

Indian Writing in English: Latest Trends and Concerns

Aprajita Malhotra

Abstract

It cannot be denied that Indian writing in English has a short, though highly significant past. However, most of the early Indian English writing consisted of factual works such as biographies and partisan essays. As early as 1793, Sak Dean Mohammed wrote the first book in English by an Indian author, “The Travels of Dean Mohammed”. It began to revolutionize in the early 1800s when famous Indian English writers who wrote regularly in their mother tongue began to get their hands on inscriptions in the English language. In the late 1900s, the Indian author Rabindranath Tagore began translating his written inscriptions from the Bengali language into the English language. Indian famous English writers Trimurti Mulk Raj Anand, Raja Rao, and RK Narayan with their substantial works and wonderfully brilliant technique pacified and reinforced the Indian English original script. Accordingly, it was appropriately distinguished by Upamanyu Chatterjee and Vikram Chandra. This research paper on various trends and issues in Indian inscriptions in English displays significant potential and accurate views on recent trends. The authors have tried to be very careful in limiting the range of their studies to a mix of texts belonging to a variety of genres and their investigative ventures have made this academic conclusion more research-oriented and broader in the field to the academic world. It would be a fascinating read to study the various trends that exist in the study of the English language in India. An understandable study shows that there has been a marked change in research importance from the study of English literature to the study of the English language. In this context, the present paper

outlines the growing trends in English studies in India. This paper focuses on the changing trends in Indian writing in English with special reference to Vikram Chandra and Upamanyu Chatterjee. This research paper analyzes the latest trends in Indian English writing.

Key Words: English, Trends, Literature, Language, Indian Writing in English, Fiction, journalist, linguistics.

Introduction:

The beginning of English speech in India dates back to the early 17th century when British merchants came to the country as mercantilists. As per the structure of the nation, all the policies and rules should be printed in the English language. It is also utilized as a medium of communication among college-savvy citizens. Indian English literature is the literature printed by Indian litterateurs, but whose main language is some other language of India. The starting point of the study of the English language in India can be traced back to the famous Macaulay's Minute. This confirmed that it was necessary to produce good quality English scholars in this country and that our efforts were to be directed towards this principle. Lord Bentinck also supposed that the larger plan of the British regime should be to support European English literature and science among the natives of India and that all funds appropriated for education would be utilized only on English schooling. Despite all the restrictions of examinations in India, the English language remained good. Its immense achievement and authority are evidently due to its links and support with the British Empire, which itself emerged as the strongest imperial power and gave the English language an edge over the rest of the world.

In the early hours, Indian writing in English was deeply prejudiced by the Western art form of a work of fiction. For writers of the early Indian English language, English was used without corruption by Indian words to illustrate the experience. The chief cause behind this move was that most of the readers were British skilled Indians. In the 21st century, Indian English writing was principally limited to writing past histories and authorized gazettes. The recognition for this goes to British law in India, after their law was recognized, the British came to India and began teaching the

English language through Christian missionaries. This was his first effort to make it the second language of India after Hindi.

Some detailed trends are well-known in the early 20th and early 21st centuries. A major trend is the original creative writing in English in the Indian subcontinent, among others. Following the trio of Raja Rao, RK Narayan, and Mulk Raj Anand in the mid-twentieth century, we have a multitude of writers, both men, and women, from different walks of life on various subjects. Indian writers in the English language are far-off from self-styled genuine India, without a whole area. Chandra courageously dissects the contradictions and insecurities behind this place and ends the piece with a heartening call for associate writers and artists to “pay no attention to the commissioners” and recognize all subjects as their own. The crime novel *Sacred Games* (2006) by Vikram Chandra (b. 1961) has an agreement with the complexities of offense. The novel follows the fortune of a bunch of criminal’s chief, Ganesh Gaitonde, who tells his story until his bereavement. Sartaj Singh is another famous presence in the novel, who, after being at the sight of Gaitonde’s bereavement, tries to untie the mystery of Gaitonde’s presence in Mumbai and its terrible penalty. He meets Marie Mascarenas, sister of Gaitonde’s associate, and falls in love with her, before discovering her resilience despite being betrayed by her sister and husband. As inset, Pathak, among others, Sartaj Singh’s mother and former intelligence agent K.D. Trimurti Mulk Raj Anand, Raja Rao, and RK Narayan were writers who stabilized and strengthened Indian English literature with their remarkable works and unique fictional method.

New Trends in Indian English and its Concerns

There is no denying the fact that Raja Rao, RK Narayan, and Mulk Raj Anand tried their best to give a new uniqueness to Indian writing in English. It is surely a subject of fulfillment that the ‘Big Three’ have not misplaced any of their genuineness and appeal in the eighties, even though their characteristic previous works appeared in the thirties. In adding up, a new assemblage of writers have arrived on the Indian picture, for instance - Anita Desai, Chaman Nahal, Kamala Markandeya, Arun Joshi, Dina Mehta,

Salman Rushdie, Shobhaa De, and Booker Prize winner Arundhati Roy.

Upamanyu Chatterjee was the first of a recent generation of Indian writers to find success outside India: his 1988 debut, *English, August*, published by Faber and Faber, was a critical and popular success. Astonishingly, Chatterjee has dwindled as the tides of the English-language Indian narrative flow in Britain and America. Chatterjee does not get caught up in the very popular magical “realism” of contemporary Indian writers writing in English. The absurdities of the Welfare State are bizarre enough to entertain many, and Chatterjee makes the most of them. Vikram Chandra’s novel continually draws attention to the power of multi-layered storytelling to shape the diversity and diversity of the world we live in. These narratives combine timeless themes such as love, death, and redemption with a concern for the more specific social and political. Jhumpa Lahiri is an Indian American English writer. Lahiri’s first little tale collection, *Interpreter of Maladies* (1999), won the 2000 Pulitzer Prize for Fiction, and her first work of fiction, *The Namesake* (2003) was personalized into the well-liked film of the same name. Chetan Bhagat is an Indian author, journalist, playwright, and orator. Bhagat is the dramatist of bestselling novels. Bhagat writes op-ed columns for well-liked English and Hindi newspapers, including *The Times of India* and *Dainik Bhaskar*, focusing on issues based on the young person, career, and national growth. In 2008, *The New York Times* newspaper explained Bhagat as “the best-selling English-language novelist in the history of India”. Although expatriate writers such as Bharathi Mukherjee, Chitra Divakaruni Banerjee, Jhumpa Lahiri, and Kiran Desai have different windows on the world of their lives in India and abroad, they also share the common concerns of Indian writers in terms of cultural bonds.

Among English writers in India, Chatterjee has been a trusted patron of fundamental human quality humor. The author, best acknowledged with his first book, *English, August: An Indian Story* (1988), is seated in his cheery, book-heavy living room that offers a ringside view of Arab ki Sarai, a smaller monument within the compound of Humayun’s Tomb. Chatterjee’s gloomy sense of humor attempts to publicize their opinion on the matter fails.

Chatterjee's humor gets sweeter with age. Like old honey, it now flows deep. Chatterjee's book could easily top the list for 2014 when it comes to sex and violence. "It's an abruptly violent world. Despite all its technical intricacies, Chandra's prose is calm and reassuring, and free from excess. The stories themselves have a perfect, fractal symmetry, each stroke encompassing the whole in a series of breathtaking, ever-expanding reflections. Vikram Chandra's novels and stories discover India's entirety in the world, from its antique mythology and aesthetic dialogue to its catastrophic knowledge with colonialism to its modern kaleidoscope—and politically destabilizing—racial and linguistic and sacred divisions that grapple with Huh. He is nothing if not a big game hunter. Vikram Chandra's *Bada Bombay* novel is now a Netflix show. The author speaks about the new audience for immersive content, and why it is time for great social churn in India.

Conclusion

The seed of Indian writing in English was sown during the period of British rule. The expansion of Indian English Literature in India gathered impetus with the consolidation of British imperialism in India. Numerous powerful Indo-Mongolian writers in India have captured the attention of the world with their works. Indian literature is renowned around the world for its difficulty and profundity, with the series of fiction published across the subcontinent reflecting the unbelievable diversity of India. Identity crisis and colonial suppression are some of the more common reading areas with lots of sources. India has been identified for its art, literature, and writing since early times. More than twenty languages are spoken in India and literature includes more than twenty languages. However, Indian English writers not only take pride in the diversity of their languages, but they also have an immense authority over the English language. There was also Indianness in work, both in terms of the words he used and his writing style. This resonated with the new, but rising ranks of Indians studying English literature. The Indian English writers have used Indian phrases with English words and attempted to reproduce a mix of Indian and Western cultures. Their works were the forerunners to the magnificent diversity of Indian writing in English that we see today.

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