creation and dissemination. There was a multipolar, cross-cultural struggle for control of how India was portrayed to an English-speaking audience from its inception in manuscript form around 1579 until it entered the domain of print in 1599. This discourse collectively portrays the British experience of India. On one side of the axis, a long line of British writers who followed in Stephens' and Fitch's footsteps have fought for dominance of the British experience in India's literary canon. Along the other side of the coin, authors of Indian origin have persistently contested the British representations of India, starting with Din Muhammad in 1794. Indians have also created an extensive English counterdiscourse that aims to reassert, share, disseminate, arrogate, or reconfigure power from an Indian point of view. In this context, there is a striking resemblance between the earliest printed works in their respective conceptual forms by Fitch and Din Muhammad. Although written at separate times and with distinct perspectives, both works portray themselves as records of personal encounters and accounts from witnesses. They also describe pioneering and heroic expeditions that traversed the same landscape in northern India's Gangetic plain. Although it takes on a more subtle and miniature shape in the exchange between Fitch and Din Muhammad, this cultural contestation was a driving force behind Indian literature in English throughout the 1800s and 1900s.

3.3 Diasporic Reflections and Social Realism in Indian English Literature

The canon of human literature captures the spirit of a bygone age while depicting the full range of human experience. Reading literature is like looking into a mirror; it reflects the author's life experiences (*Damrosch, 2017*)²⁶. Most people think that literature is a window into society and that writers and artists are just part of society. There is a basic linkage between literature and society, and the two are intrinsically linked. According to De Bonald, literature reflects the social milieu in which people are situated and how they are expected to function within that community (*Nisbet, 1944*). Many different aspects of the poet's or writer's life, as well as the larger social and cultural context, influence and inspire their creative works. Reading literature, argues Mathew Arnold, is like taking a critical look at life: it helps them comprehend the past by showing them the outside forces that shaped human civilization. A person's mental, emotional, and ethical condition may be better understood through literature.

The term "Anglo-Indian writing" describes literature written in English by British citizens that focuses on India and the lives of its people (*Mukherjee, 2004*). Those from England who went to India for a variety of reasons, as journalists, teachers, administrators, and even as royal guests—wrote early works mostly on Indian topics. Poetry, novels, and short tales with Indian people in an Indian setting were created by many English people who were curious and fascinated by the lives of Indians. One name for the body of literature published in English by British colonisers in India is Anglo-Indian Literature. A substantial part of Anglo-Indian Literature consists of Rudyard Kipling's poems, short tales, and novels. E.M. Forster's *A Passage to India* is a great example of this kind of literature since it shows Indian life from a Western perspective. Academic rewriting would be inappropriate for the user's brief content. The roughly 175-year historical trajectory of Indo-Anglian literature distinguishes it from Anglo-Indian literature. Indo-Anglian literature began to take shape in the years after the East India Company's establishment in India, when the company spread its control over a large swath of the nation. A seminal book published in 1809 by the Indian author C.V. Boriah, "An Account of the Jains in English," has great national importance.

²⁶Damrosch, David. *How to read world literature*. John Wiley & Sons, 2017.

A large percentage of India's educated population has made use of English as a medium for sharing their travels and experiences. A large corpus of literature, often called Indo-Anglian Literature, has emerged from the creative writing sector (Sharma, 2018)²⁷. Among the notable Indo-English writers are Toru Dutt, Sarojini Naidu, Rabindranath Tagore, Aurobindo Ghosh, Jawaharlal Nehru, Raja Rao, Mulk Raj Anand, and R.K. Narayan. Works initially authored in an Indian language but later translated into English form a subgenre of literature called Indo-English Literature. Although English is not often the primary language used by Indians, literary works are translated from their indigenous languages into this language. A famous researcher named Prof. Gokak divided Indo-English literature into two eras, Classical and Modern, according to when it emerged.

The term "Indian English Literature" (sometimes spelled "Indo-English Literature") describes works of literature written in English by people of Indian ancestry. Writings by English speakers living in India, known as Anglo-Indian Literature, stand apart from the crowd because of the centrality of India's exotic and romantic qualities. Indian authors have made contributions to Indian English literature both before and after India gained its freedom, creating a hybrid of the two illustrious civilizations.

From the period of Raja Ram Mohan Roy forward to the current day, all of the literary works written by Indian writers in English are collectively known as Indian English Literature. The creative work in question is representative of India's cultural heritage and intellectual strength since it is an honest and powerful representation of a wide range of sentiments, ideas, and emotions (Gopal, 2009).

Intriguingly, Indian English literature depicts the pragmatic contacts of the Indian people, which are just as brilliant as their intellectual brilliance. Recently, and even now, more Indians are putting pen to review, communicating not just within their community but also with people all over the world via the English language. By using this language, they can express their creative talents that have their origins in Indian culture. An important part of K.R. Srinivasan Iyengar's early extensive examination was the phrase

²⁷Sharma, Susheel Kumar. "Indo-Anglian: Connotations and Denotations." East European Journal of Psycholinguistics 5.1 (2018): 45-69.

"Indian Writing in English." Two landmark anthologies of critical essays on Indian literature written in English were published in 1968. Includes David McCutcheon's *Writing in English: Critical Essays on Indian Writing*. The second major book was *Critical Essays on Indian Writing in English*, edited by G.S. Amur, S.K. Desai, and M.K. Naik. The name "Indian Writing in English" has taken some heat for being too vague, whereas "Indo-English Literature"—which means "Indian Literature translated into English by Indian authors"—has received acclaim for being succinct.

In their review of this literary style, the Sahitya Academy unanimously agreed that "Indian English Literature" best describes it. The word "created" brings attention to two important ideas: first, that this corpus of writing is multi-faceted and interconnected; second, that there is an indisputable connection among works published in various languages within this body of literature, which is known as Indian writing. Additionally, it embodies the delicate nature of Indian culture as a result of the impact of the English language. Despite its frequent use, Indian English Literature remains a noteworthy literary phenomenon deserving of careful analysis. Even though modern Indian novelists are delving into fresh topics, the use of pre- and post-independence era themes by these authors remains prevalent (*Ghosh, 2023*). Novel approaches to well-established subjects are underrepresented in the literary canon at the present time. Novels were more widely read and critically acclaimed in the 18th century, prompting authors to take a closer look at society at large. Examining how people deal with or try to escape social forces is central to the book.

Samuel Richardson, Henry Fielding, Tobias Smollett, and Laurence Sterne were among the prominent authors who rose to prominence in the 18th century. Classic English novels, which were born out of the work of these literary giants, were the standard by which subsequent books in the genre were judged. All four of them together form what is often called the foundation of the English novel canon (*Fowler, 1979*). They may classify the evolution of Indian English literature into three main areas. Both halves are important, although the first deals with historical fiction and the second with Social Realist topics that are politically and socially aware. Physiological novels, which explore the human mind, are part of the third component. In this context, "practice" refers to the integration of

creative practices into everyday life, with the goal of strengthening bonds between people and society at large. As Meredith describes it in his book "A Summary of Actual Life," it includes all parts of their being, both within and without. The words "within" and "without" refer to different parts of human life. A piece of writing that depicts actual life or a comparable portrayal thereof is what the novel is, according to E.A. Basker's History of the English Novel. A storyline or plan, or the author's stated intentions and stance, gives it cohesion and cohesiveness.

Consistent with its realist tenets, the book is a prosaic piece of literature. One of the novel's defining features is its focus on realism, an aspect of prose fiction that is often neglected in favor of more abstract ideas. The abundance of opportunity for Indian English authors to creatively record their real-life experiences is a testament to the literary genius of India's literary community. Writers of the modern era argue that time is more than a physical fact; it shapes the narratives of individuals and societies alike (*Kaviraj, 2015*).

Novels written in the modern age reflect the unique cultural milieu of that culture at that time. Some may see realist depictions of Earth as faithful representations of the world as they are as they show the planet free of imperfections. The quest for an all-encompassing, authentically resonant knowledge of the universe is central to realist thought, as put forward by Salman Rushdie. Using very inventive images that aim to embody reality rather than escape it would be required to accomplish this goal. In this view, this method is consistent with realist ideals. The author's penchant for delving into all aspects of life and using everyday events to portray ordinary experiences makes the work a mirror of human existence and the social environment. The realist approach takes society as it is, without exaggeration or embellishment, and portrays it in an accurate way. It covers depictions of real-life events, countries, people, civilizations, and current eras. Typical personalities, according to Friedrich Engels, display specific traits when placed in typical situations. From a sociological vantage point, social realist art depicts all parts of life, drawing attention to the plight of society's most vulnerable members. Poverty, suffering, greed, disputes, and the unstable situation of working-class society are the main reasons for this revolt, which aims to challenge the ruling class and the worst aspects of life inside a capitalist system. The author skillfully depicts the mundane aspects of existence

while capturing the nuances of human nature and social dynamics. When it came to fiction, Indian regional literatures had matured to an impressive degree by the 1920s, 1930s, and 1990s, capturing the common consciousness of social change and the everlasting national ambitions. Indian English books made their debut around this time. Writing in English since the 1920s, Indian novels have become an integral part of India's literary canon while also pioneering the incorporation of new ideas and novelistic innovation (*Gopal, 2009*). Belief in the Indo-Anglian narrative thereafter developed and became more firm on its own. In addition, it has become an own entity within the complex sphere of Indian literature, connecting directly with the Indian people's ideas and feelings.

What they call "post-colonial literature" is really the creative output of people who were either directly or indirectly affected by colonization. This includes a vast array of literary works written in languages other than the colonial powers' official languages. Achieving recognition and institutional relevance, R.K. Narayan, Mulk Raj Anand, and Raja Rao played crucial roles in starting and establishing Indian Writings in English (*George, 2013*). Nowadays, the subjects and forms of Post-Colonial Indian Fiction written in English are recognized for being distinct from those of the colonial period. Salman Rushdie, Amitav Ghose, Rohinton Mistry, Vikram Seth, Arundhati Roy, Jhumpa Lahiri, and many more Indian authors have achieved great renown on an international scale. The post-colonial Indian literary canon has been instrumental in starting a pedagogical and canonical revolution through discussions of dalits, marginalization of tribal and subaltern communities, and literary traditions, as well as through embracing a multicultural perspective. Two major literary movements, Modernism and Post-Modernism, emerged throughout the twentieth century, separated by a brief period of Anti-Modernism. Between the First and Second World Wars, a new era of society developed, defined by a rejection of Modernist principles.

The notion of "Post-Modernism" as a larger cultural phenomenon started to take shape in the 1970s, after the phrase had already been used in the late 1960s (*McLaughlin, 2012*). An unprecedented intellectual revolution was born out of the meeting point of scientific progress and the avant-garde artistic practices of the modernists. Concurrent with Post-Modernism in literature came Post-Structuralism and Feminism in language

theory and criticism, which in turn was linked to Post-Colonialism. Jean Francois Lyotard and Jean Baudrillard of France laid the groundwork for the postmodern argument, which Jacques Derrida, Michel Foucault, and Roland Barthes built upon. Quotes, slang, lyrics, passages from popular songs, descriptive sections reminiscent of novelettes, and advertising slogans are all skillfully incorporated into postmodern writing. Other approaches include parody and pastiche. These methods make it possible to combine different types of literature and to borrow stylistic and cultural aspects from other creative forms. Both *The Childermas* by Wyndham Lewis and *The Wake* by James Joyce, two masterpieces of modern literature, have the aforementioned characteristics. In addition to engaging in a dialogue with Modernism, the wide variety of creative approaches and points of view that comprise Post-Modernism call into doubt Modernism's capacity to define historical processes and artistic concerns in the electrified age.

"Diaspora" means "spreading seeds" in ancient Greek, where it first appeared. The significance of large-scale migration from India to other countries has influenced shifting historical narratives about the nature of India's links to host nations. Many facets of Indian history, culture, and experience have been showcased by Indian authors via Indian English Literature. Because of this, Indian English literature is now acknowledged as a medium through which India expresses itself. Authors have a plethora of topics to draw from because of the many obstacles that India has triumphed against. For a long time, people have had to deal with challenges like poverty, hunger, uncleanness, disease, and societal inequities including caste systems, dowry practises, and untouchability. Along with these elements, the work may also include a main theme that deals with the cultural framework's treatment of women, the intricacies of marriage and divorce, or both.

Perhaps the most important part of the story is how slums and urban overcrowding came about with the rise of industrialization. Moreover, the problems farmers in rural areas face are rather pertinent as a potential novel's topic. Among the other subjects addressed in English literature are interracial couples, the Indian freedom fight, and Raja Rao's *Kanthapura*. Written by Khushwant Singh, *Train to Pakistan* presents a graphic picture of the Indian split and the ensuing human suffering, death, and destruction. "So Many Hungers" by Bhabani Bhattacharya mostly addresses the poverty and hunger Indian

people experience. The author has kept concentrating on Venkataramani's "Murugan and The Tiller"—which shows rural life in India—and Mulk Raj Anand's "Untouchable"—which explores the struggle between modernism and tradition. Both of Anita Desai's most recent books, *Cry the Peacock* and *Voices in the City*, delve deeply into the human mind and soul as they examine the problem of loneliness. Novelists in India may depict stories that delve into the interplay of different ethnicities, groups, and geographical areas. Their views on religion and secularism are explored, along with the tensions that result from the collision of tradition and modernity. Also discussed are the tensions that emerge when Gandhian principles are juxtaposed with the rampant materialism, egotism, and corruption that plague modern society. They also delve into other topics, including the nuances of East-West antagonism and synthesis.

By making these issues central to their writing, Indian English authors have shown that they pay close attention to detail. Also, many Indian English books include the Indian backdrop prominently and how it fits into the story.

3.3.1 Diaspora and Identity in Indian English Literature

Society is reflected in literature. It stands for the image that shows up. Everything they read is a reflection of their surroundings, and it reveals the people's worries and relationships as well.

Whatever was written at a given period is mirrored in literature, even when they go back in time to the ancient ages. Looking at the earliest examples of Indian literature in English gives them a sense of the author's time in the field.

India has a long history of literary traditions, including the novel. Historically, literature has been documented even before it was known in other regions of the globe. It was by oral transmission that literary traditions were preserved in antiquity (*Chadwick, 1939*)²⁸. Before the printing machine made it easier to retain records, many works were passed down orally from one generation to the next. The novel has many commonalities

²⁸Chadwick, Nora K. "The distribution of oral literature in the Old World." *The Journal of the Royal Anthropological Institute of Great Britain and Ireland* 69.1 (1939): 77-94.

with other literary forms. According to *Chaudhuri (2012)*, Banabhatta's writings might be considered the first example of a literary novel. Many consider his renowned seventh-century masterpiece, *Kadambari*, to be the first novel. After Banabhatta passed away, his son Bhushanbhatta is said to have finished his father's job. The storytelling method and complex storyline of the piece are very exceptional. With its complex storyline and outstanding use of storytelling style, it is really a magnificent piece of art. A lengthy and complicated narrative, a storyline (simple or complex), characters, and a point of view are the essential elements of a book in prose.

The literary canons of the Greek and Roman empires were also known to the Indians. several historical sources attest to the fact that India had trading links with several regions around the globe. The Greeks and the Indians had been in continual communication. Numerous shared cultural traits exist between Greeks and Indians. A travelogue published by a Chinese traveler named Fahe Yan praises India. The world knows all about Alexander the Great's plans to govern the globe, his journey to India to demonstrate his strength as a king, and his tragic death on the way back to Macedonia.

The study of human nature and character development was undervalued by Indian writers. Personal stories were of primary importance to European authors (*Joshi, 2002*). While Europeans held the belief that one's character determines their fate, Indian authors were fixated on the thought that fate determines everything. Influenced by ancient philosophy, Indian literature always aims to overlook objects while concentrating on humanity. They can't get enough of nature's wonders and how they affect human existence. Native Americans put their trust in the heart of their beliefs rather than trying to figure out what caused them. There is also a lack of information on sex segregation in Indian literature. In contrast to European authors, they firmly established traditional gender roles for male and female characters.

In reaction to events such as the Gandhian movement, imperial control, the country's partition, and the rise of a new India, among others, the majority of books written in India have dealt with these themes. Novels created in the third and fourth decades of the twentieth century reflect the Indian liberation movement, which attracted most Indian

English authors. Rajraro, Mulk Raj Anand, and R.K. Narayan were the three most influential writers of contemporary Indian English novels. Their groundbreaking use of vivid themes had a lasting effect on readers and changed the face of Indian English literature. The post-independence period of Indian English novels starts with the release of these famous writers' works.

The goal of the Indian English movement was to promote Indian culture. Many books were published on partitions and the devastation they caused. Modern authors like Khushwantsingh, ChamanNahal, and Salman Rushdie also drew on historical accounts (*Ritupama, 2010*). There was a literary revolution in India after independence, rejecting cliches and other archaic terms. Over time, Indian-American authors writing in English began incorporating elements of magic realism and other forms of mixed-language storytelling into their works. Thus, Indian English literature began to navigate the contemporary and postmodern periods after independence. Thus, an Indian English book tells the tale of a modern India while also symbolizing the country's shifting traditions.

Similar to other literary genres, the scientific temperament and rationality eventually found their way into Indian English novels. Modern technology breakthroughs have a profound impact on human lives, isolating individuals in densely populated cities and groups of thousands. The contemporary scientific and technological environment has bestowed upon humanity the challenge of discovering who they really are. Throughout the nineteenth century, literature mostly dealt with the issue of meaninglessness. Modernist civilization has its limits, and man is all too conscious of his own vulnerable situation. The west has paid enough attention to the existential remnants that have emerged from a society that has become estranged. Arun Joshi isn't the first Indian English author to devote significant space to themes of loss, loneliness, and purposelessness.

Some Indian writers writing in English have done remarkable work as of late attempting to portray man's plight and his lack of a permanent home. Among these, Joshi stands out for shedding light on both the surface level issues facing society and politics today and the more fundamental aspects of being human. His writings transport them to a

world where people are spiritually disoriented, asking fundamental questions about existence while aimlessly scouring the internet for answers.

In Joshi's works, the protagonist's tumultuous environment is a metaphor for the need for a radical shift in perspective and way of life. There is a psychological need for humankind's continued existence, but it isn't the only reason why people should alter their way of life. He delves into the intricacies of human life in all its forms and often prompts contemplation on survival tactics. His claims are firmly grounded in the religion of his forefathers, as shown by *Kumar (2003)*.

3.4 Diaspora and the Growth of Indian English Fiction

Modern literature has accomplished much with the expansion and improvement of Indian English fiction. Its increased prominence is a result of the many important literary prizes it received in the late 20th and early 21st centuries. This is proof that it has gotten a great deal of acclaim from fiction critics throughout the world. Also, Indian English novels have now found their place in "World Literature," and for that reason, they are receiving international praise. To draw attention to the origins of this tradition and the advances made by authors over the years, I have included a brief history of Indian English literature in this review. By placing the novel's development in its historical context, they may better appreciate the work of the many authors who have contributed to its canon (*Singh, 2018*)²⁹.

English education and the dissemination of British literature to India are inseparably linked to the development of English literature in India. The fact that the English-language Indian novel has developed inside the framework of India's unique narrative history is noteworthy. "One of the most notable gifts of English Education to India is prose fiction for though India was probably a fountain head of story-telling, the novel as they know it today was an importation from the West," M. K. Naik astutely notes in his 1984 work, *Dimensions of Indian English Literature*. The inclusion of diasporic English novels in this endeavor by diasporic authors is noteworthy.

²⁹Singh, Amardeep. "The Indian Novel in the 21st Century." Oxford Research Encyclopedia of Literature. 2018.

Contact with the British under colonial authority was the modern means via which the book reached India. A new intellectual elite emerged in India as a result of British interaction; like the middle class that emerged in England, this group shared a sense of time and place via books. It took time for the early fiction authors to develop attitudes that gave purpose to their ideas and emotions.

The most effective and widely read literary form, the novel, was selected as the best vehicle for the investigation of the experiences and concepts under consideration. "It is without a doubt the most popular vehicle for the transmission of Indian ideas to the wider spreading world (109)," writes H.M. Williams in his 1976 book *Indo-Anglian Literature*. A number of scholarly analyses of Indian English novels garnered considerable interest and praise for their quality writing.

I have used a "diachronic" approach to researching Indian English literature, meaning that they are looking at it from the viewpoint of its historical development. The Greek word "diachronos" is the origin of the English word "diachronic". Chronos denotes time, while Dia signifies through or across. Change and development across time are the foci of a diachronic research. Diachronic, from a linguistic perspective, refers to the evolution of anything across time, most notably a language. The definition of "diachronic" as it pertains to the Oxford Advanced Learner's Dictionary is "the manner in which something has developed and evolved through time." This definition is particularly applicable to language.

From 1864 until 1930, Indian novels written in English followed a similar pattern as other types of literature: they were mostly imitations of existing works. The authors belonging to this school of thought glorified India's heroic past in an idealized form (*Anjaria, 2012*)³⁰. Their progress so far has been modest, but it is not entirely without merit. Some writers, like Henry Derozio (1809–1831), embraced Gandhian principles and strove to emulate Tagore's writing style. The first Indian English novel, *Rajmohan's Wife*, published in 1864 by Bankim Chandra Chatterjee, drew readers in with its beautiful prose,

³⁰Anjaria, Ulka. *Realism in the Twentieth-Century Indian Novel: Colonial Difference and Literary Form*. Cambridge University Press, 2012.

endearing characters, and liberal use of Indian words, which gave the book local flavor. It was able to write about Indian life and to depict Indian situations in a foreign language without being imitative," says K.S. Ramamurthi of Bankim Chandra, who he calls "a real pioneer of the Indian novel in English." Historical romances predominated in the early stages of the literary industry in India, reflecting the widespread veneration of the past among Indian readers. There was a new genre emerging in Indian writing, but few of the early writers noticed.

The influence of Western fiction, especially that from Britain, helped propel Indian literature into the spotlight. The roots of the fiction may be traced back to its connection with culture and history. By setting human deeds in a familiar historical and geographical context, these authors were able to provide a more accurate depiction of reality. Authors of both regional and English-language novels owe a great debt of gratitude to the historical novel for inspiring them. Novelists' levels of engagement with the political, social, and cultural concerns of their day varied.

During the latter part of the 1800s, Indian English literature began to gain acclaim. Bankim Chandra Chatterjee's *Rajmohan's Wife* (1864), *Govinda Samant* (1874) by Lal Behari Dey, *The Hindu Wife* (1876) by Raj Lakshmi Devi, *Binaca* (1878) by Toru Dutta, *Roshinara* (1881) by Kali Krishna Lahiri, and *Bijoy Chand* (1888) by H. Dutta are the novels that claim to be part of the first phase of Indian English novels. "These novels, written in English, have for them today no more than an antiquarian or historical interest" says K.R. Srinivasan Iyengar when asked about these works.

Women writers like Krupabai Sathianathan, Sorabji Corelia, and Toru Dutt emerged during this time, and their work promise a new beginning for Indian women writers like them who have fought for the liberation of their people from oppression and cruel traditions. Early female authors of Indian Writing in English could not keep up with the novel as it was written in the West at the time; their works lacked advances in technique, depth of character development, and a cohesive storyline.

Three books were written by Swarnakumari Ghosal (1855–1932). *An Indian Love Story* (1910), *Fatal Garland* (1910), and *An Unfinished Song* (1913) are the three.

Behramji Malabari (1853–1912), who authored *The Indian View on English Life* (1882) and *Gujurat and Gujuratis* (1882), was an essayist. Subsequent works by these authors reflected the new tendencies popularized by works like *The Citizen of the World* and *The De Coverely* reviews. Similar to how the pseudo-fictional writings of Addison and Goldsmith ushered in the eighteenth century, these works paved the way for the nineteenth-century Indian novel written in English. Most people know NageshVishwanathPai (1904–1920) from his novel *The Angel of Misfortune*. Bal Krishna's 1910 solo piece, *The Love of Kusuma: An Eastern Love Story*, was a contribution. The story follows Janaki's daughter Kusuma as she meets Mohan on a romantic evening in the picturesque plains of Rajagiri, India, as the sun sets over a lake. Kusuma falls head over heels for Mohan. "Your letter has penetrated Kusum's heart," the author says as she recounts the events. Both the clarity and the veracity of it are unparalleled. Because their spirit has always been with yours, everything they are going through is just a rehash of their own experiences.

Not only have these authors achieved literary success in Indian English novels, but so have many others. The Bengali version of TaraknathGanguly's *Swarnalata* (1903) was translated into English by a later author. Noteworthy to mention is the fact that Madhaviah had a total of five books published. Included in this group are Satyananda (1909), *Clarinda* (1915), *ThillaiGovindan* (1916), *Muthuminakshi*, and *LieutPanju* (1934).

Colonial encounters, in which social and cultural clashes are portrayed, have been a focus for certain Indian English fiction authors. Authors like S.M. Mitra and Sarath Kumar Ghosh fall within this group. One of the first Indian novels to address the East-West conflict is Ghosh's *The Prince of Destiny* (1909). Novels written by early authors often dealt with societal issues. It was their hope that by shedding light on the oppressive societal norms, they may inspire change.

Both the pre- and post-independence eras may be considered essential to the study of Indian English literature. The Indian English novel had a gradual expansion in the years leading up to independence. The new social and cultural context that arose as a result of Mahatma Gandhi and other important nationalist leaders had a significant impact on the

writers of this era. They used their novels to expose social evils, traditions, rites, poverty, illiteracy, bonds, and bondages; they also used their works to spread the nationalist ideas of Mahatma Gandhi and other great leaders and to highlight the East-West encounter. The Indian English book had a slump from 1864 to 1934.

In their quest to rediscover their homeland, writers from the Diaspora often reinterpret historical events and construct alternative histories of family, culture, and country. Reminiscence and longing for the past are crucial in this context. As writers in diaspora, they occupy a unique position, one of cultural isolation and exile. Contemporary experiences in the host society are recounted in the works of immigrants and expats. The concept of the abandoned or imagined homeland is increasingly prevalent in diasporic literature. Kiran Desai's *The Inheritance of Loss* deftly combines a personal perspective with a sensitivity to diasporic and immigrant experiences. In terms of diasporic literature, it marks a watershed moment.

The book *Untouchable* (1935) by Mulk Raj Anand and R.K. Narayan's *Swami and Friends* (1935) were the first signs of a new dawn. (1935) After they publicized *Kanthapura* in 1938, Raja Rao followed suit. There was a noticeable uptick in Indian literature in English in the 1930s, when the great trio of Indian English fiction—Raja Rao, Mulk Raj Anand, and R.K. Narayan—came to prominence.

The oldest son, Mulk Raj Anand (1905–2004), decided to make a living as a writer. He quickly became known for his outstanding storytelling abilities and prodigious output. *Untouchable* (1935), *Coolie* (1936), *Two Leaves and a Bud* (1937), *The Village* (1939), *Across the Black Waters* (1939), *Morning Faces* (1968), *The Sword and the Sickle* (1942), and *The Private Life of an Indian Prince* (1953) are some of his notable books. Because casteism had ripped the social fabric of the time apart, Mulk Raj Anand painstakingly depicted the social and cultural hardships endured by the downtrodden members of the lower caste. Modern societal issues, including as religious and caste-based prejudice and its direct result, untouchability, are fearlessly depicted in his books. In all of his books, the protagonists are average guys who fit right in with society's accepted norms. As a result of the British government's persecution and oppression of the common people,

Indian authors began to despise the British and focused on the economic and social exploitation of Indian society.

The high-caste characters in Ananda's 1935 novel *Untouchable* treat the sweeper child Bakha severely, even physically abusing him. He describes in his 1936 book *Coolie* the tragic life of a young villager named Munoo, who leaves his home in Bilaspur to work as a servant in Sham Nagar, Daulatpur, Bombay's slums, and, eventually, as a rickshaw-puller in Shimla, where he dies of disease. To K.R. Srinivasayengar, "the visible India, that mixture of the horrible and the holy, the inhuman and the human, the sordid and the beautiful" may be described as the novel. No matter how many times Munoo faces humiliation, abuse, or other setbacks in his job pursuit, he never gives up and keeps going until he dies. This is when he transforms into a classic Dickensian figure, similar to David Copperfield or Oliver Twist. One moving account of the brutal exploitation of tea garden workers by the British proprietors is *Two Leaves and a Bud*. The *Old Woman and the Cow*, written by Anand in 1960, was reissued as *Gauri*. The heroine of the story, Gauri, is a lot like the legendary Sita from *The Ramayana*: she is meek, obedient, kind, and endures her husband Panache's abuse with dignity. The suspicion about Gauri's nature causes her to rebel, in contrast to Sita. She goes from being a cow to a powerful woman—a tigress—during her time as a nurse at Col. Mahindra's clinic. Durga, and not Sita, becomes the ideal woman in Anand's depiction of the evolving gender role.

R.K. Narayan (1906–2001), who wrote in English but focused on Indian subjects, was another prominent author of the 1930s. His work drew readers interested in Indian literature. Numerous books have been written by him. The following films were released between 1935 and 1950: *Swami and Friends*, *The Bachelor of Arts*, *The Dark Room*, *The English Teacher*, *Mr. Sampath*, *The Financial Expert*, *Waiting for the Mahatma*, *The Guide*, *The Man-Eater of Malgudi*, *The Vendor of Sweets*, *The Painter of Signs*, *A Tiger for Malgudi*, *Talkative Man*, *The World of Magaraj*, and *Grandmother's Tale* (1992).

The Western world has a lot of respect for his first novel, *Swami and Friends*. It was referred to by Graham Green as "a book in ten thousand." Narayanan was a master storyteller who incorporated iconic comedy and subtle sarcasm. In his made-up Malgudi,

which stands for mythological figures and Indian emotions, he built his own India. Dom Moraes was absolutely correct when he referred to him as an Indian Forster. Much like Hardy's Wessex, Narayan's Malgudi has all the typical human emotions, including love, wrath, imagination, and frustration. His fictional people of Malgudi stand in for more than just Indian culture; they embody the human condition as a whole. Beginning with *Swami and Friends*, R.K. Narayan's Malgudi books reintroduced Hardy's regional customs while adding a fresh perspective to the social reform story. M.K. Naik describes him as "a single-minded practitioner of the novel of local color. Nevertheless, he produced his best work after independence when the little small town, Malgudi ironies of his microcosm developed into an awareness of the layer of existential irony of human nature and life." A small town in India.

In Narayan's *The Bachelor of Arts*, the protagonist, Sadhu, is a betrayed lover who returns home, gets married, and becomes desperate when his wife dies. In *The English Teacher*, their protagonist's journey from Bachelor of Arts continues. He spends the first part of the book grieving his wife's death and the second part celebrating her resurrection and eternal reunion with him. Without feeling guilty, Mr. Sampak seeks to use religious laws for polygamy to explain his desire for a second marriage. A financial whiz in *The Financial Expert* takes advantage of the downtrodden in pursuit of his own ambitions of wealth and power, but in the end, he fails. R.K. Narayan's *Waiting for the Mahatma* focuses on how a revolutionary was impacted by Gandhi's life philosophy. His 1960 SahityaAkademi Award winning novel, *The Guide*, tells the story of a humble guide who rises to greatness, dies a martyr's death, and then rises again as a Mahatma. Despite its comedic tone, *The Man Eater of Malgudi* has a very serious message.

The growth of Indian English literature owes a great debt to Raja Rao. His five works, including 1938's *Kanthapurur* and 1960's *The Serpent and the Rope*, are well-known. *The Chess Master and His Moves* (1988), *The Cat and Shakespeare* (1965), and *Comrade Kivilirov* (1976). *The Serpent and the Rope*, Raja Rao's magnum opus, marked the beginning of a movement of explicitly describing fictionally foreign settings or people, and it included superbly multi-ethnic characters (Indian and others). The novel's depiction of

East-West contact sets the precedent for future works to similarly emphasize the dialogue between Eastern and Western civilizations.

A number of younger writers who were active at the same time as the "Big Three" have also contributed to the canon of Indian English literature. Bhabani Bhattacharya, G.V. Desani, Manohar Malgonkar, and a handful of others are among them. Novels by Bhabani Bhattacharya that are considered notable include *So many hungerers* (1947), *He who rides a tiger* (1954), and *Music for Mohini* 1952. But when he passed away in 1989, his stellar career came to a close. An iconic work of Indian English literature is *All About H. Hatterr* (1948) by G.V. Desani.

During the Gandhian period, before India's independence, writers were encouraged to continue working on their works by the ongoing liberation struggle. Indian English literature found new expressions in fiction and short fiction as a result of engagement with the West via English education. Inspiration for Indian English literature came from a variety of places, including the fight for independence, the East-West dynamic, communal riots, and the struggles of marginalized groups such as the untouchables, the destitute, the economically exploited, and the oppressed. Also prevalent in fiction were issues of social change, nationalism, the decline of morals, and the clash between rural and urban areas.

Following India's independence, the English-language Indian novel maintained the impetus it had gained during the Gandhian era. Novelists Khuswant Singh and Manohar Malgonkar stood out among those who started writing following independence. A million people were ruthlessly and savagely murdered during the 1947 split, which is considered a holocaust. Many books have been produced about the split in the Indian sub-continent. A few of Indian English authors were driven to vividly depict this political upheaval and its devastating effects in their literary works. Kushwant Singh, AttiaHosain, Manohar Malgonkar, Balchand V Rajan, ChamanNahal, and Raj Gill are prominent authors in this category. Novelist Kushwant Singh is the first to use this topic to tell the story of the Muslim and Hindu communities' post-partition tragedies in a way that makes readers think.

Among the few of Indian English authors, Kushwant Singh provides a truthful account of the atrocities committed during partition. Any attempt to hide the truth is something Singh strongly opposes. He said his ancestry is in the dunghill of a little Indian town, and his fiction indeed smells like that, despite his exposure to western education and society. The ultimate work of Khuswant Singh is *Train to Pakistan* (1956). During the terrifying days of August 1947, the Indo-Pakistan border area was the site of bestial atrocities, as depicted accurately in the book. A climate of community distrust fostered by leaders for their own nefarious purposes always results in division. Love, however, wins over aggression. *Train to Pakistan* depicts harsh reality and gloomy misery, yet V.A. Sahane notes that the novel's core is the importance of love. Khuswant Singh's masterwork, *Train to Pakistan*, is just as important to his career as Raja Rao's or R.K. Narayan's *The Serpent and the Rope*.

Retired army officer Manohar Malgonkar got his start as a writer with the 1960 book *Distant Drum*, which vividly described life in the army. On the other hand, Malgonkar's most acclaimed work is *The Princess* (1963). In this passage, he persuasively explains the feudal lifestyle. E.M. Forster chose *A Bend in the Ganges* (1964) by Malgonkar as the finest novel of the year. The book explores whether Gandhi's nonviolence can be adopted as a lifestyle in India. The stories in his books are engaging and well-written, yet they only cover a small fraction of human experience. In his universe, men hold most of the power. In his 1964 book, *A Bend in the Ganges*, he discusses several topics, including the partition of India, the Hindu-Muslim riots, the Andaman Islands cellular jail, the plight of millions of refugees, and the importance of Gandhian values of truth and nonviolence. There are two main male characters in the story: Devi-dayal, a brilliant terrorist, and GianTalwar, a weak young Gandhian.

BalchandranRajan, Arun Joshi, and ChamanNahal are three more notable authors from the early 1900s. *The Dark Dancer*, B.Rajan's first work, was released in 1959. He was a highly esteemed critic of Milton. A young South Indian named Krishnan returns to post-partition India after living in England for ten years in this book. His struggle to adapt to his new social circle is the central theme of the book. Amidst the chaos of the post-independence days, he depicts the East-West marriage. The protagonist, Nalini, has the

difficult task of finding a good spouse upon her return from an American university in Rajan's 1961 "comic extravaganza" *Too Long in the West*, the author's second book. In addition to mocking the old Hindu ritual of *Swayamvara*, the book paints a sardonic image of Nalini's time in America.

Arun Joshi's *The City and the River* (published posthumously in 1994) and *The Last Labyrinth* (1981) are two of his most acclaimed works. In 1982, *The Last Labyrinth* was honored with the SahityaAkademy Prize. Their hero, SomBhaskar, is a rich middle-aged businessman, married to Geeta, and a proud parent of two wonderful children. Take their fidgety kid as an example. "I want I want" is an incessant scream that he can hear solely in his head. The beacon of hope at the end of his maze is finally shown to him on a mountain retreat. He comes to the realization that there may be a "Last Labyrinth" of annihilation beyond all the mazes he has previously traversed, including the maze of material concerns, the maze of sensual pleasure, the maze of intellect, and the maze of spirit. Fortunately, Geeta intervenes and stops him from taking his own life.

The City and the River is a book that uses allegory. "An Old Prophecy" serves as an epigraph that essentially summarizes the whole story until the river rises and washes away the city on its bank. There is a political undercurrent to the existential metaphor. A subsequent Grand Master establishes his authority over a brand-new metropolis that eventually emerges from the ashes of the old. The story offers a damning critique of Indira Gandhi's infamous 1975 state of emergency. The characters in Joshi all face the same problem—a lack of spiritual poise—which causes them to be unhappy no matter how much money, power, or other possessions they have. Novels written and published during Arun Joshi's lifetime, including *The Foreigner* (1968), *The Strange Case of Billy Biswas* (1971), and *Apprentice* (1974), explore existential themes including the human condition, alienation, rootlessness, and the search for one's own identity.

ChamanNahal is another well-known author who wrote on the split. *Azadi* (1975) by Nahal is among the most all-encompassing fictional depictions of the partition Holocaust in Indian English literature; it was awarded the SahityaAkademi Award. LalaKanshi Ram was a grain dealer from Sialkot, and the narrative follows him and his

family as they migrate to India after the partition. Some pictures linger with the reader: the joyful Muslim march in Sialkot upon the announcement of partition, the self-immolation of Niranjana Singh, and the bizarre naked Hindu women's parade in Narowal. Their authenticity sets them apart. *The Crown and The Loincloth* (1981) by Chaman Nahal depicts the Gandhian era's fight for independence via a combination of fact and fiction, tragedy and irony.

Readers are immediately struck by the increased variety of themes explored in Indian English novels. From the post-emergency era's focus on cities to the Gandhian era's emphasis on villages, there has been a change in emphasis. They are no longer in a rural area; the "locale" has moved to their nation's cities and beyond, where East meets West. Hybridity in the sociocultural framework explains this shift in viewpoint. With the globe shrinking into a "global village," "a space" is therefore established in postmodern Indian English literature. In today's world, no community or culture can be considered untainted or remote. For this reason, contemporary Indian English literature explores themes and characters drawn from both inside and beyond India.

There is a sizable and important school of female Indian English fiction writers, even though they are underrepresented in comparison to male writers in the area. An early member of this group of authors is Ruth Prasad Jhabvala. Jhabvala spent almost twenty-four years in India after marrying an Indian. He was born to Polish parents in Germany and had his education in England. The comedies of urban middle class Indian life, particularly in undivided Hindu households, and the sardonic examinations of the East-West encounter are her two separate but complementary groupings of works. Works such as *To Whom She Will* (1955), *The Nature of Passion* (1956), *The Householder* (1960), etc., belong to the first category. Her other works, such as *A Backward Palace* (1965), *A New Dominion* (1973), and *Heat and Dust* (1975), which won the Booker Prize, are part of the second group. A European couple's journey to India is told in *Heat and Dust*.

Kamala Markandaya is the polar opposite of Jhabvala, who is seen as an outsider looking in. She made London her permanent home after marrying a Westerner. She is originally from India. The East-West interaction and women in various life positions are

her key subjects. Both the direct interaction between Indian and British personalities and the influence of British urban culture on traditional Indian life are aspects of the East-West encounter. *The Coffers Dams* (1969), *A Handful of Rice* (1966), *Nectar in a Sieve* (1954), and *A Silence of Desire* (1961) are some of Markandaya's notable works. *The Coffers Dams* by Markandaya has a similar concept to *Heat and Dust* by Jhabvala.

"Trapped married couple who either wriggle within the cage for better understanding or break loose to live separate lives" (Iyenger, 455) is a theme that runs across both writings. In addition to *The Nowhere Man* (1972), *Two Virgins* (1973), and *The Golden Honeycomb* (1977), Markandaya has written several significant works. The beautiful rural Indian book *Nectar in a Siege* (1954) by Kamala Markandaya depicts the tragic end to the life of the landless farmer Nathan and his wife Rukmani. The rural people's simplicity, honesty, selflessness, collaboration, and confidence in God have been defined by Markandaya. Food, clothing, and a safe place to sleep are the three most important aspects of Nathan and Rukmani's minimalist lifestyle. What more could a woman want when the sun is shining, the fields are verdant, her husband sees a beauty in her that no one has ever seen, she has a good supply of grain saved up for times of hardship, a roof over her head, and a pleasant stirring within her body?

The majority of rural residents have a sthitipragyan attitude, a state of calm in which they are unaffected by happiness or sadness. This attitude is crucial because it promotes reconciliation. In spite of all that has happened to her family, Rukmani has remained strong and resilient. Her son Kuti was killed in a violent tannery, her daughter Ira became a prostitute because she was hungry, and her husband Nathan died after being forcibly removed from their house and property.

NayantaraSahgal has said on occasion that the political climate of her works is a reflection of that era. Her work delves into the political issue, but it also examines the need for sexual freedom and self-realization among contemporary Indian women. *Storm in Chandigarh*(1969), *A Situation in New Delhi*(1977), *A Time to be Happy* (1958), and many more of her works are significant. Nevertheless, Sahgal's finest work is *Rich Like Them* (1985). The film depicts life in India during 1975–1976, the year when Indira

Gandhi proclaimed a national emergency. A representative from an American soft drink firm, Mr. Newman, approaches the narrator, Sonali, an idealistic IAS official, who refuses him a license. Sonali quits at the same time that the emergency is proclaimed, but Newman manages to set up the plant by bribing a minister. Democracy and spirituality are superficial, according to Sahgal's objective assessment of India.

It was widely believed that NayantaraSahgal was the finest political writer to emerge from India's English-language literary tradition. The political topic occupies her more than any of her contemporaries. She deftly handled prominent political figures and weighty political topics in her books. Thus, in the post-independence era, NayantaraSahgal is credited with the novel's maturity in the political realm. The books *Mistaken Identity* (1988) and *Plans for Departure* (1985) by NayantaraSahgal deal with modern life, history, and nationalism. While *Plans for Departure* takes an artistic look at the Indo-British connection, *Mistaken Identity* follows Bhusan Singh as he makes an unsuccessful homecoming from the United States.

Anita Desai (1937) has a different focus than NayantaraSahgal, who is more concerned with the external world and its politics and society. 'For whom aloneness alone is 'the solitary natural state, aloneness alone the prize worth treasuring (Naik 241),' according to Desai's characters.

She has written numerous notable novels, such as *Cry, the Peacock* (1963), *Voices in the City* (1965), *Bye -Bye Blackbird* (1971), *Where Shall They Go This Summer?* (1975), *Fire on the Mountain* (1977), *Clear Light of the Day* (1980), *In Custody* (1984), *Baumgartner's Bombay* (1988), *Journey to Ithaca* (1995), *Fasting, Feasting* (1999), *The Zig Zag Way* (2005), and many more (Waltonen, 2005)³¹.

Anita Desai deserves her special place in Indian English fiction history for being a great social visionary and a perceptive observer of modern society and women's roles within it. She first tackled the themes of family strife and the women's subsequent

³¹Waltonen, Timothy Fredrick. *Towards a prosaics of contemporary American short fiction: Metonymies of "city life" in Donald Barthelme, Grace Paley, and John Edgar Wideman*. The George Washington University, 2005.

separation from their families in her early works. She reveals the Westerners' stereotypical perceptions of India in her later writings.

Among Anita Desai's most significant works is *Clear Light of the Day*. After their parents pass away, the story follows Bimla, the oldest kid, as she takes care of her younger brother, who is mentally challenged. Tara, her younger sister, weds an Indian Foreign Service officer and visits them every three or four years when he travels to India. The eldest brother, Raja, gets the land when he weds the daughter of the landlord. While Tara and Raja care for the mad brother, they are away from home in Bimla. New to Anita Desai's literature is the courageous and level-headed protagonist Bimla. She doesn't believe that a guy is necessary for a woman's financial and spiritual fulfillment.

Culture and identity have been central to Anita Desai's work throughout her illustrious career. An example of this is the way her work takes readers to a fantastical and verdant part of the world—mythical Mexico—in *The Zigzag Way*. A young American finds herself on an unexpected journey of self-discovery in this alluring setting. A hauntingly beautiful, magical tale. Shashi Deshpande is well esteemed among the female authors who have contributed to Indian English literature. Deshpande's female characters are tolerant, docile, and obedient, much like Anita Desai's. Her works include *The Dark Holds No Terrors* (1980), *If I Die Today* (1982), *Come Up and Be Dead* (1983), *Roots and Shadows* (1983), *That Long Silence* (1988), *The Binding Vine* (1993), and *Small Remedies* (2000). *That Long Silence* was her 1990 SahityaAkademi Award-winning film. A prominent business executive named Mohan is accused of embezzlement and forced to live in a type of hideout with his wife, Jaya, who despises the idea of a woman "yoked" to her husband. When she realizes that her husband relies on her, she experiences a sense of redemption as an independent woman. Deshpande writes her tales using a stream of consciousness style. Her works may be examined through the lens of Gyno-criticism since they focus on women.

The marital life of Jaya is described by Shashi Deshpande with a lovely picture. Her comments are as follows:

A couple of yoked bullocks...a brilliant expression, but does it stand in for anything? A couple tied the knot for a whopping seventeen years. Parents and their two little ones. A family similar to the one that the advertising visuals they worked so hard to solve managed to capture and maintain for the future. However, this was the only truth. They were a couple. A guy and a girl. (8th TLS)

The picture of the creatures doing their jobs mechanically casts doubt on the strength of the bonds between husband and wife, who are bound together in matrimony because of love rather than to live a life of servitude that inevitably leads to animosity and mistrust.

Her sexual writings have brought Sobha De widespread renown as a writer. In spite of the erotica, her books are very valuable works of literature since she dabbled with language and invented an Indian English proverb. Her works *Snapshots* (1995) and *Sisters* (1992) are still relevant today. In terms of linguistic experimentation and the development of an Indian English dialect, her works are of great literary merit. Subtle character development and sensual grandeur keep them on the edge of their seats throughout the story, which enhances the novel's allure.

She writes extensively on the lives of Mikky and Alisha, two sisters, in her book *Sisters*. The story chronicles their trials and tribulations until two sisters come to terms with one another, love wins out over hatred, and they resolve to marry and get their home in order.

Six ladies from an affluent background are the subjects of *Snapshots*. The novel's plot is entertaining and thought-provoking. The six women, who were friends in high school, get again for a reunion and remember their experiences as teenagers. As they remember both the good times and the bad, they face secrets they thought they had buried long ago. Soon, the ladies start to turn on one other, and the party takes a terrifying turn.

So, it's clear that *Snapshots* takes place in a female-centric universe where characters start to see things through their unique lenses. The book paints a vivid picture of the sex dynamics between the sexes. The protagonists in the book despise the term

"morality" since they are so focused on living life to the fullest and rejecting societal conventions.

Within the context of her books, Sobha De suggests that marriage should be abolished and advocates for unrestricted sexual freedom, free from any concept of faithfulness. In this kind of relationship, the genders just take on the role of romantic partners. Economic independence, promiscuity, and unbridled desire stemming from 'the love of the blood' leave most people susceptible, and the accompanying life dissatisfaction consumes them. Within the bounds of fiction, Sobha De depicts love, sex, and arguments. Real life, not idealized versions of it, is shown. One of the novel's selling points is De's skill with words and the new phrase she coined to help modern culture adapt to English.

Some of the most prominent subjects in Indian English novels written after 1980 are love, sex, marriage, and failed relationships. The portrayal of sexuality and love is daring and unusual. The social institution of marriage has been irrelevant and desecrated since the 1980s. The postmodern novel often deals with topics such as a decline in moral standards and a loss of confidence in religion. Novelists also find corruption in both public and private spheres intriguing, and often explore this issue in their works. Indian English women authors have published books on a variety of topics, including feminism.

3.4.1 Diasporic Currents in Contemporary Indian English Fiction

Salman Rushdie's *Midnight's Children* (1980) marked the beginning of a renaissance in English-language Indian fiction in the 1980s. This postmodern masterpiece of Indian English literature won the Booker Prize. They have shifted from the post-emergency era's focus on cities to the Gandhian era's emphasis on rural areas. The publication of *Midnight's Children* marked the beginning of a new age for Indian English literature. The novel's central character, Saleem Sianj, was born at midnight on August 15, 1947—the same moment that the Indian nation was created. Saleem represents the Indian newborn. An existential aspect is included in this. The novel's many genres—political fantasy, humor, and surrealism—appear to be held together by a single primary theme: the struggle for identity. *Grimus* (1975), *Shame* (1983), *The Satanic verses* (1988), *Haroun and the Sea of Stories* (1990), *The Moor's Last Sigh* (1995), *The Ground Beneath Her Feet*

(1999), *Fury* (2001), *The Clown of Life* (2005), and *The Enchantress of Florence* (2008) are another notable collection of books written by Salman Rushdie.

Rushdie was followed by a new generation of Delhi authors from St. Stephen's College. Because of the fresh perspective these books brought to Indian English literature, they were dubbed Rushdie's Children. The esteemed Vikram Seth, Upamanyu Chatterjee, Shashi Tharoor, I. Allan Sealy, Amitav Ghosh, and Rukun Advani are all members of this Stephenian group. When *Midnight's Children* issued their challenge, Amitav Ghosh was the first St. Stephenian to answer. One of his excellent works of "magic realism" is *The Shadow Lines* (1986), for which he received the Sahitya Akademi Award in 1989. There are three epochs in his depiction of a devastated orthodox Bengali family: before partition, after partition, and now. Ghosh's portrayal of the communal riots in Bangladesh and Kolkata is what makes his work unique. Several of Ghosh's earlier books have achieved widespread acclaim: *The Circle of Reason* (1986), *An Antique Land* (1992), *The Calcutta Chromosome* (1996), *The Glass Palace* (2000), *The Hungry Tide* (2005), *Sea of Poppies* (2008), and *River of Smoke* (2011) (*Paranjape, 2011*).

This 1988 book by I. Allan Sealy chronicles the adventures of an Anglo-Indian family named Trotter-Nama. The story has an open shape typical of postmodernism. The *Shahnama* and the *Baranama* are examples of medieval eastern chronicles of kings that are reminiscent of this term.

After his first book, *English August: An Indian tale*, was published in 1988, Upamanyu Chatterjee rose to fame. It shows people searching for who they are. There are two ways to read the book. At first glance, it seems to be a critique of India's administrative services. On a deeper level, however, it shows the struggle for self-discovery and individuality. After that, in 1993, he released *The Last Burden*, and in 2000, he released *The Mammaries of the Welfare State*. *The Last Burden*, his second book, examines the family as a fundamental unit of Indian culture. A nation where the impoverished and oppressed live in abject misery is laid bare in *The Mammary of the*

Welfare State. Powerful people don't care about the plight of the poor because they're too busy living their lives to care (*Chawla, 2021*)³².

His book *The Last Burden* demonstrates how the traditional Indian family unit—"family" meaning "noble ancestor"—has devolved into "a burden" in modern times.

The story follows a middle-class Indian family as they relocate after the partition. Burfi and Jamun, who are the children of government employees Urmilla and Shyamanand, endure a childhood marred by constant parental arguing while receiving a public education. The grandparents do not approve of Burfi, Joyce, his Christian wife, or their two boys, Doom and Pista. The decision to live with Shyamanand's second son, Jamun, after Urmila's death from a heart attack.

Bhola, the protagonist of the 2006 book *The Weight of Loss*, is a sexual deviant whose perspective on most individuals is based on their lustworthiness. From instructors to roadside Sadhu to servants—his obsessions range from the family cook Gopinath on up—and he views sex as a kind of wickedness.

Three books by Shashi Tharoor—*The Great Indian Novel* (1989), *Show Business* (1994), and *Riot 2001*—establish him as a prominent post-1980s author. Source material for the *Great Indian Novel* comes from the *Mahabharata*, an old Indian epic. The film depicts the current political climate in India in a sarcastic light. The connections between the prominent political personalities and their roles in contemporary Indian history and the characters and events depicted in *The Mahabharata* are incomprehensible to Tharoor. Postmodernism is characterized by self-mocking, and the characters are portrayed appropriately while sometimes receiving an ironic twist. Central to the plot is the idea that their nation's historic fight for independence and subsequent political maneuvering bear an uncanny resemblance to the great epic conflict portrayed in *The Mahabharata*. All the while grappling with the challenge of tying the national narrative to modern realities (*Giri, 2018*).

³²Chawla, Gitanjali, and Sangeeta Mittal, eds. *Indian Popular Fiction: Redefining the Canon*. Routledge, 2021.

Show Business is an unconventional book that follows the life of Ashok Banjara, a popular Bollywood actor. After suffering a catastrophic injury on set, Ashok was airlifted to the hospital. The critical care unit is a battleground for him. Many people are praying for his recovery.

Riot, the third book by Shashi Tharoor, is about a women's health initiative in India and the unexplained death of Priscilla Hart, a young American woman (*Tharoor, 2003*)³³. At first glance, it seems like she was caught in the crossfire of a Hindu-Muslim sectarian brawl. However, murder remains a mystery at its core. There is no easy way to explain the murder or its aftermath. The complex problems explored in the narrative include religious extremism, cultural clash, and most importantly, the course of history, going beyond the typical community riot.

There is more than one method by which Vikram Seth made history. He earned the 1988 SahityaAkademi Award for his verse book *The Golden Gate* (1986)³⁴, which made him the first Indian English author to do so (*Hazarika, 2015*). His groundbreaking 1993 book, *A Suitable Boy*, earned him an advance of two crore rupees, making him the first Indian English author to do so (1993). A new age in Indian English literature began with *The Golden Gate*. An American poet and literary critic named John Hollander (1929–2013) describes it as "a brilliantly fashioned tale of life among several Bayaree 'yuppies,' and that it is never anything less than quaintly and most unqualifiedly marvellous" (*The New Republic* 195:2(April 1986:32)).” The works of Byron and Puskin, such as *Don Juan* (1819) and *Eugene Onegin* (1833), are reminiscent of this book. Because of its unique blend of humor and perceptive analysis, Susan Sontag likens *The Golden Gate* to *Eugene Onegin*. In his review for the *American Poetry Review* in November and December 1986, he calls *The Golden Gate* "a thrilling, subtle literary achievement". Vikram Seth received nothing but appreciation from H. H. Anniah Gowda.

³³Tharoor, Shashi. *Riot: A Novel*. Penguin Books India, 2003.

³⁴Seth, Vikram. *The Golden Gate*. Faber & Faber, 1986.

Like *Middlemarch* and *War and Peace*, *A Suitable Boy* is an enormous book. The search for a suitable suitor for Lata, Mrs. Rupa Mehra's younger daughter, is the central focus of the story, as the title suggests. She finally finds what she's looking for in Haresh Khanna, a youthful tanning specialist. Taken from John Donne's depiction of a state of existence where "no cloud, no sun, nor darkness nor dazzling but one equal light, no noise, nor silence, but an equal music...."—the title of Seth's third book, *An Equal Music*, is borrowed.

Mukul Kesavan and Vikram Chandra both made their literary debuts in 1995. *Looking through Glass* (1995) by Kesavan is an engaging and intriguing historical book. Vikram Chandra is in a league of his own when it comes to crafting historical novels, much like Kesavan. The Commonwealth Writers Prize was bestowed upon him in 1996 for his first book, *Red Earth and Pouring Rain* (1995). Epic, history, and myth all come together in this book. This book has an intriguing plot. A wounded monkey's soul is up for grabs as the Indian gods Hanuman, Ganesh, and Yama all converge upon a residence in the city. A deal is finally reached: the monkey will survive if he can amuse his audience with a tale. The end product is *Red Earth and Pouring Rain*, a story set in nineteenth-century India. It tells the story of poet Sanjay and horse warrior Skinder as they thunder through Calcutta, India, and the birth of a brilliant kid, among other events. A second, more contemporary storyline is also interwoven into the fabric of these tales; it follows a young Indian boy and his companions as they cross the United States in a vehicle and eventually make it back home.

Arundhati Roy, Manju Kapur, and other female authors of the 1990s did a wonderful job of depicting the plight of Indian women living in joint families inside a "male construct" culture (Boehmer, 2009)³⁵. Arundhati Roy made history when her first book, *The God of Small Things* (1997), won the Booker Prize. This esteemed honor has never before gone to an Indian English author. Narration in this work is intricate and challenging because of the convoluted storyline, which goes both forward and backward. The story revolves around Ammu, her parents, her two children Raphel and Esthappen, her

³⁵Boehmer, Elleke. *Stories of women: Gender and narrative in the postcolonial nation*. Manchester University Press, 2009.

brother Chacko and his wife Margaret, Sophie Mol, and most importantly, Velutha, the Paravan, who was Ammu's boyfriend from a lower caste. Ammu's undying love for Velutha drives the plot and illuminates the author's character development.

The author's dissent against traditional marital norms is shown in this love tale. A woman's inherent dignity includes the freedom to love anyone she wants, regardless of her socioeconomic status, race, religion, or caste. In this way, the book might be seen as a postcolonial or feminist work that seeks to dismantle the established order of power. As such, it is an all-encompassing work of protest literature that details the crimes committed against the helpless, including women, children, and the untouchables. The book does more than only stand out for women's rights to own property and pick their romantic partners; it also alludes to the Mahabharata and mentions the communist revolution in Kerala. The novel's goal of empowering women to live their lives as they see fit makes it reminiscent of postcolonial literature.

ManjuKapur became famous with her 1999 Commonwealth Writers' Prize-winning book, *Difficult Daughters* (1998). The book highlights more systemic problems with patriarchy that limit women's agency and freedom. She portrays the silent women of the 1940s who fought for equality but could not speak up for themselves. One of the novel's main themes is Virmati's audacity in marrying her sweetheart, a married professor. *Custody* (2011), *The Immigrant* (2008), *A Married Woman* (2003), *Home* (2006), and *Home* (2008) are her previous works.

A recipient of the Padma Bhushan, Shiv K. Kumar's 1987 poetry collection *Trapfalls in the Sky* went on to win the SahityaAkademi Award. When his first book, *The Bone's Prayer*, came out in 1979, he was already well-known for his writing. His further works include *Nude Before God* (1983), *A River With Three Banks* (1998), *Infatuation* (2001), *Two Mirrors at the Ashram* (2007), and *Rough Passage to the Bodhi Tree* (The Buddha from Renunciation to Enlightenment). The communal inferno that ensued after India's division in 1947 is the subject of violence in both SashiTharoor's *Riot* and Kumar's *A River with Three Banks*. Read it alongside Khuswant Singh's *Train to Pakistan* for a more fruitful reading experience. In Kumar's *A River with Three Banks* (1998), people

from three religions—Hinduism, Islam, and Christianity—are shown with clarity and accuracy, similar to E.M. Forster's *A Passage to India* (1924). *Two Mirrors at the Ashram* is a story about the life of Rajesh Sahni, a writer and hedonist who meets the Swamiji at the Ashram and undergoes a transformation from a lover of pleasure to a seeker of Truth. Symbolic is the name of the book. They see themselves in the "self" mirror, and they may also view themselves in the "spirit" mirror, which they can attain via giving up some of their worldly possessions (*Dash Volume 3 Issue 4*)³⁶.

To comprehend the Truth, which ultimately prevails, they must all embark on this trip—the voyage from body to spirit, from ego to soul.

The most seminal decade for Indian English novels has been the 1990s, which, despite the persistence of the classical and ancient, brought about substantial shifts in literary discourses (*Das, 2003*)³⁷. Novels written by authors of the third generation (the great three and others who followed them) demonstrate a new level of self-awareness, markedly distinct from the previous two generations in terms of ideology and perspective. The trend toward internationalization of Indian literature in English, and especially Indian fiction written in English, is evident in their actions (*Rao, 2019*). The novels of the 1990s carry on the themes and styles of the 1980s in many ways, but they also show signs of progress towards the future. Techniques, themes, and the usage of English are all part of a decolonized tendency. The preoccupation with one's generation and the present day is a defining feature of the novels written during this decade.

Feminism, individual existential crises, quests for identity, communalism, regionalism, nepotism, postcolonialism, and postmodernism are all present in their writings (*Bhattacharya, 2017*)³⁸. The distinctive Indian flavor permeates all of their works. The authors S. Shukla and A. Shukla discuss Indianness in their work:

India's essence—its philosophy, aesthetics, science, and technology—as well as its complete cultural heritage, spanning from antiquity to the modern day, make the nation

³⁶Dash, Bipin Bihari. "Indian English Fiction: An Overview." ISSN 2278-0742, www. ijells. Volume 3 Issue 4.

³⁷Das, Bijay Kumar. *Postmodern Indian English Literature*. Atlantic Publishers &Dist, 2003.

³⁸Bhattacharya, Sourit. *The crisis of modernity: realism and the postcolonial Indian novel*. Diss. University of Warwick, 2017.

more India-ish than India itself. In the words of K. R. Srinivas Iyenger, they would want to claim that the writer's profound grasp of his whole culture is what makes Indian literature Indian. Three to four (*Upadhyay, 2019*)³⁹.

Deconstructionist narrative tactics used by Rushdie and his followers have supplanted the grand narratives of earlier authors. Many authors of the time gave voice to the new historicist (post-structuralist) perspective on history and reality in their novels. Novels from the 1990s are also known for their metaphysical prose (*Kellner, 1987*).

Among the authors who fall under the umbrella of metafiction are Amitav Ghosh, Githa Hariharan, Vikram Chandra, and Makarand Paranjape. Indian authors have made commendable efforts to nativise postmodernism. Indian mythology, classical literature, and the symbols and ideas contained within them have all been used by them to provide light on the present.

Regarding their primary concern—the societal issues faced by teenagers—novelists from the late 1990s provide a distinct perspective compared to their 80s counterparts, such as Salman Rushdie, Amitav Ghosh, Shashi Deshpande, Upamanyu Chatterjee, etc. M.K. Choudhury offers a concise observation in this regard:

It was after Rushdie's death that a new wave of Indian English novels emerged. This is a welcome change of pace from Rushdie's usual odd and technique-conscious work (*Pareek, 2016*). It has nothing to do with worrying about the national character or destiny or the current trend toward innovation and modernism. Rather, it's about the issues that young people confront and the permanent divisions that have occurred in their minds, as well as about the realities of family-centered life, the intricacies of the Indian psyche, and the generation gap. The kids of today face many of the same challenges as any other generation. The new English book is representational in style throughout, reflects a return to more conventional storytelling techniques, and delves into the importance of tradition in achieving emotional and mental stability. The revival of the Indian English novel in recent years is encouraging news for the country's literary canon.

³⁹Upadhyay, Suruchi. "INDIAN ENGLISH POETRY AND KR SRINIVASA IYENGER." *Literary Endeavour* 10.3 (2019).

So, it's safe to say that Indian English literature hasn't followed a straight path; instead, it has been radically transformed by the whirlwinds of social, economic, and cultural changes. Indian English literature has depicted the changed social, economic, and cultural realities at a time when India is proud of many success stories across many domains, but also has many failure tales, including scams and scandals. Many Indian English writers, including ChetanBhagat, AravindAdiga, Arundhati Roy, JhumpaLahiri, Salman Rushdie, Kiran Desai, and many more, are among the best-selling authors today due to their sensitive portrayal of changing national realities via a combination of superb fiction and nonfiction (*Singh, 2018*).

Indian English novels written in the late 20th and early 21st centuries are no longer limited to Indian residents (those who were born and now live in India). Literary criticism has also benefited greatly from the works of Diasporic Indian English authors, who have left an indelible mark on the genre with their unique voices and settings. Looking at modern fiction and analyzing it from many theoretical angles reveals how far creative writing and its studies have come in recent decades, venturing into unexplored territory (Dawson, 2004)⁴⁰.

⁴⁰Dawson, Paul. Creative writing and the new humanities. Routledge, 2004.

CONTRIBUTION OF INDIAN ENGLISH WRITERS TO WORLD LITERATURE

4.1 Introduction

The cultural, social, and historical aspects of Indian society are depicted in a significant way through the medium of Indian Writing in English (IWE). According to Chavan and Sandeep (2024)¹, the incorporation of historical settings is particularly important since it provides a more in-depth understanding of the current situations while also drawing attention to the development and transformations that have taken place in Indian society. A significant portion of the content of IWE represents the periods of pre-colonial India and colonial India. Detailed insights into the British Raj, its effects, and the tensions that were caused between the Indians and the British may be found in classic writings such as E. M. Forster's *A Passage to India*, to name just one example. The historical event of India's partition is handled with great care in Khushwant Singh's novel *Train to Pakistan*, taking into consideration the historical consequences of the event. The partition of India in 1947, a momentous occasion in Indian history, has had a substantial and profound effect on this organization. The horror that was experienced during the partition is depicted in a number of works written by authors such as Saadat Hasan Manto and Khushwant Singh. According to Naqvi, Razia Hassan, and others (2011), their writings present a picture of history that continues to have a powerful influence on the society and culture of the subcontinent even in the present day. Fiction and prose works were used to depict the phase of India's freedom movement as well as the leaders of that movement. *Waiting for the Mahatma* is a work of fiction written by R.K. Narayan that depicts a realistic historical portrayal by showing not only the political environment but also the sociological factors. A detailed insight at the historical period that transformed India's political landscape is provided by authors such as Rohinton Mistry, whose works, such as *A Fine Balance*, describe the socio-political conditions that prevailed in India throughout the Emergency period. Within the realm of IWE, the roles and portrayals of women

¹Chavan, Sandeep. *Culture, Identity & Change: The Evolution of Indian Society*. Sandeep Chavan, 2024.

throughout history have been a central focus. For the purpose of providing an alternative historical narrative, *Palace of Illusions* presents a retelling of the Mahabharata from the point of view of Draupadi.

According to Prasad and Vijay Shankar (2025), the depiction of historical components in Indian writing in English not only offers a perspective on the key historical events that have occurred throughout Indian history, but it also offers a discussion of the socio-cultural shifts that have occurred as a result of these events. Understanding the subtleties and complexities of Indian society is shaped by the investigation of these historical characteristics.

The interpretation of how the past influences the present and the future can also be facilitated through the use of these literary works. As a result of their ability to skillfully weave the essence of history into a creative form of storytelling, they further enrich the literary space in India and contribute to the country's recognition on a global scale. Discussions on the consequences of colonialism and the identity crises that it produced on a socio-cultural level have been particularly prominent in the field of Indian writing in English. Through the deconstruction of imperial colonial ideology and the expression of the experiences of individuals who were subjected to colonial control, the literary genre known as post-colonialism came into existence (Ashcroft, Bill 2003)².

A permanent imprint has been left on the socio-cultural fabric of India as a result of colonialism, particularly the British Raj in India. There is still a lingering effect of colonial control in India's politics, society, and literature, even though India gained its independence in 1947. IWE is primarily characterized by its representation of the concept of post-colonialism.

It is a seminal book that tells the narrative of a child who was born at the stroke of midnight on August 15, 1947, which is a symbol of India's postcolonial birth. *Midnight's Children* is written by Salman Rushdie. It illustrates the difficulties and identity crisis that India has been experiencing since it gained its independence.

²Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The empire writes back: Theory and practice in post-colonial literatures*. Routledge, 2003.

4.2 Postcolonial Indian Writing in English, Identity, and Independence

A considerable postcolonial effect can be inferred from the practices of using and adapting English, which is the language of the colonizer nation. The works of authors such as R.K. Narayan and Vikram Seth have indigenized the English language to cater to Indian sensibilities (Chaudhari, Bhagvanbhai H, 2016)³. These authors have used English to portray themes that are intrinsically Indian. There is a recurring motif throughout IWE, which is the struggle for identity in a nation that has been colonized. This issue is investigated in Amitav Ghosh's novel *The Shadow Lines*, which juggles between personal and national pasts, as well as local and international present, shedding light on the contested lines that divide people and territory (BUTT, NADIA 2019)⁴. In addition, postcolonial literature offers a critique of the neocolonial tendencies that are prevalent in the sociopolitical systems of India after it gained its independence. *The God of Small Things* by Arundhati Roy addresses this issue by highlighting the long-lasting consequences that colonialism had on India's caste structure, culture, politics, and economics. Postcolonial writing in Indian and Western literature (IWE) offers a crucial prism through which to comprehend the enduring effects of colonialism on the socio-cultural environment of India.

According to Shohat and Ella (1992)⁵, the works that are cited are a reflection of the challenges and predicaments that post-colonial India has been confronted with, particularly the struggle for identity, the adaptation of language, and neo-colonial tendencies. A critique, a deconstruction, and a highlighting of the colonial history and its continuing influence on India are all carried out by these literary works through the tales that they present. The investigation of these works contributes to a deeper comprehension of the multifaceted aspects of post-colonialism that have played a role in the formation of current Indian society. IWE can benefit from the rich story canvas that Movements provides. This extensive history, which includes prominent people such as Mahatma Gandhi, Jawaharlal Nehru, Bhagat Singh, and a great number of others, as well as

³Chaudhari, Bhagvanbhai H. *The Representation of Region in the Novels of RK Narayan and Pannalal Patel: A Comparative Study*. Diss. Maharaja Sayajirao University of Baroda (India), 2016.

⁴BUTT, NADIA. "BETWEEN MEMORY AND HISTORY: THE DYNAMICS OF SPACE AND PLACE IN AMITAV GHOSH'S *THE SHADOW LINES* (1988)." (2019).

⁵Shohat, Ella. "Notes on the 'Post-Colonial'." *Social Text* 31/32 (1992): 99-113.

significant events such as the Sepoy Mutiny, the Jallianwala Bagh Massacre, and the Quit India Movement, amongst others, has been depicted in a great number of works. An important figure in India's fight for independence, Mahatma Gandhi, has been depicted in a number of different ways in IWE. *Waiting for the Mahatma* is a novel written by R.K. Narayan that weaves together a romantic love tale with a tapestry of historical events. The novel is set against the backdrop of the Indian National Movement. According to Verma and Raghav (2024)⁶, this article underlines Gandhi's teachings of nonviolence and Satyagraha as useful instruments in the campaign against the British Raj.

Even though it was written from a colonial point of view, Rudyard Kipling's *Kim* focuses on the 'Great Game' of espionage that took place during the time when the British were in control. This delicately highlights the undercurrents of the struggle for independence. *Maximum City*, written by Suketu Mehta, provides glimpses of Bhagat Singh's revolutionary exploits, which are presented in the style of folk songs, suggesting the heroes of the independence fight. IWE has done a commendable job of capturing the role that women played in the struggle against colonial control as well as patriarchal stereotypes. *Home* is a novel written by Manju Kapur that tells the story of a young woman named Nisha entering the public domain (Meera, K, 2023). This novel is a symbol of the emergence of women in the struggle for freedom in India before to the country's independence. In addition, the potential and potential dangers of India after it gained its independence have been highlighted in IWE. *Midnight's Children* establishes a connection between the life of the protagonist and India's independence, creating a reflection of the optimism, disarray, and disillusionment that the newly independent nation experiences. According to McGarry and Fearghal (2014), IWE has deftly transcended historical records in order to provide personal, emotional, and political insights into the struggle for Indian independence. Not only does it provide a comprehensive overview of the myriad of different circumstances, events, and personalities that were engaged in the war for freedom, but it also highlights the influence that independence has had on contemporary Indian society. It is recommended that additional research be aimed towards uncovering

⁶Verma, Raghav. "THE SPIRIT OF NONVIOLENT RESISTANCE: GANDHI'S PHILOSOPHICAL LEGACY IN THE INDIAN NATIONAL MOVEMENT." *CURRENT RESEARCH JOURNAL OF HISTORY* 5.11 (2024): 7-10.

hitherto unknown narratives, with a special emphasis on the contributions made by tribals, Dalits, and other marginalized people to the independence movement (SS, Geetha 2023)⁷.

A chasm of emotional and political turmoil was sparked as a result of the partition of India in 1947, which left a profound mark on the annals of Indian history. A great number of highly regarded literary works have been influenced by Indian Writing in English (IWE), which has made an effort to provide a clear and concise description of this historical calamity. A large number of people were killed, and they were forced to relocate as a result of the partition, which resulted in the infamous "Pabna revolt." The partition divided British India into two autonomous dominions: India and Pakistan. The retelling of these stories, which takes place against the backdrop of rural India, serves as a symbol of the commoners' resistance against the oppressive landlords and the rule of the British (Vanashree 2015)⁸. The historical accounts of the Sepoy Rebellion that took place in 1857 have been portrayed in IWE with great fervor. The Siege of Krishnapur, written by J.G. Farrell, is an example of a work that provides a comprehensive analysis of this uprising from the perspective of the British. Contrarily, Indian authors are fond of the following. A nationalist point of view has been portrayed in the First War of Independence as a representation of this historic event. When it comes to IWE, one of the recurring themes is the depiction of India's fight for independence. A significant portion of the Indian literary canon is comprised of narratives that detail the rebellions of notable people such as Bhagat Singh, Mahatma Gandhi, Subash Chandra Bose, and a great number of others.

In the novel Train to Pakistan, written by Khushwant Singh, the horrors of the partition are depicted with tremendous depth. On the other hand, Raja Rao's Kanthapura depicts the influence of Gandhi on small villages (AKRAM, LUBNA 2019)⁹, where "Mahatma's teachings become a new gospel of resistance." In Indian literary narratives, post-colonial uprisings, especially those pertaining to caste, language, and regional problems, are also depicted prominently. The Lowland depicts the Naxalite movement, which is a violent movement inspired by Maoism. On the other hand, The God of Small

⁷SS, Geetha. "Unveiling the voices of the Oppressed: Exploring the significance of Dalit writings in Indian Literature." South India Journal of Social Sciences 21.2 (2023): 167-177.

⁸Vanashree. "Struggling Peasantry in Literary Narratives." Indian Literature 59.4 (288 (2015): 182-200.

⁹AKRAM, LUBNA. Partition of British India and Its Influence on Literature 1946-1953. Diss. Ph. D. thesis, 2019.

Things explores a unique story of rebellion against the repressive caste system and social standards. IWE is a testimony to the resilience of people against oppressive forces, and the detailed description of revolts in IWE acts as such the testament. The reader is left with a profound knowledge of the fight for independence and the sacrifices that were made in order to attain it as a result of these stories, which have had a tremendous impact on India's national identity. Not only do the historical narratives of revolts that are depicted in IWE bring to light the diversity and complexity of Indian society, but they also provide the readers with a deeper grasp of India's historical history (Prasad, Vijay Shankar, 2025). One of the most remarkable things about these historical narratives is that they frequently serve to question, confront, and modify the readers' view of history, particularly about the colonial and post-colonial states. It would be beneficial to conduct additional research to investigate the influence that these narratives have on the political, social, and cultural perspectives of the readers. IWE is not only a source of enjoyment, but it is also a medium of profound historical enlightenment that delivers the raw essence of the country's socio-political fabric to the public at large all over the world.

4.2.1 Dynasties and Historical Memory in English-Language Indian Writing

According to Sulbhevar and Nilesh Prakashrao (2024)¹⁰, Indian English literature is renowned for its ability to depict the varied and multifaceted storylines that are a part of India's historical saga. These narratives include the stories of the many different kingdoms that controlled the land. The history of dynasty reigns such as the Ikshvaku and the Kuru are presented in epics such as the Ramayana and the Mahabharata, which have been recreated in English by authors such as R.K. Narayan and C. Rajagopalachari, respectively. These stories of reverence, valour, and intricate familial relationships have provided IWE with significant narratives that reflect upon the standards of morality and the social and political structures that existed during that period. By presenting a detailed history of the Chola dynasty's rise to power and depicting the lives of its monarchs, the socio-political framework, and everyday life, authors such as Kalki Krishnamurthy bring the Chola dynasty to life. His work, *Ponniyin Selvan*, is an example of this. Another example is the novel *The Krishna Key* by Ashwin Sanghi, which is a fictional story that is based on the

¹⁰Sulbhevar, Nilesh Prakashrao. "Mythological Elements in Modern Indian English Literature." NEW PERSPECTIVES IN ENGLISH LITERATURE (2024): 7.

Mauryan Empire and its King Ashoka. Strong depictions of the Mughal dynasty can be seen in IWE, with works such as Indu Sundaresan's (Prasad, Vijay Shankar, 2025) being examples of such depictions. *The Feast of Roses* and *The Twentieth Wife* are two examples. These novels provide readers with an insider's perspective of the sumptuous yet complex Mughal court by focusing on the life of Mehrunnisa, who was the wife of Jahangir, the Emperor of the Mughal Empire. In addition, regional dynasties that were essential in the formation of India's historical basis have been represented.

The Last Mughal and *White Mughals* are two examples of works by authors such as William Dalrymple that provide a comprehensive analysis of the power shift that occurred during the colonial era. These works demonstrate the transition from Mughal rule to British rule. According to Ng 'Umbi and Yunusy Castory (2015), the depiction of dynasties in IWE has contributed to the formation of the nation's identity, hence providing the literature with topics in which cultural grandeur, valor, and political astuteness are addressed. Each depiction of a dynasty, whether it is the tragic romance of *The Last Mughal* or the majesty of the Vijayanagar Empire in S.L. Bhyrappa's *Avarana*, carves out a unique historical narrative that infuses Indian English literature with a sense of nationhood. This is true whether the dynasty in question is the Mughal or the Vijayanagar. It is because of the crucial role that the stories of dynasties play in IWE that the cultural and historical backdrop of the nation is highlighted, which in turn contributes to a better knowledge of India's fascinating history on a worldwide scale. The historical narratives that are centered on dynasties not only contribute to the enrichment of IWE but also provide a one-of-a-kind chance for additional research into how these stories influence readers and society as a whole. According to Luce and Christina (2013), the depiction of historical tales of dynasties in IWE not only demonstrates the artistic flair of the authors but also converts history into a narrative that is accessible and continues to captivate readers all around the world.

To fully comprehend the significance of history in Indian English writing, one must first immerse oneself in the multifaceted and varied realm of Indian heritage. There is a significant amount of evidence that the richness of Indian history and its influence on literary works may be found in Indian literature, notably in articles written in English.

According to Dharwadker and Vinay (2003), historically significant themes have been integrated into Indian English writing ever since the genre's birth. The intricate stories of dynasties, revolts, conquests, partition, and independence, among other things, have supplied Indian authors with a tremendous number of resources for their works. It is possible to trace the origins of the development of English literature in India all the way back to the time when English education was first introduced during the British Colonial period. A significant historical turning point that had a significant impact on Indian literature was this era. It is commonly believed that Raja Rammohan Roy was the first person to write in English in India (Ghosh, Debasree 2023). He advocated for the education of English speakers and used the language to express his disapproval of the repressive practices that were prevalent during that period. There is a significant number of historical vignettes that are woven throughout Indian English literature, which may be found in abundance. History has a crucial role in shaping these narratives, from Rabindranath Tagore's representation of the Bengal renaissance to Khushwant Singh's depiction of the partition, depicting the tragedy of the partition.

In his critically acclaimed novel, *Midnight's Children*, Salman Rushdie explores the challenges that India faced when it gained its freedom. These works of literature are deeply influenced by the colonial era, which is an essential period in the history of India. In addition to being a difficult phase, it was also a catalyst for progress, as it was ultimately responsible for the introduction of English to India. Poets such as Toru Dutt and Aurobindo used the English language to communicate Indian feelings against the colonizers (Mitra, Zinia, 2012). As a result, they laid the groundwork for Indian writing in the English language. Post-colonial literature in India is a trace of historical recollections that have been left behind. The historical and political consciousness of the nation is investigated in works such as "The Shadow Lines." In this context, the term "God of Small Things" refers to the profoundly embedded consequences of the historical caste system. Some of the myths, legends, and folktales that have been passed down through the generations of Indians have made their way into the canon of English literature.

The Mahabharata and the Ramayana are two examples of epics that have been retold in these instances. It would be impossible for authors such as Devdutt Pattanaik to

have stories to tell if these historical narratives did not exist. According to Sengupta and Hindol (2017)¹¹, history has, in fact, been a significant factor in the development of Indian literature written in English. Historical events serve as more than simply a background; they also serve as the canvas on which authors paint the pictures of their characters and the stories they tell. By fostering a sense of empathy and understanding amongst people of different cultural origins, it makes it possible to have a more profound comprehension of the societal shifts that have occurred across the various ages. The intersection of the past and the present draws attention to the nuances of the human experience, which are depicted in Indian writing that is written in English. There is a profound manifestation of the impact of Indian history inside the lines of novels, poetry, and plays, which serves as a reflection of the historical consciousness of India through the medium of English literature. examinations of the importance of history in Indian English literature can be conducted in the future, and they can go more thoroughly into genre-specific or author-specific examinations of the subject.

4.2.2 The Persecution of Literature in India Before Independence

During the time before India gained its independence, the nature of society was extremely discriminatory, and the citizens did not have any equality. On the one hand, the English people who ruled India separated the majority of the population to ensure that their race could rule without interference. They proceeded according to the principle of "divide and rule." According to Sandhu and Akhtar Hussain (2009)¹², there are further divides of people as well as a very discriminatory nature. During this particular period of time, the percentage of literary works was even lower. The people who lived in rural areas and worked in agriculture were illiterate and unable to think independently. Individuals who belonged to higher castes were the owners of land, while those who were landless and destitute were employed as agricultural workers by wealthy individuals who were caste-oriented. In the context of this discussion, the term "caste system" does not relate to the dominance of brahmins; rather, it has been used to refer to the caste hierarchy, which has exploited the SCs in the same way that Englishmen treated the Indians. It is common

¹¹Sengupta, Hindol. *Being Hindu: Understanding a Peaceful Path in a Violent World*. Rowman & Littlefield, 2017.

¹²Sandhu, Akhtar Hussain. "Reality of 'Divide and Rule' in British India." *Pakistan Journal of History & Culture* 30.1 (2009).

practice to characterize art as a manifestation of both reality and emotion. To a significant degree, art is accurate. The literary art, by means of its artistic expression by Indian writers, sheds light on the reality of the situation, emphasizing and drawing attention to the predicament of the underprivileged people. The cause of those who are experiencing poverty was not something that even social reformers could take any action to address.

Among the various authors who have written throughout that period, Mulk Raj Anand holds a position of excellence (Deka, Dr. Pranjyoti, 2017)¹³. He was not only a writer; rather, he was an exceptional man of pure consciousness who broke down in tears alongside those who shed tears. He puts himself in their position and understands the challenges they are facing. He began writing books, and through those works, he mirrored the situation of those who were experiencing poverty. He mixed his creativity with the truth. The man in question was named Mulk Raj Anand. In addition to being a novelist, short story writer, and essayist, he was also something else entirely. He was a multifaceted individual. He often referred to himself as "a bogus professor" in a humorous manner. Instead of following in his family's footsteps and becoming a copper smith, he chose to serve in the British Army as a regiment clerk. He was born into a family of copper smiths. He was able to travel with his father wherever he went, and as a result, he gained a great deal of knowledge about the culture of India as well as that of Europe. He was quite familiar with the way of life of the Englishmen and the army personnel, as well as the miserable life that the villagers had, and how they were exploited by the more prosperous castes (Spencer, Dorothy M, 2016)¹⁴. He was also aware of the fact that the villagers were living in poverty. The hypocrisy of moneylenders, caste-Hindu priests, and officials was inspired by this encounter, which motivated him to investigate the topic. While they were seeking illicit pleasures, these segments of the population were taking advantage of the situation of those with poor earnings. When Mulk Raj Anand was still too young, he went through all these situations.

¹³Deka, Dr Pranjyoti. A critical study of the elements of social discontent and subdued spirit of rebellion in the selected novels of Mulk Raj Anand. Diss. Gauhati University, 2017.

¹⁴Spencer, Dorothy M. Indian fiction in English: an annotated bibliography. University of Pennsylvania Press, 2016.

Although he tried, he was unable to get these impressions out of his head. It was discovered that his writings were a means by which he represented his mental state. His works, in a sense, are a representation of the social history of India before it gained its independence. During his investigation into his family, he discovers that his mother was a traditional woman and that his father was a student of mythology. Reading the works of social revolutionaries such as Leo Tolstoy, Karkheh, and James Joyce is a significant portion of his time now. He went through a phase of transformation during which he went from being an observer to an author.

He was a guest at Gandhi's Sabarmati Ashram for a period. He felt a significant amount of impact from the collective awareness of the oppressed people. His preparation of the first chapters of *Untouchable* (Taş, Mehmet Recep 2023)¹⁵ took place at this time. Many publishers did not accept the novel *Untouchable* because of the subjects it contained. It is possible to discover that the author E.M. Forster played a significant role in the publication of this novel in the year 1935. Mulk Raj Anand, who is widely considered to be one of the most prolific novelists in India, devised his writing methodology. Anand was profoundly impacted by the works of some of the most well-known authors in India, including Rabindranath Tagore, Prem Chand, and Satish Chandra. The works of Tagore, which are renowned for their humanistic attitude and compassion for individuals with modest incomes, served as a source of inspiration for Mulk Raj Anand. The fact that his novels are entirely artistic representations of his literary talent and imagination is something that must be acknowledged in this frame of reference. These are real people he portrays. Every hero is a real person. It is possible to locate it in every location, including cities, towns, and villages. In a general sense, the scavengers can be separated into two distinct groups. In the first place, his characters are the ones who suffer from the consequences of societal injustice (Adiele, 1923)¹⁶. And those who advocate for social orders are not just. The characters Bakha, Sohini, and Ananda are members of the first

¹⁵Taş, Mehmet Recep. "KIRAN DESAI'S THE INHERITANCE OF LOSS: THE IMPACT OF HISTORICAL, POLITICAL, AND CULTURAL LEGACIES ON PERSONAL LIVES." *International Journal of Current Approaches in Language, Education and Social Sciences* 5.2 (2023): 22-37.

¹⁶Adiele, Promise. "Poverty and Exploitation: Iyayi's Social Realism in *Violence and Heroes*." *Akshara: An International Refereed Research Journal of English Literature and Language* 15 (2023): 29-45.

category, whereas hypocritical priests, landowners, moneylenders, and white rulers are members of the second group.

4.3 Indian Women Writers' Contributions to Modern Literature

The United States of America and the United Kingdom are home to a lot of Indian women writers, including poets and novelists. Some authors, such as Jhabvala and Anita Desai, are late immigrants, while others, like Jhumpa Lahiri, are members of “the second generation of Indian nationals living outside of India. Expat writers, for the most part, have a limited understanding of the actual conditions that exist in modern-day India, and they tend to reproduce those conditions through the lens of nostalgia. The Indian immigrants, a segment of society with which they have personal experience, are the subject of their most successful works. It should come as no surprise that Sunithi Nam Joshi, Chitra Benerji, Divakarvas, and Bharathi Mukherjee are the most prolific authors, not to mention the oldest. Jhumpa Lahiri, Manju Kapoor, Kiran Desai, and Arundhati Roy are just some of the authors who have created novels that fall under the genres of Magic Realism, Social Realism, and regional fiction. These authors have profited from the growing attention that this genre of literature has gotten, as well as from the accolades that have been given on a national and international level. They have investigated human interactions since the current issue is strongly related to the mind and the heart, and the crusade is against systems that have been in place for a very long time.

Writers who are women have taken it upon themselves to take on this significant responsibility to make the process of change more seamless and truly meaningful. Aside from this line of writing on the lives of women, Jhumpa Lahiri is the most successful of all the Indian women writers. She is the one who made a difference among all the other Indian women writers. She has a voice that sets her apart as a captivating storyteller. Her writing style is distinct from that of other Indian authors who write in English. Born and raised in India, most of the first-generation writers of Indian fiction are considered to be Indian. Jhumpa Lahiri's relationship to India, on the other hand, comes through her parents and grandparents. She would sometimes see India full of wonders, and other times she would see it full of people begging for money. In addition, writers who reside in a different location are more likely to comment with self-assurance on the economic, social, and

political situation, which may appear to be overly optimistic or overly understanding. Lahiri, on the other hand, is truthful and genuine in her account of her experiences. According to Lahiri, "every visit was an emotional see-saw across continents and cultures" (204). Lahiri is of Indian descent; however, she was born in the United Kingdom and later immigrated to the United States. Her portrayal of the life of Indian Americans is done on purpose to "appeal to Western audiences. She also confesses that she "learnt to observe things as an outsider and yet I knew that as different Calcutta is from Rhode Island, I belonged there in some fundamental way, in the same way that I didn't seem to belong in the United States" (The Times of India, 13 April 2000). This sensation of independence is one of the greatest delights for her while she is writing fiction, and she realized her authorial freedom when she published her first novel, which was titled *Interpreter of Maladies* (1999). This is her first book of short tales, and it is a collection of works that deal with the issue of identity.

One of her other well-known works is a novel published in 2003 called *The Namesake*, which is essentially a narrative about life in the United States. On the other hand, according to Lahiri, *Namesake* is concerned with Indian immigrants in the United States as well as the children of those immigrants. As an illustration, despite the fact that she is far more American than her parents, she received a sense of exile from her parental figures. After she received her doctorate in Renaissance studies from Boston University, she intended to publish a book about her family history and where she came from. According to The Times of India, on April 7, 2000, it is stated that "She is more American than her parents...her characters move constantly between two worlds, grappling bravely with this cultural displacement." When it comes to contemporary women writers, Anitha Desai is likely the most well-known. It is indisputable that she is the most well-known and influential novelist of all the modern authors working in the field. She is deserving of praise for the contribution that she has made to Indian English fiction. She is an urban milieu novelist who is a good synthesis of Indian, European, and American sensibilities. Her novels are set in metropolitan environments. Most of her work is that of a psychological novelist. She asserts that her works do not accurately portray Indian culture or personality in any way. Her works, such as *Mulk Raj Anand*, do not contain any observations or reflections on social issues. Her perspective on social realities is

psychological, and she does not consider them to be a social or intimate reflection of the inner world of her characters. She observes social realities from this perspective. The eerie investigation of the psychic self is something that she incorporates into each of her works.

The publication of her final work, Baumgartner's Bombay, which she had written at Girton College in Cambridge, took place in the year 1988. She had not yet published any novels by the time the nineties rolled around. Consequently, she possesses a dual perception, which enables her work to have an objective atmosphere. However, she toured extensively throughout practically every region of India, and the experiences she gained from encountering a wide variety of people and locations have contributed to the enrichment of her work. Furthermore, the same is true for Nayantara Sahgal, whose most recent novel, Plans for Departure, which was published at the turn of the decade, earned her the Sahitya Academy Award. Shashi Desh Pande, who is considered to be a feminist author, has been effective in expressing the challenges that come with being a woman and the difficulties that come with being a successful, "educated woman. She is the novelist who has had the greatest continuous success. She has written a total of four children's books, eight novels, and six collections of short tales combined into one collection. The story of a lady who marries a physician and then becomes the victim of brutality was depicted in her well-known novel, The Dark Holds No Terror, which was published in 1980. It is a story of bravery and perseverance that she generated from within herself in order to break free from the traditional conventions of society in order to obtain her individuality and freedom. Through the writings that she has produced, she has amassed an enormous level of popularity. In every one of her works, she portrays the mentality of the Indian middle class. In the middle-class Indian society, her protagonist develops from a cultural background that is deeply rooted. An example of a style known as stream-of-consciousness is used by Desh Pande, who typically uses the protagonist as the narrator of his stories.

In a different book, Roots & Shadows (1983), we are introduced to yet another defiant lady who refuses to accept the conventional way of life for a family and instead seeks employment in the city by escaping to the countryside. She eventually weds a man of her choosing" in the future. Over the course of time, she comes to the realization that life in

the city is not dissimilar to life in the rural area. In nearly all her novels, the protagonist is confronted with a crisis in her life. Even though her work is focused on women, it would be inaccurate to refer to her as a feminist since she consistently operates by the feminist identity. Straightforwardly, she depicts, in detail, what it means to be a woman in contemporary India. It is generally agreed that Shashi Deshpande's work, *That Long Silence* (1988), marked the beginning of her career as a notable novelist. This work, for which she won the Sahitya Academy award in 1990, follows the story of an Indian housewife named Jaya. Jaya is a housewife from an upper-middle-class family who has kept her silence in Bombay throughout her entire life, despite the challenges that threaten to break it. This book illustrates how a woman's life appears to be devoid of any significant depth. However, she demonstrates to us that the majority of the "family rules, such as the concept of attempting to secure one's life by marrying a wealthy man and establishing a name in society by sending children to good schools, are examples of how a woman's life can be mundane, meaningless, and mechanical. She also demonstrates that women are partially responsible for imposing these rules on themselves. *A Matter of Time*, which was published in 1996, is another work that attempts to describe three generations of female human connections.

Small Remedies, her most recent novel, was published in 2000, and as we read it, we become aware of her possessive and unreasonable attitude. This book explores the many facets of motherhood from a variety of perspectives. At long last, *Her, The Binding Vine*, compellingly persuades one to investigate how the "binding vine" of human emotions connects and nourishes a wide range of individuals throughout their journey through life. Additionally, Manju Kapoor is a "famous writer whose body of work illustrates the connection between modernity and heritage. It is possible to examine Kapoor's most influential works through the lens of her first novel, *Difficult Daughters* (1998), which is considered" to be her most significant masterpiece. It was given the Commonwealth Writers' Prize for best debut book, which has resulted in her achieving a great deal of success in both the commercial and critical spheres. On the whole, the novel *Difficult Daughters* has been met with positive feedback from readers. The events of this novel take place during the partition of India, and it tells the story of a lady who is consumed by the struggle for independence over the course of her life. In 2003, she

published her second novel, titled *A Married Woman*, which is just as powerful as its predecessor and arguably more controversial in terms of its subject matter. However, the novel demonstrates successes both in India and around the world. In a similar vein, Bharati Mukherjee's name has been increasingly well-known in recent years as an Indian American author. Her works *Wife*, *Jasmine*, *The Holder of the World*, *Leave It to Me*, and *Desirable Daughters* make a daring attempt to rewrite the beginnings of the history of the United States of America in light of the many experiences that people in the United States have had. She writes about a woman named Dimple in her second novel, *Wife* (1975), who is oppressed by men's attempts to be the ideal Bengali wife.

However, because of fear and personal instability, she kills her husband. This is an example of her work. A young Hindu woman who leaves India for the United States after her husband is murdered as an illegal immigrant is the protagonist of her best work of fiction, *Jasmine* (1989), which develops the concept of the synthesis of the East and the West via the narrative of her journey. A current travelogue and ancient history are both elements that are attempted to be incorporated within her fourth novel, *The Holder of the World* (1993). Similar to the last book, this one also deals with the concepts of "metamorphosis and migration, but with a twist. All of her works, including her fifth novel, *Leave It to Me* (1997), are entirely American. The only element that is typical of Indian culture is the prologue, which recounts the fabled tale of the goddess who was responsible for the death of the Buffalo Demon. The air in this novel is thick with blood, and it smells like bloodshed. *Desirable Daughters*, which was published in 2002, is her sixth and final novel. It has been described as a bridge between transformation and migration, and it has a great deal of information that is meticulously detailed. Bharati Mukherjee, on the other hand, takes history and recreates it in the most beautiful way possible. She continues to write about the experience of being an immigrant in the majority of her stories, such as in the collection of short stories titled *The Middle Man and Other Stories*, which was awarded to her by the National Book Critics Circle. Moreover, Gita Mehta is yet another female author who has expressed her views on the challenges faced by current immigrant women to high standards.

In the year 1997, she penned the book titled *Snakes and Ladders and Glimpses of Modern India*. By far the most popular book, especially among people who are not familiar with India, it has become the most sought-after. In an interview, she stated that her goal was "to make modern India accessible to Westerners and to an entire generation who have no idea what happened before they were born." She has stated that this is her purpose. The twenty-fourth interview is with C.J.S. Wallia. It was in 1989 when Gita Mehta published her first novel, *Raj*, which "is a novel that is both powerful and enlightening. Many people believe that it is one of the best historical books that has been written in our time. In addition to being the drama of India's fight for independence, *Raj* is also the story of the Maharani Jaya Singh. Through her novels, Mehta can articulate her vision" for India. Funnily because of her singular character, which is to collect the richness of existence. This rareness of perspective is what gives her the ability to describe her vision. Within the realm of contemporary women writers, Arundhati Roy is a shining example. She is one of the female authors who has written on the experiences of those who are oppressed, the oppression of women in a world that is ruled by men, and the impact that Marxism has had on the lives of those who are oppressed. Arundhati Roy emerged as a guiding light for Indian women writers during a time when women writers were hesitant to deliver a critical judgment of Indian politics that they had previously expressed. Her novel "The God of Small Things," which was published in 1997, has received a resoundingly positive response, which has propelled her to the forefront among" all the other authors. Already, she is on a similar footing with Salman Rushdie and other accomplished authors since she has achieved success with the publication of just one book. She has even eclipsed Vikram Seth's *A Suitable Boy* in terms of her accomplishments.

Every one of the characters is completely fictitious, and there is no "factual connection between them and actual people. Arundhati Roy refers to the Veteran Marxist E.M.S. Namboodiri by name, but then she goes on to fabricate stories about him. This led to large demonstrations in Kerala, which is the state in which he led the first elected communist government in the history of the globe. In addition to that, it is a detailed protest novel that details crimes committed against the powerless, children, women, and untouchables. Since she is an activist, Arundhati Roy is the only novelist who consistently writes on issues that are prevalent in society. 1999 saw the publication of her monograph

titled "The Greater Common Good," which exposes the truth about the Narmada Project. In addition, the work demonstrates her abilities as an essayist and a social reformer. One of her earlier essays, titled "The End of Imagination" (1998), advocated for the disarmament of nuclear weapons." While she was awarded the Sidney Peace Prize, she was also awarded the Booker Prize.

4.3.1 Indian English Literature's Development and Influence in a Global Setting

Literature is an art form whose medium is language. It differs from ordinary spoken or written language. Literature is not only about ideas but also about experiences. It communicates what he feels like undergoing an experience, whether physical or emotional. "Writers of essays, fiction, drama, and poetry, however, "may try to put their readers inside the mind of such a character, making readers intimately share the patient's experience and feel what it is like to be the patient." 1. Henderson and Waller, P.1. English language and literature are both very rich in many aspects. When we think of the English language, it no longer belongs to any country or continent, but it has become a global language. And many writers have been writing in English. As we know that most of the books have been published in the English language. And even those who have written in their vernacular languages now they are now also translating their works into English to become global writers. In each country of the world English language has been made compulsory. Today, we have many English writers all over the world. Today we have many English books, like poetry, novels, dramas, short stories, and" one-act plays. It is not only the English speakers contributed to making English Literature a globally rich literature, but the writers from all over the world have contributed to English literature. And even the Indian writers are not lagging in this contribution. "Rabindranath Tagore, Raja Rao, Mulk Raj Anand, and R. K. Narayan are only some of the authors who have made significant contributions to the field of English literature. In the period between the late 16th and early 18th centuries, the rise of the British Empire was responsible for the spread of the English language throughout the entire world. In its heyday, it was the most powerful empire in the annals of history. Over 412 million people, or 23 percent of the total population of the world at the time, were under the control of the British Empire by the year 1913. With the beginning of the nineteenth and twentieth centuries, these colonies and the United States of America began to produce their important literary traditions in the English language.

Furthermore, throughout the past century and a half, a greater number of authors from Great Britain, the United States of America, the Republic of Ireland and Northern Ireland, and some of the other countries that were formerly British colonies have been awarded the Nobel Prize for works written in the English language than for works written in any other language. This is because English has become the global language, which has resulted in an abundance of literature in a variety of formats that are adapted to the changing times and the requirements of the moment. At present, novels and short stories are in great demand, but still, we regard William Shakespeare as the genuine pioneer of English Literature. At the same time the English poetry has gone through many phases, yet we look back to a few classical poets like John Dryden and Alexander Pope, and a few romantic poets like John Keats, William Wordsworth, and Lord Byron. Because they give us sheer and pure enjoyment. The English Language is used by default today in Literature, social media, Television, Industry, Schools, and Colleges. So there is no such fear as it was earlier, as a second or third language in India. English is the global language and is accepted all over the world. Therefore, research, innovations, patents, international news, messages, etc., lodged in this language, English become the reference and communication language today. English literature plays a vital role in the development of the English language. Literature does not just remain to providing thoughts, problems, solutions, or vision only, but literature today understands the new challenges, terms, coinages, and linguistic changes in English. Now the scholars are focusing on the linguistic approach, sociolinguistic approach, interdisciplinary approach, and so on of the English language.

Although the research is a continuous process and it's been going on before, today, and tomorrow also. So every work of art is needed to find the change in the writing style, language, structure, meanings, contemporary changes, technical terms used, and its suggestive nature in the form of a notice or warning. Now, let us come to “Indian English literature. India is a multilingual nation with several regional languages and dialects, of which English is not one. The British ruled over most of India, and that is how English came to India. Many Indians willingly learned this beautiful language, and communication became possible between India and the outside world. Kashiprasad Ghosh is one of the first poets to write in Indian English literature as early as 1830. Sochee Chunder Dutt was the first fiction writer to contribute to Indian English Literature. Each Indian English writer

had to face several challenges to make a mark in the world of literature. The writers were regarded as traitors to their land as they wrote in a foreign tongue. Despite the opposition these writers had to face, these writers created a mark in the world of literature. Their writings reflected the Indian culture and the lives of people from remote villages of India. Many social reformers like Raja Ram Mohan Roy used their writing skills to bring about social change. When we look at the Indian English literature in the context of world literature, the Indian writers are not the least in comparison with the world's writers. Many of the Indian writers have gained fame and esteem in the world's panorama by showing their talent to the world. Many have won the Nobel Prizes and Booker Prizes, and other world-level awards. They have been writing incessantly and contributing to the world's English literature. These literary activities are from the pre-independence era. Many renowned writers like Rabindranath Tagore, Raja Rao, Mulk Raj Anand, R. K. Narayan, Khushwant Singh, V.S. Naipaul, Salman Rushdie, Srijoni Naidu, Jhumpa Lahiri, and many other Indian writers have contributed to the Indian literature to make it rich and embellished. Even modern writers like Chetan Bhagat, Arundhati Roy, Shashi Tharoor, Anita Desai, and many emerging writers are contributing to Indian English literature. “

The writers of today are braver and more aware of their authority and duty. India is proud of authors like Salman Rushdie and Arundhati Roy, who have won the Booker Prize for their outstanding works. The world now views India differently because of our authors' compassionate and wonderful books, fiction, and poetry. They never stop reminding us that when it comes to gaining honor and glory, the pen is more powerful than the sword.” Today, we recognize this literature by various names such as Anglo-Indian literature and Indian writing in English. When we think about the Indian writers' contributions to English literature, a long list of writers comes to us. And it is not possible to discuss or write about all of them. So, I have selected a few male English writers who have helped India gain fame all over the world. The writers who made a difference in their ordinary lives are: R. K. Narayan, Rabindranath Tagore, Mulk Raj Anand, Manohar Malgaonkar, and Raja Rao. Through their writings, these writers created Indian English by depicting the genuine scenario of India. We can imagine the picture of South India in R.K. Narayan's *Malgudi Days*. We can see the trust of the Indian people and their faith in the almighty through Tagore's *Gitanjali*. We can feel the agonies of caste differences through

the stories of Mulk Raj Anand. We see the social injustices through the novels of Raja Rao. Manohar Malgaonkar also raised his voice against social injustices in his novels and short stories. “R. K. Narayan (1906-2001) contributed over many decades and continued to write till his death. He was discovered by Graham Greene in the sense that the latter helped him find a publisher in England. Greene and Narayan remained close friends till the end. Similar to the way Thomas Hardy used Wessex, Narayan created the fictitious town of Malgudi, where he set his novels. Some criticize Narayan for the parochial, detached, and closed world that he created in the face of the changing conditions in India at the time in which the stories are set. Others, such as Greene, however, feel that through Malgudi, they could vividly understand the Indian experience.

Narayan's evocation of small-town life and its experiences through the eyes of the endearing child protagonist Swaminathan in *Swami and Friends* is a good sample of his writing style. Simultaneous with Narayan's pastoral idylls, a very different writer, Mulk Raj Anand (1905-2004), was similarly gaining recognition for his writing set in rural India, but his stories were harsher and engaged, sometimes brutally, with divisions of caste, class, and religion. According to writer Lakshmi Holmstrom, “The writers of the 1930s were fortunate because after many years of use, English had become an Indian language used widely and at different levels of society, and therefore they could experiment more boldly and from a more secure position.”² Khorana Meena G. p. 1-2. “Kamala Markandeya is an early writer in Indian English Literature who has often been grouped with the trinity of R.K. Narayan, Mulk Raj Anand, and Raja Rao. The contributions of Manoj Das and Manohar Malgoankar to the growth of Indian English literature largely remain unacknowledged”.

The essence of Indian culture is personified by Rabindranath Tagore. He was a famous painter, playwright, lyricist, poet, novelist, and academic. This creative genius has changed the literary and musical landscape of India with more than a thousand poems, two thousand songs, eight novels, twenty-four plays, volumes of short tales, and a vast amount of prose. Tagore is the composer of the national anthems of Bangladesh (*Amar Shonar Bangla*) and India (*Jana Gana Mana*). Rabindranath Tagore received the Nobel Prize in Literature in 1913 for his best-known work, *Gitanjali*. *Gitanjali* is a collection of 157

poems that was first published in 1910 but is still relevant today. He used the funds from the Nobel Prize to start an organization named Vishwa Bharati in 1939. One of the most well-known institutions of higher education in India is this university. Tagore does not write in English since he is such a powerful character in Indian literature. Tagore essentially created the Bengali short tale at a period when many people thought English was the correct language and native modes of expression were incorrect. Because he wrote in his home tongue and embraced both social realism and transcendent ideas, his contributions to the canon of Indian literature are extremely important and immensely captivating. Among the first artists of a "globalized" world was Tagore. This indicates that his contributions were even more important since they addressed the plight of Indians and people worldwide.

Nonetheless, this prolific author of novels, short tales, and essays, who lived out his final days in a picturesque village close to the border between Goa and Karnataka, was among the last of a generation to have firsthand recollections of events” that profoundly altered the history and society of our country. Malgonkar's contribution to the “IWE canon is significant and beneficial because he is the author of two novels: *A Bend in the Ganges*, which follows the lives of three characters in the bloody aftermath of Partition, and *Distant Drum*, his debut book, which was published in 1960 and provides an enlightening look at life in the Indian Army during the Raj. Malgonkar is obsessed with history. "Malgonkar was one of the Indian authors who based their novels on the British rule in India," recalls novelist Ravi Belagare, who was among the last to interview him and who translated his books *The Devil's Wind* and *The Men Who Killed Gandhi* into Kannada. I think *A Bend in the Ganges* and *The Princes*, which is about an Indian royal family, are his best books. Malgonkar frequently drew from his personal experiences; for example, the book *Distant Drum* was based on his time serving in the British Indian Army during World War II. Raja Rao is the final member of the "big three." A close colleague of R.K. Narayan and Mulk Raj Anand. As a writer, Raja Rao has a very high regard for the honor of this” profession. He approaches his task with a spirit of commitment. He views literature as *Sadhana*, a vocation rather than a career.

4.3.2 The Evolution, Themes, and Global Significance of Indian English Literature

Literature is a wholesome depiction of different facets of the human experience and it takes into account the prevailing philosophy of a particular time. It is a manifestation of human experience. Al Jbour and Mohanad (2023) indicate Literature is a reflective media which captures experiences which have been passed through in the life of an individual. Many individuals argue that literature is a mirror of the society and literary artists are regarded as people who play an active role within the established framework of society. In as far as the interrelationship of literature and society are concerned, there is underlying correlation that is applied between the two. Such a relationship is tied to each other. To De Bonald, literature is the mirror of the historical context where people have to live and operate in the order of the corresponding society. Poets and writers, when it comes to the production of their creative works, are often inspired and influenced by a large scope of personal experiences, not to mention the environment they live in. According to Matthew Arnold, literature may be considered as the critical exploration of life. Literature can be used to enlighten more about the past and make us realise the external aspects that shape the evolution of human civilisation. This is among the ways in which literature helps us to understand history. One can have a deep understanding of the cognitive, emotional, and ethical condition of individuals through a study of literature. Anglo-Indian writing is used to refer to the literary works produced by the English people using English language. These are specifically India and the life of the people residing in India. The early publications that were oriented to the Indian themes were recorded by the English citizen who travelled to India in assorted roles, including journalists, educationists, administrators, and guests of the rulers. This led to the creation of poetry, novels, and short tales depicting an Indian setting with Indian characters in them (Gopal, Priyamvada 2009).

Many English people were also interested and fascinated by the life of Indians and this is what resulted in the formation of these works. The term Anglo-Indian Literature is sometimes applied to refer to the body of literature that was created by the Englishmen in India and included works authored in English language. Anglo-Indian literature is also abundant, a fact that can be explained by literary works done by Rudyard Kipling, including his poems, short stories, and novels. A Passage to India by E.M. Forster is one such strong example of such literary subgenre. Forster, which gives a description of the Indian lives through the prism of the Western world. The user is not given enough space to

rewrite his text in academic format. Historical career of Indo-Anglian literature is much older than the Anglo-Indian literature and this period is approximately 175 years. This is among the reasons why it can be differentiated against each other. Indo-Anglian literature can be traced back to the period of time that succeeded the formation of the East India Company in India. The Company expanded its territory within the country in the given time period, which resulted in the creation of that literature. The C.V. An Account of the Jains in English is a radical literary work which was authored by Boriah, a national Indian author in the year 1809. As Annamalai and Elay (2004) write.)¹⁷, a sizeable percentage of educated people in India have made use of the English language as a means of communicating their experiences and expressing their explorations of the world. Throughout its history, the field of creative writing has developed into a substantial body of literature that is generally referred to as Indo-Anglian Literature.

The names “Toru Dutt, Sarojini Naidu, Rabindranath Tagore, Jawaharlal Nehru, Aurobindo Ghosh, Mahatma Gandhi, R.K. Narayan, Mulk Raj Anand, and Raja Rao are among the most well-known names in the field of Indo-Anglian literature. The term "Indo-English Literature" is used to describe a distinct category of literary works that are characterized by the translation of literature written in Indian languages into books written in English. Literary works are translated from an individual's home language into English, which is often not the predominant language spoken by Indians (Prasad, Gaurishanker JV 2012). The process entails translating literary works from one language into another. Classical Indo-English Literature and Modern Indo-English Literature are” the two separate periods that Prof. Gokak, a distinguished researcher, has categorized as categories for Indo-English literature. These periods are based on the temporal beginnings of the literature. Both "Indian English Literature" and "Indo-English Literature" are terms that are used to describe “literary works that are written in the English language and are written by authors who are of Indian descent. The Anglo-Indian literature that was produced by English people who lived in India is characterized by a preoccupation with the romantic and exotic features of India, which serve as the primary focus in their writings. This preoccupation is what makes Anglo-Indian literature noteworthy. The fusion of two rich

¹⁷Annamalai, Elay. "Medium of power: The question of English in education in India." Medium of instruction policies: Which agenda? Whose agenda (2004): 177-94.

civilizations, namely Indian and English, has resulted in the creation of Indian English Literature. Indian writers have contributed to this literary genre both before and after the country gained its independence. All the literary works that have been written in English by Indian authors, beginning with the period of Raja Ram Mohan Roy and continuing up to the current day, are included in the category of Indian English Literature.

According to Ahmed and Hina 2023¹⁸, the art form under consideration shows an uninhibited and strong display of a range of shades of emotions, thoughts and feelings suggestive of intellectual capabilities and cultural identity of India. The pragmatic experiences, which are not less than the creative genius, of the Indian folk, Indian English Literature, has manifested and been expressed in an interesting way. In recent times, Indians have been writing more often and even up to date. They are also communicating in the English language not only with people within their community but the whole world. Through this very language they can manage to convey their uniqueness in the artistic expression that is steeped in the Indian culture.

It was a preliminary and extensive preliminary investigation conducted by K.R. Indian Writing in English Srinivasan Iyengar, the use of the term "Indian Writing in English" was given a large amount of attention. Two significant volumes of critical essays on Indian Writing in English were published in 1968 as a breakthrough in the field. The two collections were published in the same year. One of the books that featured in this collection was the Indian Writing in English Critical Essays authored by David McCutcheon. More so, another publication important in terms of its significance is that of Critical Essays on Indian Writing in English that was edited by M.K. The title of the article is The effectiveness of the inadequate parenting training program in reducing cases of physical abuse among children in families residing in rural regions of India. It is Amur. Indian Writing in English is a terminology that has been criticized as circumlocutionary, but the term Indo-English Literature has been glorified as being simple. This is because, the term Indo- English Literature means the translation of the Indian Literature into English by Indian writers.

¹⁸Ahmed, Hina. "Art and the Human Experience: A Journey of Discovery and Understanding." *Journal of Religion and Society* 1.1 (2023): 50-62.

According to Shivadas and Priyanka 2022¹⁹, the Sahitya Academy has decided that the name "Indian English Literature" is the most appropriate name descriptor which can be applied to this form of creative expression. This literary corpus has a number of streams which can be related to the general ocean called Indian Literature and although they are written in other languages, they have an evident unity. The coinage word emphasizes two fundamental ideas, one of them is that this mass of literature has many streams which are related to such an ocean. The second is that it is the result of the impact of the English language that symbolizes the hypersensitivity of the Indian culture. Although it is more often called by the name it is an important literary phenomenon that should be taken seriously. Although the modern-day novelists are in a never-ending research on new topics, the use of the themes concerning the pre- and post-independence eras by the Indian writers remains popular. Published literature researching distinct ideas on familiar topics is lacking in the current context. Novels achieved a massive popularity spurt in the 18th century and this led to writers becoming more extensive and heartfelt in their scrutiny of the society. This tendency was sustained during the century. The subject matter of this writing is the exploration of the journey that people have undergone in either being in control or avoiding effects of the society. Among the great novelists that became prominent during the 18th century were Henry Fielding, Tobias Smollett, Laurence Sterne, and Samuel Richardson. In 1996, John Richetti has edited Richardson.²⁰ It is a consensus among literary scholars that these authors were the pioneers of the first forms of classic English novels, which served as a guide in the development of other literature of the genre.

Four characters are commonly used in the expression of the four pillars of English novel tradition. There are three significant factors that can explain the development of the Indian novels on the English language. The latter dimension is socially and politically conscious, or better said social realism, although the former one considers historical books. The genre which talks about the human mind contains the so-called psychological novels and it falls under the third category of features. One of the practices under consideration and ultimately results in the establishment of mutually beneficial contact between personal

¹⁹Shivadas, Priyanka. A TransIndigenous Study of Indigenous Australian and Adivasi/Tribal Literatures: Seeking Literary and Thematic Connections. Diss. UNSW Sydney, 2022.

²⁰Richetti, John, ed. The Cambridge companion to the eighteenth-century novel. Cambridge University Press, 1996.

experience and wider social structure is the inclusion of the art in the process of activities and routines of the people. In his book; *A Summary of Actual Life*, Meredith defines it as composed of the inner and the outer aspects of our lives. The meaning of the words used within and outside is used to refer to the aspects of human life. Meredith gives the title of the novel a summary of the real life. One may view a novel as anything that occurs in reality or anything that is almost near to reality, depending on the history of the English Novel by Basker (Maganbhai, Makwana Hasumatibahen 2023). It is coherent and unified because of a story line or plan or by virtue of a clear stand of the author as well as attitude towards the subject matter. The novel is a piece of literature that is characterized by the adherence to realism and is written in prose form. The book stands out of the rest of prose fiction due to its specific characteristics. It lays serious emphasis on realism that is what is not considered in other types of literature in some cases. Indian literary fraternity is the genius of creativeness and which can be traced in different circumstances that Indian English authors face. This leaves them with an opportunity to creatively record their practical experiences and therefore attest to the imagination of the Indian literary fraternity. The writers of the current era say that although time can be simply defined as a characteristic of the physical world, it equally affects the histories of individuals as well as that of the society in the shaping way. The origins of the modern novels may be deemed to some cultural context that existed in a given society during a given time.

The gamer is referred to as realism, and it signifies an image of the earth that does not have any imperfections of any kind and can be interpreted as an actual picture of the reality. Salman Rushdie assures that the idea of realism may be regarded as the process of constructing the entire knowledge on the world which may be appealing to the sense of truth to life. This is how Rushdie defines the subject. To do this perhaps it will be necessary to resort to availing images which are highly imaginative as these are not intended to evade the reality but to accept it. To my mind, such a strategy is consistent with various ideas, which underlie realism. The reflection of human life and social context are present in the work because the author prefers to analyze different aspects of the life and uses the daily events to describe the everyday events. This allows the work to be the reflection of the human life and society. It is the representation of the society in the manner that it depicts the real features of the society devoid of embellishments and fantasy features

that is termed as the concept of realism. The whole of its range involves the description of the real life events, nations, society, cultures and the present days. Arguably, in light of Friedrich Engels, there is a tendency to say that normal characters portray qualities in normal situations. Social realism is where an idea is applied to describe a style of art where the various facets of life are depicted in it providing it a sociological perspective and awareness of the problems that suppressed classes suffer in the society. The principal purpose of this rebellion is to rebel against rules and the atrocities of life in a capitalistic structure. Such aspects include poverty, pain, greed, conflicts, and poor state of the society that comprises working-class people. The novelist has succeeded greatly in capturing the hum mundane features of the day to day life in a manner that pursues the complexity of the human experience and those of the society in very real sense. By 1990s 1920s and 1930s were yet to occur, many of the regional literatures in India had already reached great heights of maturity. This was more especially in the sphere of fiction which best reflected the common consciousness on the change of nations and the national aspirations in the long run. It was the period of time when the evolution of the Indian English novels could be followed.

Since 1920s, the Indian novel has been written in English language. Not only has this type of writing established itself in the indigenous literature, but it has been at the leading edge to absorb new concepts, it has also tried novelism. Thenceforth gradually the belief in the Indo-Anglian novel was accumulated and became more representative of itself. More to the point, it has established a first-hand interface with the mind and heart of the Indian mass, this has helped it to gain a status of independence in this complex world of Indian literature. The term post-colonial literature has been used to refer to a group of literary texts that have been created by people who either were a subject of colonialism or were colonized by the external forces. By this we refer to a vast array of literary forms that were written in other languages other than the language of the colonization powers. It was therefore R.K. Narayan, Mulk Raj Anand, and Raja Rao who received a form of institutional relevancy as a result of the immense amount of contributions they helped to bring to the beginnings and establishment of Indian Writings in English. The Post-Colonial Indian Fiction in English is today identified to have themes and forms that depict evident deviation of themes and forms that existed during the colonialism era. Among Indian

novelists who have developed fame in other countries are Salman Rushdie, Amitav Ghosh, Rohinton Mistry, Vikram Seth, Arundhati Roy and Jhumpa Lahiri among others. Other success has not been left behind among the Indian writers. Post-colonial Indian literature has facilitated a canonical and pedagogic revolution by assuming a multicultural perspective and launching the debate concerning the problem of Dalits, the marginalization of the Tribal and subaltern populations, and their literary traditions. This revolution has resulted in the development of the Indian literature. There were two significant periods of evolution of literature in the twentieth century. These are modernism and post modernism times. The Anti-Modernism period between these two times was quite brief.

The period was developed during the time between the first and second world wars because it was defined by its hostile attitude to the principles of modernism. Post-Modernism is a conceptualization that was not used until the 1970s and the term was developed in the late 1960s. The progress in the intellectual world, and the imaginative resources of Avant Grads in the arts, brought about an intellectual revolution unsurpassed in extent. This is a fusion of the two elements that led to this revolution. Literary postmodernism was also coupled with poststructuralism and feminism, which are innovations of the linguistic theory and criticism. Moreover, postmodernism was also associated with post-colonialism. Jean-Francois Lyotard and Jean Baudrillard are French philosophers who are credited as having spearheaded the post-modern argument. In addition, the writings proposed by Jacques Derrida, Michel Foucault and Roland Barthes were also a substantial source of the development of such movement. Some of the techniques used in an effective manner in the postmodern literature are parody and pastiche, the appeal to quotations, colloquialism, dependence on the popular song elements, use of the descriptive passages in bringing out the novellae and the use of advertising slogans. Such strategies enable integrating the tremendous multiplicity of literary genres and borrowing cultural and stylistic features of a wide range of art forms. Additionally, the aforementioned features can be found in the literary sources that can be found during the current era which include *The Childermas* by Wyndham Lewis, and *The Wake* by James Joyce. Furthermore, the great variety of the creative means and approaches, with which the post-Modernism works, does not only contradict the Modernism, but also doubts the possibility of the latter to define the processes of the

history and interests of the arts in the age of the electrification. Diaspora is a word that dates back to ancient Greek and is translated as the process of sowing or scattering seeds. The attitude towards the relationship between India and the host societies has also evolved throughout the history, in regards to the migrations of masses of people to the locations outside of India. The Indian English Literature has been used as a channel whereby the Indian culture, history and experiences have been brought forward. Based on this aspect, the Indian literature in English has been widely accepted as one of the media through which India has been able to establish its political and cultural identity. India has managed to conquer a tremendous amount of barriers and this has provided authors with a multitude of subjects to be inspired.

4.4 Challenges and Significance of Pronoun Usage in ESL Academic Writing

Writing skills are vital in both academic and professional settings, providing as the foundation for successful communication and critical thinking. Writing skills are essential in both situations. According to Izzatullakhon and Sayfiddinov (2024), possessing a command of the English writing language is not only essential for undergraduate students to satisfy the requirements of their courses, but it is also essential for academic achievement and future job opportunities. There are, however, a great number of students who face major obstacles that hinder their capacity to articulate their thoughts in a way that is both cohesive and clear on paper. These difficulties present themselves in a variety of ways, ranging from grammatical faults and unusual sentence constructions to difficulties in logically organizing thoughts and arguments. These kinds of challenges are not only technical in nature; rather, they frequently reveal underlying problems that are associated with different cultural origins, educational experiences, and language skills. For educators to effectively construct their instructional strategies and support systems, they need to have a thorough understanding of the specific nature and prevalence of these issues. According to Woodrow and Lindy (2006)²¹ Undergraduate students need to have a strong command of the English language because doing so is a critical instrument for academic achievement as well as future professional endeavors. On the other hand, many students face major obstacles that impede their ability to effectively communicate in writing. A wide variety of

²¹Woodrow, Lindy. "Academic success of international postgraduate education students and the role of English proficiency." University of Sydney papers in TESOL 1.1 (2006): 51-70.

problems, including grammatical faults, syntactical complications, and difficulties in cohesively organizing ideas, are included in these obstacles. These kinds of hurdles not only have an impact on the academic achievement of students, but also on their capacity to engage critically with the content of their classes and to make important contributions to the discourse of the academic community. The observation that undergraduate students in a wide variety of fields struggle with English writing proficiency is the impetus for this study. This difficulty may influence the students' overall educational experience as well as the options they will have in the future for careers.

It is necessary for students to possess effective writing skills in the setting of the academic environment, particularly at the undergraduate level (Nalliveetil, George Mathew, and Abdullah Mahasneh 2017). However, even though effective writing skills are of the utmost significance, typical undergraduate students frequently have a great deal of difficulty while seeking to acquire the art of writing in English. Various factors, such as disparities in language backgrounds, differing levels of exposure to academic writing traditions, and problems in properly explaining complicated concepts, can all contribute to the emergence of these obstacles. The development of strong communication skills, particularly in English writing, is essential for the academic journey of students and for their readiness for future careers. Even though it is of the utmost significance, many students struggle with a variety of obstacles when it comes to their ability to learn English writing. Therefore, to improve students' academic results and overall proficiency in written communication, educators and educational institutions must acquire an understanding of these issues and work carefully to address them. Numerous studies carried out by academics have repeatedly demonstrated that students have a significant number of challenges with writing in English. The findings of this research shed light on the widely prevalent nature of these issues and highlight the enormous impact that they have on the academic performance of students as well as their overall educational experiences. According to Taye²², Tamirat, and Melese Mengesha, these findings highlight the relevance of researching the frequent difficulties that students have when writing in English. This research can provide a foundational understanding of the magnitude and

²²Taye, Tamirat, and Melese Mengesha. "An Investigation on Common English Language Writing Problems Among Regular Undergraduate Students of Mizan Tepi University, Tepi Campus." Tepi Campus.

impact of these difficulties. These mistakes have been identified as a widespread problem, which frequently results from deficiencies in linguistic skills, as they have pointed out. These kinds of errors not only hurt the students' ability to successfully communicate their thoughts, but they also diminish the overall quality and coherence of the written compositions that they produce. Considering this, it is essential to have a comprehensive grasp of the specific grammatical issues that students confront to develop individualized interventions that will improve their writing abilities.

Writing classes are becoming increasingly popular in Ethiopian colleges because of the proliferation of information that has occurred in the modern era of digital technology. The requirement for great writing skills is more crucial than it has ever before since digital platforms are becoming more widespread and written communication is becoming increasingly important in both academic and professional settings. Because of this, it is now becoming increasingly crucial for universities to incorporate writing classes into their curriculum in order to ensure that students acquire the skills necessary to succeed in the modern world of communication. Not only do universities help students succeed in school and on the job, but they also help them succeed in everyday conversation by providing them with opportunities to improve their writing skills. Students who take these lessons not only improve their ability to articulate their thoughts and be persuasive, but they also improve their ability to think critically, become more creative, and gain a better understanding of the world around them. This set of abilities is extremely valuable in a wide variety of aspects of life. Students at our university are exposed to the digital world in today's world, and as a result, there is a widespread belief that students engage in the practice of cutting and pasting portions of the writings of other people and incorporating them into their papers without giving credit to the original authors. Because of this practice, our kids are unable to produce any piece of writing that they have written. In research conducted at the universities of Addis Ababa, Jimma, and Bahir Dar, first-year undergraduate students reported that the most frequently assigned high school writing tasks

required them to offer and support opinions (Alemu, Abebe, and Alamirew Gebremariam 2025)²³.

Additionally, there was a secondary emphasis placed on summarizing and synthesizing information. Because of this, kids have not had sufficient opportunities to develop a set of writing skills that are more advanced. Students who are lacking in these areas may produce writing that is unsatisfactory in a variety of ways, including but not limited to poor language and syntax, imprecise organization, and weak reasoning and arguments. It is possible for us to more effectively design assignments and provide support for students as they continue to hone their skills if we acknowledge the fact that students have prior experience with writing and that writing is a complex process. Although it may appear to be straightforward, academic writing entails a great deal of intricate processes, such as grammar and spacing. When it comes to making our writing understandable and successful, each of these components is essential. Recognizing the significance of English as a language that is recognized on a global scale, there has been an increase in the amount of attention paid to the acquisition of proficiency in English in today's globalized society (Cancino, 2023; Wang, 2023)²⁴. According to Abdelrady and Akram (2022)²⁵ and Akram et al. (2021), it is the language that is used all over the world the most widely in a variety of industries, including trade, education, communication, and technology. Additionally, due to the fact that English is used as a medium of instruction in higher educational institutions all over the world, having a strong command of the English language is not only essential for achieving success in higher education but is also typically a prerequisite for entrance. Additionally, pupils who understand English have a higher edge when it comes to obtaining educational opportunities and are more likely to pursue studies in other countries (Shahnazari, 2023)²⁶.

²³ Alemu, Abebe, and Alamirew Gebremariam. "First-year Students' Perceptions about Feedback Provision and their Performances of Writing: A Study on Ethiopian Defense University." *RATE Issues* 33.1 (2025).

²⁴ Cancino, Marco. "Topic interest increases L2 incidental vocabulary learning and effective dictionary look-up behaviour." *Learning and Motivation* 83 (2023): 101920.

²⁵ Abdelrady, Abbas Hussein, and Huma Akram. "An empirical study of ClassPoint tool application in enhancing EFL students' online learning satisfaction." *Systems* 10.5 (2022): 154

²⁶ Shahnazari, Mohammadtaghi. "The role of WM in second language reading comprehension: Does L2 proficiency level matter?." *Learning and Motivation* 82 (2023): 101875.

Inadequate English proficiency, on the other hand, may make it challenging for students to pursue their academic goals in higher education institutions. This may include the inability to fulfil the English language prerequisites for English-taught programs, which may impede the students' academic and professional development (Eckes & Althaus, 2020). Furthermore, as individuals advance in their academic careers, the ability to write proficiently in English becomes an even more vital skill to possess. To fulfil the criteria for their degrees, students in higher education are expected to complete a variety of academic tasks. These assignments include writing articles, papers, synopses, and theses that are based on extensive research. On the other hand, students who have a limited command of the English language frequently experience difficulties when attempting to complete those assignments (Ayton et al., 2022)²⁷. According to Freiermuth and Ito's research from 2020, students need to have a strong command of the English language in order to build the ability to successfully convey their ideas, demonstrate their knowledge, and succeed in their academic endeavors. If they are to attain success in their academic endeavors, it is essential that they can effectively explain their thoughts, exhibit a comprehensive command of the subjects they are studying, and generate intellectual debate. In addition to this, it enhances their knowledge of academic subjects, their ability to compose research papers, and their capability to integrate and analyses complicated material derived from a variety of sources (Sadoughvanini & Ghaemi, 2022)²⁸. For this reason, having a great command of the English language is not merely a tool; rather, it is a vital advantage for students who want to pursue academic success. About the first component, the aspects of academic writing that are considered include correctness and clarity.

The author's grasp of grammatical structures is a significant factor in determining whether they are able to successfully express complex ideas and arguments. Not only do these structures help in the generation of sentences, but they also provide direction for how these sentences might be linked to produce a piece of writing that is logical. According to Su and Lu (2022), everyone who aspires to achieve success in effective communication, particularly in academic writing in English, must first demonstrate that they have a

²⁷Ayton, Darshini, et al. "Why do students plagiarise? Informing higher education teaching and learning policy and practice." *Studies in Higher Education* 47.9 (2022): 1921-1934.

²⁸Sadoughvanini, Seyedhamed, and Hamed Ghaemi. "Spoken collocational errors of Iranian postgraduate students." *The Journal of AsiaTEFL* 19.4 (2022): 1329-1336.

comprehensive understanding of the fundamental laws of grammar on a fundamental level. On top of that, grammar is comparable to a complicated pattern that has several essential components. According to Jayanti (2019), these components make it possible for writers to build sentences with care, demonstrate good grammar usage, and effectively communicate their intended meaning to readers. Within the hierarchy of grammatical characteristics, the proficient control of pronouns in the English language is an essential component that has greater relevance than other grammatical aspects. Because they are words that are employed in sentences instead of nouns, pronouns are a crucial instrument in the process of sentence construction. They also improve the flow of sentences by lowering the number of nouns that are repeated excessively. According to Carvalho et al. (2015)²⁹ they reduce the need for a phrase to make recurrent use of nouns, which in turn helps to improve the cohesiveness and coherence of the phrase over time. In other words, pronouns help to build a clear relationship between separate elements of a sentence or text, which ultimately results in a smooth and plain narrative flow. This makes it easier for the reader or listener to follow the train of thought of the writer or speaker. Writers have access to a broad variety of grammatical tools when they have a solid understanding of the various sorts of pronouns, which include personal, possessive, demonstrative, reflexive, relative, and indefinite pronouns. There is a certain function that each kind of pronoun serves. By way of illustration, personal pronouns can serve as a replacement for the names of individuals or things, so simplifying and enhancing the appeal of sentences.

The use of possessive pronouns, such as "his," "her," or "their" conveys the idea of ownership, whereas the use of reflexive pronouns, such as "himself" or "themselves," highlights the subject of the phrase. The fact that possessive determiners like "my," "your," and "our" have corresponding pronoun forms and can function as either determiners or pronouns is an important point to keep in mind. Determiners like "this," "that," "these," and "those" are examples of possessive determiners also. Because of this dual purpose, their utilization is made more complicated, which necessitates a more in-depth investigation into the functions that they serve in academic writing (Leu, 2015). In addition, relative pronouns, which include "who," "whom," "whose," "which," and "that," are vital in

²⁹Carvalho, Ana M., Rafael Orozco, and Naomi Lapidus Shin, eds. Subject pronoun expression in Spanish: A cross-dialectal perspective. Georgetown University Press, 2015.

academic writing because they initiate relative clauses, which in turn enable the writer to provide further information or explanation. The use of demonstrative pronouns, such as "this," "that," "these," and "those," has the effect of drawing the attention of the reader to sections of the text. According to Kehler and Rohde (2019), it is essential to make use of indefinite pronouns when referring to an uncertain number of individuals or things. Some examples of such pronouns include "everyone," "somebody," and "none." The ability to traverse the complications of pronoun usage, such as agreement in number and gender and case sensitivity, is essential for authors. While it is vital to understand the numerous categories, it is even more important for writers to be aware of the complexity of pronoun usage. This guarantees that the sentences are understandable, sophisticated, and do not contain any grammatical errors. This component is extremely important since a disparity in these agreements might result in uncertainty, ambiguity, and incorrect interpretations, which highlights the value of this aspect.

When it comes to academic writing, the issue of pronoun usage presents a unique set of challenges, regardless of whether English is the student's first language. These challenges are ubiquitous and can be traced back to several significant causes, as Severino and Cogie (2016)³⁰ have pointed out. In the first place, one of the most significant problems is associated with the utilization of the pronoun-antecedent agreement. The antecedent, or the noun that a pronoun replaces, must be aligned with the pronoun in terms of number, gender, and person, as stipulated by the rules of grammar. However, student writers frequently struggle with the correct use of pronouns after collective nouns, such as "team" or "committee." This is a common challenge for them. The utilization of gender-neutral pronouns (such as "they," "them," and "their") as single pronouns presents still another problem. Despite this, the use of "they" as a singular pronoun has gained acceptability as English has become more tolerant of gender diversity and more accepting of a wider range of relationships. Nevertheless, the use of "they" in a singular context may generate feelings of awkwardness and lead to errors in agreement, particularly in the context of a non-native speaker. The transition between formal and casual writing or speaking styles is another crucial element to consider when employing pronouns

³⁰Severino, Carol, and Jane Cogie. "21 Writing centers and second and foreign language writers." *Handbook of second and foreign language writing* 11 (2016): 453.

(Latupeirissa & Sayd, 2019). When having casual conversations, it is common to employ pronouns without paying particular attention to the principles of pronoun-antecedent agreement. It is essential, however, to adhere to these norms stringently when writing for professional or academic purposes. Since this is the case, anyone who wishes to communicate successfully in English is required to study and appreciate these norms in comprehensive detail. In addition, it was mentioned that those who are not native English speakers may have difficulty using pronouns correctly because of their native language. As a result of the fact that some languages do not discriminate between the pronouns "he" and "she," and others do not have the idea of "it," it is possible for speakers of these languages to become confused and make mistakes when attempting to utilize English pronouns.

In addition, the difference in formality between academic writing and spoken English can make it challenging to utilize pronouns correctly. Academic writing is more formal than spoken English. As a result of the tone of academic writing, which is typically more formal and impersonal, the use of pronouns like "I," "we," and "you" is restricted. This depersonalization is a notable departure from the use of similar pronouns in colloquial English, which is utilized frequently. According to Al-Adawi (2019)³¹, student writers may have difficulty striking the necessary balance between keeping an academic tone and ensuring that their argument is coherent. This is a challenge for student writers. Because of the difficulties that are involved with the use of pronouns, it is necessary for students of English as a second language to have a solid understanding of the conventions and nuances of pronoun usage to produce academic writing that is clear, precise, and cohesive. For this reason, it is important for teachers to provide pupils with specialized training that will assist them in strengthening their talents (Napitupulu, 2017). Additionally, students significantly increase their understanding of pronoun usage over time, they need to engage in purposeful practice and correction of their work. There have been several studies conducted in Pakistan that have brought attention to the ongoing problem of students in higher education creating academic writing that contains erroneous pronoun usage. It is important to note that this issue is not confined to any one degree of education; rather, it is widespread across all levels of education. A significant examination into this matter was

³¹Al-Adawi, Sharifa. "Omani EFL written errors at a college level." *English language teaching research in the Middle East and North Africa: Multiple perspectives* (2019): 455-478.

carried out at the college level, and the findings revealed that students encountered difficulties in correctly using pronouns in their academic work.

One of the key issues that was brought to light by the research was the challenge that students encountered while trying to choose the proper pronoun that corresponds to the respective antecedent. Although some earlier studies have acknowledged the difficulties that students encounter when it comes to the usage of pronouns (for example, Al-Adawi, 2019; Mumtaz, 2021), these studies have traditionally concentrated on particular types of pronoun errors rather than investigating the full range of pronoun-antecedent agreement issues that English as a Second Language (ESL) students face when writing academically. To provide a more in-depth analysis of this matter, the purpose of this study is to search for common mistakes and complexities in pronoun usage that have not been thoroughly investigated. In doing so, the purpose of this study is to build a more in-depth understanding of the difficulties that English as a Second Language (ESL) students in Pakistan encounter. Through this research, the goal is to identify particular places in which pronoun-antecedent agreement presents challenges. This will provide educators and policymakers with useful insights that can be used to build focused instructional materials and interventions that are tailored to meet the special requirements of English as a Second Language (ESL) students.

4.5 The Rise and Impact of Indian Women Novelists in English Literature

There is “little “doubt that Indian women writers who write in English have made the most significant contribution to the realm of the English novel. There has been a significant increase in the quantity, variety, and maturity of Indian novels. It is not difficult to trace the progressive advancement of the Indian novel from the imitative stage to the realistic stage to the psychological stage to the experimental stage. The development of the Indian novel follows certain specific patterns, and it is not difficult to establish these patterns. Within the context of the expansion and development of the Indian English novel, the decade of the 1980s holds a special place. Some of the most promising female novelists of the period released their first works during this time period. According to McCarthy, Bridget G. (1994), several elderly masters have also produced works that demonstrate that their creative abilities have remained unaffected throughout their careers. Not only in India

but also in other countries, Indian women writers started to receive honors and distinctions that were previously unheard of throughout the decade of the 1980s. The novels written by these Indian women novelists, which are similar to those written by women of the third generation of novelists, speak eloquently about their originality and incredible imagination. The existence of Indian literature written in English is now a fact that cannot be disregarded. Over the past few decades, it has garnered a significant amount of interest not only in India but also in other countries.” What was once referred to as a "hot-house plant" has now developed into a flourishing plant that is spreading out in several different directions. The Indian women writers have made the most remarkable contribution to the field of fiction, which, according to Mulk Raj Anand, has "come to stay as part of world literature." One can get an idea of the true potential of this form of literature in India by comparing the early novels written by Indians with the more recent writings that have been produced in the same field of literary creation. However, in the contemporary literary scenario, Indian writing in English enjoys the same standing as literature written in the Indian way, which expresses itself in an expression that is excessively artistic manner. In addition, Indian women writers who write in English (Superle, Michelle 2011) have demonstrated that they can excel in all aspects of literature and have garnered acclaim on a global scale in recent years.

Through their writings in English, Indian women writers have expressed the role and position of women, and they have enriched literature with the quality and vividness of their writings. It was, in fact, a representation of the culture, history, and all the variations that were required for the richness of literature all over the world. After the United States of America and the United Kingdom, India is the third greatest producer of novels. Although the texts concentrate on regionalism to a significant degree, they transcended the natural limitations by addressing universal topics. In India, there are a great number of languages, faiths, races, and civilizations. India is known as the nation of diversity. It was because of this diversity that the authors had a great deal of freedom to deal with a variety of topics. The voices of Indian women writers dealt with a wide range of topics, including historical, cultural, philosophical, and many more, and their narratives revolved around humans. The issues that the Indian women writers have focused on include sociological topics, components of the diaspora, feminine topics, science and technology, exploratory

writings, and a great deal more. The contributions that Indian women writers have made to the entire body of world literature are comparable to those that men writers have made. The Indian writing in English has been the primary vehicle via which India has made this contribution, with authors of Indian descent being at the forefront of this endeavor (Joshi, Priya 2002). Indian English literature has been seen as a distinctive force in world fiction by a number of current authors who have given vent to their creative urges in no other language than English. These novelists have also brought credit to Indian and English fiction. It is a testament to the prolific nature of the Indian intellect to comprehend the freshly confronting events and the complicated issues of the modern world that an attempt at creative expression on a national scale in an alien medium has occurred. This is a rare occurrence in the history of humanity.

Contemporary English fiction demonstrates a healthy level of self-assurance when it comes to exploring new topics and experimenting with new methods and ideas to deal with these topics. Novelists approach their work without any preconceived assumptions of what makes literary content. They are free to create anything they like. This not only inspires them to concentrate on a large and all-encompassing canvas, but it also encourages them to endow their topics with epic dimensions. "It would be no exaggeration to say that the best English fiction in the World is being written by the Indian women writers or those of Indian origin" (1992:21-22). All of these Indian women writers have the potential to compete with the best writers in the world, and they may even be the best writers. As far as Indian literature is concerned, it has possibly been simpler for these female authors to represent the new difficulties and changes because the vehicle itself is a globalized language (Siskind, Mariano 2010). This is because the language that forms the basis of Indian writing is more globalized. Once more, most of the authors who have contributed to the new fiction have been members of the Indian diaspora. They have been completely exposed to key modern Western literary movements such as post-Modernism, as well as to diverse narrative approaches such as magic realism, since they live in the Western region and use English almost as naturally as if it were their mother tongue. Their ability to provide a novel perspective on literature is a direct result of this. At the same time, the most successful of them continue to have deep roots in India, which ensures that they continue to be true to the similarities that exist between India and some Western countries.

It is important to note that the spirit of the times is expressed more effectively and pervasively in the fiction written by Indian women than it is in other forms of expression, such as poetry and drama. The novel, by its very nature, is better able to deal with social reality, regardless of the liberties it may take in presenting it.

The contribution of female novelists is extremely significant, and it is on par with that of great male novelists from India. In the nineties, a number of well-known female novelists made their debut. When it comes to the way in which women are treated in Indian society, their first novels are successful in portraying the genuine situation about situation. There is no colonial connotation associated with the English language for any of these authors because they were all born after the independence of India. The work that they have produced is characterized by an excellent sense of language,” and a picture of contemporary India that is authentic, including all of the regional variances that exist. In most of their writing, they focused on the urban middle class, which is the social stratum that they are most familiar with. Many women writers, including poets and novelists, may be found in the United States of America and the United Kingdom. Some authors, such as Jhabvala and Anita Desai, are late immigrants, while others, like Jhumpa Lahiri, are members of the second generation of Indian nationals living outside of India. Expat writers, for the most part, have a limited understanding of the actual conditions that exist in modern-day India, and they tend to reproduce those conditions through the lens of nostalgia. Their most notable works are those that focus on Indian immigrants, a segment of society with which they have personal experience. It should come as no surprise that Sunithi Nam Joshi, Chitra Benerji, Divakarvas, and Bharathi Mukherjee are the most prolific authors, not to mention the oldest. Jumpha Lahari, Manju Kapoor, Kiran Desai, and Arundhati Roy are just some of the authors who have created novels that fall under the genres of Magic Realism, Social Realism, and regional fiction. These authors have profited from the growing attention that this genre of literature has gotten, as well as from the accolades that have been given on a national and international level. They have investigated human interactions since the current issue is strongly related to the mind and the heart, and the crusade is against systems that have been in place for a very long time.

Writers who are women have taken it upon themselves to take on this significant responsibility to make the process of change more seamless and truly meaningful. Aside from this line of writing on the lives of women, Jhumpa Lahiri is the most successful of all the Indian women writers. She is the one who made a distinguishing difference among all the other women writers. She has a voice that sets her apart as a captivating storyteller. Her writing style is distinct from that of other Indian authors who write in English. Many of the first-generation Indian fiction writers were born and raised in India. Most of these writers are women. But Jhumpa Lahiri's relationship with India is rooted in her family, specifically her parents and grandparents. She would sometimes see India full of wonders, and other times she would see it full of people begging for money. In addition, writers who reside in a different location are more likely to comment with self-assurance on the economic, social, and political situation, which may appear to be overly optimistic or overly understanding. Lahiri, on the other hand, is truthful and genuine in her account of her experiences. According to Lahiri, "every visit was an emotional see-saw across continents and cultures" (204). Lahiri is of Indian descent; however, she was born in the United Kingdom and later immigrated to the United States. Her portrayal of the life of Indian Americans is done on purpose with the intention of appealing to Western audiences. She also confesses that she "learnt to observe things as an outsider and yet I knew that as different Calcutta is from Rhode Island, I belonged there in some fundamental way, in the same way that I didn't seem to belong in the United States" (The Times of India, 13 April 2000). This feeling of liberty is one of the most exhilarating aspects of creating fiction for her, and she came to realise that she had the freedom to be an author when she published her first novel, which was titled. Her first collection of short stories, titled *Interpreter of Maladies* (1999), is a collection of stories that deal with the issue of identification. Her other well-known novel, *The Namesake* (2003), is primarily a story about life in the United States.

On the other hand, according to Lahiri, *Namesake* is concerned with Indian immigrants in the United States as well as the children of those immigrants. As an illustration, despite the fact that she is far more American than her parents, she received a sense of exile from her parental figures. After she received her doctorate in Renaissance studies from Boston University, she intended to publish a book about her family history

and where she came from. According to The Times of India, on April 7, 2000, it was stated that "She is more American than her parents through her character moves constantly between two worlds, grappling bravely with this cultural displacement." When it comes to contemporary women writers, Anitha Desai is likely the most well-known. It is indisputable that she is the most well-known and influential novelist of all the modern authors working in the field. She is deserving of praise for the contribution that she has made to Indian English fiction. She is an urban milieu novelist who is a good synthesis of Indian, European, and American sensibilities. Her novels are set in metropolitan environments. The majority of her work is that of a psychological novelist. She asserts that her works do not accurately portray Indian culture or personality in any way. Her works, such as *Mulk Raj Anand*, do not contain any observations or reflections on social issues. Her perspective on social realities is psychological, and she does not consider them to be a social or intimate reflection of the inner world of her characters. She observes social realities from this perspective. The eerie investigation of the psychic self is something that she incorporates into each of her works. The year 1988 saw the publication of Baumgartner's *Bombay*, her final novel, which she had written while attending Girton College in Cambridge. She had not yet published any novels by the time the nineties rolled around. Consequently, she possesses a dual perception, which enables her works to have an objective atmosphere. However, she travelled extensively throughout practically every region of India, and the experiences she gained from encountering a wide variety of people and locations have contributed to the enrichment of her work.

Furthermore, the same is true for Nayantara Sahgal, whose most recent novel, *Plans for Departure*, which was published at the turn of the decade, earned her the Sahitya Akademi Award. Shashi Desh Pande, who is a feminist author, has been effective in expressing the challenges that come with being a woman and the difficulties that come with being a successful, educated woman. She is the novelist who has had the greatest continuous success. Through her writing, she has produced a total of eight novels, six collections of short tales, and four books for children. The story of a lady who marries a physician and then becomes the victim of brutality was depicted in her well-known novel, *The Dark Holds No Terror*, which was published in 1980. It is a story of bravery and perseverance that she generated from within herself to break free from the traditional

conventions of society in order to obtain her individuality and freedom. Through the writings that she has produced, she has amassed an enormous level of popularity. In each one of her works, she portrays the mentality of the Indian middle class. In the middle-class Indian society, her protagonist develops from a cultural background that is deeply rooted. An example of a style known as stream-of-consciousness is used by Desh Pande, who typically uses the protagonist as the narrator of his stories. In a different book, *Roots & Shadows* (1983), we are introduced to yet another defiant lady who refuses to accept the conventional way of life for a family and instead seeks employment in the city by escaping to the countryside. She eventually weds a man of her own choosing in the future. Over the course of time, she comes to the realisation that life in the city is not dissimilar to life in the rural area. A crisis in the life of the protagonist is the subject of almost all of her novels. Although her work is focused on women, it would be inaccurate to refer to her as a feminist because she has a persistent disagreement with the concept of the feminist identity. Straightforwardly, she depicts, in detail, what it means to be a woman in contemporary India. It is generally agreed that Shashi Desh Pande's work, *That Long Silence* (1988) marked the beginning of her career as a notable novelist. This work, for which she earned the Sahitya Akademi prize in 1990, follows the story of an Indian housewife named Jaya.

Jaya is a housewife from an upper-middle-class family who has kept her silence in Bombay throughout her entire life, despite the challenges that threaten to break it. This work makes it very evident that the life of a woman is devoid of any significant depth. She, on the other hand, demonstrates to us that most of the family rules, such as the concept of attempting to secure one's life by marrying a wealthy man and establishing a name in society by sending children to good schools, are examples of how a woman's life is typically mundane, meaningless, and mechanical. She also demonstrates that women are partially responsible for imposing these rules on themselves. *A Matter of Time*, which was published in 1996, is another work that tries to describe three generations of female human connections. *Small Remedies*, her most recent novel, was published in 2000, and as we read it, we become aware of her possessive and unreasonable attitude. This book explores the many facets of motherhood from a variety of perspectives. Finally, *Her, The Binding Vine* compels one to realise that Manju Kapoor is also one of the key writers whose work

develops the nexus between tradition and modernity. This is brought about by the fact that the novel is a compelling read. It is possible to examine Kapoor's most influential works through the lens of her first novel, *Difficult Daughters* (1998), which is her most significant masterpiece. It was given the Commonwealth Writers' Prize for best debut book, which has resulted in her achieving a great deal of success in both the commercial and critical spheres. On the whole, the novel *Difficult Daughters* has been met with positive feedback from readers. The events of this novel take place during the partition of India, and it tells the story of a lady who is consumed by the struggle for independence over the course of her life. In 2003, she published her second novel, titled *A Married Woman*, which is just as powerful as its predecessor and arguably more controversial in terms of its subject matter.

However, the novel demonstrates successes both in India and around the world. As an Indian American writer, Bharati Mukherjee has seen her renown skyrocket in recent years. This is comparable to the situation described above. Her works *Wife*, *Jasmine*, *The Holder of the World*, *Leave It to Me*, and *Desirable Daughters* make a daring attempt to rewrite the beginnings of the history of the United States of America in light of the many experiences that people in the United States have had. She writes about a woman named Dimple in her second novel, *Wife*, which was published in 1975. Dimple is a woman who is oppressed by men's attempts to be the ideal Bengali wife, yet she murders her husband out of fear and emotional instability. A young Hindu woman who leaves India for the United States after her husband is murdered as an illegal immigrant is the protagonist of her best work of fiction, *Jasmine* (1989), which develops the concept of the synthesis of the East and the West via the narrative of her journey. A current travelogue and ancient history are both elements that are attempted to be incorporated within her fourth novel, *The Holder of the World* (1993). Like the last book, this one also deals with the concepts of metamorphosis and migration, but with a twist. All of her works, including her fifth novel, *Leave It to Me* (1997), are entirely American. The only element that is typical of Indian culture is the prologue, which recounts the fabled tale of the goddess who was responsible for the death of the Buffalo Demon. The air in this novel is thick with blood, and it smells like bloodshed.

Desirable Daughters, which was published in 2002, is her sixth and final novel. It has been described as a bridge between transformation and migration, and it has a great deal of information that is meticulously detailed. Bharati Mukherjee, on the other hand, takes history and recreates it in the most beautiful way possible. She continues to write about the experience of being an immigrant in most of her stories, such as in the collection of short stories titled *The Middle Man and Other Stories*, which was awarded to her by the National Book Critics Circle. Moreover, Gita Mehta is yet another female author who has expressed her views on the challenges faced by current immigrant women in accordance with high standards. In the year 1997, she penned the book titled *Snakes and Ladders and Glimpses of Modern India*. By far the most popular book, especially among people who are not familiar with India, it has become the most sought-after. She stated that her goal was "to make modern India accessible to Westerners and to a whole generation who have no idea what happened before they were born" (24) (An Interview with C.J.S. Wallia). This was stated in the context of an interview. It was in 1989 when Gita Mehta published her first novel, *Raj*, which is a novel that is both powerful and enlightening. Many people believe that it is one of the best historical books that has been written in our time. In addition to being the drama of India's fight for independence, *Raj* is also the story of the Maharani Jaya Singh. Through her novels, Mehta can articulate her vision for India in a funny manner because of her singular character, which is to collect the richness of existence. This rareness of perspective is what gives her the ability to describe her vision. Within the realm of contemporary women writers, Arundhati Roy is a shining example. She was one of the women writers who wrote on the plights of the oppressed and the suppression of women in a world ruled by men, as well as the impact that Marxism had on the lives of those who were oppressed.

Arundhati Roy emerged as a guiding light for Indian women writers during a time when women writers were hesitant to deliver a critical judgment of Indian politics that they had previously expressed. Her novel, "*The God of Small Things*," which was published in 1997, has received a resoundingly positive response, which has propelled her to the forefront of among all the other authors. Already, she is on a similar footing with Salman Rushdie and other accomplished authors since she has achieved success with the publication of just one book. She has even eclipsed Vikram Seth's *A Suitable Boy* in terms

of her accomplishments. Each one of the characters is completely fictitious, and there is no factual connection between them and actual people. Arundhati Roy makes a passing reference to the Veteran Marxist E.M.S. Namboodiri Pad but then goes on to fabricate stories about him. This led to large demonstrations in Kerala, the state in which he led the first elected communist government in the history of the globe. In addition to that, it is a complete protest tale that details crimes committed against the helpless character. Since she is an activist, Arundhati Roy is the only novelist who consistently writes on issues that are prevalent in society. 1999 saw the publication of her monograph titled "The Greater Common Good," which exposes the truth about the Narmada Project. In addition, the work demonstrates her abilities as an essayist and a social reformer. One of her earlier essays, titled "The End of Imagination" (1998), advocated for the disarmament of nuclear weapons. While she was awarded the Sidney Peace Prize, she was also awarded the Booker Prize. Even though they were working in a male-dominated setting, these feminist writers made every effort to establish their authority as much as they possibly could. The journey that the women had to take was extremely challenging since they had to overcome years of male supremacy, taboos, and beliefs that had been deeply instilled in society.

In addition, critics maintained that the effects of colonialism were profoundly different for men and women. This was the case because women were subjected to both general discrimination as subjects of colonial rule and specific discrimination as women who were addressed as "double colonisation." It is from these perceptions that one should view the contribution of women writers of the nineties, such as Anita Desai, Shashi Deshpande, Gita Mehta, Gita Hariharan, Bharati Mukherjee, Uma Vasudev, and Arundhati Roy. The public is aware of the different horrors that were piled upon women who dared to break the various stiff boundaries that were set on them by society. Without a doubt, it is accepted that they have done a fine job in exposing the fallacies of the male-dominated society and allowing the public be aware of the various atrocities. The discussion that has taken place in several colonised nations regarding the detrimental impacts of colonial oppression or gender on the lives of women continues to exert a significant amount of influence in the study of society. Along the same lines as post-colonialism, feminism is concerned with the way representation and language played an important role in determining the creation and construction of subjectivity. For the matriarchal community

as much as the patriarchal community, language was an essential component in the process of constructing subjectivity and identity formation. Using language, patriarchal authority can be subverted, and more authentic modes of negotiation for gender equality can be provided. When women writers were working in an atmosphere that was completely dominated by men, it was a significant challenge for them to disclose what society referred to as the mechanisms of patriarchy.

One of the first things that these women writers did was to make their writings more diverse. This was done to combat the cultural mindset that exists in both men and women. They started writing based on the facts and writings of other critics, and they kept doing so. The works in question provide a detailed depiction of this. Secondly, rather than criticising the masculine version of writing, they have now decided to investigate the nature of the feminine world by attempting to reconstruct the world of repressed feelings. Finally, the necessity of bringing about a new game of women's writing was brought to light. This was done in such a way that women writers who had been disregarded in the past were now given new significance. These women writers also addressed the topic of "Style in language," which was another significant problem that they helped to solve. A method of writing that was entirely natural, graceful, and appropriate for the use of women authors was developed by Jane Austin. She was the one who originated this method.

THEMES EXPLORED BY INDIAN ENGLISH WRITERS

5.1 Overview

Authors from India who write in English have made significant contributions to literature around the world by painting a realistic picture of India's complex and ever-changing reality. Because they demonstrate a unique synthesis of Indian culture and global literary sensibility, their works are both culturally rich and universally applicable. One of the main issues that is frequently highlighted when looking at things through the lens of colonialism, migration, and globalization is identity, whether it be personal, cultural, or national. The authors' attempts to navigate the psychological and social impacts of British colonization on Indian society is another important topic in postcolonial awareness. Poverty, sexism, communalism, and casteism are delicately depicted, shedding light on social disparities and the necessity for change. The stories also emphasize the conflict between rural and urban life, individual desires and societal norms, and modernity and tradition. Poets from the Indian diaspora, such as Bharati Mukherjee and Jhumpa Lahiri, skilfully depict issues of migration, isolation, and hybrid identities. These concepts have been skilfully transformed into captivating stories by authors such as Salman Rushdie, Arundhati Roy, R.K. Narayan, Anita Desai, and Vikram Seth, who not only eloquently portray India's complexity but also offer profound insights into the human experience. Indian English writers continue to shape contemporary literature by their imaginative use of language and rich narrative style, while also providing a platform for India's evolving global identity.

5.2 Feminism and Social Realities in Indian English Literature

Feminism is as old as women themselves. Feminism and women are two aspects of the same coin. The suffering of women is age-old. Time is changing, but the condition of

middle-class women is still the same. Sashi Deshpande is one of the people who took the responsibility to raise the issues of women to change their condition. She expressed the condition of women like she has gone through with that. She used her novels as a weapon to bring awareness among society for the condition of women, and she successfully did this.

Sashi Deshpande's novels deal with the condition of middle-class women in Indian society. Sashi Deshpande's novels are the outcome of her deep analysis of the condition of Indian women. She tries to express social reality as it is experienced by women. Her young heroine rebel against the traditional way of life and the value system of society, particularly for women. Her character goes through self-denial, sacrifice, patience, devotion, and silent suffering. In her novels, Indian women suffer and always fight for identity, respect, and values. Her novels are like a mirror that clearly expresses the reality of middle-class women's condition and expectations. When a woman reads her novel, she can easily match herself one her character. (Deshpande, 1969) Novel works like Sparks' women to fight for their rights. All her major Novels, like *In That Long Silence*, *Dark Holds No Terrors*, *The Binding Vine*, and *Shadow*, all these novels show the same condition of women in Indian society.

In That Long Silence (Vinay, 2006) is one of the unique works of Sashi Deshpande, which depicts the women's pathetic condition in an Indian male-dominated society where women are merely dumb and deaf like animals who are completely dependent on others. Her prime duty is to follow her parents, husband, and family members. She has to blindly follow their order without questioning whether it is right or wrong. The title of the novel depicts the intention of the novelist in order to reveal the female pathetic condition in society through the central character protagonist. Sashi Deshpande depicted Jaya in such a manner that it reveals the true conditions of the value system of Indian society for women. Jaya is not a single character but represents all women. Right from childhood, Jaya is surpassed by the family members because she is female. She is expected to follow the traditional way of life. When she grew up as an

intelligent woman with a degree in English, a writer and columnist had a bright career and was married to a businessman, Mohan. All these qualities have no meaning in the eyes of Mohan. He expects her to be a typical middle-class woman who has no right to make decisions; her duty is to take care of the family. She has no right to make decisions not for the family, even for herself. Deshpande's novel *The Dark Holds No Terror* projects the typical Indian men's and women's society. Indian society always gives importance to male domination and expects that men should be the head of society, and women should be happy under them. Sarita develops the belief that a wife should always be a foot follower of her husband so she can lead a happy life. In this novel, woman characters are given more importance. Sarita controls Manu and Booze, and her mother keeps control of her Baba. Deshpande depicts female characters as bold and supportive of their husband to give strength male character Saru. Also starts to accept that she is responsible for the death of her brother and has a fearful night mare of her brother calling out, "Hey Saru, wait for me, I am also coming. Saru deeply thinks and feels guilty, and that guilt prevents her from enjoying the present. She considered herself timid and culpable as she could not help her little brother's death. She came out of this trauma after hearing her father's declaration that she is not responsible for Duruva's death. This affirmation gives peace to Saru and replies to her father with a relaxing tone; "A poor little boy who never grows up to know the Dark holds no terror... the terror is always present inside us".

The value system of Indian society makes women submissive and dependent on men right from birth till their end; she always dependent on men. She is never given equal importance in male dominated society. Saru says, "In this world, no partnership can ever be equal."

We may conclude that Sashi Deshpande's novels depict a sense of feminism. In general, like men, women also expect recognition, respect, and appreciation from society. Her struggle for equality has continued since the existence of women. Indian women play various roles like wife, daughter, mother, sister, still there is no role for women in this male-dominated society. She gives existence to society, still she fights for her existence.

Society cannot be imagined without women, still she is completely dependent on society. Shashi Deshpande's novel depicts the inner world of Indian women. Her heroines truly represent the middle-class women who are the victims of male dominated society. After reading her novels, it seems that on behalf of all women, she raises her voice for the improvement of women's condition. Her novels encourage women to raise their voice for their identity, equality, and rights. Shashi Deshpande's novel touches all the aspects of women and truly represents her condition.

India was governed by the British and English education was introduced in India during the 19th century. The massive Indian population was provided with English education. The British intended to establish and sustain a group of administrative officers, clerks and civil servants to assist them in governing this giant country by introducing English education. Therefore the self-interested impulse of the British in introducing the Indians to the English was achieved. The attitude of the Indians was changed tremendously by the English education. The educational Indians were competent in reading and writing, as well as speaking English. It had tremendous influence on the social, political as well as the religious life in India. The Indians were critical on their religious orthodoxy like polygamy, child marriage system, superstitions, casteism, poverty and illiteracy like never before. The Indians were encouraged to express themselves in a foreign language through the creative works of Lord Macaulay in his Minutes on Indian education in 1835 and the move by Lord Bentinck to promote European literature and science among the Indians. Indian English language and literature, therefore, began as a consequence of introduction of English education in India during the colonial rule. The spirit of change pervaded most spheres of Indian life. India started to study European arts and literature. That was akin to the renaissance that had occurred in Italy during the 14th century. Indian Writing in English has managed to replicate and capture the multi-cultural, multi lingual society.

Consequently, it has brought a lot of attention both to the homeland and to foreign countries. The articles of different authors appeal to a huge number of readers as

well as a huge number of critical reviews. Most of the Indian literatures have taken English as a language of expression and left an impressive mark on the various literature genres. Indian classical writers include the likes of Toru Dutt, pandita Ramabai Saraswati, Sri Aurobindo, Jawaharlal Nehru, Sarojini Naidu, Mulk Raj Anand, R. K. Narayan, Raja Rao, Nissim Ezekiel, Nayantara Sahgal, Kamala Das, Jayant Mahapatra, Anita Desai, Bharati Mukherjee, Salman Rushdie, Shashi Deshpande, and some of the new writers of India like Arundhati Indian Writing in English is a manifestation of common tradition, culture life and Indian heritage. Indian writers have utilized numerous Indian words and the experiences during their works of art, and R. K. Narayan has created Malgudi as Thomas Hardy had created Wessex. Nirad C Chudhary has written *The Autobiography of an Unknown Indian* (1951). Salman Rushdie stands out of all the Indian writers in English. We Shashi Tharoor of his *The Great Indian Novel* (1989), and Bharati Mukherjee, the author of *Jasmine* (1989) have made their career in the problems of immigration and identity. Vikram Seth is the author of a novel *A Suitable Boy* (1994).

Other notable authors are Khushwant Singh, Anita Desai, Shashi Deshpande, Amitav Ghosh, Bharati Kirchner, Arundhati Roy, Kiran Desai, Jhumpa Lahiri, C. R. Krishnan, Vikas Swarup, Arvind Adiga and many others. Chitra Banerjee Divakaruni is a famous author whose literary works such as *Arranged Marriage* (1996), *The Mistress of Spices* (1997), *Queen of Dreams* (2004), *One Amazing Thing* (2011), *The Oleander Girl* (2013) and so on are distinctive. There are some controversies that have surrounded the development of Indian Writing in English. It must establish itself on the basis of excellence and subordination vis-a-vis literature written in other Indian languages. It has also had its share of allegations of being shallow, imitative, superficial etc. there has also been criticism on Indian writers in English not being authentic socio-cultural representatives of India. They have been reported to have been uprooted out of the true Indian sense. But the new generation of Indian writers in English have dealt with a diverse theme and subject matter. Shashi Deshpande, Shobha De, Arundhati Roy, Kiran Desai, Arvind Adiga and Chitra Banerjee Divakaruni have authored works on many

themes. To these authors, English is an outlet of expression of their creative impulse, of which they can obtain international publicity. The exposition of the Indian views in English has created new gateways to the interpretation of Indian scenario. Raga Ram Mohan Roy, a supporter of English education was the first Indian to write prose in English. Simplicity, pointedness and clarity of thought which are the key features of a good prose characterized the writing that Mahatma Gandhi did. His *The Story of My Experiments with Truth* (1940) is an excellent piece. The major works of Jawaharlal Nehru are *Glimpses of World history* (1934), *Autobiography: Towards Freedom* (1936) and *Discovery of India* (1946). Dr. Radhakrishnan was a great philosopher and writer who conveyed the thoughts of philosophy. The letters of Swami Vivekananda cover the volumes of his speeches and writings. Other great minds such as Keshab Chunder Sen, Madan Mohan Malaviya, Bankim Chandra Chatterjee, Ravindranath Tagore and Sardar Dayanand Saraswati, the pioneer of the Arya Samaj, have helped in social and educational and religious reforms through their works. Toru Dutt is an Indian poetess in English. She authored much poetry where she had to portray the tradition of India in a foreign language. Ravindranath Tagore, a great poet, dramatist, novelist, storyteller and eminent educationalist, has developed strong women in his literature such as *Ghare-Baire* (1916) yet pictured submissive behaviour on women in his prose works. Dharmavir Bharati, Badal Sirkar, Mohan Rakesh and Vijay Tendulkar are commonly regarded as one of the greatest playwrights who wrote in the Indian languages. They have tried splendid innovations, methods and subjects. The Indian novel in English is presupposed to have its background in the realistic tradition in the English novel of the nineteenth century. The main causes of the emergence and growth of the Indian novel in English are the influence of the English language and national awakening and application of the European models. Indian novel in English is now fully Indianized in terms of subject, style and values of human beings. The period 1930-1965 was a blooming period of the novel form. Indian novels in English have three pillars, which include Mulk Raj Anand, R. K. Narayan and Raja Rao. They helped to fill this era. They owe the popularity and the fame and reputation of Indian fiction in English. This was the

time when Indian fiction in English found its most important themes, which included struggle to gain freedom, the East-West encounter, communal issues, the condition of the poor and the untouchables, the condition of women and the landless poor, etc. Indian fiction in English has greatly been burdened with the themes of Indian themes. It has conveyed the happiness and sadness of Indian nation. The peculiarity of writing of Anand has always been realism. His prominent characters are life like and they are very near to reality. Mulk Raj Anand introduced humanism in the Indian English fiction through the technique of storytelling. The issues of hunger and poverty, untouchability, economic exploitation and the class distinction have been addressed in his novels *Untouchable* (1935), *Coolie* (1936), *Two Leaves and a Bud* (1937), *Village* (1939) and *Across the Black Waters* (1940). Following this great three, there are Bhabani Bhattacharya, Kamala Markandaya, Arun Joshi, Manohar Malgaonkar, Khushwant Singh, and others as remarkable practitioners of Indian English fiction.

R.P. Jhabwala, Nayantara Sahgal, Shashi Deshpande, Chaman Nahal, Anita Desai, Bharati Mukherjee, Salman Rushdie, Shobha De, Arundhati Roy, Arvind Adiga and many others. All these authors have chosen to write about the real India. Instead, they have chosen to portray their horrible poverty, farming culture, their faith, and their caste society.

5.3 Shifting Narratives: From Nationalism to Individual Psyche in Indian English Writing

Indian customs and traditions are expressed through their writing. Before independence, Indian writers were forced by the situation of the country to write about nationalistic zeal. That is why they preferred to write about the struggle for freedom and the cruelty of the British. However, after independence, all the writers were free from that bondage, so they started writing about various issues. Writers started mentioning the important political events, the partition of India and its terrible consequences, the merging of the states into the Indian union, wars with Pakistan and China, found a place in the fiction of writers like Nayantara Sahgal, Khushwant Singh, Salman Rushdie, and Chaman

Nahal. A new trend is visible after independence as the subject matters changed, like communal conflicts, the miseries of the lower classes, the meaning lessness of existence, and the alienation of an individual. The novel Before Independence was mainly interested in social, political, and historical concerns, whereas the novel in post-independent India seems to be interested in contemporary issues. The psychological novel, describing the human personality and inner realities of life, replaced the realistic novel. The novels written in the post-independence period successfully rendered this Indian reality. Several novelists like Arun Joshi, Shashi Deshpande, Anita Desai, Shobha De, and Chitra Banerjee Divakaruni have explored the psychological and sociological conflicts in the social and the individual's life. There is a kind of shift from socio-political concerns to the inner life of a human being. The modern Indian writers wrote about the socio-cultural predicament of the modern man. Many modern novels have dealt with man's alienation from himself, his class, his society, and humanity at large. Unlike the 1930s and 50s last decades of the nineteenth century have marked the significant development and growth of the Indian novel in English.

During this period, some very promising Indian novelists and their novels have emerged on the literary scene. The novels of this period delineated private tension, self-alienation, and loneliness. Anita Desai described the disturbed lives of the middle class. Shashi Deshpande described the personal domestic life of women. Arun Joshi focused on different faces of alienation in his novels. Some of the writers who have given a new tone and content to Indian fiction in English include Salman Rushdie, Amitav Ghosh, Vikram Seth, Geeta Mehta, and Arundhati Roy. The contribution of others like Arun Joshi, Khushwant Singh, Rohinton Mistry, V.S. Naipaul, Farrukh Dhondy, Anita Desai, Bharati Mukherjee, Shashi Deshpande, Shobha De, Shashi Tharoor, Kiran Desai, Jhumpa Lahiri, Arvind Adiga, Chitra Banerjee Divakaruni, and others is praiseworthy. In their hands, the Indian English novel has made tremendous progress. Roquia Sakhawat Hussain is a prolific writer and social worker in undivided Bengal in the early 20th century. She was known for her efforts on gender equality and other social issues. She established a school

for Muslim girls, which still exists. She was a notable Muslim feminist born as Roquia Khatun, but at the age of 18 married her Urdu-speaking husband, Khan Bahadur Sakhawat Hussain. She changed her name to Rokeya when she started writing in English. Her writing includes *Sultan's Dream* (1905), *Motichur*, *Paddorag*, and *Narir Adhikar*, an essay for the Islamic women's association. *Nayantara Sahgal* presented the problems of women when injustice is done to a woman in marriage. *Raji Narasimhan* presented liberated women characters in her novels. Her women characters are educated and able to live freely.

Bharati Mukherjee, an Indian American immigrant writer, wrote about her experiences in India as well as in America and Canada. Her protagonists are victims of racism, sexism, and other forms of social evil. If the male writers have written about the problems of the individuals, social, economic, and political issues through their works of art, women writers have preferred to write about women's oppression, issues of power, deprivation of their rights, the injustice done to them, and their marginalization. Fiction by women writers constitutes a major segment of contemporary Indian writing in English. Indian women novelists have focused on the issues of women and have attempted to project a realistic picture of the life of a woman as a core element of their literary works. The emotional world of a woman is explored with the help of keen insight and frank expression. With their first-hand knowledge and fine understanding of the status of women in India, Indian women writers have projected the dilemma that modern Indian women face in their everyday life. Thus, the Indian English writers have given a great contribution to the social reform movement in India.

In Kolkata, India, *Satyajit Ray* came into this world on May 2, 1921. He came from an illustrious and wealthy family of scholars. His father's name was *Sukumar Ray*. A brilliant writer, painter, violinist, composer, and pioneer in half-tone block production, *Upendrakishore Ray Chaudhuri* also created one of the best presses in the country. The *Satyajit Ray* family adopted the "Brahmo Samaj" ideology in the 1880s. *Satyajit Ray* has established himself as a legendary figure in cinematic history and literature. The Bharat

Ratna was bestowed upon him in 1992, the same year in which the Academy of Motion Picture Arts and Sciences bestowed upon him the Oscar for Lifetime Achievement. Here study make an effort to dissect a short narrative by Satyajit Ray. Vladimir Propp's theory in the shape of The Emperor's Ring Analysis of shape. Vladimir Propp's morphology of the folk tale is generally considered to be one of the most significant contributions to the study of plot structure by narratologists.

5.4 Thematic Landscapes in Indian English Literature: From Mystery to Realism

There are various parts to the story that Propp has written. A number of his traditional stories were analyzed by him. Furthermore, he separated the stories into morphemes and found 31 narrative units that made up the framework of numerous stories. Any of the various types of traditional storytelling can be called a folktale. The following functions are listed: 1-There is no function at the beginning of the situation. 2-Preparation (Functions 1-7) 3-Complication, Functions 8-10 4-The transference of functions 11-15 Problem with 5-Function 16-18 6-Recognition (Functions 19-26). In addition to locating the 31 narratemes, Vladimir Propp also discovered eight general character types (Propp, 1968). Character analysis on Propp's functions: 1. Malevolent No. 2: The Giver 3. A Friend No. 4: The Messenger 5. Superhero 6. A Deceitful Hero 7. The Female Lead. Thus, it is a practical implementation of the theory put forward by Vladimir Propp. The Morphology of the Folktale in The Emperor's Ring, a Fictional Work by Satyajit Ray. In reality, "The Emperor's Ring" tells the tale of a historical ring. In his story, Tapesh cites Ray (2000) and Satyajit (1955). In the first-person perspective, he narrates the story. The story takes an enigmatic turn when the same ring disappears from Dhiru Kaka's house. From start to finish, the entire plot is structured like a detective story. There is a total of three stages. Someone steals the ring from Dhiru Kaka's house in the first phase. In the middle phase, Feluda happily agrees to Dhiru Kaka's demand that he reveal the ring's secret. He assumes the job of a detective as a result. By the story's conclusion, Feluda had solved the riddle and revealed the truth behind Mr. Pyrelal's death. The protagonist is Feluda. To identify the perpetrator, he assumes the persona of a private investigator.

Mr. Bonobihari Babu is ultimately shown to be the person responsible for Mr. Pyarelal's death. The story is well-developed, with well-suited characters and a solid plot. What drives the plot is the need to solve the riddle of the missing ring. Tapeshe, a boy of thirteen and a half years old, tells the narrative. Though he is present physically, his contribution to the story's development is little. Tapeshe recounts their journey to Lucknow as the story's narrator. For their summer vacation, Dhuru Kaka extends an invitation. The plot takes an enigmatic turn as Dr. Srivastava approaches Dhuru Kaka, bearing terrible news. A daku (thief) came to his house last night to steal the Emperor's Ring, he informs. Despite this, the daku couldn't harm the ring. Thankfully, no one took it. With the hopes that Dhuru Kaka would keep the ring secure at his home, Dr. Srivastava approaches him. He thinks Dhuru Kaka's house is a good spot for it to stay. The reason is, he is fully aware of the ring's illustrious past. It was Emperor Aurangzeb's ring. On top of that, the plot hinges on it. Feluda is then tasked with unraveling the ring's enigma. Feluda has an opportunity to demonstrate his abilities as a competent detective. The ring was stolen from Dhuru Kaka's room when he was out of the house, and Feluda plays the role of Sadhubaba in this investigation operation. A spherical character is its basic shape. While on the job as a detective, he assumes the persona of Sadhubaba to protect the ring from the main culprit.

Feluda establishes Bonobihari Babu's guilt in the story's last act for killing Pyarelal. He delves into Bonobihari Babu's evil schemes, such as his visit to Pyarelal, accompanied by a large box of deadly African spiders, to appease him. Even though he is aware that Mr. Pyarelal's vulnerability is the Emperor's Ring, the sight of the same spider was too much for him to endure. Tragically, he succumbs to a heart attack just as he is about to say the final word—"spy," an incomplete spider—on the page. As told, Several elements of a mystery novel are present in *The Emperor's Ring*. An enigmatic crime is the subject of this narrative. Present in person is the first-person narrator Tapeshe. Bonobihari Babu's obsession with the ring reveals his true motivation for the crime. Locations such as Lucknow, Haridwar, Hazratganj, Residency, Imambara, and Laxmanjhoola are intercut throughout the novel. Typical Indian themes that she explores in her work include

relationships between men and women, feelings of estrangement and loneliness, violence, meaninglessness, violence against women, and death. The intricacy of human interactions, especially between men and women, is the most prevalent Indian theme in her writings. Her best novels, such as *Cry, the Peacock*, *Voices of the City*, *Fire on the Mountain*, and *Where Shall I Go This Summer*, feature this theme prominently (*Peacock*, 1995). Rather than focusing on social or political issues, her books reveal the inherent Indianness of the human psyche. Therefore, compared to novels written by Indo-Aryan authors, Anita Desai's subjects are fresh and distinctive.

Most Anita Desai's novels deal with the Indian issue of exile. Even when they're in the company of others, most of her characters nevertheless experience feelings of isolation and exile. Most of these people are women, and they range in age from grandmothers to schoolgirls. Being introverts, they are vulnerable and yearn for existence. Most of these people have unique mental health issues, such as schizophrenia, hypochondria, introversion, hyperaesthesia, hypochondria, mental dissociation, etc. They are philosophical without being overly romantic or dull, and they are also quite sensible and practical. Maya, the most emotionally vulnerable character in *Cry the Peacock*, is a married woman whose problems stem from her neurotic worries (*Yashodhara*, 1979)¹. She narrows down the poetic beauty of her existence through the mental agonies and tensions that show the horrors of her married life. She remarks on her failed marriage, saying, "It was discouraging to reflect on how much in our marriage was based upon a nobility forced upon from outside, and therefore, neither true nor lasting." She continues to lead an explosive life. It was shattered time and time again, but each time the fragments were carefully reassembled as if they belonged to a holy image that, due to our most base superstitions, could not bear to part with. Her protagonists are sensitive to their surroundings and authentically Indian at heart. Disruption to her usual Indian lifestyle, temperament disorders, and family problems are among the issues she tackles. Her characters are all existentialists and have nothing to do with politics or society. Each of

¹Yashodhara Dalmia, Interview with Anita Desai, *The Times of India* (Apr. 29, 1979) 52.

these basic Indian characters is a riddle waiting to be solved. Novels by Desai demonstrate wholly Indianness in content, location, and language rather than being societal phenomena. She resolves to speak up for the millions of married Indian women who suffer in silence and feel powerless.

The existential crises and challenges that these ladies face are incredibly distressing. Desai discovers a deep comprehension of women's sensibilities and has a rare imaginative grasp of several underlying factors in action. By doing so, she reveals the inner workings of her characters' minds, shedding light on their feelings of powerlessness, pain, rage, resistance, and eventual surrender. In her masterful work "Bye Bye Blackbird," Anita Desai explores themes of east-west harmony and discord. Adit and Dev's obsession with the West is another theme explored in this book. This work by Anita Desai truly speaks to the hearts of Indians residing abroad who long for the familiarity of their homeland, its cuisine, and its people. When Indians travel abroad, they often feel like foreigners. According to *Ramesh (1984)*, the British view them as inferior. The majority of "Bye Bye Blackbird" is devoted to Adit and Dev (*Anita, 1985*)². The conceptual load of England's improvement or decline rests squarely on their shoulders. "I like the pubs, I like the freedom a man has here—economic freedom, social freedom, and I even like old Ma Jenkins who cleans my room," Adit says, describing his fascination with England. Plus, the BBC is great.

As Adit's homesickness worsens, he starts to yearn for the big, untamed Indian environment, where he can watch the sunrise and sunset. Anita Desai portrays Adit's strong desire to see India (*Ramesh, 1999*). As he stands on the Tess River bridge, Adit's intense longing evokes the wonders of Indian rivers.

The Indian themes of isolation and the competing needs for safety and autonomy are echoed by Desai, who also touches on the Indian themes of vulnerability (*Mithilesh, 1991*). When seen through these lenses, her Indian characters become helpless beings in

²Anita Desai, *Bye-Bye Blackbird* (New Delhi: Orient Paperbacks, 1985).

need of the love and support of their kind. The Indian people are seeking a purpose in life mission. In conclusion, Anita Desai's character is preoccupied with bringing attention to the immense turmoil that is present in every human society. The author Anita Desai comments, through her central characters, on the violence and aggression in society, the aggression between men and women,"(*Jasbir*, 1982). The dynamic plot set against a grand historical backdrop, the skillful use of multiple languages, and the unforgettable characters earned *Sea of Poppies*, the first in a trilogy, a positive reception from the Booker jury (*GhoshAmitav*, 2009; *GhoshAmitav*,2013). The historical fiction novel *Sea of Poppies* takes place in the year 1838. Unchecked by the British government, the East India Company is amassing unfathomable riches through the illicit cultivation and export of opium to China. Eastern India and the Bay of Bengal are the settings of the tale. At Ganga-Sagar Island, the story starts with the return of the ship *Ibis*. After the slave trade was outlawed, the ship was decommissioned as a blackbirder. From Calcutta to the sugar estates in the British colony of Mauritius, the ship is prepared to convey grimitas, or indentured labourers. As they sail towards a shared destiny, the novel's events unite these ship siblings regardless of their race, religion, language, or creed. There are three sections to the story: land, river, and sea. Part one lays out the events that lead these people to the ship. When the ship is berthed in the river close to Kidderpore in the second part. By some twist of fate, all these individuals find themselves on the ship. The concluding section is their voyage on the *Ibis* to Mauritius, where they would begin a new chapter of their lives. Kilometers to the east of Benaras in the state of Bihar in the north of India. The opium factory in Ghazipur is where Deeti's husband, Hukum Singh, works. Initially prescribed opium to alleviate the pain of his leg wounds sustained while serving as a sepoy in the British Regiment, he eventually became addicted to the substance. Substance abuse inevitably takes his life. Social norms and a family demand that Deeti do a sati by setting herself on fire in her husband's funeral pyre. Kalua, an untouchable from the leather worker's caste who daily transports her husband to the workplace in an ox-cart, rescued her. They fled their hamlet, only to return to find that their relatives' wrath had not abated, much to their horror. They wanted to find the traitors Deeti and Kalua, who had

tarnished the family name. They boarded the Ibis en route to Mauritius after the pair had no choice but to leave the nation. The economic and social oppression of India's rural population, the colonizers' cruel treatment of their subjects, and the suffering of India's marginalized castes and classes are detailed in the first section.

The characters Kalua and Deeti are portrayed as helpless victims of the prevailing societal norms and assumptions. A man with a disability was Deeti's husband. In addition to being invalid, he was also powerless. She is miserable in her marriage. Without her consent, her husband's brother pregnant her. Respect for women was seen as secondary to respect for one's family.

Through Deeti's and the other women's experiences, the study sees the role of women in pre-independence Indian society. During the Middle Ages, women's status declined in society. The formal schooling system did not include women. Upon informing the refugees that Paulette had read in a book that Mareech is snake-free, as a satirical response, Jhugroo asks, "How could a woman possibly understand what is written in a book?" (390) The story states that Neel was engaged to another landowning family's daughter when he was born and they were married when he was twelve years old. From a young age on, girls were told that women should stay at home and take care of the house. Men are free to do what they like. To facilitate the marriage, the groom's family was traditionally supposed to provide financial support and presents to the bride's family. As a dowry, Deeti's father was required to thatch the roof of her groom's house. It was believed that a woman's purpose in life should be to become a wife and mother and to have children. On the night of Deeti's wedding, her brother-in-law gets her pregnant. It is often believed that a brother would inherit a man's property if he does not have a male successor. So, it is with Taranmony, the aunt of Nob Kissin, who has recently lost her husband. She was married just six years ago in her husband's last attempt to have an heir; he wanted to send his young wife to an ashram in the sacred city of Brindaban as his last wish. Women did not have a distinct identity in this patriarchal society. One of three things—their father, husband, or children—would come to symbolize them. Kabutari -ki-

ma was acknowledged as Deeti. There were several ways in which women were exploited. They endured psychological, sexual, and physical torment. In the book, Deeti goes through a lot of rough times. The wife of Neel, Malti, takes it easy and does her job as a mother and wife without expecting anything in return. Even though she's mentally suffering, she acts like a conventional Indian wife and doesn't criticize or question her husband's affair with Elokeshi. While Neel's father enjoyed himself with his lovers, Neel's mother remained alone in a dreary wing of the palace, a victim of her husband's indifference. Her husband scolded and physically assaulted Heeru. After the tragic loss of her only child, she was advised to perform a puja at the Hariharnath temple in the hope of having a son. Because she could not stand her mother-in-law's abuse, Dookhanee joined as a laborer aboard the ship. An opium factory agent betrayed Munia after learning that she had given birth. Her parents and child perished in the house fire he started. After Paulette's parents die, the Burnhams take her in. In the pretense of religious education, however, the respectable Mr. Burnham subjects her to sexual harassment.

In hearing Paulette's account of Mr. Burnham's treatment of her, Zachary is haunted by memories of his mother, a slave who had been sexually exploited by his white plantation owner father. Both the heartless exploitation of women and the social silence of women are shown by these occurrences.

According to patriarchal ideology, a woman's life loses all significance the moment her husband passes away. The protagonist, Deeti, commits suicide by setting herself on fire to her husband's funeral pyre in the book. The horrific caste system in Indian society is also detailed in the book. The caste system was an incredibly harsh and repressive institution that stigmatized and marginalized an unhappy segment of society by labeling them as untouchable. For countless generations, caste was the bedrock of Indian society. It governed how people interacted socially and what they did for a living. When asked to describe India's caste structure, Ambedkar observed that castes in India are anti-social rather than just non-social. A well cannot be accessed by the untouchables because of the high caste Hindus. Education was off-limits to the untouchables. So many things in

people's social lives are outright forbidden today. Ghosh made a point of expressing the misery and shame that Kalua goes through (*Choudhury, 2016*)³. The ox-cart driver, Kalua, belonged to the untouchable caste of leather workers. The high-caste Hukum Singh Rajput thought that seeing someone from a lower caste was a sign of bad luck. 'Ascending to the rear of the cart, the former sepoy sat facing the rear, his bundle balanced on his lap, to avoid it touching the driver's possessions. They were friendly and talked the whole way, but they were cautious not to look at each other. In the story, Ghosh used Kalua to illustrate the untouchables' deplorable living conditions. In India, the untouchables' house is located on the outskirts of the community.

A community of huts inhabited solely by chamars, Kalua resided in the chamar-basti. It was considered socially unacceptable for the high-caste inhabitants to set foot in the village where the outcasts lived. When a Hindu behaved dishonorably, it was a surefire way to be kicked out of society. At his trial for forgery, Neel's lawyer argues that a harsh punishment would lead to social exclusion for him, his wife, and their innocent child due to their low caste status. While Neel, as Raja of Rashkali, enjoys the benefits of being a Hindu from a high caste, he loses these privileges upon his conviction and is forced to clean the cell he shared with Ah Fatt. Loss of caste was another consequence of crossing the sea. As Deeti watches the grimityas advance towards the river, she thinks about what it means to be cast out of society. To know that you were an outcast for the rest of your life was something she attempted to put herself in their shoes. Marriages between people of different religious or caste backgrounds were taboo. The discovery of Muslim Jodu with a Hindu girl leads to his brutal and ultimately fatal beating. It was graver than murder for an outcast to marry into a high-ranking family. Captain Chillingworth tells Zachary that a court in Port Louis would hear the matter after Kalua is flogged the following day for killing the siladar. Why is he being penalized twice for the same offense? Zachary wants to know. The captain responds by saying that the subedar considered murder to be a minor offense, and that he would be punished at home by being

³Choudhury Bibhash. 2nd Edition (2016) Amitav Ghosh Critical Essays. Delhi, phi learning private limited

thrown to the dogs for his dreadful crime - "he is a pariah who has run off with a woman of high caste." Amitav Ghosh has painted a vivid and authentic portrait of Indian society in the nineteenth century. He painted a picture of modern values, practices, and societal issues like poverty and the caste system's exclusion of a certain group of people. Another theme explored in the book is the patriarchal society's male dominance and the subsequent subordination of women.

Poetry can be an effective advocate, a vehicle for bringing attention to more significant matters. A tale, a message, and a little piece of the world can all be told in only a few brief stanzas. Since it is the most ancient genre, Indian English poetry naturally comes to mind while discussing Indian English literature. Poets from India who write in English have also used dirt to highlight social issues and spark protests. Poetry written by Indians in English skillfully carves and describes the real India. By drawing on Indian culture, themes, and customs, Indian poets have uncovered a new school of English poetry. Since it is "for the Indian and by the Indian," Indian English differs from native or Western English in many ways, including its focus on Indian culture and language.

5.5 Reflections of Social Reality, Feminism, and Marginalization in Indian English Literature

Literature serves as a reflection of society and its realities. Poetry and other kinds of creative writing convey literature's essential meaning. Poetry can be made up of both imaginative and factual texts. Sarojini Naidu is the author of "In the Bazaars of Hyderabad". Poems like these are representative of Hyderabad society; they are not exclusively for use in commercial transactions. Yet it is also a gathering spot for individuals with diverse interests and origins. Naidu praises the old Hyderabad bazaars in this poetic piece. Merchants, sellers, peddlers, goldsmiths, fruit men, and flower girls all appear in her vibrant depictions, and they all answer inquiries from buyers after lengthy haggling over prices. Musicians and magicians from the Bazaars are also portrayed in the poem, along with the instruments they employ. The poem is a required part of the English literary curriculum at several European institutions and most Indian school boards.

Students in Indian schools are encouraged to act out scenes from the poem to better comprehend the Bazaar's historical context. Studies are a part of a community. What this means is that men in a culture have relationships and interrelationships with one another. Everyone enjoys hearing about the opinions, experiences, and likes and dislikes of their fellow citizens. The "wonderful collection of poems on the temple town in Maharashtra" called "JEJURI" by Anjali Nerlekar. In which the poet exposes the hypocrisy and castration of the privileged Brahmins and their vice-like grip over the religion, while also highlighting the religion's incongruities with modern society. Kolatkar went to Jejuri in 1963 with his brother and a friend, and it seems like he wrote some music soon after. "The Bus" is an excellent verse in the epic Jejuri. The poet takes a ride on a Maharashtra state bus and writes about it in this poem. To pay their respects at the Khandoba shrine, our hero Manohar and other pilgrims are setting off for Jejuri. During his travels, he observes some based things and humorously explains them. One can make a pilgrimage to Jejuri. The hilltop shrine of Lord Khandoba is Jejuri's most famous landmark. The native god of the temple, Khandoba, is particularly revered among the Dhangar community. The Dhangars are people from the economically disadvantaged classes who are known for their work in cattle herding.

The ability to put sentiments into words is a prerequisite for literary creation. Literature, then, deals with society in some way or another. When a poet writes about how he feels, readers connect with him and experience a sense of oneness with him. Ultimately, the poet or writer longs for society, which is defined as the bond of fellowship between individuals through speech. The city dwellers in the poem "River" are shown as heartless and uncaring while the river wreaks havoc on the metropolis.

The writer has progressive or recreative worldview determines the character and quality of the reflection.' KamlaDas conveys her multi-layered feelings about the Suster that governs her life and the lives of other women who endure such horrors. Because of her pivotal role in launching the Indian feminist movement, she has firsthand knowledge to support her claims regarding liberation and tyranny. A ten-part anthology exploring the

anguish and love that follows betrayal. As she grew older and rebelled against patriarchal society, it reflects the poet's own emotional and mental state. Since poetry is an expression of societal sympathies, it is only natural that it has a calming effect on the mind and spirit. Poetry elicits a vibrant response from society. Society is generally impacted by uplifting poetry. It gets excited about helping others. Thus, Rabindranath Tagore wrote "Where the mind is without fear" while India was still a colony of the British and its citizens were excitedly awaiting independence. A prayer to God is the form that the poem takes. Those writers who lean toward conservatism will highlight those parts of society that uphold conventional values. He will place a premium on things like religious observance, women's chastity, respect for traditional values, and so on. Conversely, a progressive poet will often demonstrate how outdated values stifle new ideas and society's progress toward better ways of living by limiting people's ability to think freely and live in an open environment. Poet K. Satchidanandan's "Old Women" is a translation of a Malayalam poem that focuses on the experiences of elderly women. The poet, being human, observes their predicament and the hardships they face. How abandoned and alone they now feel! Like how Jayanta Mahapatra imagines widows waiting in long lines to enter the great Jagannath temple of Puri to pray and worship, the poet depicts these people as pensioners lined up at the treasuries or bank counters, with nothing to ask for but their time. They are lifeless individuals whose efforts go unrewarded. Sitting on park seats, they enjoy passing the time by attempting to woo birds and using maize grains as charms. They occasionally stand in line at the post office to pick up mail sent by their wards who have settled overseas, such as diaspora and green card holders. They can be seen lining up at public hospitals, their slender, creased bodies quivering with fear.

Famous epics like the Bhagavad Gita were composed in poetry by ancient Indian poets who spoke languages like Sanskrit, Prakrit, and Pali, which date back over five thousand years. Asceticism- and enlightenment-focused Bhakti poetry traveled north from the south, igniting a new movement that challenged traditional views of religion, society,

and worship. A multi-octave raaga of human experience and history is Indian poetry. The vast canon of Indian poetry should be revered and studied.

There is a new literary movement in India known as Dalit literature. The writing of and by those marginalized by social oppression and caste prejudices for generations is referenced here. The fact that a Mahar or paravan is considered an untouchable in India and cannot participate in religious ceremonies with other Hindu castes is a national disgrace. It is well-known that Dalit literature is a written manifestation of the Dalit people's thoughts, feelings, and experiences. Most Dalit literature is contemporary, written after independence. Neither fictitious nor romantic, the writing of the Dalits is grounded in realism. Protest literature is what it is. In Dalit literature, the emancipation of Dalits is the central theme. The social and economic hardships endured by members of the upper caste are identical; the only difference is the label given to the various forms of untouchability. Dalit people are fighting back against discrimination in any form, whether it's based on gender, creed, class, or vocation. Thus, numerous novelists, including Mulk Raj Anand and R. K. Narayan, address issues of social justice and Dalit consciousness in their works.

"The God of Small Things" is Arundhati Roy's novel that focuses on the defenseless Dalits. Dalits, she argues, are defined by their gender identity (as in "Ammul") or their low birth (as in "Velutha"). In a similar vein, Dalit literature sheds light on the caste system in India, which has brought its members both misery and joy. Their lives are intolerable because of the abuse, humiliation, injustice, hatred, poverty, and perversion they endure. One Indo-English writer is Arundhati Roy. "*The God of Small Things*," her 1997 Booker Prize-winning novel, was her brainchild. Arundhati Roy's family history serves as the inspiration for her debut novel. Big man Laltain and little man Mombatti square off in this epic tale. As a social activist, Arundhati Roy is very concerned with the plight of India's downtrodden and oppressed. (Divis, Feminists, etc.) As a member of the so-called lower caste, Velutha represents the untouchables in "The God of Small Things," a group that has historically been oppressed and taken advantage of by society. 'The God of Small Things' sheds light on the caste and creed-based societal construction in India.

(Diverse levels.) In this work, the untouchable protagonist Velutha touches on many other issues by reaching out in diverse areas. Arundhati Roy is a British-born Indian novelist.

The women protagonists in her book are working women whose domestic and social roles are highlighted for the benefit of the reader. Domestic and social inequalities, as well as the tyranny and exploitation of women, are the central themes of Arundhati Roy's work (*Ahmad, 2006*)⁴. She aims at the gender biased belief that one gender should be protected, criticized, and denied authority, while the other gender is expected to govern society unquestioningly. There are tales of murder, divorce, irrational hatred, vengeance, sexuality, and violence in the book. Looking at the book as a whole reveals not just a family's narrative but also a story of suffering in a broader sense. The work presents an argument for and against societal good and evil, focusing on women specifically. The story of "The God of Small Things" sheds light on the status of Indian women (*Prasad, 2002*). It shows the ongoing fight of women against the patriarchal conservative society's exploitation, torture, and other forms of oppression. "The God of Small Things" focuses on three generations of women from diverse backgrounds and eras. The lineage begins with Mammachi, continues with Ammu, and ends with Rahel, the youngest. These women adhere to the prevalent Hindu traditions in their daily lives. Both the goddess of power (Durga), the goddess of knowledge (Saraswati), the goddess of wealth (Lakshmi), and the oppressed, abused, and ridiculed woman are part of Hindu culture. Only the kitchen and childbirth are off-limits to them.

Even though Maachi's family is Christian Syrian, they are heavily impacted by Hinduism due to their residence in India. The males' rule Mammachi's life. She wed a man who was seventeen years her senior during her adolescence and has since exerted considerable influence on her life. Mammachi was a potential rebel; Papachi begged her to give up her career. While they were in Vienna for a short while, Mammachi enrolled in violin instruction. When Mammachi's instructor, Launsky Tieffenthal, realized her talent and thought she would be a good fit for the concert class, the classes were cut short. The

⁴Ahmad, Aijaz (2006). Reading Arundhati Roy politically. In Murari Prasad (edited).

dominance of men over women in marital roles is evident in other cases as well. Life also included experiencing domestic violence. Papachi would often use a brass flower vase as a weapon to beat Mammachi. On top of that, Papachi was rude to Mammachi because she was never welcome in his Plymouth till after he passed away. Another imprisoned character in the narrative is Ammu, a woman from the second generation. Her parents' traditional beliefs force her to live as the second child. Her parents care more about his brother's masculinity than her femininity, even though she is their daughter. She is in an even worse social position now that she is a single parent to two children. The male-dominated household of her parents was her only option. After her second marriage, Ammu uproots her life in Ayemenem and settles in Calcutta. But alas, her second husband had a poor job and sold Ammu to his manager. Because of this, Ammu was compelled to have a second divorce, which further diminished her social standing. The reason behind this is the societal expectation that a decent wife should be content to live with her husband and accept him no matter what. The public views a divorced lady in the same light as a woman who lacks virtue.

The story of Ammu reveals that she is the heroine of an Indian feminist movement that challenges patriarchal norms and traditional Hindu ideals. In contrast to her mother, she chooses to end her marriage rather than put up with her husband's negative behavior and attitude. Another member of society who defies Indian communal mores is Ammu. The woman with no rightful place in her family's or society's hierarchy is Rahel, Ammu's daughter. She leads an unconventional life as a grandchild living with her grandparents. Her mother's life is a testimony to the wrongs committed against her. When Rahel was a child, she was shunned by her Hindu family and friends. As a result, she grows up to be an independent lady who, unlike her mother, is not shackled by the mental constraints imposed by Hindu tradition. For this reason, when she gets back to Ayemenem, she tells an elderly guy who inquired about her marital status, "We are divorced" (without caring what the man would think. To all women, Chacko stands as a symbol of the sexist, exploitative male. He causes problems for his family, including his wife, mother, and sister. While

Chacko's relationship with a lady from a lower caste is tolerated since it serves man's requirements, Ammu's interfaith marriage is mistreated. Marriage in this book is a disaster for every couple.

Arundhati Roy has painted a vivid picture of women's plight in society and the economy in her book. Chacko, Ammu's parents and brother, are abusive and neglectful to her and her children after her divorce. Her brother is also divorced, but nobody says anything to him, so he continues to live life to the fullest, unaffected by the stigma that surrounds divorced women. This exemplifies how society treats men and women differently. After seizing control of the Ayemenem House, Chacko makes it clear that he is the rightful owner of the entire estate, including cutting off his sister's part.

The novel "The God of Small Things" by Arundhati Roy centers on these ideas from this angle. Roy portrays the utter social neglect of the female sex through Ammu's persona. Velutha, an untouchable guy, and Ammu's physical relationship escalated to the point that it was deemed unlawful. Chacko, a guy, continues to live comfortably after his divorce, while Ammu, a woman, endures hardship throughout the novel. This highlights the unequal treatment of men and women in this work. It reveals the crucially different socioeconomic situations of men and women in society.

Final Thoughts: In her novel, Roy makes use of regular Indian problems. Her life is filled with tragedy, loss, troubled marriages, extramarital encounters, and harsh punishments for disobeying societal norms. Women also face personal struggles, such as standing up to taboos and trying to find their own unique human identity while being suppressed in many ways by the dominant masculine voice. In her groundbreaking work, Arundhati sought to shed light on the inhumanity of the Indian community's objectification of women. When women are treated in this way, they are viewed as soulless, inferior, and objects for men to play with. Our families' misery and the trauma endured by youngsters exposed to this biased and unfair perspective on life are mostly caused by this societal imbalance. The consequence is a civilization that is incapable or unwilling to progress.

Feminist and Dalit writer Urmila Pawar is well-known. After Dr. Maya Pandit translated Urmilatai's Marathi memoir "Aaydan" (The Wave of my life: Dalit woman's narrative) into English, the book catapulted Urmilatai to fame on a global scale. The Hindu Mahar family from Maharashtra is where Urmila Pawar was born. She retired from the Maharashtra state department for people with disabilities and has a Master of Arts in Marathi Literature. Following Babasaheb Ambedkar's 1956 nationwide call to renounce, she became a Buddhist at the age of twelve. She came to know feminism when she relocated to Mumbai in 1976. Life and a body of work were molded by these two pivotal moments. Members of the outcast and oppressed castes known as dalits are those who have endured neglect and oppression. They are driven out of society and subjected to physical and social humiliation in the Hindu caste system due to the filthy and polluted tasks that are allocated to them. Analyze Urmila Pawar's "Aaydan" through the lens of feminism. To highlight the pain of humiliated, down trodden, and oppressed Indians. Thirdly, to learn about the struggles of rural Indian women and other members of the Dalit community. Investigate the role of 'Aaydan' in bringing about societal change. According to Pawar, she is a feminist. Her feminist politics are deeply influenced by her Dalit identity. In Mumbai and the Konkan district of Maharashtra, she has been an active member of Dalit feminist groups. She claims that caste is still very much present and will be obvious to anyone with practical experience. An important aspect of her work revolves around the question, "Where are the dalit women?" which has troubled her. An Aaidan (Pawar, 2008) recounts the hardships endured by her family in their struggle against poverty. The Marathi word for bamboo goods is aaydans, and my mom used to weave them. There seems to be an inherent connection between her weaving and my writing. The pattern is very similar. Our shared experience of anguish, grief, and suffering is what binds us together.

The story of three generations of Dalit women who battled casteism is told by activist and award-winning author Urmila Pawar. Untouchables, or Dalits, are the lowest-class citizens in India. For a long time, Dalits were segregated since society saw them as

racially inferior and naturally unclean, and they were forbidden to do anything other than the most disgusting and unclean jobs. A narrative unfolds via the intertwined lives of her relatives, her husband's relatives, her neighbors, and her students that progressively exposes various facets of the daily lives of Dalits, the myriad ways in which caste affects and degrades them (Reghe, 2006)⁵. Because of the constant bullying and harassment, she endured at school and elsewhere, Pawar knew her caste identity well even when she was a little girl. She recounts an event that occurred at school when she was asked to a potluck lunch by classmates, who made it very plain that she was not to bring any food. She was also the subject of rumors after lunch since she had eaten too much. She goes on to describe a time when her English teacher made fun of her for speaking the language poorly (SodhiMeena, 2004)⁶.

As Pawar relates the story of her family's gender inequality, the study sees her father's mistreatment of her older sister following her marriage. She demonstrates the unfair treatment of daughters and sons. Little sister never gets any attention from her dad. Consequently, she passes away while still excruciating agony. Dear Urmila, It seems to Pawar that her father was more conventional with his daughters than with society at large, even if he was a socialist and reformist to the outside world. Parvati, her sister-in-law, is another character she uses as an example; she is a slave in her own home and has no freedom whatsoever. In her work, Pawar depicts the experiences of oppressed women who, as dalits, endure the double whammy of being women and victims of upper-caste oppression and male-dominated society. Abuse of women occurs frequently, both in private and in public places, including husbands' houses. As far as the titles bestowed upon male and female employees are concerned, Pawar draws attention to the gender gap. According to her, male officers will be promoted to the rank of "Bhaushaeb" or "Raosaheb" when they achieve higher positions, but female officers will be promoted to

⁵Reghe, Sharmila. *Writing Caste/Writing Gender: Reading Dalit Women's Testimonies*, Zubban: An Imprint of Kali for Women, New Delhi, 2006.

⁶SodhiMeena. *Indian English Writing – The Autobiographical Mode*, New Delhi : Creative Books, 2004.

the rank of "Bai" without the title of "Sahib." She took great offense to the fact that it was directed towards her caste and position as a Dalit writer. Modern society, however, treats all women the same and calls them "Madam" regardless of their rank. The issue of women's self-respect is brought up as a result. Pawar also raises the crucial point about giving preference to male children. To illustrate her point, she uses her brother Sahu as an example. Her brother's son heightened her attraction to male offspring. During namkaran, people talk about how girls' property rights are handled after marriage. Also included was Dr. Babasaheb's New Hindu Code Bill, which pertains to women's property rights. She mentions that Babasaheb requested that the Hindu Code Bill provide property to the daughters, and she writes, "Don't you know that?" The time has come; stand up!

Finally, this autobiography has come out as a combination of rebellion and protest. An entirely feminist work, the memoir calls for a fresh feminist uprising of dalit awareness to bring about societal change. She established herself as a voice for Dalit caste reform via her writings. Writing from the perspective of India's downtrodden, oppressed, and marginalized masses, her work represents a watershed moment in contemporary Indian writing. Characters from the Dalit cast shed light on oppressed people, their living situations, hardships, protests, and experiences. In 'Aaydan,' the Dalits' exploitation and prejudice are the central themes of resistance. The terrible reality of women's status in Indian society has been brought to light by Urmila Pawar.

Literary works written in English by Indians that reflect Indian social and moral principles, culture, custom, and aristocracy are known as Indian English literature. For the time being, it is considered literature in India. Along with Raja Rao and Mulk Raj Anand, R. K. Narayan is considered one of the three greatest Indian writers who have written in English. His works are distinctive for combining elements of English style with Indian mysticism. The success of Indian creative writing in English is anchored in the fiction of R. K. Narayan. Narayan became famous all around the world, not just in India, because of his fifty years of fiction writing. On Graham Greene's recommendation, R. K. Narayan's 1937 book *The Bachelor of Arts* was published. With the release of this book, he rose to

prominence as an Indo-English writer. R. The tale of a Hindu family in southern India is told by K. Narayan. Chandran is a college student who is the main character of the tale. There are a total of four sections to the book. The first half of the book provides a detailed description of Chandran's time at university. The young man's job hunt is the focus of the second part. No one in Chandran's household is his age. Because of his extreme emotional and physical loneliness, he is head over heels for Malti (*R.K.Narayan, 1997*). Even though he doesn't say a word to her, she doesn't acknowledge his presence, and Chandran does not know her background, religion, or family, he is smitten with her the second he lays eyes on her. The girl's parents are ready to accept Chandran and Malti's marriage proposal. Since the horoscopes don't line up, the project is eventually withdrawn. Our hero, Chandran, is so disheartened by what happens that he gets sick and stays in bed for a few days. The following eight months of the story follow Chandran as he wanders through Madras and the rest of southern India as he takes up the role of a Sanyasi. After this, he returns to his parents after becoming bored with life as a Sanyasi. The novel concludes with Chandran getting married and settling down.

The love story between Chandran and Malathi, complete with horoscope swapping and the rejection of the proposal, is a social touchstone that refuses to be ignored. People often say that literature reflects human society because it shows how people live and work in the present. R. K. Narayan has painted a picture of modern life in *The Bachelor of Arts*. In the novel, R. K. Narayan vividly describes the social customs that exist within the institution of marriage in modern society. These costumes include match fixing, arranged marriages with mediators, horoscope exchanges and matching, and consideration of social status based on the designation, caste, and subcaste of the prospective bride and groom. Whether or not Chandran's feelings for Malathi were real, he was constantly concerned about her social status. Upon learning her caste, he was filled with joy. Since Chandran was the son of the District Magistrate and Malathi, the daughter of a clerk, Chandran's mother was not prepared for his son's marriage to Malathi. Although Chandran's father was hesitant to extend an invitation to Malathi's father, he begged him to

speak with Malathi's father on their daughter's behalf because, according to traditional societal norms, the girl should be the one to propose marriage. One of the supporting characters established by R. K. Narayan is Ganpati Sastrigal, who helps set up weddings. He can start the horoscope exchange process if Chandran's father informs him that his son is interested in Malathi. As the story progresses, it becomes clear that the two families' astrological matching and exchange were a major factor in their marriage arrangements. After the horoscopes were exchanged, the experts analyzed and counted them. Due to incompatibility in their horoscopes, Malathi's father rejected Chandran's marriage proposal. The marriage between Malathi and Chandran was eventually annulled after the families sought the advice of additional horoscope experts. However, their views differed, and the marriage was annulled. With the words, "I know a little of astrology myself," Malathi's father, Mr. D. W. Krishna Iyer, refused the marriage proposal, demonstrating his conservative mindset. A horoscope can be misleading, but I'm willing to ignore much of it (*J.M.Purohit, 2011*). I normally don't give a hoot about things like lifespan, but I feel that study can't overlook the question of riches, progeny, and success. (*R. K. Narayan, 1997*). With the happy, ironic distance of a genuine artist, R. K. Narayan depicts a typical South Indian social setting in this work. He gives a highly realistic depiction of the intricate web of religious and social norms that governs a Hindu household. Here study encounters the nebulous sub-castes of caste, classism, sex taboos, illogical marriage traditions, astrology's despotism, and mindless superstition. Everything about college life, the students, their carefree spirit, the instructors, and their odd and tedious lectures, is well depicted in the book. Many Indian regional languages. The proper short story, however, was not accepted by Indians until English education was introduced to the country. Indians originally wrote short stories in English due to colonial influence, but modern Indian short stories are a wonderful synthesis of Western short stories and traditional Indian tales. With a heritage that dates back over a century, current Indian short stories provide a wide range of themes, moods, and tones. These days, short stories are all the rage. Both readers and authors are finding it increasingly appealing. The fast-paced, contemporary lifestyle and its associated tastes are perfect for it. Indian short stories attained their zenith during the

Gandhian era. The prevailing topics throughout this time included social reform, discrimination, the collision of illusions and realities, and the question of trust between India and the West. When it comes to Indian short stories written in English, three prominent authors—R. K. Narayan, Raja Rao, and Mulk Raj Anand have made significant contributions. Mulk Raj Anand is one of the most well-known authors of short stories in India. His works include seven collections: *Lajwanti and Other Stories*, *The Power of Darkness and Other Stories*, *The Barber's Trade Union and Other Stories*, *Between Tears and Laughter*, *The Lost Child and Other Stories*, *The Tractor and the Corn Goddess and Other Stories*, *Reflection on the Golden Bed*, and *The Tractor and the Corn Goddess and Other Stories*. Anand Mulk Raj is among the most eminent Indian authors. Among the first modernists to write in Indian English in the 1940s, he is revered for his short stories. Not only is he a renowned novelist and short story writer, but he is also an accomplished art critic. His subtle humor and profound knowledge of our society's problems are on full display in his writing. *The Barber's Trade Union and Other Stories*, a collection of his short stories, reveals his deep participation in India's numerous social issues. As she fights to break free of the old system, this novel depicts rural India of yesteryear. The opening tale in this book, "The Barber's Trade Union," is also the name of the collection. In order to show Jamindar Vijay Chand a lesson for his domineering and landlordism, the story's barber boy Chandu created a trade union against him. The writer's ideal is a united front of the exploited by society's weaker classes. The village elders warn Chandu of terrible repercussions because the entrepreneurial young barber, who has caught the modernist bug, dares to dress like a doctor. The victory belongs to Chandu in the end; he successfully breaks the long-standing tradition of the barber's dancing attendance on the village elders by going on strike and forming a union for barbers.

A welcome change of pace following the heavy tomes of "Coolie," "Untouchable," and the *Lalu* trilogy, "The Barber's Trade Union" tells the story of an energetic barber boy and provides a welcome distraction. It lays out the tension between a barber and conventional culture. This piece expertly uses comedy to address a recurrent

topic in Anand's major fiction: the exploitation of the poor, the downtrodden, and the oppressed. In this tale, a typical North Indian village serves as the backdrop. The narrator feels sorry for the main character. The story's events develop from the story's protagonist, Chandu. To be sure, Chandu is a type as well as an individual. However, he emancipates himself in the end through an exploit that he undertakes unknowingly. As is typical of India's great leaders, Chandu is innately self-centered. There is a lot of truth to Chandu's portrayal as the poor country boy. When it came to math, he struggled in school. In order to continue his family's tradition of barbering, he must seek an apprenticeship. The young child is too preoccupied with his errands to focus on his schoolwork when he is sent out to trim hair in the hamlet. As with all of Anand's heroes, he falls prey to the system. His mother forbids him from playing with Chandu on multiple occasions, citing the fact that he is the son of a low-caste barber. After losing his father, Chandu had no choice but to stop attending school. The city doctor, Kalan Khan, is the inspiration for Chandu's costume. An upbeat departure from convention is reflected in the doctor's attire. The town is thrown into chaos like never before as Chandu shows up dressed in his new attire. After the village elders humiliated and abused him, Chandu decides to do something about it. To get out of his jam, he rebels against his fate. Despite his humble origins, he possesses a sharp mind. He leaves his practice in the village to send a message to the traditionalists. The stark disparity between the opulent lifestyles of the wealthy and the abject poverty of the thousands of impoverished people in the 1930s and 1940s intensified societal problems, which Anand has brought to light in this novel.

Mangal Singh plays the role of the pitiful protagonist in the novel *Duty*. As part of his job, he often has to deal with attacks from his superiors. "The Maharaja and the Tortoise" follows, which shows how devoted the Hindu Maharaja, Sir Ganga Singh, was to the British monarch. Intertwined with a mother's grief at the loss of her child, the story "On the Border" depicts the carnage wrought by border crossers. Lahu plays the role of the liar in "The Liar," a narrative in which he tells the young Anand a romanticized version of his hunting adventures. In "A Rumour," Dhandu's tragedy unfolds. He learns from hearsay that

Bariwal is home to a mill that employs people. He tragically meets his end while aimlessly wandering in pursuit of that area, being pursued by a lorry. The story "A Pair of Mustachios" is quite funny. Even though he is now destitute, Khan Azam maintains the heroic uprightness of his historic and Nobel family symbol—his mustache—by giving it special attention. His famous tale "The Lost Child" was written by Anand. The child attends a fair in search of material possessions, but he becomes engrossed in the atmosphere, loses track of time, and repeatedly says, "I want my father and mother." Symbolism and lyrical impulses abound in this tale (*Ramesh, 2003*). In "The Cobbler and the Machine," the machine kills an elderly cobbler named Saudagar. He emptied his lifeblood via the constant sweating; he oscillates between wanting to play off his debt and hoping that it will be forgiven. In the story, an elderly rural cobbler named Saudagar gets deeply indebted to import a shoe stitching machine from abroad because he loves machines so much. However, he is partially paralyzed by fear that God would punish him and his pupils if he started using the machine. Upon arrival, the machine offers nothing but punishment, rather than the time and energy savings he had anticipated. "A Confession" details the story of how a coolie made Mr. Latif, a city commissioner, very angry. The coolie insisted on four annas, even though he only wanted to give him two. It was GulsanRai who played the other two annas. Latif admitted that the coolie was constantly following him.

The protagonist in "A Promoter of Quarrel" is a merchant named Nanak. He steals milk from the cowherd ladies and then haggles over the price. Despite its diminutive size, the story "Lullaby" manages to convey the crushing reality of tragedy. The factory owners' violence and the workers' destitution are depicted vividly. The love of a mother for her child through out the plot. Phalini tries to calm her sick child by singing him a lullaby, but he has already passed away. The mother lets out a heartbreaking wail. There is no respite for her from the rumbling machine. As if nothing had transpired, the motor roared out. "Lullaby" is a sad narrative that makes me feel sorry for the characters. A study found a deep emotional connection between the mother and the child. The mother-employee of a

jute industry, Phalini, is the object of Anand's pity. As she sings the lullaby, she feeds a handful of jute into the machine. A mother's heart breaks with the news of her dead child. However, the entire factory exudes a callous and heartless attitude. The tragedy and the attendant cruelty are being magnified by the cacophony of the Machine.

5.5.1 Humanism and Social Realism in Anand and Mate's Stories

In a literal sense, "the terrorist" is none other than the legendary Sardar Bhagat Singh, who bombed India's parliament building. The story 'The Terrorist' is captivating because it combines fact and fiction. 'Kashmir Idyll' offers a look into society living in feudal times. The idealized version of Khan Azam Khan is Nawab Zaffarullah. Nawab also has the feudal authority to force his youthful peasants to row his pleasure boat, which is somewhat excessive. The news of his mother's death has left the young guy both exhausted and horrified. When the feudal ruler chokes to death from his fit of laughter, the plot twists towards the finish. The Nawab dies. The story of "Informer" lacks a plot. A revolutionary man plays the part of an approver in this fable about revolutionaries. He decides to become a spy. Compared to "The Terrorist," it lacks emotional depth. The laundry man, Shankar, goes ballistic from playing the lottery and gives his wife as collateral to a moneylender for ten rupees. Despite the story's initially gloomy tone, it manages to surprise the reader by ending on a comedic note. In addition to the Indian priesthood, Anand despises feudalism. He accuses the priest in "Mahadev and Parvati" of being exploitative toward ordinary people who put their trust in ancient Hindu traditions, such as Mahadev and Parvati.

The world around Anand is a rich source of inspiration for his work. He was born into a middle-class household that was neither rich nor poor, and he had unique insight into the everyday lives of ordinary people thanks to his parents' religious intolerance and the frequent relocations caused by his father's transferable employment (*Kumar, 1983*)⁷. Both his life and his writing were profoundly affected by all these things. Caste, social stratification, religious upbringing, and women's place in Indian society are some of the topics he covers. By speaking out against systemic injustice and conventional wisdom, he

⁷Kumar, Shiv K. Ed. *Modern Indian Short Stories*. (Delhi, Oxford Press, 1983)

exposes his social humanism. In his rallies against anti-human forces, he vehemently opposes all forms of exploitation. For Anand, art is about more than just that. It has to teach contemporary man something, as it is permanent. Poverty, the caste system, classism, dehumanization, superstition, and ignorance are some of the socioeconomic issues that Mulk Raj Anand challenges. To bring attention to current difficulties, he notes the societal evils that the country has encountered both before and after independence. To stay vigilant and act against all that stands in the way of humanity's advancement, he urges the reader (*Sethi, 1900*)⁸. His works are protest literature with a purpose, advocating for equality among the lower classes with whom he grew up.

The first Indian writer to openly criticize the caste and class structure is Mulk Raj Anand. His works address issues of human dignity and the plight of the oppressed, including the untouchables, peasants, oppressed, and suppressed sections of society, and their suffering. The phenomena of caste and class are intricate. Traditionally, one's profession has been linked to one's caste. As an example, the Cobbler was expected to do the necessary work to prepare and fix shoes, as is customary for each caste. Changing one's caste is impossible. At birth, it is decided. He demonstrates how one's fate is affected by the caste system. At every turn, the untouchables face indirect or direct suffering, poverty, exploitation, and humiliation. In addition to the caste system, another obstacle that Indian society faces is the rigid class system that is built on financial power. This creates conflict between the dominant affluent class and the subjugated poor class. As usual, the well-off want to take advantage of the downtrodden (*Naik, 1982; Naik, 1973; Naik, 1968*)^{9,10}. His distinctive approach stems from the way he addresses particular castes, which he sees as the root cause of social ills in Indian culture. He learns that our society's ills extend beyond caste alone. In H's view, the social order needs to be altered to provide equality to the lower castes, and class distinction is just as bad. Two distinguishing features

⁸Sethi, V.M. Mulk Raj Anand: The Short Story Writer. (New Delhi, Ashish Publishing House, 1900)

⁹Naik, M. K. A History of Indian English Literature. (New Delhi, Sahitya Academy, 1982)

¹⁰Naik, M. K. Ed. Mulk Raj Anand. (New Delhi, Arnold Heinemann, 1973)

of his fiction are social realism and humanism. The focus was on practicality while addressing social issues. In his novels, he portrays the disadvantaged and downtrodden, victims of poverty, racism, classism, and inhuman brutality, in a realistic light. In his short stories, he vents his frustration with the inconsistencies and injustices in Indian society, including its aggressiveness, exploitation, greed, stupidity, and violence.

The fact that Anand's short stories show his compassion for the downtrodden and his disapproval of the caste system is a key element of his humanism. In his account, he details his adoration of women, his profound understanding of children's psychology, and his hatred of poverty, corruption, and selfishness. Some of Anand's stories highlight his humanism, which includes a strong sense of compassion for the downtrodden and his struggle for the rights of the forgotten and the oppressed. Another source of societal evil is the low position of women. Men inflict pain on women, particularly low-income women. First, they are utilized as tools for work, and second, the passion guys employ them as victims. A strong supporter of women's emancipation, Anand also fights for the rights of the working class and the downtrodden. In this way, Anand defends the worth of all oppressed people, including women. Several of Anand's short stories deal with the topic of women's roles in traditional Hindu society, evoking both the humor and the sadness inherent in the subject. Much of Anand's longer work deals with the exploitation of the poor, powerless, downtrodden, and oppressed; this issue also appears in numerous short tales (*Venugopal, 1976*)¹¹. That part of the story where traditional elements like casteism, communalism, feudalism, or the subjugation of women are the ones doing the exploiting, while Shripad Mahadev Mate is a Maharashtra native, Mulk Raj Anand is from the Northwest Frontier Province in undivided India. These two authors couldn't be more different from one another in terms of background, perspective, and level of education. Novels and short stories written by these authors serve different purposes. Despite their obvious differences, we're studying these two authors together because they were both

¹¹Venugopal, C. V. *The Indian Short Story in English*. (Bareilly, Prakash Book Depot, 1976)

writing at the time and responded, in their novels and short tales, to the same situation and the issues facing our nation.

Mulk Raj Anand passionately and expertly advocated for the marginalized in Indian society. He spoke out forcefully against the class system's abuse of the working class and the impoverished. Because of the widespread injustice in that era, the author occasionally wept with misery as she empathized with the downtrodden and the oppressed. Everything from temples to government offices and even religion is under Anand's suspicion. Mulk Raj Anand's stories provide a strong case for the economic, moral, and racial exploitation of the poor and their societal misery. Many of his short stories deal with caste-based exploitation. Societal exploitation, in which the entire society takes advantage of the untouchables, is the term used to describe what is happening in the castles. Even though they adhere strictly to Hindu religious canons, the barber, chamber, sweeper, and cobbler castes are not considered to be part of Hinduism. The very act of touching a washerman or a leather worker is considered a kind of pollution, so they are considered untouchable. An individual who lives by the motto "Art for the sake of Humanity" is Mulk Raj Anand. He felt a sense of patriotism by writing short stories with a clear goal in mind. His goal in penning these works was to draw readers' attention to the plight of the downtrodden Indian middle class. For example, *The Barber's Trade Union and Other Stories*, among others, reveal the purposeful characters in Anand's short stories (Anand, 1944). These titles make Mulk Raj Anand's compassion for the downtrodden victims of the current political, social, and economic system quite plain. The young man was furious and unable to forgive those responsible for the injustice that these sad and miserable people were experiencing.

Anand introduces people from many walks of life. Two categories best describe his character. Those who are modest, generous, and kind might be placed in the first category. You may find them over on the right side. The second set of people are the hypocrites, the egotistical misers. A large portion of the original cast hails from lower-class backgrounds. These social outcasts have engrossed Anand in the same manner that some

people fixate on trying to decipher life's truths. Pitted against each other are two groups of characters: one good but weak, and one bad but powerful. Much of Mulk Raj Anand's short fiction is based on his recollections of his formative years spent as a young soldier in the Punjab and Frontier Province. The central theme of his work is family, and all of his lovable characters belong to the same family. "All these heroes, as the other men and women who had emerged in the novels and short stories, were dear to me because they were reflections of the people I had known during my childhood and youth," he says, in his own words. In his short stories, Mulk Raj Anand uses a technique that works for him. He has a dramatic style of storytelling. First, an incident establishes a context for the character he takes up. As a result of his deft management, the characters come to life and start to breathe. Information is provided sequentially. Every suggestion and small detail is utilized to its maximum potential, allowing the character to be properly highlighted (*Hatkanagalekar, 1986*)¹². Through human interaction, Anand blends the omniscient author's narration with landscape description. He captures our interest from the very beginning and maintains it all the way to the very conclusion. He handles a vast array of people and events in his expansive works. If one looks closely enough at Anand's most famous short stories, one will see that he is a socially aware writer. He wants to see the faults of modern life eradicated and thinks deeply about social issues. In his short stories, he gives voice to the hopelessness and indifference felt by oppressed groups, including factory workers, peasants, and others. Anand believes that art is about expressing political and social views. Based on the data provided and our understanding of his writings, the study may conclude that Anand's ideology is presented through short stories in a unified style with carefully chosen themes and characters.

The publication of "Upeslitache Antrang" by Shripad Mahadev Mate in 1941 was a watershed moment in Marathi literature. It was the beginning of a new trend in Marathi short stories about rural people. The film highlights the caste system and the rural poor and their plight. The protagonists of his short tales are the rural populace. In short tale writing,

¹²Hatkanagalekar, M. D. Marathi Katha Rup VaParichay. (Pune, SuvamPrakashan, 1986)

it captivates not only city dwellers but also rural residents. One of the short stories by Shripad Mate is an early effort to portray the plight of oppressed and oppressed. Attention, Bansidhar! It is fascinating to learn about the various social classes through TuKuthe re Jashili. Despite their poverty and hardship, his characters nevertheless possess a certain amount of humanity. The mate is deeply concerned about demonstrating empathy for these individuals. In addition to focusing on rural residents, he included several tribes, nomads, beggars, porters, Dalits, and other marginalized groups in his stories, painting vivid portraits of their social mores and religious practices. He also used language that worked for these people. A new tradition of narrative writing emerged in Marathi literature as a result of his stories. Getting naked Anaamik, Antarang, and Manuskichha Bhavnanche, Gahivar His well-known collections of short stories, Pazar, depict the suffering of marginalized groups, including the tribal people, the Katkari, and the Ramoshi. Before Mate, no Marathi work has ever given such a genuine and compelling account of these people's lives. Consequently, they received a resounding thumbs up from both literary critics and professionals and regular readers. The artistically beautiful, felicitous, yet clear and bold prose of his works like "Krushna kathcha Ramvanshi," "Taar Khoryatil Pirya," and "Mangvadyatil Sayajibowa" has captivated readers of all ages. Mate wrote extensively in a way that made me think. The short stories he wrote revealed his independent intellectual approach and fundamental ways of thinking.

A subject near and dear to his heart was the eradication of untouchability. His short stories mirrored the hardships endured by the lower classes, which he had studied in detail. A recurrent issue in Mate's short story is the role of women in traditional Hindu society. Men inflict pain on women, particularly low-income women. First, they are utilized as tools for work, and second, the passionate guys employ them as victims. Mate has skillfully included regional phrases into the story, allowing fully grasp the place, the lifestyle of its inhabitants, and their dire circumstances. Their use of regional dialect in conversation adds depth and dimension to the plot. Bemtya, Tavalya, Dhalaya, and Chimya are all names of Katkari origin. The houses of these indigenous people are

brought to life before our eyes by Mate's depictions. He has planted the seeds of Dalit empowerment in his story. Truthful, courageous, devout, and a helping hand to the downtrodden, Satya is shown as such in the tale Taralkhoryatil Pirya.

Through the novel, Mate has shown the arduous life and labor of a porter. He contrasts the ways of life and worldviews of city dwellers with those of rural residents. It becomes clear that Mate is a self-aware social writer when one examines and analyzes his key short works. He wants to see the faults of modern life eradicated and thinks deeply about social issues. In his short stories, he gives voice to the hopelessness and indifference felt by oppressed groups, including factory workers, peasants, and others. By comparing their short stories, it becomes clear that Raj Anand and Shripad Mahadev Mate are humanitarian writers. Rather than being innately humanist, the perspectives and attitudes that shape their works are the product of a multitude of influences that they were exposed to throughout their formative years. Anand and Shripad Mate have become advocates for society's downtrodden thanks to their genes, upbringing, education, cultural and geographical background, reading material, and interactions with others. Both Anand and Shripad Mate were compelled to compose humanitarian works by the society in which they lived. The fundamental thread that unites their short stories is the pursuit of social, economic, and cultural progress, which is fundamental to the humanist subject. The horrors that were common in their communities had a profound impact on both authors. Their inner artist was compelled to establish a societal order free from such atrocities. Some of the ills that were obstructing man's progress toward equality and violating human principles were brought to light. In his short stories, Anand explores a range of social restraints that hinder humanity's advancement, including untouchability, poverty, prostitution, religious hypocrisy, illiteracy, the widow's condition, sex inequality, and more. Mulk. Even when it comes to character choices, Raj Anand and Shripad Mate are completely humanistic. Novelists shape their ideas through the mouths of their characters. Humanist character development in Anand and Mate's short stories makes it easy for readers to empathize with the protagonists and advocate an end to exploitation. The study

found that although both authors dealt with humanism, their presentation styles couldn't be more different. According to this paper's analysis of Mulk Raj Anand's and Shripad Mate's short stories, both authors were prominent figures in the humanitarian movement and fierce advocates for the downtrodden. In terms of subject matter, character development, and literary devices, both authors acted altruistically. Students must never forget the impact they have on literature and society.

In the twenty-first century, India has emerged as a major player on the global stage. A lot of the negative connotations associated with Indian society, such as untouchability, corruption, humiliation, and discrimination, have faded away. Maybe that's why prominent Indian thinkers like R.N. Tagore, Mahatma Gandhi, and Dr. B. R. Ambedkar have been so outspoken in their criticism of India's caste system. An untouchable was even referred to by Mahatma Gandhi as "The Horizen," meaning "the man of God" in Hindi. This is why Gandhi said, "Do not want to be reborn." He wanted to understand and feel the pain of the oppressed. But if I had to get a second chance at life, I'd choose to be born an untouchable so I could feel txxxxxxxxxtheir pain and antagonism and do all I could to end our shared oppression (Berry, 1971)¹³. "I beseeched the divine to grant me a new birth, not as a Brahmin, kshatriya, Vaishya, or sudra, but as an untouchable, an outcast."

The social reformer Mulk Raj Anand has provided accurate depictions of the political and social issues in his writings (Sharma, 2017). He painted a picture of pre-independence India as it was.

The Pakistani city of Peshawar was the site of his birth on December 12, 1905. He earned a Ph.D. in philosophy after attending universities in Lahore, London, and Cambridge. Among his numerous honors are the Padma Bhushan, the Sahitya Academy Award, and the International Peace Prize. He learned about Indian and European culture from his nomadic mother, and he developed a soft spot for the downtrodden and the

¹³Berry, M. Mulk Raj Anand: The Man and the Novelist. Amsterdam: Oriental Press, 1971.

impoverished from his father's military regiment, which took him all over the world. From 1935 to 1940, he wrote several popular novels, including *Untouchable* (Anand, 2003), *Coolie*, *Two Leaves and a Bud*, *The Village*, *Across the Black Waters*, *The Sword and the Sickle*, *Lament on the Death of a Master of Arts*, *The Big Heart*, *The Private Life of an Indian Prince*, *The Death of a Hero*, and *The Big Heart* (1945). The protagonists and antagonists in Anand's main works reflect his own life experiences and the struggles of society's underprivileged, revealing his underlying sympathy for the oppressed. He was a brilliant artist who, with a hint of political and moral commitment, painted a moving and realistic picture of the lives of impoverished Indians (Naik, 1985). He penned novels about rural folks who were the "sons of the soil," the impoverished, the orphaned, the untouchables, and the sad laborers. "Anand has deep concern for the low caste people of India, and his novels throw light on the existing sorrows and sufferings of the downtrodden," adds Pramod Kumar Singh, a renowned Indian critic. Mulkraj Anand investigates the plight of India's social outcasts, including women, sepoys, peasants, and the working class. His predecessors among Indian writers neglected certain areas, which he now explores. Like the untouchable Bakha in *Untouchable*, he has taken on the difficult challenge of portraying outcasts and youths from the bottom as central figures in his works. Among the most prominent figures in Indo-Aryan literature, Mulk Raj Anand is rightfully considered a master storyteller. Along with Raj Rao and R.K. Narayan, he is a legend. Not only have critics in India praised his novels, but critics around the world have done the same. Over a dozen novels have been penned by Anand. Both readers and reviewers have given them high marks. The social books he has written have brought him fame. They address some obvious societal ills. Two of his works' most significant topics are the oppression of workers and the practice of untouchability. Proof of this can be seen in the concepts of untouchability and collie.

One distinctive aspect of Mulk Raj Anand's work is the preponderance of depictions of oppressed people (Forster, 2010). His detractors refer to him as the "underdog" for that reason. Social issues are explored throughout Anand's novels. The

dreadful lives of the sweepers are also shown in his book *Untouchable*. The narrative revolves around the fundamental issue of "Untouchability as a Social evil." As the story's protagonist, Bakha, a sweeper boy, shows, this is indeed the case. The author is presented with numerous facets of the concept of untouchability. The miserable and humiliated condition of the untouchables is first detailed by Anand. Second, they need to establish their colony. People from higher castes treat them poorly. Water and food are much more difficult for them to obtain. A man from a higher caste who defeats Bakha gets irritated at even his slightest touch. Sohini, Bakha's sister, is molested by the priest, who then claims that her illegal touch contaminated him. Bakha is showered with a "Chapati" by a woman of high caste. The hawker of sweets hurls the "jalebi" towards Bakha. The store owner who sells "pan cigarettes" also criticizes Bakha. The untouchables' social stratification is another issue that Anand has highlighted. Therefore, the issue of untouchability is central to the narrative. Just as in rural India, where women and girls are still primarily responsible for carrying water from wells and tanks. Sohini, Bakha's lovely sister, is a model of submissive femininity; she would go to the local well with a pitcher to collect water, but she would have to wait for a high-caste Hindu to come so she could not touch the water and thereby pollute it. The untouchables' miserable situation is deeply upsetting because they are dependent on the generosity of the high-caste Hindus to access water from the public well (*Iyengar, 2007*)¹⁴. Because of their inferior status, the low caste people had no choice but to endure filth, dust, dirt, and thirst as they did not own wells. According to Anand, the Hindus from the three higher castes would consider the water unclean if the lower-caste people were allowed to climb the platform that surrounded the well and drink water from it. They were also barred from using the adjacent brook because of the potential pollution it posed.

The author aimed to highlight exploitation and the plight of oppressed people in this work. As an example, consider what transpired with Bakha. Bakha, the protagonist of this story, is just like any other human being: he enjoys eating sweets while sweeping. He

¹⁴Iyengar, K.R.S. *Indian Writing in English*. New Delhi: Sterling Publishers, 18th Reprint, 2007.

passed by sweet shops selling Laddoos, jalebi, rasgullas, Gulab Jamuns, and other treats. The sight of the inexpensive jalebi made his mouth water. He asked the sweet vendor for jalebi, and the vendor tossed the "jalebi" back to him. The low caste people of that time were treated inhumanely. Originating from the Kshudra caste, these social outcasts are kept like animals. (Belonging to one of the four castes of Brahmins: Kshatriyas, Vaishyas, and Shudras). Words like "Dirty Dog!" and "Son of Bitch!" are used to insult and humiliate the novel's protagonist, Bakha, multiple times. The progeny of a pig, you swine!

Saying things like "Posh, Posh, sweeper coming" is what Bakha needs to do every time. A man from the upper class and Bakha had an encounter like this. No matter where he goes, he must not look down upon anyone, especially those from privileged backgrounds. He once confronted a wealthy man and warned Bakha not to raise his head as he spoke. The man from the higher class is speaking to Bakha in this exchange. 'You pig, you canine, why didn't you make a racket and alert me to your impending arrival!?' he yelled back at Bakha. "You brute, you have no right to touch me".

Additional information regarding the societal issues faced by the subaltern or Dalit community may be found in an incident involving Bakha's sister, Sohini, which occurs later in the book. As well as the Hindu caste system, Anand criticizes the hypocrisy of the fortunate few who believe they are the only ones deserving of material prosperity. It is believed that Sohini possesses the qualities of mild-manneredness, submission, patience, and humility toward the lecherous upper-caste individuals, such as Pandit Kali Nath. "Polluted, Polluted, Polluted!" Pandit Kali Nath yelled out as he watched the girl fill up the pitcher from the village well. Later, he asked her to clean his house, where he attempted to molest her. While one person, a Sadhu or holy man, is treated with complete devotion because his blessings will benefit them, Anand shows the hypocrisy, pretense, and shame of Hindu society in this scene by showing how an untouchable Bakha is treated with contempt and abuse by saying in anger: "You eater of your masters..." My house has been desecrated by you! Go! Why didn't you stand up and ask for food? You have brought dishonor to my faith! My house is going to need a liberal application of holy water now.

All the foregoing serves as solid proof of the facts, truth, and accurate portrayal of Indian civilization. Consequently, it is undeniable that Mulk Raj Anand has painted a genuine and accurate picture of modern and traditional Indian society in *Untouchable*, where the low-caste people's situation, like Lakha's family, was extremely precarious, terrible, and pitiful. So, Mulk Raj Anand hopes that the exploited and outcast people may gain some self-awareness through Bakha. In *Untouchable*, the author cries out in a pitiful and emotionally wrenching way against the bigotry and brutality displayed by members of higher castes against members of lower castes, including the Dalits and other marginalized groups (Forster, 2010)¹⁵. The caste system in India, which Gandhi brutally attacked, is now slowly but surely disintegrating. To rephrase, the author has achieved a remarkable achievement in painting a vivid and realistic picture of Indian society before independence, and he has done it by painting a picture of pre-Independence India.

In India, family dynamics have been undergoing significant transformation in recent decades, impacting all aspects of family life. This societal shift is noticeable across Indian culture; it has even made its way to the periphery of families, where it has altered the dynamics of family structures and relationships. A noticeable shift has occurred in the domains of responsibilities and principles. The sociological perspective reveals that the changing family dynamics, brought about by the increasing enlightenment and the fight for women's emancipation, have had a profound impact on the traditional role of the husband and wife. When it comes to this, literature has done an excellent job of making its audience more aware.

Through its much iteration, it has addressed every aspect of the female experience and offered insight into the female mind. The film fearlessly depicts a modern woman who, in all aspects of life, refuses to be subservient to her spouse. When discussing Indian English literature, Shashi Deshpande's name often comes up. The challenges faced by

¹⁵Forster, E.M. Preface to *Untouchable*. Kumar, Raj. *Dalit Personal Narrative: Reading Caste, Nation, and Identity*. New Delhi: Orient Blackswan, 2010. Print.

Indian women in the post-Independence era have been an ongoing focus of her work. A native of Karnataka, she is a famous contemporary Indian author who writes in English. In 1990, she was honored with the Sahitya Akademi Award. She is the author of twelve novels and numerous children's stories. Her books stand out because they accurately portray Indian culture and people. Although the people in her stories are made up, readers can still relate to their experiences because they are based on actual people. The author tries to portray Indian families in all their diversity, including their customs, beliefs, traditions, interpersonal connections, struggles for self-discovery, rebellion against patriarchal society, internal and external conflicts, etc.

Women are the main characters in every one of her books. Deshpande reflects society through her characters. She found her place in the stellar canon of Indian English novels thanks to her skill and efficiency in describing fictional people, settings, and events. The primary goal of this research is to shed light on the challenges faced by educated middle-class women inside their families. It is not an easy road for Deshpande's female characters. They often experience a sense of constraint (*Agrawal, 2009*)¹⁶. If they want to protect their loved ones, they must remain silent. However, once they speak up, the peace in the household is shattered. Her works, when examined closely, mirror the oppression of women in patriarchal cultures. From their roles as daughters to those as brides, all of the female protagonist's experience gender prejudice.

They are aware when someone is being unfair to them. In the end, they give in to the circumstances, despite their best efforts to fight against the repressive traditions that run deep in their families. Deshpande depicts the life of a lady who marries a doctor in her work, *The Dark Holds No Terrors*; yet, the woman becomes a victim of brutalization due to the egotism of the man (*Sunil, 1995*)¹⁷. She found the strength and determination to

¹⁶Agrawal, Beena. *Mosaic of the Fictional World of Shashi Deshpande*. Delhi: Book Enclave, 2009.

¹⁷Sunil, Seema. Ed. "Marriage, a compromise Study of Shashi Deshpande's *The Dark Holds No Terrors*." *Man-Woman Relationship in Indian Fiction*. New Delhi: Prestige, 1995.

liberate herself from the conventional constraints of society, and her story is an inspiration. The protagonist in her story breaks free of her cultural roots.

The common Indian mindset is mirrored in this book. The protagonist of *The Dark Holds No Terror*, Saru, remembers how her parents raised her brother, Dhruva, at the expense of Saru. The affection and respect that should have been hers as a child were taken away from her. Inseparably bound up with the Indian psyche is the open preference for boys over girls that one can observe in the majority of Indian households (Atrey, 2011)¹⁸. One possible explanation is that sons fetch more dowries. However, due to the prevalence of superstition and tradition in Indian society, the birth of a boy is seen as a sign of good fortune since he continues the family bloodline. The traditional Indian family structure places the father's function as head of the household in the future and envisions his son taking over from him. Indians hold the belief that a son will inherit their parents' heavenly souls. Several events show how much Saru's father cares about Dhruva. The lack of celebrations in the family following his death is indicative of Saru's carelessness and the significance of Dhruva. Saru learns that her father fasts for both periods on Dhruva's birthday when she returns home following her mother's death. Although he loves his son very much, the father knows nothing about his living daughter. Beyond this, another aspect of Indian culture is a strong emphasis on skin color. Her mother is often harping on Saru's dark complexion. Her brother's death was allegedly her fault. Anger and resentment toward her parents develop in the thoughts of a teenager who feels rejected by them (Reddy, 2001)¹⁹. Saru's upbringing at home with her parents stunts her development as a person and a woman. Her inflated ego and desire for power over others were fueled by her unusual childhood experiences.

As Shashi Deshpande expertly explains, intense sibling jealousy stems from a mother's love for her son. A sense of estrangement and loneliness sets in for Saru because

¹⁸Atrey, Mukta and Vinay Kirpal. *Shashi Deshpande: A Feminist Study of Her Fiction*. Delhi: BR Publishing Corporation, 2011.

¹⁹Reddy, Y.S. Sunita. Ed. *A Feminist Perspective on the Novels of Shashi Deshpande*. New Delhi: Prestige Book, 2001.

of her mother's racist attitude. She flees her native city filled with animosity and resentment. Even though her mother is against it, Saru decides to go to Mumbai to get a medical degree. The value of a girl's education is lost on her mother. Her mom often picks on her and doesn't care about her future or her schooling. Her mom thinks it's a waste of money to send girls to school. As a result, females are seen as a burden that needs to be dealt with promptly. Despite her parents' objections, Saru marries Manohar, a member of a lower caste, whom she meets while studying medicine. She desired affection as she had never felt it from her parents. "How could I be anyone's beloved?" she thinks as she receives Manu's attention. He arrives as the perfect romantic hero to save her from her uncertain and lonely life. She marries to reestablish her individuality and reunite with her lost love in her childhood home. She has made her feminine sensibilities known and affirmed through her marriage to Manu. However, her string of issues and sabotaging her emotions persists even after she is married. Being a doctor elevates Saru's social standing. Their marital relationship is greatly troubled by her ascent to social and financial prominence, in contrast to Manu's low position as a lecturer. She is completely unhappy in her marital life, but she is comfortable in her profession. Her husband, Manohar, becomes a sadist due to his insecurities and feelings of inferiority because of her rising social standing. While it's still dark outside, he starts attacking Saru, causing her immense emotional and bodily distress. Saru was enraged at the women who tolerate their husbands' humiliations and do nothing to stop them. But now she feels terrible about herself for being a victim of her husband's abuse. In her desire to appease Manu and preserve her marriage, she is willing to give up her career. She sees the foolishness in caving in to her husband's preferences.

The harsh truth that a woman must always follow her husband's lead is something Saru has come to terms with. Saru has realized more about who she is and how she fits in with the world. Even as a little girl, Saru witnessed her grandmother's plight: she was a destitute woman, abandoned by her husband, and labeled "an unwanted burden" by her people. Abandoned women suffer even more terrible fates than widows. The importance of

"economic independence alone could be insurance against subordination or suppression" was something Saru understood as a child. Saru becomes a well-known and respected lady doctor after her marriage. Boozie and Padmakar Rao have an extramarital affair after sexually exploiting Saru. As a result of her marital life's discord and loneliness, Saru begins to consider alternative options. Boozie, an outsider, helps her achieve a higher social and financial status. To become financially self-sufficient, Saru approaches them for assistance.

Manohar has an inferior mentality as a result and becomes a sadist who finds joy in verbally abusing, stalking, and sexually abusing his wife. In Saru's life, both Boozie and Padmakar demonstrate that their relationship does not bring comfort; rather, it is a classic example of a disappointing relationship. The realistic view of love, in her view, is that men care only about their physical impulses and have nothing to do with a woman's emotions. With the support of these relationships, Saru can face her challenges head-on (*Sandhu, 1991*)²⁰. For some reason, she can't shake the feeling that she has harmed her family. She makes the most of this chance to assess, initiate, and reaffirm her indispensable status. A rational and logical mind is also within her capabilities. She comes to terms with the fact that she must embrace each of her identities—wife, daughter, and sister—just as they are. She has come to terms with the fact that running away won't fix her problems; rather, change must originate within. As her self-assurance grows, Saru realizes that she is more than just a shell; she is a living, breathing human being. Taking off her veil, she shows the world the true plight of women. Using the objective perspective of an analyst, she investigates her own experiences of physical and mental trauma. Now that she knows the truth, she can perceive the world in a new light. This gives her a fresh lease of life, which she uses to conquer her identity dilemma and become complete again. Despite her initial resistance, she can accept and even embrace the current situation. Saru is unable to disengage from the needs of her ailing husband and children. Everyone thinks Saru is perfect—a lady doctor, a doting wife, and a mother of two beautiful children—but she

²⁰Sandhu, Sarabjit. Ed. *The Image of Woman in the Novels of Shashi Deshpande*. New Delhi: Prestige, 1991.

suffered the cruelest wound of all. Her situation is a power struggle when a woman loses her identity and personality. In order to triumph over oppressive forces, Deshpande says that women should stand up for themselves. It is considered quite improper for a married woman in Indian culture to return to her parents' home alone, engage in domestic violence, or get a divorce. She must remain at her husband's home until the day she dies. As one would expect from a conventional Indian parent, Saru's expression turns glum as he sees his daughter standing alone with the bag.

This is something that Saru's father, who has always kept his distance and been reserved around his wife, does not get when she tells him about her husband, who sexually abuses her. Consequently, societal attitudes appear to be at the heart of these problems as well. Neither love nor fury has ever been displayed by Saru's father. But today, for the first time in her life, she feels the warmth of his heart and his kindness toward her. Being a doctor, her father takes great pride in his daughter. When it comes to Saru, the father is shown as powerless and uncaring, and the mother-daughter bond is strained (*Kaur, 2009*)²¹. At home, her father is unimportant. Things would have worked out differently if the father had stepped in; the mother-daughter relationship could still be strong today. In this moving portrayal of a father-daughter relationship, Shashi Deshpande skillfully navigates the difficulties that arise. Despite her initial unreadiness to confront her husband, Saru advises her father, "Baba, if Manu comes, tell him to wait," in response to receiving word of Manu's impending arrival in the final chapter of the book. As soon as I am able, I will return. As she moves from delusion to reality, from anger to submission, and finally, into an effort at self-reconciliation, these lines reveal her journey through life. This is accurate for all working-class women in modern India, not only Saru. The most honest portrayal of the human condition can be found in the works of Indian English literature. By connecting it to imaginative experience, it becomes the means through which our very being becomes paramount. A creative writer accurately documents human history, culture, and social systems with the keen eye of a sociologist. In conclusion, Shashi Deshpande

²¹Kaur, Satbir. Shashi Deshpande: A Feministic Interpretation. Chandigarh: Unistar, 2009.

does an excellent job of painting a realistic picture of educated middle-class women in India who are struggling with the existential crisis despite their financial independence. All of her book's center on women and their struggles with pain, social unrest, and the power of silence to convey their innermost thoughts and feelings. Her female protagonists grapple with the competing demands of being a woman, a mother, and a wife in a patriarchal society.

The books written by Shashi Deshpande seem to depict an accurate depiction of a multitasking Indian woman. The book shows how society is biased against women and men. She paints a picture of the traditional, male-chauvinist society's demeaning treatment of women. As a result of the limiting problem of prefixed definitions and pre-set conventions, women in these settings strive to reimagine their place in society. She paints a picture of a modern Indian lady who, despite her husband's brutal treatment of her, overcomes the obstacles she faces as a woman through sheer force of will. Despite her refusal to be labeled as a feminist, she has revealed the limitations placed on a woman's existence from birth into womanhood in conventional male-dominated Indian society.

5.6 Exploration of Class and Community in Shashi Deshpande's Fiction

The current research intends to focus on Shashi Deshpande's fiction through an examination of how class and community interact within the Indian social order. Before independence, class and communal concerns did not significantly impact Indian society. Nonetheless, a paradigm shift was successfully reflected in the Indian English novels published following independence, illuminating the societal shifts. Characters in modern Indian English novels often feel constrained by traditional values and norms. Novels written by Indians after independence reveal their partial adoption of Western culture. A new social structure also emerged in post-independence Indian society. It was also a chance to witness different social groups springing up in response to shifting lifestyle norms and new forms of class stratification. Therefore, the purpose of this research is to analyze Shashi Deshpande's work to demonstrate that the author is aware of the social structure and the communities that have emerged in modern India. The premise of the

research is that Shashi Deshpande's books provide a realistic portrayal of contemporary India's social stratification and community life. Using the novel's overlapping effects on communities as a lens, this study seeks to examine Shashi Deshpande's social structure.

Scientists are still interested in learning how the various frameworks impact the personalities and social reactions of the characters. In his works, Shashi Deshpande explores issues of class and community. The novelist examines different social classes and the conflicts that arise between them. Examining how social class and community shape her story is, thus, an intriguing topic. The purpose of this research is to analyze Deshpande's works through the lens of the political and thematic issues they raise. Additionally, the study delves into the connection between the novels and societal frameworks. The fundamental membership of human beings in different communities characterized by caste, position, income, occupation, gender, and education is the basis for the present study's attempt to explain social structure and human behaviour. All Indian women are portrayed in Shashi Deshpande's novel. Her books provide believable and realistic depictions of many social groups and cultures. The women of Shashi Deshpande's class and community are primarily from the Indian states of Maharashtra and Karnataka. Her work effectively portrays middle-class women as they really are, which is a significant contribution to international literature. In the interview, she outlines her literary project clearly. The truth is, I write the things I write because I feel compelled to. Because I already possess it. I believe my contribution to Indian literature is a singular viewpoint, a female-centric universe. This research delves into Deshpande's expressed and implicit views on class and community in her writings. *The Dark Holds No Terrors* tells the tragic tale of Saru's struggle. According to Deshpande, Saru's mother and husband treat her poorly because of her gender. Discrimination against her is more prevalent than against her brother.

Traditional attitudes and customs that do not accommodate women are exemplified by Saru's family house. A Saru cannot develop as a person since they are unable to breathe the unfettered air. The fact that she is homeless is a symbol of the inner

turmoil and breakdown she is experiencing. So, Deshpande demonstrates how women are socially and familiarly marginalized. Despite her success as a doctor, Saru is aware that society does not value women's competence. Don't even think of trying to flip the script into the traditional roles of doctor and nurse, executive and secretary, principal and teacher. That's the only rule that will ensure a successful marriage. In Indian tradition, women often regard marriage to gain independence. One day, Saru and her husband were asked for tea by a friend. 'He did not introduce her to us, and so strong was the father's contempt of her presence that study ignored her too,' Saru recalls, describing an event in which the man poorly abuses his wife. Study consumed our meals, tea, and water as if they had been served by an anonymous hotel waiter. The lives of Bombay's small Marwari community are the focus of Shashi Deshpande's transitional period. Every human interaction in the book—that of a mother and her daughter, a father and his daughter, a brother and his sister, a husband and his wife—is real and based on actual human experiences. The woman is the focal element in all of these.

The story mirrors Maharastrian social mores, such as the importance of the son in the household and the primacy of girls at religious festivals like Haldi Kumkum. The female protagonists in Deshpande's work enjoy a great deal of sexual as well as cognitive freedom. Consequently, it encourages people to look for alternatives to having sex outside of marriage (Vijayalakshmi, 1995)²². Sexual desire unsettles the female protagonists. The female protagonists strive for self-expression by engaging in sexual relationships with males outside of their marital sphere. Within the framework of their social behavior, Ramesh Srivastava analyzes the ladies of Deshpande: Her female characters are criticized for being "creatures of conventional morality" who are subjected to harsh treatment and exploitation. Instead of revolting, which could break household concord, they believe in conformity and compromise to keep domestic peace. Sex is prohibited in traditional Indian society, yet Deshpande's female characters show a state of bewilderment at the beginning

²²Vijayalakshmi Seshadri, *The New Woman in Indian-English Women Writers since the 1970s*. Delhi: B.R. Publishing Corporation; 1995, p-61.

of the book before improving their status and reflecting on their lives as the story progresses. Saru doesn't belong here, but the fact that she won't speak up about her sexual predicament highlights an issue with modern women. "I could never do anything," Saru says. The ability to endure is a hallmark of Indian women. Saru is a symbol of the strength and resilience of these women who have overcome the obstacle of being unloved.

Indian woman Saru embodies modernity. No religious observances are observed by her. However, Saru continues to accompany her mother to the shrine each Friday. "The joyful babble of female talk that made me feel warm and secure"—Saru recalls how the temple becomes a center of an alternative female community. I now see that the women were more like troops in the same battle; they were close-knit. One hundred. While still honoring her social and moral obligations, Saru seeks independence. Saru sees herself as part of the female-dominated group. I would be a woman, and my troubles are a part of women's problems," she explains. But this is my; it belongs to Saru and is intrinsic to my identity, separate from my gender. Additionally, Saru stands for the New Woman, who is achieving her independence. Both intellectually and sexually, Deshpande's feminine characters lean toward liberation. To sate her insatiable need for sex, Saru has affairs with different men. Also, her mother's dismal expression is something she despises. It is not encouraged that women experience depression by Deshpande (*Dr.S.PrasannaSree, 2003*). 'The Dark Holds No Terror' portrays both rural and urban communities. Upon Saru's return to her childhood residence. In a little town, Saru pays a visit to her father's residence. Everyone living here is a symbol of the rural community.

The depiction of Saru's mother's kitchen as a primitive one makes her understand that the house and the community have remained unchanged. If the study puts us in Saru's shoes, Deshpande sees that there was no cooking platform. "The same sagging easy chair, shaped to his body". She notes that not even the living room has changed, since she had to squat on the floor to reach the stove. Even wall art remained the same. Her grandfather had never seen a portrait of Gandhi and Nehru smiling; she had hung the faded photo of him up at one point, maybe in a fit of patriotism. This exemplifies how seldom changes occur in

rural households and mindsets. Each person's unique character can only flourish in the context of a supportive social community.

Social members can engage in sharing and engagement with individuals. A sense of belonging and purpose is fostered by group dynamics in rural communities. When people are separated from their families, friends, religious communities, and other social groupings, their resilience and selflessness will be truly remarkable. Strictly speaking, she had been left out of the small, happy, and meaningful group that appeared to her. She was completely alone, with no one to converse with and no plans for the future (*R.K.Dhawan, 1995; R.K.Dhawan, 1991*)²³. Because she felt so alone, miserable, and embarrassed by her solitude, she had connected herself to various groups in the hopes that someone would take her in. With all my heart, I wish she were at home. It was a failure every time. Gathering for a meal was the only occasion when she felt like she belonged to a group. A sense of community and connection was shattered as the audience disintegrated into individuals unrelated to her once the event concluded. Everyone agrees that education is a crucial component of human capital. Health, cleanliness, productivity, and almost every other aspect of quality of life can be improved via education. Improving people's quality of life via making the most of what studies have is within everyone's reach, and education is the key to making that happen (*Ramesh, 2003*)²⁴. One way to strengthen and maintain development initiatives is to invest in basic education, particularly for girls.

Economic growth, improved status, longer life expectancy, lower infant mortality, and stronger civic institutions are all outcomes that can be attributed to education. In this book, these characteristics shape the rural community. Saru leads a typical life as a housewife. She finds pleasure in her leisure time here, apart from her professional life. Saru recalls her upbringing in the countryside and the challenges she overcame by pursuing an education, prompting her to reflect on her life and relationships with her brother and husband. To save money, she recalls getting off the bus earlier during her time in the

²³R.K.Dhawan, *Indian Women Novelists*.Set1; Vol.5, New Delhi: Prestige Books, 1991; p-77

²⁴Ramesh K.Srivastava, *Symbolism In Indian Fiction In English*. New Delhi: ABS Publication, 2003; p-209.

hostel. The social caste structure is her mother's belief system. On the other hand, Saru weds outside her caste, defying all societal norms. The unhappy life of her marriage is foretold by her mother. Saru's mom can't read or write. Superstition and conventional wisdom are her beliefs. Saru goes on a pilgrimage to a temple with her mom once. Saru is averse to Prasad, which is rock sugar. A lady in the temple is portrayed by Saru: Her legs were spread out in front of her as she leaned against a pillar, her face expressionless and comfortable, the kumkum on her forehead gone except for the typical mark between her brows. Upon inquiring of her mother as to whether the woman is insane. What does her mom say? When you don't understand anything, don't act like you do. Is it crazy? What a foolish statement. Do you realize that Devi penetrated her? Saru stands for the educated class that uses reason to realize the truth; she recalls Manu's parents' visit and the illiteracy and mistreatment of the women by the godmen, who are called Devi or Baba.

A study can learn about the rustic's outward appearance from this. Her reminder is: There were two striking differences in their son's home. One was the mother, who appeared rustic in appearance with her Sari enveloping her head. The other was her feet, which were awkwardly out of place in the slippers she wore. She also had green tattoo marks on her chin and forehead. And the dad, a guy whose teeth and lips were stained with paan, whose rough speech and stocky build were in stark contrast to his very delicate features. The parents of Manu are the embodiment of the rural populace. Their way of life and outlook on life reflect the characteristics of a rural community. Conventional wisdom holds that our society is witnessing an upward trend toward urbanization. People in rural areas tend to be less concerned about their health. Morbidity and slow-wilting disorders have been overlooked as a result. Those without jobs can't escape poverty since they can't afford necessities like food and shelter. They have a calorie deficit and live below the poverty line. "Sick children, suffering children, dying children. So many of them that they had become one anonymous mass". Another character that hails from a rural neighborhood is Madhav. Even in a rural setting, Madhav is willing to pursue education. Nobody has built a suitable school. To catch the bus, he had to slog five miles under the

scorching sun. If Madhav wants to be like his dad, he should do what he did. Madhav's dad is a priest and an accomplished scholar. On the other hand, Madhav values education. As a result, he depicts the evolving rural community in the book. The younger brother of Madhav is Satish. He wants to drop out of school and learn Sanskrit like his dad, but he's a movie nut. Satish has made threats to flee to Bombay.

The people of Madhav's hometown are despised by Mrinal, Madhav's sister. Living her life as usual is becoming old for her. She is ready to wed anyone who can rescue her from her rural life. For his daughter, her father searches for a suitable suitor. On the other hand, he will never consider seeking her opinion or asking for her preferences. What this shows is the dominance of patriarchy and the narrow-mindedness of the rural community. When it comes to marriage and other major life decisions, women in this culture are never even considered. The rate of urbanization has been extremely modest in recent years. Asian nation. Over the past 60 years, there has been a fundamental shift in the Indian economy.

The sluggish expansion of industry and the lack of sufficient urban infrastructure have contributed to the sluggish increase in the urban population. Nevertheless, the ratio of schooling is higher in urban areas compared to rural ones. A population's literacy rate is an indicator of its general health. A rise in life expectancy is indicative of a shift in people's character. In the story, which takes place in modern-day India, the protagonist Saru's mother struggles to provide for her children because of financial constraints. Because of this, Saru defies her mother and goes to Bombay to get a medical degree. Living in a hostel is like a new beginning for Saru. Due to her migration to Bombay, Saru can further her medical education. In other words, Saru has relocated to an urban area, the Bombay district.

Saru decides to modify her attitude and relocate to the city in search of better educational opportunities and more affordable housing. Saru does not believe in following any rituals because she lives in an urban neighborhood. Saru, for one, does away with

pointless rites like circling the tulsi plant. On the other hand, the story shows the dark side of city life as well. Saru's extramarital affair with Boozie shows how the moral standards in this town have plummeted. There is a dearth of occupational mobility in urban communities. It is common for people to be stuck in their careers for the rest of their lives if they make a bad choice. When it comes to Manu, Saru brings up: It wasn't until I noticed that the actor staring back at me with those same slightly perplexed eyes that I realized it. A lot of people in urban areas are struggling financially as well. Manu has a restricted source of money, despite his career-oriented nature. His resources are so inadequate that he will perish. Because of this, he has resolved to prioritize the funds. The entire metropolitan community can be compared to Manu when Saru says, "You think too much about money". Saru gives a rundown of Manu's social circle, which consists of people from similar socioeconomic backgrounds. According to her, A few wannabe writers and journalists, some theater buffs, and one or two educators made up the eclectic group. But there was electric energy about them that made them stand out from the crowd. When Manu's pals work together, they can accomplish anything and meet everyone's demands. Because it is an engaging social practice, it fosters harmonious relationships between people. Here you can find the foundation of a city. Instead of focusing on the metropolitan middle class, her art delves into the lives of those who are just scraping by and whose homes lack the modern conveniences and sophistication that the rest of society takes for granted. Rather than seeing the urban lower classes as objects to be manipulated, studies see them as sentient persons with inherent worth and dignity (*Jasbir, 2003*)²⁵. As a result, several segments of Indian society are represented in *The Dark Holds No Terror*. It also raises questions about what makes these social groups unique.

to cite references. When it comes to modern Indian English literature, Chetan Bhagat is right up there with the best of them. In his time, he was the most gifted

²⁵Jasbir Jain, *Gendered Realities, Human Spaces The Writing Of Shashi Deshpande*. New Delhi: Rawat Publication, 2003; p-50. Bhagat,

storyteller. While writing in English, Bhagat has taken a radically different path from conventional Indian literature.

For a country like India, where English is a second or third language, his fictions are easy to understand and enjoy. This is why he boasts a massive following among young people all around the world, not just in India. His books have sold millions of copies. Even in this day of ubiquitous mobile devices, it would not be an exaggeration to claim that he has encouraged reading among young Indians. In his 2008 book *The Three Mistakes of My Life*, Chetan Bhagat portrays the Indian lower middle class. The novel's characters are members of the lower middle class, and it takes place in the Gujarati city of Ahmedabad, where they face challenges and have dreams. The current fictional account takes place in Belrampur, the very location described in the book. The fictional characters all come from lower-middle-class backgrounds. Govind, Omi, and Ishaan are the best friends. They are young guys, perhaps around 25 years old. They come from low-income backgrounds. Their cricket shop sells inexpensive gear that the local children of lower-class families use to play the game. Peppermints, chocolates, candies, and school stationery are all available for purchase.

Our heroine, Govind's mother, left him when he was ten years old; she now sells homemade Gujarati delicacies. A local temple priest fathered Omi. The telephone exchange is where Ishaan's dad gets his job. Constant adversity is a reality for many fictional characters. To cover their daily living costs, Govind and his mother both work. As indicated before, Govind's mom sells Gujarati delicacies, and he supplements her income by teaching math. During the hard times, his mother sold all of her jewelry and invested in a company selling Gujarati snakes. As a priest, Omi's father is likewise undercompensated. The income of Ishaan's dad is similarly pitiful. A municipal school with few resources is where the local kids go to school. The educational quality and physical amenities of the school are severely lacking. Fictional depictions of low-class Indian society are accurate representations of real-life communities. In the novel, characters argue over insignificant issues. The trash is dumped on the streets by them. At

the start of the book, Govind explains the real state of his region as follows: Around the packed pole, I overheard a fight breaking out as I stepped into the by lane, involving the disposal of trash. I would want to see some changes made to my little town neighborhood. When compared to the rest of Ahmedabad, it lags significantly. One, the entire historic district might use serious cleaning.

The ancient city struggles to have its trash picked up on schedule, in contrast to the shiny new metropolis across the Sabarmati River (*Bhagat, TMML, 8*)²⁶. The young characters' parents are portrayed as overprotective. Govind wants to be a businessman, but his mom wants him to be an engineer. She finds it annoying that Govind spends so much time with his pals watching cricket or giving tuition. The Indian Army was Ishaan's father's dream for his son. Despite passing the exams and beginning training, he absconded and returned home. His relationship with his father is strained. His dad thinks it's a waste of time when he watches cricket matches all day. If Ishaan's sister Vidya wants to go to medical school, her parents would make her study complex mathematical theories, even though she hates them. Despite his parents' expectations, Omi has no interest in becoming a priest. Even though Ali has the talent to become the top cricket player in the world, his parents want him to focus on school instead of playing cricket. All these examples show how the lower middle-class lives. Most of India's lower-middle-class parents believe that their children will achieve greater success in life if they follow in their footsteps and choose a profession that suits them.

Most parents tend to have long-term preferences when it comes to the fields of engineering and medicine for their children. The narrative reflects in detail the average modern Indian middle-class parent's outlook on their children. The novel's diverse cast of young protagonists also serves to illustrate another facet of modern Indian society's middle class. The usual mindset of lower-middle-class youth in India is illuminated by the young characters such as Govind, Omi, Vidya, and Ishaan. They stand in for the modern, aimless youth of India, who have great dreams but never seem to get the chance to realise them.

²⁶Bhagat, Chetan. *The 3 Mistakes of My Life*. New Delhi: Rupa&Co, 2008. (Abbreviated as TMML)

Someday, Govind hopes to make it great in the business world. There is an ongoing scarcity of capital for him to launch his firm. With the help of his pals, he launches a modest cricket equipment company, but a natural disaster dismantles his ambitions the moment he takes a calculated risk. Unfortunately, Ishaan was never allowed to prepare for or play at the international level, despite his desire to do so. He feels like he squandered his youth on cricket, with no tangible reward at the end. Even though he hasn't made up his mind yet, Omi is being shaped by religious and political forces that aren't secular and are just looking for opportunities. His life is bewildered, and he has no idea what to do. It would be difficult for him to make ends meet because he is unemployed. Being a priest of his family's temple is something he has no interest in doing, either. Vidya is the typical Bombay girl. The idea of being a modern girl appeals to her. Taking a public relations lesson will help her break out of the middle class's stifling grip. A sexual bond forms between her and her tutor. The novel's youthful protagonists and antagonists exemplify the mindset of middle-class adolescents today. For various reasons, including lack of resources, opportunity, motivation, or luck, they are unable to realize their loftier life ambitions.

The new generation's mental capacity has grown immensely because of globalization and modernization, but they are unable to accept the constraints of their lives, leaving them with feelings of inner emptiness and dissatisfaction. The book also sheds light on a lower-middle-class culture that lacks some of life's essentials. Life presents people with numerous challenges. A lot of problems, both personal and societal, plague their lives. There are no compassionate physicians at the hospital where our hero, Govind, was admitted. In the book, the public school does not have the necessary resources. The children of the lower middle class attend the municipal school, which lacks many of the essential resources needed to provide them with an education. It is implied in the book that schoolteachers are not being completely honest when they say they will do their jobs. Most schools do not have the necessary infrastructure or facilities to provide students with sports education. They don't have enough money to support the children's complete development.

There is more dirt in the older city than in a brand-new one. On the streets, you may see heaps of trash. Minor issues cause people to argue. Earlier, I said that they are preoccupied with made-up rumors. Houses here are tiny, consisting of just one or two rooms that are severely underfurnished. In this world, everyone has their own set of issues. Because of his father's infidelity, Govind's mother lost him as a child. The young men are unemployed and have no means of support. They doze off in front of the TV, watching cricket matches. Concern for their children's futures permeates the parents' expressions. Ishaan's dad thinks he should be doing something productive with his time instead of sitting around watching cricket. Starting a modest business selling cricket equipment and stationery is a huge challenge for Govind, his buddies Ishaan and Omi. They buy a larger store in a brand-new mall in the city center, but the building collapses during the earthquake, causing them a lot of damage. The earthquake disaster highlighted the corruption of the civil contractors involved in new construction activities in developing towns. Some cities, like Ahmedabad, are seeing rapid urbanization, driving up real estate prices to unprecedented heights while also delivering subpar building quality.

For modern Indian culture, this is also an everyday fact. People get low-quality buildings in exchange for extremely expensive home loans that they pay off throughout their lives (*Pandya, 2017*)²⁷. A hundred-year-old house in the old city takes no damage from an earthquake, but brand-new shopping malls collapse at the first tremor. Since the story takes place in Gujarat, it reflects some of the traits shared by ordinary Gujarati society and its inhabitants. The Gujarati food company is run by Govind's mother. Some examples of traditional Gujarati snacks are khakhara, khaman, and dhokla. She has a thriving local market that mirrors the eating habits of modern Indians, particularly those from the Gujarat region. For tea and snacks, the locals frequent inexpensive eateries. The book refers to Gopi's eatery, among others. The Gujarati people value entrepreneurship above secure employment because of their entrepreneurial spirit. One such reference is that the novel's protagonist, Govind, has exceptional mathematical abilities. In his class, he

²⁷Pandya, Dr. S. Chetan Bhagat's Novels: A Critical Study. 2017.

ranks first. Though he could be useful as an engineering material, he has no desire to pursue engineering at the university level. Running his own business is something he's more passionate about. This is a perfect example of the common mindset of modern Gujaratis, who value business over employment. Through the depiction of several real-life events and circumstances, the author has drawn attention to the habits and behavior patterns, both large and small, of the lower middle class. As a conclusion, it can be said that Chetan Bhagat's literary works mostly deal with the contemporary urban middle class and the difficulties that plague it. In addition to amusing readers across India, he has shed light on the modern metropolitan realities of our culture. The majority of his writings have dealt with everyday life and the issues faced by ordinary people. Without a doubt, a thorough reading of the author's chosen text can definitively establish this notion as correct.

CONCLUSION

The development of Indian English Literature (IEL) during and after the British era is indicative of the country's strength, intellectual creativity, and diversity of culture. This tradition did not simply emerge as a colonial offshoot in the British era but grew into an independent and compelling body of writing that is now an integral part of world literature. Indian English writers have engaged with the English language not as a colonized hindrance, but as a point of resistance, self-representation, and cultural transactions. As the document will show, the emergence of IEL was not simply a historical event that transpired accidentally, but a conscious, tactical course presented to Indian writers using the colonizer's language to engage with the world while unspooling the language, indigenizing it, and recreating it with Indian embodiments, metaphors, and concerns.

The period of British colonialism rendered a class of literate Indians who had proficiency in English and learned to use it truly as a vehicle for declaring national identity and cultural dignity. Writers like Raja Rao, R.K. Narayan, and Mulk Raj Anand made pioneering work by demonstrating the socio-political realities of the day, either in the fictional mode or the polemical essay. For instance, Mulk Raj Anand made searing critiques of caste prejudice in *Untouchable* and *Coolie*, and scripted stories that articulated the voices of the silenced and challenged the ethical legitimacy of India's caste agglomeration. Tagore and Sri Aurobindo similarly created a blend of nationalism with transnationalism by integrating religion, spirituality, and humanism. Their writing has illustrated the use of English as a vehicle of provocation, but importantly as a vehicle of inner self-exploration, spiritual dialogue, and reflective thinking.

Significantly, IEL did not remain solely elite discourse but expanded its thematic scope to include issues of women's empowerment, diaspora, caste marginalization, and globalization. “Women writers, Kamala Das, Shashi Deshpande, Anita Desai, and Arundhati Roy,” articulated the gendered reality of Indian life and broke the silence on issues of

domestic oppression, female sexuality, and identity crisis. Their narratives crossed as they provided insight into the inner or psychological world of their protagonists and articulated a conscious act of rebellion against patriarchal systems. Conversely, Jhumpa Lahiri and Bharati Mukherjee integrated new threads of cultural dislocation, generational conflict, and hybrid identities into the narrative of the Indian diaspora. These female voices reframed IEL (Indian English Literature) as an intersectional critique of Indian tradition and global modernity; redefined the contemporary literary canon to include their presence in the fiction of the world; and claimed their nationality as Indian.

Although Indian English drama receives less attention than fiction and poetry, its contribution is equally important since “writers like Rabindranath Tagore, Girish Karnad, and Mahesh Dattani” use the theatre to challenge cultural myths, expose tensions and contradictions in society and expose otherwise invisible aspects of social identification. By breaking societal taboos and redefining the aesthetic of theatre in India, Dattani, for instance, was ready to speak on delicate subjects like gender identity, homosexuality, and communal violence, thereby advancing society. In Indian English settings, the theatre might be respected as a means of social critique and social transformation as well as for just entertainment value.

The function of Indian English literature regarding the nationalist movement was especially important. Essayists, speechmakers, and creative writers like Gandhi, Nehru, Tagore, and Tilak were able to use English to communicate to both national and international audiences how India thought about freedom and justice. The poem “*Where the Mind is Without Fear*” by Rabindranath Tagore is a poetic symbol of the essence of the ideal of an India free of colonization, just as Gandhi's Hind Swaraj gave the philosophical underpinnings of the movement. Therefore, English writing was not only part of a cultural endeavor, but it was also part of Indian political writing—a weapon against imperial narratives that proclaimed India's right to a free democracy.

In addition, IEL today reflects the plurality and hybridity of contemporary Indian life as writers like Salman Rushdie and Arundhati Roy have perfected the introduction of poststructuralist experimentation into traditional narrative forms. The “*chutnification*” of

English found in Rushdie's *Midnight's Children* embodies the linguistic and cultural hybridity of the Indian experience. They have dissolved the boundaries of myth and history, fact and fiction, East and West, therefore changing Indian English writing into a global and transdisciplinary practice.

It is important to point out that Indian English literature has transcended the boundaries of national representation and has started to engage with global issues like migration, identity politics, climate change, and neoliberal consumerism. In engaging with a range of global issues, IEL produces both local and universal knowledge that is simultaneously rooted in the Indian experience and reaches across cultures. Indian authorship in English has been assertive as well as adaptive, an assertion of Indian modernity, spirituality, and socio-political analysis.

Indian English Literature is a literary movement that begins with resistance and culminates in the inevitable growth and creative metamorphosis. Indian English literature is a chronicle of the country understanding its past, overcoming colonial oppression, critiquing the complexities of the post-independence present, and revealing the hopes, fears, and aspirations of its people. More importantly, it has democratized literature by sharing the stories of the working class, women and Dalits, those who have immigrants, and the many lives in between, creating a narrative without relying on elites to tell the stories.

One must see the continued unfolding of Indian English literature as a lively, dynamic, open, global, and multifaceted reality. Eventually, Indian English writers include a cultural, political, and ultimately human component, beyond artistic value. It is about clarifying and reconstructing India's perspective and India's view of the world, in all its fullness.

The Journey of Indian English Literature (IEL) has transformed from its colonial roots to its current prominence on the global stage, characterized largely by change, resistance, and extraordinary creativity. The legacy of colonial beginnings is now a rich, diverse, and distinctive literary voice in both India and internationally. The journey is told

in this chapter through authors, trends, and literary movements in the historical context of Indian Literature.

The pre-independence journey of Indian English writing emerged from the sociopolitical realities of the time. Literature was used as an instrument of political dissent and social reform. Writers like Sarojini Naidu, Rabindranath Tagore, and Raja Ram Mohan Roy embraced English not only as a part of colonialism but also to construct Indian identity and inspiration. Early Indian English writers incorporated an ethos of Indian spirituality, nationalism, and reforms into the Western literary canon, establishing the philosophical and intellectual foundations of Indian English Literature (IEL) that went beyond religion and ideology. Tagore's "*Gitanjali*" and Naidu's lyrical forms were emblematic of the soul of an emerging nation. They articulated their refusal to be confined by the colonial constructs, yet expressed India's rich cultural tradition and intellectual informality, employing Western forms of aesthetics to communicate their expressions of the human experience.

R.K. Narayan, Mulk Raj Anand, and Raja Rao, "*the founding trio*" of Indian English writing, all first began their careers as fiction writers in the 1930s and 1940s. They initiated a shift from intellectual abstraction to real representation of Indian life, including the caste system, poverty, colonial oppression, and spiritual alienation. Anand's *Untouchable* and *Coolie* displayed the brutality of India's caste system and the existence of the working class. Narayan's fictional town, *Malgudi*, though on the surface simple, was a richly textured representation of small-town India. Rao's *Kanthapura* and *The Serpent and the Rope* offered careful and sophisticated meditations on identity and self, combining Indian philosophy with a Western tradition of self-reflection and fiction. This was the phase of the Indigenization of English, using Indian idioms, speech rhythms, and cultural settings to produce a literature that was Indian in spirit and English in form.

For Indian English literature (IEL), India's post-independence era brought a fresh angle of self-reflexivity and psychological depth. Among the first in IEL to embrace English to explore inner emotional territory, engage in problems of self and identity, and show women struggling with alienation, marriage turmoil, and mental trauma, Anita Desai's fiction was among Desai's expanded ideas of post-modern Indian feminism, whereby women

struggled between tradition and self-assertion, using figures like *Maya* and *Sita*. Her stories provide greater room for more intimate and reflective language and improve the psychological aspects of Indian life in writing.

Ever-increasing numbers of authors, notably Vikram Seth, Arundhati Roy, and Salman Rushdie, shaped the narrative form and subject themes of Indian English fiction in works created following independence. While in Roy's *The God of Small Things*, a younger form of political and lyrical language arose that meshed caste, gender, and memory, Seth's *A Suitable Boy* had epic dimensions. Through a magical realism perspective, Rushdie's book *Midnight's Children* deftly rebuilt the history and identity of India, hence fostering greater postmodern experimentation in IEL. All of these authors persisted in separating fiction from history, reality from fantasy, and memory from myth; thus, this helped Indian literature to become more accepted in international literary venues.

The rise of diasporic and feminist voices in IEL marks another fascinating change. Writers such as Kiran Desai, Chitra Banerjee, Divakaruni, and Jhumpa Lahiri were able to investigate issues of exile, cultural displacement, and negotiating identity, hence extending the range of IEL. First, to show readers the emotional complexity of migration, several generations in conflict, and the loneliness of cultural in-betweenness were these authors. Because they examine the globally felt feelings of loss, love, and desire through the prism of an Indian identity, readers all over have found a connection in their work. Particularly, female writers were eager to provide sharp criticisms of patriarchy, tradition, and social injustice, therefore elevating the silenced voices of women.

Moreover, the difficulty of postmodern and post-colonial settings for IEL has also tested accepted histories and power relations. Literature became a venue for the subversion of colonial narratives, for the discovery of subaltern identities, and for the placement of disadvantaged voices like Dalits, tribals, and religious minorities. New genres that defined the visual textures of IEL opened from the infusions of colloquial language, retellings of mythology, and discontinuous narrative. While offering insights on class, caste, religion, and geography, writers such as Amitav Ghosh, Aravind Adiga, and Rohinton Mistry have created a vibrant tapestry of the various facets of Indian society.

Their novels, whether *The White Tiger*, *A Fine Balance*, or *The Shadow Lines*, probe the moral ambivalence of modernity informed by economic inequality and social fragmentation.

An important feature that the chapter illustrates is IEL's relationship with ethnic variation and regional reality. Writers in Indian English have successfully depicted the wordings, representational communities, and situatedness of India, often by incorporating local settings or characters from specific regions. Therefore, the translation of these regional pieces of writing into English made it easier to connect localized realities to a broader readership or audience. Through the adoption of English as an adaptable medium, combined with native speech and idioms, individual voices of Indian peoples and situated communities were able to be articulated. From Raja Rao's use of Kannada speech in *Kanthapura* to the multilingual facets of Ghosh's *Ibis Trilogy*, IEL shares how language can be exercised to articulate a more thoroughly polyphonic Indian context.

In addition, political/historical consciousness remains an essential part of IEL. The trauma of partition, the fight for independence, the Emergency, and the rise of religious nationalism have all been explored in Indian Fiction. Books like *Train to Pakistan*, *So Many Hungers!*, and *The Inheritance of Loss* chart not only individual stories but, national traumas, and provide representations of history through the continuum of individual suffering. The intersection of ethnicity and politics, as well as the implications of discussing caste, language, and gender, has become an important area of inquiry, making IEL an effective vehicle for social-political analysis.

In the last few decades, Indian English literature has rapidly ascended in global prominence. Noteworthy international awards have polished British Indian novelists such as Salman Rushdie, Arundhati Roy, and Kiran Desai, effectively placing Indian stories at the forefront of global reading. This global status has not only propelled study; studies sustained global engagement and exchanges. The global lens adds another layer of challenge, addressing notions of authenticity, audience attachment, and even commercialism. Criticism still exists about Indian authors who write in English and, at times, romanticize or exoticize the Indian experience for a Western readership. Regardless of criticism, these authors formed

a new global vernacular of writing by offering Indian themes, issues, challenges, and rich cultural traditions to a wider world.

In the end, Indian English literature embodies a unique social, cultural, and intellectual upheaval that is characteristic of India and is a shifting and complex field that is constantly changing. Initially conceived as a reaction to colonial oppression, it became a genre of national expression and now stands as a literary tradition, accepted worldwide. From the breadth of its themes, voices, and forms, the philosophical prose and poetry of Tagore, the brutal realism of Anand, the psychological chaos of Desai, and the diasporic sensibility of Lahiri are just a small corner of a vast library of human experience.

It represents a mirror and a mapping; It reflects India's past and present and offers a way forward into new, unexplored literary territories that await exploration.

As India undergoes political, social, and cultural change, its literature will do the same. Indian English Literature is no longer a subpar form of literature- it has peacefully coexisted with a distinctive and confident tradition that speaks to the world on its terms. More importantly, Indian English Literature is here to stay it is a powerful record of how the written word has values, forms identity, confronts injustice, and celebrates the human condition.

The field of Indian English literature has seen an extraordinary shift in its context involving historical issues, identity, language, and cultural dislocation. The complexities of this context become evident in the diasporic narratives that emerge from this literature. Research of diaspora in Indian English writing indicates a trip and navigation through the colonial encounter, patriotic struggle, cultural dislocation, hybrid identities, and more, in fiction, poetry, memoirs, and essays. Diaspora describes not just geographical dislocation but also a more general epistemic rupture altering ideas of continuity of culture, identity, and belonging.

Based on Dean Mahomet's early impulses of cross-cultural engagement in English in the eighteenth century to the many-voiced polyphonic output of Indian writers in English who are part of the Indian diaspora today, diasporic Indian English literature has been part

of the fabric of India's literary modernism. Using the colonizer's language and literary structure, Dean Mahomet's *Travels* is a singular autobiographical book that best illustrates the early expression of the Indian voice and points of view in British culture. Early diasporic literature holds that its mode of expression subtly subverted the colonial discourse, therefore challenging the identification/ statement of identity. Likewise, Toru Dutt's lyrical meditations based on Indian mythology but written in Victorian English rhyme can convey the naturally contradictory friction and inventiveness of early diasporic literary style.

English was an Indian literary dialect used by Indian English writers such as Raja Rao, Mulk Raj Anand, and R.K. Narayan in pre-independence times. Their writing helped set the stage for others to come by exploring authentically Indian experiences in the colonial language. Their writing, while grounded in Indian soil, provided a basis for Indian English literature that could be situated in the larger canon of world literature. The works of Rao (*Kanthapura*, *The Serpent and the Rope*) created a blending of Indian philosophical introspection and Western narrative form, while Anand's depiction of caste oppression and Narayan's use of comic realism enriched the literary architecture of Indian modernity.

In the aftermath of independence, diasporic writing both increased and transcended itself. The migrated, exiled, and uneasy in-betweenness began to dominate the thematic concerns for Indian authors in the world. The diasporic era encompassed many authors, among them Salman Rushdie, V.S. Naipaul, Amitav Ghosh, and Jhumpa Lahiri, who addressed cultural negotiations, psychological dislocation, and hybrid identity. Rushdie's *Midnight's Children* evolved the hybridized form and content of the Indian English novel through the fusion of magical realism and post-colonial historiography. Lahiri has understated fiction in *Interpreter of Maladies* and *The Namesake* about the mundane reality of being Indian in America that magnifies the distance in emotion and culture that characterizes the diasporic condition.

There has been considerable growth within this literature that involves the emergence of female diasporic voices. Writers such as Bharati Mukherjee, Chitra Banerjee Divakaruni, and Meena Alexander are telling stories that focus on themes of gender, migration, and identity politics. These authors examine the lives of diasporic women in the

context of dealing with competing cultural expectations. They represent women who are taking on prescribed social and cultural roles imposed by patriarchal custom, while also challenging Western representations of diasporic women. What needs to be emphasized here is that these narratives are especially important for understanding intersectionality regarding diaspora, as the intermingling of race, gender, and culture can produce a situation where unique expressions and experiences of selfhood emerge.

In addition, Indian English diasporic literature often deals with issues of memory and nostalgia, and the re-imagining of the homeland. The homeland does not often present itself as a parcel of space but rather conveys a floating signifier, which is shaped, reconstructed, and imagined as the diasporic subject recalls their homeland. In Kiran Desai's *The Inheritance of Loss*, the characters move back and forth through time (the past and present) and space (India and the West), which illustrates their disrupted sense of identity and belonging. The diasporic experience involves conversing on different levels of displacement: traumatic displacement that is both spatial and temporal, and forms part of the diaspora that involves constant negotiating and storytelling.

The linguistic innovation present in diasporic writing deserves mention, too. Writers are happy to incorporate Indian languages with English, use vernacular idioms, and utilize different forms and structures. All of this makes it a hybrid language that blurs the boundaries they demarcate in English and rekindles the English language as a form of postcolonial representation. Salman Rushdie's idea of a "*chutnification*" of English captures this playful indigenization of language. If Indian writers are not interlopers looking to usurp English, then they are artists who reconstitute English as a postcolonial tool to express Indian realities, metaphysics, and cultural distinctions.

The diasporic aspect of Indian English literature can dominate and provide more than just presence in the sustained thematic and lexical contributions - it can impact the continuities of global literary culture and models of pedagogy. Indian writers who work in English are incorporated into university curricula all over the world. Their works are being translated into many languages; and their themes are being used in educational and academic contexts, workally and spiritually, around the globe. Festivals and events like the Jaipur

Literature Festival, the Goodman Prize, or the ensuing effect of The Booker Prize have exponentially increased the diaspora of diasporic, Indian writing in English to sustained forms of world literature more centrally located.

They also must stress the political significance of diasporic literature. Indian diasporic writers contribute to global discourses surrounding human rights, migration, and identity through their discourses on colonial legacies, cultural marginalization, caste, and transnational identity politics. The genre itself constitutes a site of counter-narratives against hegemonic, monolithic representations of India and Indians. Authors such as Arundhati Roy and Rohinton Mistry have deployed fiction towards critiquing state violence, social inequities, and the injustices of history; literature has become a mode of resistance and advocacy.

In addition, the impact of translation in presenting regional Indian experiences into the diasporic English realm is equally important. Many Indian English texts are deeply influenced by regional tales, folk traditions, and native languages. Translations of Dalit, tribal, or vernacular authors have contributed to Indian English literature by presenting alternative positions and decentring dominant narratives. The practice of translation mediates and democratizes literature in combination with India's multilingualism and the diasporic imagination.

Although it has created a strong presence, Indian English diasporic literature, particularly that of middle-class immigrants, faces criticism for being elitist or not relevant to the "real world." In this case, one real-world consideration is the predominance of urban middle-class voices and the fact that most of the material is being aimed at 'Western' markets, which has prompted questions about authenticity. The expansion of themes, voices, and genres in the last few years does show that Indian English literature is opening and is being made more inclusive of marginalized perspectives and experimental forms.

Digital migration, multiculturalism, and fluidity all characterize diasporic experiences, as a sense of global connectedness and mobility continues to grow beyond exodus or nostalgia. The reach of Indian English literature is constantly evolving, in part

through recording these experiences in multiple ways. This literature continues to examine the contemporary human experience characterized by dislocation, difference, and cultural mobility, as programmed by often disruptive cultural frames.

To conclude, Indian English diasporic literature is an evolving and mutable tradition that embodies the complexities of Indian identities across place and time. This relationship combines the local and global, old and new, and individual and communal. Through its dialogues of exile, hybridity, memory, and resistance, it contributes to the discussion in postcolonial studies and globalization, which ultimately goes beyond mere nostalgia and loss. It continues to operate, and it continues to explore possibilities, innovations, and construction. The trajectory of Indian English diasporic literature is expected to fully establish its global context through its significant position in discussions around culture, identity, and humanity in the years to come.

At present, Indian English literature (IEL) is more than a group of artistic productions in a non-native tongue; it has also acquired a literary heritage with its unique development through colonial, nationalist, post-colonial, and post-modern periods. The writings of Indian authors in English span an array of personal insights, national histories, spiritual journeys, socio-political concerns, and aesthetic achievements. From its origins in the early colonial period to its current form of globalization, it has become a powerful cultural force around the world, emblematic of India.

One significant aspect is the complicated relationship between Indian English literature and history, alongside the often-convoluted legacy of colonization and the freedom struggle. English-language authors, notably Mulk Raj Anand, R.K. Narayan, Raja Rao, and Khushwant Singh, used India's transition from colonial servitude to independent possession as a source of literary content. The novels "*Untouchable*, *Swami and Friends*, *Kanthapura*, and *Train to Pakistan*" embrace this transitional phase in history, endorsed by these authors, and express a trajectory of oppression, resistance, and transition originating from individual and communal experiences. They tell us the truth, but they also act as markers of memory, devices for social critique, and embodiments of an unfolding national identity.

One of the saddest and most disturbing topics in IEL is the impact of the division of India. The horrible stories depicted in Khushwant Singh's *Train to Pakistan*, Saadat Hasan Manto's *short stories*, and Bapsi Sidhwa's *Ice Candy Man tell of the suffering*, displacement, and violence that were commonplace in the birth of India and Pakistan. These books illustrate the power of the human spirit to bear great anguish and suffering despite political unrest, but they also portray the excruciating loss of humanity, community hate, and moral bankruptcy, therefore beyond the documentation of the division.

Unlike postcolonial literature, post-independence works examine disillusionment, dislocated identity, and modernism, guiding writers like Salman Rushdie, Arundhati Roy, and Rohinton Mistry. With *Midnight's Children* as a national allegory about fractured identity where the personal is always equally political, Rushdie's use of English reinvents Indian history, politics, and culture within postmodern and postcolonial frames. Roy's *The God of Small Things* deftly and poetically reveals caste, gender, and familial tyranny via a very political story. Mistry's *A Fine Balance* asks poignantly about the cost of development against the price of totalitarianism, therefore offering a frank picture of the Emergency.

IEL stands out for its subject variety, which spans hyper-contemporary global concerns to mythology and epic retellings. While more recent authors, such as Chitra Banerjee Divakaruni and Amish Tripathi, continue this connection using current idioms, R.K. Narayan and Raja Rao employed Indian mythology and oral storytelling as part of their participation. Simultaneously, IEL shows its relevance and revitalizing power as it addresses problems of economic liberalization, ecological catastrophe, and diasporic alienation.

Additionally, similar problems of gender and feminist concerns have been raised by Indian English authors. In the framework of their works, women authors such as Anita Desai, Kamala Das, Nayantara Sahgal, Shashi Deshpande, Manju Kapoor, and Arundhati Roy have pushed the envelope of patriarchy, investigated women's subjectivity, and redefined gender roles. While Kapoor's *Difficult Daughters* addresses familial and national ideas before and during the partition, Desai's *Cry, the Peacock*, and Deshpande's *That Long Quiet* are unambiguous engagements with women's psychological space and quiet. Roy's activism deftly combines with her writing to create strong criticisms of social injustice and

the state. These authors addressed the key topics and themes to encourage inclusion and contemplation in the canon, hence transcending mere addition to IEL.

Summaries of diasporic narratives comprise another prominent thread in IEL. For instance, authors like Jhumpa Lahiri, Bharati Mukherjee, Kiran Desai, and Suniti Namjoshi explore the nuances of identity, displacement, cultural memory, and transnational belonging. These authors write about people in between countries, generations, and languages, and by their hybrid characters, the fixed identity and binaries of East/West, or tradition/modernity, are challenged. Lahiri's *The Namesake* and *Interpreter of Maladies*, for example, masterfully illustrate the emotional complexities of cultural transitions and generational divides in immigrant family contexts. In so doing, these narratives have offered Indian English writing a global address while affirming its cultural roots in the Indian consciousness.

IEL reflects ancient Epistemic traditions and the impact of past empires or dynasties. Examples of such narratives mathematically demonstrate the tellings, retellings, and reimaginings of IEL, as well as how IEL links ancient forms of narration with contemporary telling examples of the Ramayana or Mahabharata, in particular Narayan's version or Divakaruni's adaptation. To undertake major narrative transformation as opposed to reimagining, remember that female experiences, namely storytelling from female perspectives, such as in *The Palace of Illusions* (Divakaruni) or editions transforming sexual orientations such as Devdutt Pattanaik's retellings or adaptations of mythological stories, further interrogate and destabilize patriarchal readings and aesthetics of the ancient or epic narrative as IEL, but also democratizes the epic.

IEL also adds a space for marginalized voices. These include Dalit writers like Bama and Omprakash Valmiki, and tribal writers who have spoken about the pain, resistance, and resilience of the oppressed in English. They acknowledge entrenched forms of social and institutional injustice that embody caste in India and dismantle Brahminical forms of literary canonism as well as mainstream liberal narratives. These actions can be construed as radical political and literary interventions, adding realism, anger, and authenticity to IEL.

What is more, Indian English Literature is not limited to the geographical constraints of the subcontinent. It is transnational and transcultural, characterized by linguistic innovation and experimentation with genres. In IEL, the linguistic innovation, known as “*chutnification*”, like when English is mingled with Indian words, idioms, and grammar, shows the indigenization of the colonizer's language, and demonstrates cultural autonomy, because it threatens and decentralizes Eurocentric models, and makes English less elitist and more democratic and dialogic.

IEL is not only Sanskritized prose by Raja Rao to the stream-of-consciousness used by Anita Desai or Salman Rushdie's magical realism, but IEL assimilates international forms in a way that continues to inhabit its otherness. In this, IEL continues to be global and Indian; it is Indian and global, and this allows it scope as a productive and meaningful participant in the changing identity of world literature.

In the contemporary context, IEL has acquired additional senses. Issues around technology, LGBTQ+ rights, urban alienation, environmental destruction, and consumerism are appearing more frequently. Writers like Jeet Thayil (*Narcopolis*), Tanuj Solanki (*The Machine is Learning*), and Megha Majumdar (*A Burning*) are reshaping the boundaries of Indian fiction through their bold themes and experimental forms. Indicators of increasing global significance encompass the escalating financial investment from foreign publishers, globally emphasized research, and recognition from international awards such as the Booker Prize and the Commonwealth Prize.

IEL is embroiled in discussions over authenticity, audience, and objectives, despite its expansion. Numerous critics assert that, particularly those writing for Western audiences, Indian English authors and creators of exoticized Indian narratives are highly revealing. Many of these critiques, however, overlook the complexity, agency, and diversity of perspectives present in International Environmental Law. Indian English literature is not a singular entity; it is a multivocal, dynamic, and contentious domain that highlights the contradictions, aspirations, and tensions of both its authors and readers, as the study aptly observes.

Indian English literature is an ever-changing tapestry, woven of many strands: history, myth, memory, identity, revolution, and innovation. The renegotiation of dominant cultural narratives deepens our understanding of the trials and innovations of postcolonial citizens in the global literary landscape. Whether the stories tell of partition trauma or migration anxiety, women's silence, the voice of the oppressed, or multiple selves in a fractured world, IEL still seeks to illuminate the human experience through pluralism.

As a result, Indian English writers have reshaped not only the Indian literary scene, but to a certain extent, made their mark on world literature. They have blended the local and global, tradition and modernity, memory and imagination in their narratives. Their journeys are testimony to language as an agent of change and resistance as well as a healer. Indian English literature, while multilingual and international, has an Indian soul.

Indian English writing has developed into a substantial social and cultural phenomenon, beyond a medium of language or literature. From its colonial past through to its contemporary worldwide implications, Indian writing in English is both a view of and an examination of the many-hued Indian experience. Indian literature in English has traveled a trajectory from colonial oppression to postcolonial expression, embodying national pride and personal psyche. Authors emerging from various aspects of origin have created a solid and diverse literary lineage that articulates the ambiguities, complexities, and realities of the country, with narratives that are uniquely Indian but also resonate with global themes and motifs.

Mulk Raj Anand, R. K. Narayan, and Raja Rao are Indian authors of English literature who made a considerable effort to embrace social realism in their writings, making it a defining feature of the genre. These authors were the first to write about the middle class, the everyday life of peasants and untouchables, and the working class, and, most importantly, to earnestly and humanitarily consider issues regarding human concerns over aristocratic concerns. Anand fought realism by using it as a way of being bold, mobilizing it to change literature into a mechanism of resistance and change, especially in his books “*Untouchable*” and “*Coolie*” which effectively develop the heinousness of the caste system and exploitation of individuals economically. R. K. Narayan is subtle in his disapproval of social customs

while enabling the reader an access point to understand both the appeal of and living in Indian small towns in his many Malgudi books.

Patriotic themes appear to diminish, giving place to personal and psychological inquiries. The writers Anita Desai and Arun Joshi, among others, began to look at the issues of alienation, crises of identity, and existential concerns of the individual.

The novels of Desai examine the inner lives of her characters, particularly women, whereby her characters experience the emotional landscape of relationships, and she critiques and questions the tension of societal beliefs and personal identity. Even her treatment of issues of loneliness, home oppression, or mental disintegration extends beyond the normative narrative of fiction produced in India, stereotypes women as victims of sorrow, and presents them as human, not victims.

The feminist movement in Indian English literature has been pronounced through the works of Shashi Deshpande, Kamala Das, and, later, Arundhati Roy. Deshpande has shown middle-class women's struggles for identity and self-respect through the effects of hidden patriarchal structures within families and society. Regarding the above, does a reconcilable position still exist for the middle-class woman? Deshpande's novels, *In That Long Silence* (1988) and *The Dark Holds No Terrors* (1989), uncover the hidden silences, acceptance, and personal rebellions of women in spaces of society and family, who are engineered into a dualism of traditionalism and modernity. The protagonists in Deshpande's stories are always educated, mostly women of the middle or upper middle class, which is why Deshpande's work resonates with so many women in Indian English literature, as she will lend her voice to "silent" women.

Arundhati Roy's *The God of Small Things* takes this feminist discourse one step further by enfolding themes of caste and gender oppression. The novel explores how entrenched hierarchies hamper individual freedom while perpetuating systemic injustices. In depicting Ammu, Roy critiques cultural taboos that take root in social structures and imprison women. She exposes the ideals of motherhood, marriage, and femininity that are frequently idolized, and she exposes social ideals that dehumanize the most vulnerable.

Dalit literature connects the problems of caste and gender in distinct ways, playing an important part in the space of Indian English writing. Urmila Pawar, through autobiographical writings such as *Aaydan*, as well as earlier writers, such as Babasaheb Ambedkar, has highlighted the double bind faced by Dalit women, being women and being marginalized as part of an oppressed caste. Pawar's (2008) writings engage with mores and social realities that are deeply violent and unjust, but she returns to reclaiming dignity through wrestling against injustice and engaging in self-definition, imaginative creativity, and resistance. Dalit literature is protesting literature: a visceral, evocative, and unapologetic trajectory that is difficult to censor, as it cannot be compartmentalized into accepted parameters. Dalit literature seeks to document experiences rather than represent those experiences, for the ideal catalogue of reality may not always serve as an exciting piece of work, entailing an altogether different kind of boldness. This is perhaps one of the most radical examples of literary interventionism.

The cosmopolitanism and diasporic consciousness that are evident in Indian English literature form yet another layer of its identity and integrity, as it relates to personalities such as Jhumpa Lahiri, Bharati Mukherjee, Vikram Seth, and others, and extends to recover and rethink the legacies of Indian English writers such as M. G. Vassanji. The stories of these writers often involve migration stories, cultural hybridity, and fragmented identities. The mediative diasporic imagination represents an engagement in lived experience that deals with notions of belonging and alienation from home for people who move seamlessly between two spaces. These writers have disrupted the categories of Indian English Literature, creating space for what essentially represents the first truly global literary phenomenon, speaking to issues of transnational relevance.

The psychological novel form has also made significant strides, particularly in works written by women writers such as Deshpande and Desai, who deal with internal dilemmas with emotion and clarity. Guilt, repression, emotional chaos, contemplation, and reflection are highlighted themes in their works. The move from the socioeconomic evils of the outer world to states of mind from the internal world marks a change in Indian literature that enables it to touch facets of awareness.

Indian English poetry has added much to the literary scene in addition to prose literature. On subjects ranging from nationalism to nature, and identification to aging, poets such as Sarojini Naidu, Kamala Das, Jayanta Mahapatra, and K. Satchidananda have written remarkably lyrical poetry. Writing without reservation about love, desire, and the feminine body, Kamala Das, for instance, was a forerunner of confessional poetry in India. In Kamala Das, they see the early days of a feminist poet applying boldness and openness and paving the way for a colony of feminist poets who wrote poetry as a form of resistance and to define their identity.

Indian English literature has experienced a strong trend toward historical fiction, perhaps best exemplified in Amitav Ghosh's *Sea of Poppies*. This novel fuses the socio-political context of colonial India during the 19th century with intimate narratives that recount love, loss, and resistance. Ghosh relies on extensive historical research and a compelling storytelling style to provide readers with both a fictional account and an emotional experience. He literally 'brings to life' the largely untold stories of indentured labourers, caste systems, and imperial exploitation through his characters. His genre of fiction is an impressive piece of imaginative literature and an informative archive of 'subaltern' histories.

During the development of Indian English literature, the short story was a significant literary form. As R. K. Narayan, Mulk Raj Anand, and Khushwant Singh demonstrate, the short story communicates the many dimensions of and is the best literary medium for Indian society. Anand's *The Barber's Trade Union* and *The Lost Child* provide humorous and ironic sketches of the incidents of social injustices. The short story provides a powerful mode of recording all of the diversity, contradictions, and passions of the Indian experiences concisely.

Indian English literature continues to grow in depth and breadth, with new themes and genres, from speculative fiction to graphic novels, from environmentalism to queer narratives, to name a few. This inclusion of new works reaffirms the dynamic and pluralist character of Indian identity itself. English-speaking Indian writers have proven that a colonizer's language may also be seized and used as a vehicle for cultural assertion, self-

expression, and subversion. They have indigenized English to convey their viewpoint as Indians, not only translating interpretations of Indian reality into English.

Finally, Indian English literature is an autonomous, valuable legacy that significantly advances national and international literary traditions rather than a simple subset of English literary studies. Through their diasporic negotiations, feminist call-to-action, caste-based discrimination, and postcolonial state social inequality, these storytellers honor the very essence of India with its great depth and many facets. Though sometimes singing in harmony and sometimes producing an uncomfortable discord, this is a literature of voices that constantly pulsates with vibrancy and aliveness. Through fiction, poetry, and personal recollections, Indian English authors and storytellers have produced stories that matter, stories that contradict, question, encourage, and even change.

Recommendations

The study has established that Indian Writing in English exists as a dynamic literary tradition which develops through social changes and reflects India's historical events and cultural diversity and nationalist movements and postcolonial awareness and international connections. The field maintains extensive research possibilities because it contains multiple areas which require academic investigation and institutional partnerships.

The primary recommendation of this study requires researchers to expand their Indian English literature studies beyond established Indian English writing guidelines. Scholars have studied canonical writers for a long time but they have not examined most of the works which Dalit and tribal and minority and regional writers have produced. Future researchers should conduct specific research about these authors to achieve an accurate and complete representation of Indian English Literature. The research will create new literary standards because it brings together multiple perspectives which demonstrate different social conditions and personal stories and different forms of nonviolent protest.

The study further recommends that future research in Indian English Literature adopt interdisciplinary approaches that integrate insights from history, sociology, political science, gender studies, philosophy, and cultural studies. Indian English literary texts require

study through their historical social background because their social historical setting functions as their fundamental element. The use of interdisciplinary frameworks enables researchers to study how literature depicts and reacts to various historical movements which include colonialism and nationalism plus social reform and caste systems and gender dynamics and migration and globalization. The use of these methods will improve the analysis capacity of literary criticism while establishing Indian English Literature as a relevant field of study in modern academic discussions.

The study has produced a second major finding which shows that academic institutions must start recognizing Indian women writers as an essential area of research. The research has shown that women writers transformed Indian English Literature through their work which brought female perspectives to the forefront while they challenged existing patriarchal standards and established new ways to identify themselves in changing cultural and social environments. University programs tend to include only certain women writers who have made major contributions to the field. Academic institutions should expand their course materials to include more women authors who have written throughout different historical times and literary styles. The program will help develop research studies that focus on gender issues while simultaneously fostering critical thinking about feminist viewpoints and social justice matters and the actual experiences of women.

The study demonstrates how diasporic Indian English writing has gained increasing significance, and its results require dedicated investigation for this research field. The literature of diasporas demonstrates how migration and displacement and hybrid identities and transnational identities create complex barriers to understanding the worldwide Indian experience. Researchers will investigate how diaspora writers produce different narratives based on their cultural backgrounds and their relationships with people who live in their native countries and their home countries.

The research will establish Indian English Literature as part of both global literature and transnational literary traditions. The research study supports the need to conduct thorough investigations of specific literary genres which currently lack sufficient academic research especially in the fields of Indian English drama and poetry and autobiography and

non-fiction. Academic discussions about fiction have dominated literary studies yet other literary forms provide valuable insights into theatrical traditions and innovative poetry and personal storytelling and the presentation of different social concepts. The study of specific literary genres will help people understand Indian English Literature better because it shows how this literary tradition uses different genres.

The study recommends educational institutions from its pedagogical perspective to assess their present teaching methods which they use to teach Indian English Literature courses for undergraduate and postgraduate studies. The traditional lecture method needs interactive and experiential learning elements which include group discussions and comparative readings and performance-based learning and digital content. The practice of literary analysis should be promoted through student engagement with current social issues which include caste discrimination and gender inequality and migration and globalization.

The study suggests that researchers should conduct comparative studies between Indian English Literature and regional Indian literatures which are written in the vernacular languages. The two literary systems will demonstrate shared thematic elements that exist between their two distinct narrative approaches. The study would establish a comprehensive view of Indian literary culture which demonstrates that Indian English Literature connects with regional Indian literatures.

The study recommends digital humanities tools and archival research methods for studying Indian English Literature because digital resources have become more accessible. The digitization process will protect rare texts and early publications and letters and manuscripts while making them available for research purposes. Digital methodologies will enable researchers to conduct thematic mapping and stylistic analysis, and intertextual studies, which will create new research pathways in literary studies.

The recommendation presents two important research areas that require investigation to determine how Indian English Literature receives global reception and its translation into other languages. The research needs to analyze how Indian English texts are understood, translated, and received by different cultures because this will show how

different cultures share literary works and distribute Indian stories worldwide. The field of translation studies needs to investigate how Indian cultural elements get transformed for worldwide audiences because this research demonstrates how Indian English Literature serves as a cultural link between different societies.

BIBLIOGRAPHY

Primary Sources

1. Anand, Mulk Raj. *Coolie*. New Delhi: Penguin, 1993.
2. Anand, Mulk Raj. *Two Leaves and a Bud*. New Delhi: Arnold Publishers, 1994.
3. Anand, Mulk Raj. *Untouchable*. Pune: Mehta Publishing House, 2003.
4. Bhagat, Chetan. *2 States*. New Delhi: Rupa & Co., 2009.
5. Bhagat, Chetan. *Five Point Someone*. New Delhi: Rupa & Co., 2004.
6. Bhagat, Chetan. *Swami and Friends*. Indian Thought Publications, 1935.
7. Bhagat, Chetan. *The 3 Mistakes of My Life*. New Delhi: Rupa & Co., 2008.
8. Desai, Anita. *Clear Light of Day*. William Heinemann, 1980.
9. Desai, Anita. *Fire on the Mountain*. Harper & Row, 1977.
10. Desai, Kiran. *The Inheritance of Loss*. Grove Press, 2006.
11. Deshpande, Shashi. "Why I Am a Feminist." In *Writing from the Margin*. Penguin, 1988.
12. Deshpande, Shashi. *That Long Silence*. New Delhi: Penguin, 1988.
13. Deshpande, Shashi. *The Dark Holds No Terrors*. Delhi: Vikas, 1980.
14. Ghosh, Amitav. *The Hungry Tide*. HarperCollins, 2004.
15. Ghosh, Amitav. *The Shadow Lines*. Ravi Dayal Publishers, 1988.
16. Lahiri, Jhumpa. *Interpreter of Maladies*. Houghton Mifflin, 1999.
17. Lahiri, Jhumpa. *The Namesake*. Houghton Mifflin, 2003.
18. Narayan, R. K. *The Guide*. Chennai: Indian Thought Publications, 1958.

19. Rao, Raja. *Kanthapura*. New Delhi: Oxford University Press, 1938.
20. Roy, Arundhati. *The God of Small Things*. New Delhi: IndiaInk, 1997.
21. Rushdie, Salman. *Midnight's Children*. London: Jonathan Cape, 1981.
22. Tagore, Rabindranath. *Gitanjali*. Macmillan, 1913.

Secondary Sources

1. Agrawal, Beena. *Mosaic of the Fictional World of Shashi Deshpande*. Book Enclave, 2009.
2. Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. Verso, 1992.
3. Alam, Fakrul. *Jhumpa Lahiri*. Chelsea House Publishers, 2009.
4. Atrey, Mukta, and Vinay Kirpal. *Shashi Deshpande: A Feminist Study of Her Fiction*. BR Publishing, 2011.
5. Bala, Suman. *The Fictional World of Amitav Ghosh*. Sarup & Sons, 2003.
6. Banerjee, Mita. *Jhumpa Lahiri: Writing Diaspora*. Peter Lang, 2011.
7. Berry, Margaret. *Mulk Raj Anand: The Man and the Novelist*. Oriental Press, 1971.
8. Brennan, Timothy. *Salman Rushdie and the Third World: Myths of the Nation*. Macmillan, 1989.
9. Chatterjee, Upamanyu Pablo. *The Fiction of Amitav Ghosh: A Postcolonial Perspective*. Atlantic, 2012.
10. Dhawan, R. K. *Indian Women Novelists*. Prestige Books, 1995.
11. Dhingra, Lavina. *Naming Jhumpa Lahiri: Canons and Controversies*. Rowman & Littlefield, 2020.
12. Dwivedi, Om Prakash. *Arundhati Roy: Critical Perspectives*. Pencraft International, 2010.

13. Eriksen, Thomas. "Postcolonial Belonging in Roy's Fiction." *Modern Fiction Studies*, 2002.
14. Gokak, V. K. *English in India: Its Present and Future*. Asia Publishing House, 1964.
15. Greene, David. *The Comic Vision of R. K. Narayan*. University of Kentucky Press, 1977.
16. Hawley, John C. *Amitav Ghosh: An Introduction*. Cambridge University Press, 2005.
17. Hutton, J. H. *Caste in India: Its Nature, Function and Origins*. Oxford University Press, 1963.
18. Iyengar, K. R. Srinivasa. *Indian Writing in English*. New Delhi: Sterling Publishers, 2007.
19. Jain, Jasbir. *Gendered Realities, Human Spaces: The Writing of Shashi Deshpande*. Rawat Publications, 2003.
20. Kaur, Satbir. *Shashi Deshpande: A Feministic Interpretation*. Unistar, 2009.
21. Khair, Tabish. "R. K. Narayan and the Aesthetics of Simplicity." *Journal of Commonwealth Literature*, 2001.
22. King, Bruce. *Modern Indian Poetry in English*. Oxford University Press, 1987.
23. Kukreja, Subhash. *The Inheritance of Loss: A Critical Reader*. Prestige Books, 2015.
24. Mahto, Mohan Lal. "Predicament of the Marginalised in Select Short Stories of Mulk Raj Anand." *Ars Artium*, 2021.
25. Mehrotra, Arvind Krishna, ed. *A History of Indian Literature in English*. Columbia University Press, 2003.

26. Morton, Stephen. *Salman Rushdie: Fictions of Postcolonial Modernity*. Cambridge University Press, 2007.
27. Mukherjee, Meenakshi. "Myth, History, and the Novel in Raja Rao's *Kanthapura*."
28. Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. Pencraft, 2009.
29. Naik, M. K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982.
30. Naik, M. K., and Shyamala Narayan. *Raja Rao*. Sahitya Akademi, 1989.
31. Nambiar, K. K. *The Novels of Mulk Raj Anand: A Thematic Study*. Prestige Books, 2001.
32. Narasimhaiah, C. D. R. K. *Narayan: An Introduction*. Pearson, 2005.
33. Narasimhaiah, C. D., ed. *The Indian Women Novelists*. Pencraft, 1996.
34. Nayar, Pramod. *Contemporary Indian Fiction in English: Popular Writing, Politics, and the Market*. Routledge, 2018.
35. Pandya, Dr. S. *Chetan Bhagat's Novels: A Critical Study*. 2017.
36. Paranjape, Makarand. *Indian English Literature, 1947–2000*. Pencraft International, 2001.
37. Prasad, Madhusudan. *Anita Desai: The Novelist*. New Horizon, 1981.
38. Prasanna Sree, S. *Woman in the Novels of Shashi Deshpande*. Sarup & Sons, 2003.
39. Rai, G. N. *Anita Desai: A Critical Study*. Sterling, 2000.
40. Rawat, S. K. *Mulk Raj Anand: A Critical Study*. Arise Publisher, 2013.
41. Reddy, Y. S. Sunita, ed. *A Feminist Perspective on the Novels of Shashi Deshpande*. Prestige Books, 2001.

Bibliography

42. Sandhu, Sarabjit, ed. *The Image of Woman in the Novels of Shashi Deshpande*. Prestige, 1991.
43. Seshadri, Vijayalakshmi. *The New Woman in Indian-English Women Writers since the 1970s*. BR Publishing, 1995.
44. Sethi, V. M. *Mulk Raj Anand: The Short Story Writer*. Ashish Publishing House, 1900.
45. Sharma, K. K. *Mulk Raj Anand: His Art and Concerns*. Vimal Prakashan, 1994.
46. Sharma, R. *Women in the Novels of Anita Desai*. Atlantic, 2001.
47. Tewari, R. *Kiran Desai's Fiction: A Critical Exploration*. Atlantic, 2013.
48. Thieme, John. *Raja Rao*. Manchester University Press, 1998.
49. Tickell, Alex. *Arundhati Roy's The God of Small Things*. Routledge, 2007.
50. Verma, Ram. "Mass Culture and the Rise of Chetan Bhagat." *International Journal of English Literature*, 2019.
51. Walsh, William. *Indian Literature in English*. Longman, 1990.
52. Williams, H. M. *Mulk Raj Anand*. Twayne Publishers, 1973.
53. Williams, H. M. *R. K. Narayan*. Twayne, 1980.



From Fiction To Resistance: A Critical Study Of Arundhati Roy's Literary And Political Trajectory

Krishna Kumar Dwivedi¹, Dr. Kavita Agnihotri^{2*}

¹Research Scholar, Department of English, P.K. University, Shivpuri, Madhya Pradesh, India

^{2*}Professor, Department of English, P.K. University, Shivpuri, Madhya Pradesh, India

Abstract

This paper explores Arundhati Roy's evolution from an acclaimed novelist to a committed political activist and public intellectual. Although her literary acclaim began with *The God of Small Things* (1997), Roy soon moved beyond fiction, becoming one of the fiercest critics of globalization, imperialism, and nationalism. This study examines how her early literary work served as a foundation for her activism, and how her essays reflect moral commitments already present in her fiction. Through an analysis of both her novels and non-fiction writings, this article traces her ideological journey and intervention in India's political landscape.

Keywords: Arundhati Roy, postcolonial literature, resistance, political activism, globalization, fiction and politics

Introduction

Arundhati Roy holds a distinct position in the realms of global literature and political thought. Following the release of *The God of Small Things* in 1997, she gained immediate global attention, receiving the Booker Prize. Rather than continuing solely as a novelist, Roy expanded her role to become a sharp critic of social injustice, inequality, and state power. This paper explores the continuity between her fiction and activism, and how both reflect a consistent ethical and political vision.

1. Literary Beginnings: *The God of Small Things*

Roy's debut novel is a poignant examination of personal and social trauma. Set in Kerala, the novel critiques caste discrimination, patriarchal structures, and lingering colonial influences. The tragedy of Velutha, a lower-caste character, becomes symbolic of entrenched systemic violence. These themes would become more explicit in her future political essays. Roy's use of nonlinear narrative and poetic language set the tone for her distinctive voice, one that combines beauty with deep socio-political critique.

2. Post-Booker Roy: Turning to Non-Fiction and Dissent

After her debut, Roy turned to non-fiction, publishing powerful essays such as *The Cost of Living* (1999). She critiqued state-led development projects and gave voice to displaced communities. In *Capitalism: A Ghost Story* and *The Algebra of Infinite Justice*, she addressed global capitalism and imperialist policies. Her vocal opposition to military operations in Kashmir and support for tribal rights drew national criticism, but also established her as a principled public intellectual.

3. The Writer as an Activist: Ethical Imperatives

Roy does not view writers as passive observers. In her speeches and essays, she urges intellectuals to align with the oppressed. She transcends commentary to become an engaged actor in resistance movements, from anti-dam protests to indigenous struggles. Her statement, 'The only thing worth globalizing is dissent,' embodies her belief that the writer must be ethically and politically accountable.

4. Returning to Fiction: *The Ministry of Utmost Happiness* (2017)

Roy's return to fiction came with *The Ministry of Utmost Happiness*. Unlike her debut, this novel spans India's diverse social fabric—touching on gender, religion, and insurgency. Anjum, a transgender woman, and Tilottama, a journalist in Kashmir, represent the marginalized. Her activist background strongly influences the novel's fabric, transforming fiction into a space of resistance.

5. Criticism and Controversy

Roy's political engagement has drawn both praise and backlash. Critics accuse her of sympathizing with insurgent causes, while others commend her for exposing human rights violations. Her position provokes important debates on free expression, national identity, and the responsibilities of public intellectuals in democratic societies.

6. Literary and Political Synthesis

Roy's body of work defies simple categorization. Whether writing fiction or polemical essays, she maintains a lyrical style and a sharp critique of injustice. Her writing serves as both art and intervention, reinforcing her view that literature must engage with reality. Her refusal to commercialize her fame or join institutional power structures further reflects her integrity.

7. Conclusion

Arundhati Roy's evolution from fiction to resistance underscores the enduring power of literature to challenge injustice. Her work is not only a mirror to society's failures but a call to action. In times of censorship and authoritarianism, Roy reaffirms the writer's role as a beacon of truth and dissent.

Works Cited

- Roy, Arundhati. *The God of Small Things*. IndiaInk, 1997.
- Roy, Arundhati. *The Ministry of Utmost Happiness*. Penguin, 2017.
- Roy, Arundhati. *The Cost of Living*. Modern Library, 1999.
- Roy, Arundhati. *Capitalism: A Ghost Story*. Haymarket Books, 2014.
- Roy, Arundhati. *The Algebra of Infinite Justice*. Viking, 2002.
- Chatterjee, Partha. *The Politics of the Governed*. Columbia University Press, 2004.
- Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Harvard UP, 2011.



Impact of Colonialism on Indian English Literature

Krishna Kumar Dwivedi¹, Dr. Kavita Agnihotri^{2*}

¹Research Scholar, Department of English, PK University, Shivpuri, Madhya Pradesh, India

^{2*}Professor, Department of English, P.K. University, Shivpuri, Madhya Pradesh, India

Citation: Dr. Kavita Agnihotri, et.al (2024). Impact of Colonialism on Indian English Literature, *Educational Administration: Theory and Practice*, 30(1) 7213-7214

Doi: 10.53555/kuey.v30i1.10400

ARTICLE INFO

ABSTRACT

This article critically examines the deep and lasting impact of colonialism on Indian English literature. British colonial rule did not only reshape India's political and economic systems but also left a complex legacy in its cultural and linguistic domains. English literature produced in colonial India reflects a rich interplay of submission, resistance, mimicry, and identity assertion. This paper traces the emergence of Indian English literature, analyzes its key themes and transformations across colonial and postcolonial contexts, and evaluates how colonialism molded language politics, narrative strategies, and the voice of the native intellectual. Through textual examples and theoretical lenses, the paper highlights how colonial impositions created a new literary consciousness that continues to inform contemporary Indian writing in English.

Keywords: Colonialism, Indian English Literature, Postcolonialism, Language, Identity, Resistance, British Raj

1. Introduction

The arrival of British colonialism in India marked not only a political conquest but a profound cultural transformation. Among the most enduring legacies of British rule is the introduction and institutionalization of the English language. Indian English literature emerged as a direct outcome of this colonial encounter, reflecting the struggles, adaptations, and resistances of Indian writers under and after colonial domination.

2. Colonialism and the Emergence of Indian English Literature

Colonial education policies such as Macaulay's Minute (1835) promoted the English language as the medium for producing a class of Indians 'Indian in blood and colour, but English in taste.' Early Indian English literature was often written to appeal to British readers, and carried moral and social themes influenced by Western ideals. Raja Rao, R.K. Narayan, and others began crafting literature rooted in Indian experience but expressed in a borrowed tongue.

3. Language and Power: English as a Colonial Tool

English functioned as a powerful instrument of colonial hegemony. It separated the elite from the masses, created new social hierarchies, and redefined access to power. Indian writers who chose English often navigated questions of authenticity and alienation. Yet, English also provided a medium through which Indian voices could reach global platforms and critique the colonial order.

4. Themes and Concerns in Colonial-Era Writings

Colonial-era Indian English writings often focused on issues of identity, reform, nationalism, and cultural dislocation. Writers like Bankim Chandra Chatterjee and Toru Dutt used English to assert India's civilizational depth. Literature from this era also reflects internalized colonial values, the aspiration to gain approval from British audiences, and the conflicts of Westernized Indian elites.

5. The Shift: From Imitation to Assertion

By the early 20th century, Indian English writers began asserting a more confident, authentic voice. Rabindranath Tagore's English translations of his Bengali works, Mulk Raj Anand's stories of caste oppression, and Sarojini Naidu's poetry redefined the Indian English canon. They infused English with Indian idioms, images, and realities, laying the groundwork for postcolonial reappropriation of the language.

6. Post-Independence Reflections of Colonial Impact

Even after 1947, colonialism's shadow continued to influence literary production. Writers like Salman Rushdie, Anita Desai, and Nayantara Sahgal explored postcolonial identity crises, hybridization, and the burdens of cultural memory. Colonialism was not just a historical event—it was a psychological condition, a literary theme, and a continuing legacy.

7. Major Writers and Textual Examples

Notable examples include Mulk Raj Anand's *Untouchable* (1935), which addresses caste discrimination using realism influenced by European forms. R.K. Narayan's *Malgudi Days* reflects a deeply Indian world in English, while Salman Rushdie's *Midnight's Children* blends history and magic realism to critique both colonial and postcolonial India. Arundhati Roy, Amitav Ghosh, and Jhumpa Lahiri continue this tradition, engaging with colonial residues in contemporary narratives.

8. Postcolonial Theory and Indian English Literature

Theoretical approaches by scholars like Edward Said, Homi Bhabha, and Gayatri Spivak offer valuable tools to decode Indian English literature. Concepts such as mimicry, hybridity, and the subaltern illuminate the ways in which Indian writers negotiated colonial power structures and created a new space of literary autonomy within the colonial language.

9. Contemporary Echoes of Colonial Influence

Contemporary Indian English writing continues to wrestle with colonial legacies—through narratives of diaspora, linguistic hybridity, and global literary markets. Writers often blur the boundaries between colonial memory and modern realities, crafting stories that are both globally intelligible and culturally rooted.

10. Conclusion

Colonialism deeply shaped Indian English literature, transforming it into a complex field of conflict, negotiation, and creativity. What began as an imposed linguistic order became a site for intellectual and artistic resistance. Indian writers have transformed English into a language of assertion, memory, and imagination—turning a tool of empire into a medium of self-expression and critique.

References

1. Anand, Mulk Raj. (1935). *Untouchable*. London: Penguin.
2. Bhabha, Homi K. (1994). *The Location of Culture*. Routledge.
3. Desai, Anita. (1980). *Clear Light of Day*. Mariner Books.
4. Lahiri, Jhumpa. (1999). *Interpreter of Maladies*. Houghton Mifflin.
5. Naidu, Sarojini. (1905). *The Golden Threshold*. London: John Lane.
6. Narayan, R.K. (1943). *Malgudi Days*. Indian Thought Publications.
7. Rushdie, Salman. (1981). *Midnight's Children*. Vintage.
8. Raja Rao. (1938). *Kanthapura*. Oxford University Press.
9. Roy, Arundhati. (1997). *The God of Small Things*. IndiaInk.
10. Said, Edward. (1978). *Orientalism*. Pantheon.
11. Spivak, Gayatri Chakravorty. (1988). *Can the Subaltern Speak?*. Macmillan.
12. Tagore, Rabindranath. (1912). *Gitanjali* (English Translation). Macmillan.

From Fiction To Resistance: A Critical Study Of Arundhati Roy's Literary And Political Trajectory

Krishna Kumar Dwivedi

Dr. Kavita Agnihotri

DOI: <https://doi.org/10.53555/sfs.v10i5.3658>

Keywords: Arundhati Roy, postcolonial literature, resistance, political activism, globalization, fiction and politics

Abstract

This paper explores Arundhati Roy's evolution from an acclaimed novelist to a committed political activist and public intellectual. Although her literary acclaim began with *The God of Small Things* (1997), Roy soon moved beyond fiction, becoming one of the fiercest critics of globalization, imperialism, and nationalism. This study examines how her early literary work served as a foundation for her activism, and how her essays reflect moral commitments already present in her fiction. Through an analysis of both her novels and non-fiction writings, this article traces her ideological journey and intervention in India's political landscape.

Author Biographies

Krishna Kumar Dwivedi

Research Scholar, Department of English, P.K. University, Shivpuri, Madhya Pradesh, India

Dr. Kavita Agnihotri

Professor, Department of English, P.K. University, Shivpuri, Madhya Pradesh, India



P.K. UNIVERSITY

University established under section 2(f) of the UGC Act 1956 vide M.P. Government Act No. 17 of 2015.



2nd INTERNATIONAL CONFERENCE on Collaborative Futures : Bridging Ideas, Cultures, and Disciplines.

ICCFBCD-25

Date: 14th June 2025 (Saturday) | Venue: Visvesvaraya Auditorium, Admin Block, P.K. University, Shivpuri (M.P.)

CERTIFICATE OF PARTICIPATION

This is to certify that Prof./Dr./Mr./Ms. Krishna Kumar Dwivedi
from Department of English, P.K. University, Shivpuri (M.P.)
participated/presented a paper titled Interaction of Arts, culture and society

.....at the 2nd International Conference on
Collaborative Futures: Bridging Ideas, Cultures, and Disciplines, at P.K. University, Shivpuri (M.P.), organized by
the Faculty of Science & Commerce.

We appreciate their valuable contribution and participation in making the conference a success.

Vice-Chancellor

Director

Dean Academics

Organizing Secretary

Multidisciplinary International Seminar On
"Impact of Artificial Intelligence on Global Research System (IAIGRS-2025)"

Certificate

of Presentation
29th & 30th August, 2025



Organised by

J. J. S. (Degree) College, Mihijam

(A Permanent Affiliated to Sido Kanhu Murmu University
(SKMU), Dumka, Jharkhand)



In Association with

TOUCAN Research and Development, Bengaluru, Karnataka

(Incorporated under the Companies Act, 2013 (18 of 2013),
Ministry of Corporate Affairs, Govt. of India (ISO 9001:2015 Certified Organization))

Registration No.: - SKMU-JJSDC/TRD-025- 033



This is to certify that Prof. / Dr. / Mr. / Ms. KRISHNA KUMAR DWIVEDI, Ph.D Scholar
of Department of English, P.K. University, Shivpuri, Thansi (M.P.)
has presented/ contributed their research paper Impact of Artificial Intelligence
on the Global Research System

Technical Chairperson

Organising Secretary
Dr. Rakesh Ranjan
HOD, Chemistry
NAAC Coordinator
J.J.S. (Degree) College
Mihijam

International Resource Person
Dr. Radhe Shyam Pradhan
Professor (Retired)
Central Department of Management
Tribhuvan University, Kirtipur &
Academic Director, Uniglobe College
(Pokhara University Affiliate)
Kathmandu, Nepal

International Resource Person
Prof. P. K. Jha Prem
Program Coordinator

Shimmer Foundation, Mahinathpur, Nepal
Co-Secretary, Swami Chidatman Ved
Vigyan Research Institute Simariadham
(Mithilanchal) India and Nepal

Seminar Director
Dr. Ketan Kumar Mishra
Head
TOUCAN Research and
Development, Bengaluru
Karnataka

Convenor
Prof. Krishna Mohan Sah
Principal
J.J.S. (Degree) College
Mihijam



Journal of Survey in Fisheries Sciences

Clarivate
Web of Science™

CERTIFICATE of Publication

Is here by awarding this certificate to

Krishna Kumar Dwivedi, Dr.Kavita Agnihotri

In recognition of the publication of the paper entitled
From Fiction To Resistance: A Critical Study Of Arundhati Roy's
Literary And Political Trajectory

has been published in Journal of Survey in Fisheries Sciences (ISSN:2368-7487)

Volume 10, Issue 05, (2023)



Green Wave
Publishing of Canada
Publisher

Dr. Bahmani

Prof. Dr. Bahmani
Editor in Chief

Journal of Survey in Fisheries Sciences

Quartile Scores: Q3, Source Normalized Impact per Paper (SNIP) : 0.18, SCImago Journal Rank (SJR): 0.25



Educational Administration: Theory and Practice



CERTIFICATE OF PUBLICATION

IS HEREBY AWARDING THIS CERTIFICATE TO

Krishna Kumar Dwivedi¹, Dr.Kavita Agnihotri^{2*}

In recognition of the publication of the paper entitled

Impact of Colonialism on Indian English Literature

has been published in Educational Administration: Theory and Practice

(E-ISSN: 2148-2403 | P-ISSN: 1300-4832)

Dr. D.P Kethari

Editor in Cheif