



## **Vidhyayana - ISSN 2454-8596**

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**IWE LITERATURE is the culmination of writers' literary talents.**

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## Abstract

India is home to hundreds of different languages and civilizations. Being proud of any language in the world is a luxury for Indians. India was given the gift of the English language with the arrival of the British. The best writers in the nation have dominated this language over the years. The writers produced some excellent writing in this language as well, and their works would go on to become well-known under the moniker Indian Writing in English. The presentation that is being delivered aims to highlight the origins and development of the best English literature produced by these outstanding Indian writers. Here, an effort has been made to impact the writers' and the English language's style as well as their literary and social comprehension. Numerous facets of the history of Indian writing in English are examined, serving as lightbulbs for future contributions in this area. Rabindranath Tagore, Mulk Raj Anand, and Raja Rao established the history of IWE with their well-known works, which belied their Indian origins and their ability to produce such beautiful writing in other languages. Future artists can readily become familiar with the styles of excellent IWE writers through this beneficial experience. New generation authors like Madhusudan Dutt, R. K. Narayan, Salman Rushdie, Amithav Ghosh, Aravind Adiga, and others would occasionally take turns contributing to IWE's voyage, which is still going strong today. The goal of this study is to shed light on the abilities and excellent taste in literature of IWE writers.

**Key Words:** Indian Writing in English, Talent, Literature.

## Introduction

Despite being a foreign language, Indian authors have embraced English with great regard. Indian authors have a distinct writing style. He favoured writing in the English language in this manner, which has led to the discovery of fresh information about the evolution of English literature. India is a multilingual nation with a diverse population. Excellent English-language literature was generated by authors who wrote in their own tongues despite being natural speakers of English. India received a new language as a gift from the British. Poetry, novels, short tales, and other works of literature were written in this language by Indian authors as well. They give the sense of being Indians in their creation somewhere in the literature. There are occasions when these authors' Indian English literature reflects their cultural background. It was difficult for Indian writers to write in a foreign language. However, after perusing their literary works, we came to the realisation that they were capable of truly mastering the English language.



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The greatest literature was produced in a modern language for the first time by Indian writers. Indian authors were used to writing in a variety of Indian languages, including Tamil, Marathi, Gujarati, Hindi, and Sanskrit. When we look at the history of the English language, we discover that it was originally either Germanic or Greek. Writing in this new language at that time was far more difficult. There were inadequate resources for studying English even inside the educational system. It's possible that some Indian authors of English-language fiction never even studied the language in school. These authors' admiration for the English dialects was the sole thing that allowed them to produce such excellent work in a foreign language.

During the period of British control in India, the germ of Indian writing in English was sown. As of right now, the seed has grown into a tree with several branches and an abundance of lovely flowers. It was the fragrance of these literary works that permeated the ordinary people, whether they lived in cities or rural areas. Writers present their ideas and opinions in a way that readers may understand even if they are written in a foreign language. First and foremost, praise is due to Michael Madhusudan Dutt, Raja Rao, R. K. Narayan, and Mulk Raj Anand for their 1930s English introduction literature. Because these four authors write in English rather than their native tongue, they are regarded as pioneers of Indian writing in the English language. Following their liberation from the British Empire, those who had been colonised began to write in the language of their oppressors to convey their struggles and hardships.

English literature in India that consists of novels, poems, or short tales may be produced by prioritising the reader. The audience of modern civilization has a significant influence on the creation of literature. Later, the majority of the Indo-Anglian Literature becomes IWE. For their compositions, Indian-born writers V. S. Naipaul, Kiran Desai, Jhumpa Lahiri, Agha Shahid Ali, Rohinton Mistry and Salman Rushdie, Amithav Ghosh, and Aravind Adiga have received recognition and awards worldwide. Although English-language Indian diaspora fiction continues to reflect Indian customs, culture, social characteristics, and even Indian history through portrayals of life in India and Indians residing abroad, IWE finds a wider audience through this diasporic writing. Contemporary Indian English fiction has been attempting to provide articulation to the Indian experience of the cutting edge society, not the truth, but Indian writing in English earned a distinct personality of intellectualism to the nation; however, it cannot be entirely considered as obvious Indian literature with regards to the real world and substance, since it typically relies on various regional writers in India.



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IWE discovers a larger readership or audience that is ravenous for literary delight.

Though Indian writing in English earned a distinct personality of intellectualism to the nation, contemporary Indian English fiction has been striving to offer articulation to the Indian experience of the cutting edge society—not the truth—but it can't be entirely considered as obvious Indian literature with regards to the real world and substance, because it generally depends on India's various provincial writings. IWE only outperformed the Indian province ordinance in terms of post-frontier writing. Indian Writing in English refers to the region's writing that is hidden from public view. Rather than journalists reporting from outside India, there is an investigation about IWE. Through their respective books, *The Vintage Book of Indian Writing* and *The Picador Book of Modern Indian Literature*, Rushdie and Amit Chaudhuri expressed their acknowledgment. Many authors, including English-speaking academicians, were deeply offended by Salman Rushdie's statement that "the ironic proposition that India's best writing since independence may have been done in the language of the departed imperialists is simply too much for some folks to bear."

Indian academics writing in English have been consistently successful in expanding their readership globally and reaping financial rewards. Obli Wali, a scholarly commentator, questions what would have happened to English literature, for example, if authors like Spenser, Shakespeare, Donne, and Milton had abandoned English in favour of writing in Latin or French. Only because these ancient languages were the lingua franca of their respective eras. The accomplishments of writers who use regional dialects are of great significance. Writing that effectively delineates local existence through language and conditions that are wholly local in the true sense is referred to as provincial writing. Through its surreal and comprehensive portrayal, this territorial literature reveals the true essence of the place where one belongs. India has long been a leader in the field of regional literature, including dramatisation, poetry, and fiction. In all honesty, it truly pays homage to Indian literature and has always been its central theme. Furthermore, it has always been a source of great fascination for Indian academics and a treasure trove of our traditions and culture. All of our old kathas and stories are preserved through local writing. In their novels of sensitive quality, earlier essayists like as R. K. Narayan, Raja Rao, and Mulk Raj Anand have added a specific articulation to geographical flavour.

With the intention of communicating the Indian experience, these essayists indianized the English. For example, Raja Rao's well-known work *Kanthapura* introduces readers to a town in southern India and provides a logical and understandable description of the area and the people that live there. The piece has a



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distinct Indian taste to it. “R.K. Narayan holds in Indian literature the position that Jane Austen holds in the English canon. What these writers did looks effortless, till we compare their work with the glutinous prose of writers who came before them” (Anantharaman).

R. K. Narayan (1906–2001) made contributions throughout many years and continued to write till his death. Graham Greene discovered him after assisting him in finding a distributor in England in the last instance. Greene and Narayan were close friends till the very end. Similar to how Thomas Hardy used Wessex, Narayan created the fictional town of Malgudi, the setting for his novels. Some criticise Narayan for creating a narrow-minded, closed-off society despite the fact that India was going through changing times when the stories are set. Still, some, like Greene, believe they have a thorough understanding of the Indian experience because to Malgudi. A good illustration of Narayan's compositional technique is seen in *Swami and Friends*, where the endearing youthful hero Swaminathan provides insight into communal life and its interactions. In parallel with Narayan's serene idylls, another writer, Mulk Raj Anand (1905–2004), was also gaining recognition for his work set in rural India. His stories, however, were harsher and occasionally severely drew in with distinctions based on status, class, and religion. According to Lakshmi Holmström, an essayist:

"The authors of the 1930s were lucky on the grounds that after numerous long periods of utilisation, English had turned into an Indian language utilised broadly and at various degrees of society, and subsequently they could test all the more intensely and from an increasingly secure position."

Early IEL writer Kamala Markandeya has frequently gathered with the trio of Raja Rao, Mulk Raj Anand, and R.K. Narayan. Salman Rushdie, who was born in India and currently resides in the United States, is the most notable. Mulk Raj Anand's work leaves a lasting effect on readers.

“Anand was pivotal to internationalising the experience of Indian writers to the outside world and he helped to bring an international dimension to the progressive writers’ movement in India. He is brilliant at satirising the bigotries and orthodoxies of his times, but his novels also celebrate the spirit of human rebellion which embodies all his central characters” (Ahmed).

Rushdie established a new writing style with his well-known novel *Midnight's Children* (Booker



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Prize 1981, Booker of Bookers 1992, and Best of the Bookers 2008). He spoke on a subject that might be seen as speaking to the enormous canvas of India using a vocabulary that was a hybrid of English and Indian terminology. He usually falls within the category of enchanted authenticity, which is most closely associated with Gabriel García Márquez. One of the first female Indian journalists to receive widespread recognition was Nayantara Sehgal, who wrote in English. Her writing skillfully handles India's elite responding to crises brought on by political upheaval. The Sahitya Academy, India's National Academy of Letters, presented her with the 1986 Sahitya Academy Award for English for her 1985 novel *Rich Like Us*. Anita Desai, who has been on several Booker Prize shortlists, won the British Guardian Prize for *The Village by the Sea* and the Sahitya Academy Award for her book *Fire on the Mountain* in 1978. Kiran Desai, her young daughter, was the 2006 Man Booker Prize winner for her follow-up book, *The Inheritance of Loss*. For his compilation of short tales, *Our Trees Still Grow in Dehra*, Ruskin Bond was awarded the 1992 Sahitya Academy Award. In addition, he wrote the book *A Flight of Pigeons*, which is based on an incident that happened during the Indian Rebellion in 1857.

Vikram Seth, writer of *The Golden Gate* (1986) and *A Suitable Boy* (1994) is an author who uses a cleaner English and increasingly practical topics. Being a self-admitted aficionado of Jane Austen, his consideration is on the story, its subtleties and its turns and turns. Vikram Seth is prominent both as a practiced writer and artist. Vikram Seth is additionally a productive artist.

Another essayist who has contributed hugely to the Indian English Literature is Amitav Ghosh who is the writer of *The Circle of Reason* (his 1986 introduction novel), *The Shadow Lines* (1988), *The Calcutta Chromosome* (1995), *The Glass Palace* (2000), *The Hungry Tide* (2004), and *Sea of Poppies* (2008), the principal volume of *The Ibis* set of three, set during the 1830s, just before the Opium War, which embodies the frontier history of the East. Ghosh's most recent work of fiction is *River of Smoke* (2011), the second volume of *The Ibis* set of three.

The way Narayan has portrayed Malgudi and its environs in his writings and short stories comes first. Even though he wrote in English, his writings had a hint of Tamil, his home tongue, because they were inspired by his experiences growing up in the province. The district author concentrates on what makes a certain place stand out, what makes it special, and how it differs from other places in many ways. We might refer to these kind of works as IWE. Nevertheless, the distinguishing characteristic of a territorial writer is how he transcends the boundaries of the place he chooses and makes it globally famous by its attraction,



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which is possible in the interpretation of local material. Indian literature has a great deal of potential to reach a global audience with engrossing tales, poetry, novels, and personal narratives, in addition to its children's literature. Stories like the Burhi Aair Xadhu in Assamese, which are widely known, hold a similar universal appeal to children in Indian society as Aesop's Fables or Grimm's Fairy Tales. Even yet, Indian literature has developed remarkably well, producing high-quality translations of works from its own diverse collection of regional languages into Hindi and English. As a result, the literary prowess of India is still mostly unknown. Although Hindi is regarded as India's official language, people spend a lot of time speaking their own regional dialects. Nevertheless, how many valuable abstracts published in other Indian dialects are translated into Hindi and English? Excellent English translations of the region's material will enhance Indian literature both domestically and globally. As Vinay Dharwadker, the writer and pundit has watched: "Indian-English literature by itself is inadequate to represent who are to the rest of the world. Only a broad representation of the full range of Indian literatures, translated into a world language such as English, can do what is needed".

Not everyone in India reads regional literature, even those who are aware that a certain language or region belongs to a specific group of people. However, when a comparable piece is translated into English, people all throughout the country have the chance to read it. It is up for interpretation, but how many people know that Arundhati Roy was given less credit and showed nothing for her book, which she later distributed in England and for which she was awarded the Booker Prize, when she approached a renowned Indian publisher with the original copy of *The God of Small Things*? Mahasweta Devi is a well-known writer who writes in the regional Bengali language rather than English. She is the perfect representation of India's efforts to embrace the amazing diversity of literature.

## Conclusion

Now that writing in English has surpassed territorial writing, regional writing has the best chance of succeeding IWE. How many people are reading the content in their native tongue today? This is what happened with One Part Woman before it was given an interpretation; no one was aware of its existence, but once it was translated into English, people began to discuss it in detail, raising doubtful statements that eventually led to it becoming the talk of the country. As an example, if a similar piece of content was translated into English, some members of the westernised Indian class or the colonised personalities would be eager to read the book. Experts have stated that when it comes to writing and learning new knowledge, writing in one's native tongue is the most effective medium. Therefore, Indian territorial writing alone



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qualifies as "genuine Indian writing." It is currently thriving and will soon disseminate its aroma over the world and prove to be profitable to taste.





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