

**DEMONSTRATING THE CONTEMPORARY INDIAN WRITERS
CONTRIBUTION IN ENGLISH LITERATURE****¹YELAGONDA ANJANEYULU**¹Research Scholar, Sri Satya Sai University of Technology and Medical Science, Sehore, Bhopal,
Madhya Pradesh**²DR. BABINA BOHRA**²Research Supervisor, Sri Satya Sai University of Technology and Medical Science, Sehore, Bhopal,
Madhya Pradesh**ABSTRACT**

The greatest contribution to the English novel has been made by Indian writers writing in English. English literature in the 21st century is no longer considered a monopoly of imperial England. Despite its origins and early success in England, English literature has gone on to plant the seeds of literary innovation in other English-speaking regions. The unexpected changes we see now really have their roots in the English people themselves. This paper will discuss the impact that Indian authors have had on the English literary canon. Since this is the case, English writing has a significant effect on India's English writing. A brand new nation and culture emerged as a consequence. Since the 1990s, English's prevalence in the workplace has skyrocketed. It firmly places Indian English literature in the canon of world literature.

Keywords: Literature, English writing, Indians, Fiction, Contribution

I. INTRODUCTION

The literary canon of the entire globe may thank India for a great deal. Specifically, Indian authors working in English—novelists at the forefront—have made this contribution possible. Several active authors of the present day have written novels in English alone, elevating the status of Indian English fiction as a unique force in international literature. It's a testament to the adaptability of the Indian intellect that they tried to create art on a national scale in a medium they weren't familiar with; this is something that seldom happens in human history. The new English literature demonstrates a willingness to boldly explore new subjects and methods of expression. The writers approach their work with no preconceived assumptions of what they think should be included. This inspires them to create on an expansive, all-encompassing scale, and to give their topics an epic scope.

The first people to learn to read, write, and understand the English language were the Indians. The later Indian literature written in English had to range from straightforward prose to grand lyrical epics. Conversely, it was a manifestation of the renewed impulse for creativity in India, a trend that has been called the country's "literary renaissance." A new literary canon emerged because of the West's introduction of rich, modern fertilizers to the soil of the native lands. Though Indo-Aryan literature shares a common ancestry with other contemporary Indian literatures, its foreign influence may be more blatantly clear and noticeable here. Bengali, Marathi, Telugu, and Tamil literature all owe a debt to the study of English literature. Biologists can be found among those who have learned to write in both English and their native dialect. Literature historians and comparative literature scholars profited from the tight interaction between modern Indian literatures and English literature.

II. TRENDS IN INDIAN ENGLISH WRITING IN 21ST CENTURY

English literature in the 21st century is no longer considered a monopoly of imperial England. Despite its origins and early success in England, English literature has gone on to plant the seeds of literary innovation in other English-speaking regions. The unexpected changes we see now really have their roots in the English people themselves. Literature about the Americas was first written by English conquerors. Similarly, the emigration of English-speaking men and women to Australia marked the beginning of what is now known as Australian literature. The same holds true for the continents of

Canada, India, and Africa. The spread of European colonialism to new regions of the world, particularly to Africa and Asia, resulted in the development of a new literary genre that has gone by several names over the years: Commonwealth literature, New Literature in English, postcolonial literature, and so on. Bhutan, China, Iran, Japan, Thailand, and Nepal, all non-English speaking nations, began writing their own literature in English so as not to be left out. With time, all these English literatures have come to proclaim that here is a new sort of literature, written in English. Salman Rushdie's *Midnight's Children*, which was awarded both the Man Booker International Prize and the Booker Prize, is the most prestigious example of this type of writing. These tendencies began expanding in a predictable pattern.

Several major movements characterize the late 20th and early 21st centuries. The emergence of new voices writing in English is a big development, not only in India but across the subcontinent. Many more authors, both male and female, have emerged since the three of Raja Rao, R K Narayan, and Mulk Raj Anand in the middle of the twentieth century to explore a wide range of topics. While political leaders like Mahatma Gandhi and Jawaharlal Nehru focused on economic and social development, authors like R K Narayan and Kamala Markandaya focused on the psychological and social repercussions of progress in works like *The Painter of Signs* and *A Handful of Rice*. They took things easy as they navigated their simpler, more rural lives. The blatantly political and social topics throughout each stage necessitated a measured pace conducive to reflection.

As much as pre-independence writers explored themes of nationalism and patriotism, those working in the wake of independence had to contend with the challenges of a newfound political freedom. Author Salman Rushdie is one of the most prominent figures to emerge from post-Independence India. The authors Arundhati Roy, Amitav Ghosh, Shashi Tharoor, Shashi Deshpande, Manju Kapur, Aravind Adiga, and Chetan Baghat all contributed to this anthology. However, postmodern authors like Rushdie and Ghosh dove headfirst into the effects of independence on the Indian people. In *The Hungry Tide*, Ghosh eloquently demonstrates how the tribal people's hard-won freedom has not freed them from the local oppressors. Another work that exemplifies this concept of freedom inside the family is *A Married Woman* by Manju Kapoor. Some contemporary writers, such as Arundhati Roy and Chetan Baghat, illustrate a different form of battle for environmental and social independence in India. Young people in India are very into Roy and Baghat. They sound the alarm about the urgent need for value clarity.

It's also becoming more common for regional literatures to be translated into English. All or nearly all of the works of Premchand, Rabindranath Tagore, Subramania Bharathi, Vijay Tendulkar, and Vasudevan Nair, to name a few, are available in English, making them accessible not just to native English speakers but to the billions of people around the world who speak English as a second or even third language. Books like *Chemmeen* by Takazhi Sivasankarapillai, *He Conquered the Jungle* by Kesava Reddy, *Tale of a Tamarind Tree* by Sundara Ramasamy, *Samsara* by U R Anantha Murthy, and so on are wonderful additions to English literature. The emergence of women writers is a noteworthy phenomenon in this translated literature. Mahasweta Devi of West Bengal is a good example. She is a writer and activist who have written books like *"Draupati"* to raise awareness on the plight of West Bengal's tribal people. The fact that Girish Karnad, who wrote most of his plays in English but translated them into English himself, is a good example of this kind of inventive translation is fascinating. His pieces, such as *Tughlaq* and *Wedding Album*, reflect on the nations troubled past and present.

Writers from the Dalit community and other underrepresented groups are emerging as another trend. Bama's *Karukku* is a wonderful piece of work that has achieved renown on a global scale. Ompuri

Valmiki's Joothan is yet another example of such a text. The line between reality and fantasy is blurred in these works. Some of these authors' autobiographies are written with such vivid detail that they might easily pass for works of great fiction. Also on the fringe, away from the canon, are the frightening plays of Mahesh Dattani and Manjula Padmanabhan.

The inspirational and autobiographical writings of well-known people like Dr. Abdul Kalam have become increasingly popular. The scientific and political undertones of both *Wings of Fire* and *Turning Points* are not at the expense of their shared goal of directing India's young toward a better country. Biographical works on prominent figures in the fields of politics, business, the arts, religion, and the media are a part of this movement. There is at least one biography written on every U.S. president and prime minister. J. R. D. Tata, Dhirubhai Ambani, and Aditya Birla are just a few of the business tycoons whose lives have been chronicled in books. Popular bios may also be found on actors like Rajinikanth.

III. NOTABLE CONTEMPORARY INDIAN ENGLISH WRITERS

Anita Desai

Since Anita Desai has been nominated three times for the Man Booker International Prize, she is widely regarded as a literary giant in India. *Clear Light of Day* (1980), a novel about the partition of India, was a critical and commercial success, as was *In Custody* (1984), which Merchant Ivory Productions turned into an English film, and *The Village by the Sea* (1982), for which she won the Guardian Children's Fiction Prize. Desai's work *Fire on the Mountain* also won the Sahitya Akademi prize.

R K Narayan

RK Narayan's *Malgudi*, featured in his books and films like *Malgudi Days* and *Swami and Friends*, is a well-known invention of this generation. The stories of RK Narayan, one of the pioneers of Indian English writing, were read throughout the world because of their humour, subtlety, and compassion. The *Doordarshan* *Malgudi Days* television series, which was based on his work, was a fixture of everyone's youth. *The Guide*, another major work by RK Narayan, was awarded the Sahitya Akademi and afterwards turned into a highly regarded film starring Dev Anand of the same name.

Mulk Raj Anand

Along with R.K. Narayan and Raja Rao, Mulk Raj Anand is considered a forefather of Indian English fiction. For Mulk Raj Anand, the caste system in Indian culture was (and is) a potent means of exploiting those born into the lower castes. He wrote about the lives of the oppressed, providing a sharp look at their destitution and suffering. *Untouchable*, his debut novel, published in 1935, depicts the horrific experiences of a slum-dwelling sanitation worker who meets an upper-caste individual by chance. To give his stories a distinctively regional feel, Mulk Raj Anand was also one of the earliest authors to incorporate Hindustani and Punjabi idioms in English.

Shashi Tharoor

Shashi Tharoor is a well-known Indian politician and former international civil servant. He has gained attention for his strong opinions on a variety of issues, such as the historical injustice committed by the British Empire against the Indian people, and for his frequent use of complex new words in his tweets, which have helped many of his followers expand their vocabularies. He has published 16 books, including fiction and nonfiction that have become bestsellers and are all about various aspects of India and Indian life. There is no better way to learn about India than by reading one of Shashi Tharoor's books.

Agha Shahid Ali

If you enjoy poetry, you should check out Agha Shahid Ali's captivating works. He is a Kashmiri-American poet. Agha Shahid, a poet who wrote in English and is credited with popularising the Ghazal form in the United States, has released a poetry book that is a stunning synthesis of grief, love, and humour in the face of illness and death. *Rooms Are Never Furnished*, *The Country without a Post Office*, and *The Half-Inch Himalayas* are all books worth reading.

Khushwant Singh

Khushwant Singh was a controversial figure in Indian literature and other fields as well. He wrote, reported, practised law, and was elected to public office. The sad results of political gambling and religious strife are explored in his historical book *Train to Pakistan* (1956), which focuses on the human element of the partition of India. *Train to Pakistan*, *I Shall Not Hear the Nightingale*, *Truth, Love, and a Little Malice*, *Delhi: A Novel*, and *The Company of Women* are some of her most well-known works.

Arundhati Roy

After winning the Booker Prize in 1997 for her first novel, "The God of Small Things," Arundhati Roy became an overnight sensation in India. Twenty years after her previous work, during which time she was involved in many political and environmental issues, she returned to fiction with *The Ministry of Utmost Happiness*. Her collections of essays and nonfiction books are widely read because of their insightful criticism on Indian politics. Famous books include *War and Talk*, *Capitalism: A Ghost Story*, and *The Cost of Living*.

Vikram Seth

A novel by Vikram Seth combines exquisite writing, lyrical methods, and multidimensional characters to delve into profound themes and feelings. This prolific author from Kolkata has produced several best-sellers, but *The Suitable Boy* stands out for being one of the longest books ever published at 1,349 pages and 591,552 words. Novels, poetry, nonfiction, and even books for kids: Vikram Seth has written it all. *A Suitable Boy*, *The Golden Gate*, *The Humble Administrator's Garden*, *Beastly Tales*, and *Mappings* are all excellent works.

Amitav Ghosh

Amitav Ghosh is one of the most widely read and critically acclaimed authors of contemporary Indian literature. His best-known novels include the science fiction classic *The Calcutta Chromosome* as well as the contemporary classics *The Glass Palace*, *The Hungry Tide*, *Sea of Poppies*, and his first novel *The Circle of Reason*. Many of his writings are nonfiction classics, such as *In an Antique Land*, *The Imam and the Indian*, *The Great Derangement: Climate Change*, and *The Unthinkable*.

In spite of the fact that diasporic authors like Bhrathi Mukherjee, Chitra Divakaruni Banerjee, Jhumpa Lahiri, and Kiran Desai have unique perspectives on the world, they share the same worries as other Indian authors when it comes to the cultural ties and ties that both help and hinder us in our pursuit of progress, specifically the pursuit of a more peaceful existence for all Indians everywhere. *The Interpreters of Maladies*, by Jhumpa Lahiri, reeks of illness. *The Inheritance of Loss* by Kiran Desai is a moving tale of an Indian who is unable to settle down here, there, or anyplace else because of the opposition he faces from the community and the government.

IV. CONCLUSION

A discordant note is the declining acclaim for poets and their work. Poems were the primary form of expression for educated Indians at first. However, poetry anthologies nowadays are not as profitable as novels or even short story collections. Drama, for whatever reason, keeps running the show in both the performing arts and literature. Only time will tell if this sad state of affairs is the result of the

capitalist and consumer world in which we now live, or if it is the result of the degradation of artistic senses.

Aside from the rich literary tradition of Indian English, we also have access to works by authors from the countries that make up the South Asian Association for Regional Cooperation (SAARC), as well as writers from throughout Africa and elsewhere. Malala Yousafzai of Afghanistan, author of the recent best-seller *I Am Malala*, represents a generation of young people who have the potential to become great authors. With more creative outputs to emerge out of a huge population from the downtrodden portions of society, the future of "English literature," as we have enlarged it, is quite promising. The increasing number of Chinese people learning English presently bodes well for the development of a flourishing body of English-language literature in the coming years.

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