



TRACING THE DEVELOPMENT OF INDIAN ENGLISH WRITING

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ABSTRACT

When it comes to current India, Indian literature written in English depicts a fight for the country's core, identity, and destiny. It is important to note that there is an attempt being made to transmit Indian writing all over the globe. This natural phenomenon has also been brought to the attention of listeners and writers from various geographical locations. Works by luminaries such as Sri Aurobindo, Nissim Ezekiel, Amitabh Ghosh, Dilip Chitre, Vikram Seth, Salman Rushdie, Arundhati Roy, Jhumpa Lahiri, Anita Desai, and Sarojini Naidu, amongst many others, have contributed to the tremendous success that Indian literature and writers have had. Last but not least, Indian works written in English have now received the credit they deserve as a notable literary accomplishment. When compared to English, India's vernacular languages have a substantially larger audience and produce a great deal more literature, both in terms of the quantity and the quality of the writing. Given that there is, at best, a tiny readership for Indian literature written in English in India, the concentration seems to be on the English-speaking portion of the Western world. In this article, the research trail is followed from its beginnings as an overview of the original study all the way through the growth and depiction of Indianness in literature, namely what is now known as Indian English literature. The article begins with the original study and continues through its whole.

Keywords: - Indian Elements, Characteristics of Indian literature, Indianans in Indian writing,

INTRODUCTION

Literary works that were produced in India before to 1947 are referred to as Indian literature. A significant portion of Indian literature is comprised of religious works written in Sanskrit, such as the Vedas, Upanishads, and other spiritual material. In ancient India, the language known as Sanskrit was regarded in very high respect, which is the reason why this is the case. According to the Rigveda, the virtuous and upper-class Brahmins were believed to have been born from the mouth of the deity Purusha. As a result, the Rigveda became the lingua franca and the language of high culture. One of the objectives of the Indian Constitution, which was created after 1947, was to achieve official recognition of twenty-two different languages. As a result, the period of time before to the establishment of the republic was included by the canon of Indian literature. In ancient India, when the Brahmins, who were the ruling priestly class with the greatest levels of knowledge, were in command, religion and spirituality were at the forefront of the political and social landscape. Both reincarnation and the achievement of heaven (Mukti) are considered to be two of the most important principles of Hinduism. Based on the teachings of the Vedas, the virtue of generosity, also known as Dana, is considered to be the most important factor in attaining nirvana, also known as heaven. At the core of the concept of reincarnation is the idea that "the actions of the past determine the

state of the present." By doing good deeds in the past, one ensures that they will have a favorable birth in the present. The Ramayana, which is considered to be one of Vishnu's incarnations, is the story of the deity who was resurrected. A great number of excellent poets came into existence throughout the 1950s and 1960s. Some of these poets are Dom Moraes, P Lal, P Nandy, A K Ramanujan, K.N. Daruwalla, and Kamala Das, amongst plenty of others. English is becoming the language of communication for an increasing number of individuals all around the globe. As a result of the postcolonial literary scene, Indian English has developed into its own distinct linguistic variation. Several writers, such as Raja Rao, Anita Desai, Dilip Chitre, Arun Kulatkar, Amrita Pritam, Taru Dutta, Sarojini Naidu, Kamala Das, Jayanta Mahapatra, Arundhati Roy, Jhumpa Lahiri, and many more, have contributed to the dissemination of Indian English in the Western world. By incorporating terminology from Indian regional languages into their writing, these writers have made major contributions to the development of Indian English. Additionally, as a consequence of this, they have contributed novel concepts to the process of developing Indian English. The Indian influences on Indian English literature have garnered the attention of those who are enthusiastic readers as well as those who are critical thinkers. The Sanskrit, Pali, Tamil, and Prakrit languages, which are considered to be among the first languages spoken by humans, are the languages from which modern Indian languages have sprung. The incorporation of terminology from these previous languages into contemporary English is something that is very much anticipated. All of the various terminology with Indian origins that have contributed to the enrichment of Indian English literature are enthusiastically welcomed and embraced by us.

OBJECTIVE

1. To demonstrate the Indianness that is present in the production of creative writing in English that is Indian.
2. To emphasize the ideas that Indian literature written in English is heavily influenced by Indian culture.

An Insight into Origin and Progress

There is a significant amount of literature written in English in India, which may be attributed to the almost two centuries of English colonial domination that India has experienced. An unquestionable relationship exists between a literary work and the historical setting in which it is founded. This connection cannot be denied. In spite of western imperialism and colonialism, Indian culture has developed over the course of the last two hundred years with great success. It is well known that the English came in India under the pretext of business. However, they rapidly realized that building a powerful political authority would significantly increase their profits. This was the only source of funding that could keep the Industrial Revolution moving in England, and it came from the revenue that was collected from Indian territories. Following the establishment of a colonial empire, the subsequent stage was the acquisition of a number of areas located all across India. The commerce of silk cloth was subject to British control, which resulted in the complete destruction of the farmers' capacity to be self-sufficient in agriculture. This was due to the fact that English factory-produced fabric was more easily available and more affordably priced. After being laid off from their occupations, the weavers and artisans had little alternative but to look for new employment opportunities on cotton plantations during the time. The old order was being disassembled and rebuilt in a methodical manner, which resulted in millions of Indians experiencing misfortune, suffering, and death.

Immediately after a short period of colonial stability, the English empire got embroiled in the acrimonious issue about whether or not English should be taught in schools. At the time, it was considered a new epistemological paradigm that imposed not just a new language but also a new way of life and culture. The introduction of English into India's educational system was a turning point; at the time, it was perceived as a new paradigm. As a result of the clear disdain and disregard for Indian languages, the only purpose of the English language was to strengthen their authority and indoctrinate the colonized. It was not intended to empower the colonized or to establish academic institutions. Furthermore, the invaders regarded the existing languages, beliefs, religion, and educational institutions with nothing but contempt and humiliation, condemning them as irrational, paganism, barbaric, unscientific, and immoral. They viewed them with nothing but contempt and disdain. The empire started to present itself as a benevolent authority that has accepted the responsibility of teaching the illiterate public via the distribution of knowledge after the Christian missionaries established a deeper footing in the country and its politics as a result of the development of the English language. Over the course of their education in England, a number of poets and writers converted to Christianity and embraced the Romantic and classicist styles of writing that were prevalent in England at the time.

To a large extent, the colonists were successful in the beginning in forming a "class" of intermediates who were able to communicate between themselves and the general public. In order to defend their authority in the colonies, the English used education as a strategy; it was a potent ideological weapon. In contrast to the western education paradigm, which is shown as comprising both wisdom and knowledge, the colonial people are represented as being ignorant and at the bottom of the totem pole. There was an inherent bias in the new curriculum, which served a dual purpose by emphasizing the importance of traditional English values while at the same time limiting liberal views among the newly educated English in metropolitan areas. In light of the fact that the region was depicted as being afflicted by religious intolerance, bestiality, and depravity, the indigenous people began to believe that the colonists had a moral duty to fulfill. By putting more of an emphasis on teaching biblical texts rather than the English language, the evangelists were able to gradually expand Christianity across the educational system. These ground-breaking literary works were brazen exhibitions of self-aggrandizement and imitation when they were originally published in English. Despite their obscurity today, such works are considered to be pioneering. As far as poetry, fiction, drama, travel, and belles-lettres were concerned, this was the case. In addition to this, other Indian literary works would not begin to explore the same socioeconomic issues or subjects until a significant amount of time had passed throughout the twentieth century.

Phases and effects: Transformation of language

Before the Great Revolt of 1857, which occurred over fifty years earlier, the first stage of Indian English literature was being developed. English education and Western ideas were beginning to have a tremendously liberating impact during this time period, despite the fact that the country's political instability had continued for more than a century. There is a great deal of debate on the point at which Indian literature written in English ought to be included in the canon of English literature. There are critics who feel that the genre did not become widely accepted until the Indian authors made the decision to codify it in the late 1950s. On the other hand, there are critics who believe that the early works produced by Indians in English are the genuine basis of Indian English literature. *Rajmohan's Wife*, the only novel written by Bankim Chandra Chatterjee and published in English, was the first book written by an Indian author to be published in English. Bankim

Chandra Chatterjee himself authored fourteen famous novels in Bengali. Kylas Chunder Dutt's *A Magazine of Forty-Eight Hours of the Year 1835* (1835), which was published before Bankim's work, is not recognized to be the first novel since it recounts an imagined military insurrection against the British. Despite the fact that it was published in a magazine, it is not believed to constitute the first novel. A nation's innovative beginnings might be inferred from the fact that "the 'language of command' turned on its head and transformed into the language of subversion." After the rebellion of 1857, India was transformed into an empire under the control of the British, with the viceroy serving as the head of state. In order to confront a common foe, the Indian states that had been at odds with one another rallied together during the rebellion. The bravery, valor, and heroism shown by the Indians served as the inspirational source for a great number of folk songs, poems, and literary works that describe the conflict and the brutality that was employed to put an end to it. The notion of removing British domination seemed to be something that might be accomplished, but it would take another hundred years for Indians to attain freedom. After gaining complete control of India, the British enacted a multiplicity of laws that were designed to establish the authority of a variety of separate organizations, such as the Indian princely kingdoms. The colonists maintained a tight watch on any work that may be perceived as a danger to British policies, laws, or government, and as a result, the censorship of literature became far more strict. The literary works that lauded former rulers, such as historical novels or romances, became a forum for debating political concerns due to their popularity.

Review of Works of Eminent Indian English Writers:

R. K. Narayan

R. K. Narayan, who was brought up by his grandmother, completed his education in 1930, then went on to teach for a brief period of time before deciding to devote his whole life to writing. In his debut book, which was published in 1935 and titled "Swami and Friends," he tells the story of a group of schoolboys in a series of episodic chapters. Malgudi, a fictional village located in southern India, serves as the setting for a significant portion of Narayan's following literary works. In his writing, Narayan often illustrates the peculiarities of human relationships and the contradictions that are inherent in ordinary life in India, which is characterized by the collision of modern urban life and ancient customs. In addition to being charming and laid-back, he oozes elegance and warmth in his demeanor. In addition to 'The English Teacher' (1945), 'Waiting for the Mahatma' (1955), 'The Guide' (1958), 'The Man-Eater of Malgudi' (1961), 'The Vendor of Sweets' (1967), and 'A Tiger for Malgudi' (1983), Narayan has written 34 novels that have become best sellers. 'Lawley Road' (1956), 'A Horse and Two Goats and Other Stories' (1970), 'Under the Banyan Tree and Other Stories' (1985), and 'The Grandmother's Tale' (1993) are only few of the collections of short stories that Narayan has written. In addition to novels, he has also written other collections of short stories. Autobiographies and other works of nonfiction are among the works that he has published. "The Ramayana" (1972) and "The Mahabharata" (1978) are two Indian epics that he has adapted into modern English. He has also written abridged versions of both epics.

Nayantara Sahgal

Nayantara Sahgal is a prolific author who has written a number of books. She is famous for writing tragic tales. The Sahitya Akademi Award, the Sinclair Prize, and the Commonwealth Writers' Prize are only few of the honors that have been bestowed upon her. It is recognized by the American Academy of Arts and Sciences that she is a member of the organization. She was awarded a Diploma of Honor from the

International Order of Volunteers of Peace (Italy) as well as an Honorary Doctorate of Letters from the University of Leeds. Both of these honors were bestowed to her. "The Day in Shadow" is a fascinating look at the taboo aspect of divorce in modern India, and her depiction of Simrit, a lady attempting to find her path after a divorce, is a magnificent example of this. To add salt to injury, the emotional toll of the occurrence is further compounded by the settlement of the divorce and the need to interact with society. This book does an excellent job of portraying the emotions of the traditional rejection of divorce that are still prevalent in today's society. Raj, a member of parliament, becomes a close friend of hers and offers insightful political commentary to the book. He demonstrates how our modern politicians are morally bankrupt and drastically different from our predecessors. Raj's contributions to the book are both insightful and insightful. There is a disconcerting resemblance between the bleak future that is envisioned in "When the Moon Shines by Day" and the future that India really faces. The narrative of the novel, which is narrated from the perspective of a young reader called Rachana, shows a society in India in which members of minority groups are always on edge and historical texts are absent from circulation.

Ruskin Bond

At the time of his birth on May 19, 1934, Ruskin Bond was born in Kasauli, India. His parents, Edith Clarke and Aubrey Bond, were his parents. His father's job in the Royal Air Force meant that the family moved quite a bit, and this was due to the fact that his child was also there. As a child, he had his primary education at Bishop Cotton School, which is located in Shimla. Over the course of his academic career, he was honored with a number of literary accolades, including the Irwin Divinity Prize and the Hailey Literature Prize, among others. In 1952, after completing his studies at the university, he moved to England. It was in London that he began writing on his first novel, which was titled "The Room on the Roof," when he was seventeen years old. Throughout the course of the novel, the life of an orphaned Anglo-Indian teenager is recorded. He escapes from his overbearing guardian and moves in with his friends in order to get away from him. The book has a significant amount of autobiographical elements, since it is based on the author's own experiences of renting a small flat on a rooftop in Dehradun. At the age of twenty-one, the book was made available to the public. The John Llewellyn Rhys Memorial Prize was awarded to him for his pioneering work in literature. After the success of the first book, he was motivated to write the sequel, which was titled *Vagrants in the Valley*. Afterwards, he returned to India and worked as a journalist in Dehradun and Delhi for a period of many years. In the years that followed, he relocated to Mussoorie, a town located in the Himalayan foothills, and has been working as a freelance writer in that location since 1963. More than thirty books for children, as well as three hundred novels, essays, and short stories, have been written by him. The works *Blue Umbrella*, *A Flight of Pigeons*, and *Funny Side Up* are only a few examples of the numerous major works that Ruskin Bond has produced. In addition, there are plans to adapt his writings for both the big screen and the little screen. Two of his books, "A Flight of Pigeons" and "Susanna's Seven Husbands," were adapted into movies: "7 Khoon Maaf" and "Junoon," respectively. Both of these films can be found in theaters.

Khushwant Singh

Khushwant Singh is the author of a variety of publications, including both fictional and nonfictional works. For the most part, he was an English writer. His book "Train to Pakistan," which was initially published in 1956 and won the Groove Press Award in 1954, was one of his many significant works. It received widespread appreciation at the worldwide level. In particular, the work depicts the partition of India and

Pakistan that took place in 1947. The book titled "Why I Supported the Emergency" was his second big publication, and it was issued in 2004. The collection was comprised of pieces that discussed India's Emergency. "Delhi" was his third major work of fiction he had published. Another of his works was titled "I Shall Not Hear the Nightingale," and it was published in the year 1959. The book "The Portrait of a Lady: Collected Stories" accomplished what it set out to do by becoming a collection of short stories. To name only two of his numerous works, "Maharaja Ranjit Singh" and "Fall of Sikh Kingdom" are examples of his literature. Additionally, in 1963, he created a key two-volume study on Sikh history that was titled "A History of Sikhs." This work was published in six volumes. Some of his other well-known publications are "Sex, Scotch and Scholarship," "In the Company of Women" (which was published in 1999), and his autobiography "Truth, Love and a little Malice" (which was released in 2002).

CONCLUSION

In the introduction of the novel *Kanthapura*, for instance, Raja Rao makes the argument that English is not really a foreign language. It is the language of our intellect, but it is not the language of our emotions, just as Sanskrit and Persian happened before it. Everyone has the intrinsic capacity to speak two languages, most of the time both English and the language that we were born and raised in. There is no way that we are able to write in the English manner. We should not do it. It is the only thing that we, as Indians, are able to write. Suddenly, these enormous stretches of land seem to be an extension of ourselves. The reason for this is that our method of expression has to be a dialect that will emerge as distinctive and lively as the ones used in the United States or Ireland today. The passage of time will demonstrate its value. When compared to English, India's vernacular languages have a substantially larger audience and produce a great deal more literature, both in terms of the quantity and the quality of the writing. Given that there is, at best, a tiny readership for Indian literature written in English in India, the concentration seems to be on the English-speaking portion of the Western world. With the fact that English is currently the language that is used to not only progress one's social and geographical status, but also to have access to more sophisticated information, it is important to learn English. This is a truth that cannot be refuted; the cultural and linguistic influence of Indian literature written in English extends well beyond the boundaries of any elite paradigm.

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