

Evolution of Indian English Literature: A Comprehensive Review

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ABSTRACT

After India's independence, the nation underwent a profound cultural shift, with English being the de jure official language. It is possible that the first works of Indian literature published in English originated with a new generation that became more proficient in the English language than their native tongue. Because of this phenomenon, many studies have been conducted on the growth and impact of Indian English authors. There are three primary parts to this review: first, a survey of the relevant literature; second, an analysis of the works of well-known Indian authors who have written in English; and third, a discussion of the sociocultural backdrop of India as it pertains to these writers. This study aims to examine the evolution of Indian English literature and the scholarly discussion around it in great detail.

Key words: Indian English writers, review, works of literature.

INTRODUCTION:

The English language was brought to the Indian subcontinent by the British. Their first goal upon arriving in India was to solidify their position as the dominant players in the spice trade. Over time, they started to see their imperial and colonial ambitions come true. As a result, English was unable to maintain its status as a language in India. It evolved into a more substantial form.

Since the nation declared independence, the English language has grown in importance. At long last, it gained official status as the language of India. There was a time when Indians could read and write better in English than in their tongues. They have a leg up on their competitors because of this. Even if it seemed strange, it was really the case. The outcome was a time when Indians started writing in English as well, giving rise to a literary tradition known as Indian English literature. Indian English literature and the careers of Indian authors writing in English are the subjects of much academic inquiry. This allowed us a great deal of space to assess the relevant literature.

REVIEW OF WORKS OF LITERATURE:

There are essentially three sections to this segment. The first section reviews the current circumstances in India that have contributed to the growth and success of Indian English authors; this is another way of stating that it is a study of contextual issues. A review of previous works dealing with the topic or related themes makes up the bulk of the second section. In the third section, reviews of the works of prominent Indian writers who have written or are currently writing in English are included.

Contextual Reviews:

The history of Indian literature in English is regarded as very young, having only been around for around 150 years. For over 150 years, the British Empire ruled over India. The two countries' interactions extended to the realms of trade, politics, and the military. During this time, the English were able to gather wealth and set up shop in India. India got much in return, including the idea of constitutional government, literature, and the English language. Looking at the evolution of Indian English literature over time reveals several distinct movements: Indo-Anglian, Indian-English, Indian writing in English, and finally, Indian English literature today. Even though India is home to a diverse spectrum of nationalities, colours, and religious beliefs, Indian writing in English has successfully reclaimed and reflected the multilingual and multicultural culture. Because of this, it has garnered much interest from all over the world, not just the United States. Not only do many people read the works of many writers, but they also get high marks from their peers in the literary world. The term "Indian writing in English" may be used more broadly. This anthology features writings by writers whose native tongue is one of the many spoken languages in India. Three

types of Indian writers write in English, according to K. R. S. Iyengar. People who had spent their whole educational careers in English-speaking environments (e.g., schools and universities) made up the first group. The second group includes adopted Indians who have stayed deeply rooted in their chosen country's dynamic culture. Finally, several Indians have taken the time to study English as a second language. As a result, the genuine desire to provide Western readers with a realistic portrayal of India through their writings deeply moved a great number of Indians. They were inspired to create because of this desire. Numerous literary genres may trace their roots back to the many Indian writers who have made English their preferred language of expression. Some notable Indian writers include Toro Dutt, Pandita Ramabai Saraswati, Sri Aurobindo Ghosh, 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 many more. For a long time, they have been using English to portray Indian culture and spirit. It is fitting to cite the remarks given by Raja Rao and Randolph Quirk in relation to this subject. Quirk was on to something when he said that English is not a language that only the English speak. Thus, Raja Rao says in the book *Kanthapura's* introduction that "one must convey in a language that is not one's own that one must communicate." There is a certain "Indianness" to Indian writing in English. One thing that K.R. Srinivasa Iyengar said—and he's totally right—is that "what makes Indo-Anglian literature an Indian literature and not just a ramshackle outhouse of English literature is the quality of its 'Indianness' in the choice of its subjects, in the texture of thought and play of sentiment, in the organization of material, and the creative use of language." "Regardless of the language in which it is written, a novel written by an Indian author requires direct involvement in experiences and values that are valid within the context of India," Meenakshi Mukherjee observed in contrast. Indian literature written in English reflected a shared heritage, cultural experiences, and Indian origin. Many of the early Indian authors' writings make extensive use of Indian words and phrases as well as their personal experiences.

Malgudi, created by R. K. Narayan, is reminiscent of Thomas Hardy's Wessex. "The Autobiography of an Unknown Indian," a famous book, was published in 1951 by Nirad C. Choudhury. Both Reddy Venkata K. and Reddy Bayapa P. assert that these writers do make observations on social issues, including "superstitions, casteism, poverty, illiteracy, and many

other social evils that were eating the vitals of Indian society.” [Reference required] [Reference required] There is no more famous Indian novelist than Salman Rushdie among those who write in English. He received the Booker Prize in 1981 for *Midnight’s Children*, a novel he published in 1980. We first heard of Shashi Tharoor via his 1989 book, *The Great Indian Novel*. Themes of immigration and identity have been central to Bharati Mukherjee’s work from the start of her career. In 1989, she published her book *Jasmine*. The role of Vikram Seth in the 1994 film *A Suitable Boy* catapulted him to fame. Arundhati Roy, Kiran Desai, Jhumpa Lahiri, C. R. Krishnan, Vikas Swarup, Chetan Bhagat, Aravind Adiga, and Shashi Deshpande are among the other writers who have made notable contributions to literature. Bharati Kirchner is another notable name. Among Chitra Banerjee Divakaruni’s most famous literary works include ‘*Arranged Marriage*’ (1996), ‘*The Mistress of Spices*’ (1997), ‘*Queen of Dreams*’ (2004), ‘*One Amazing Thing*’ (2011), ‘*The Oleander Girl*’ (2013), and many more.

Indian literature in English has been associated with some controversial controversies throughout its history. The only way for it to prove how much better or worse it is than literature published in other Indian languages is to show how much better or worse it is. Further charges were that it was imitative, shallow, and superficial. Another accusation made against Indian writers who write in English is that they do not really represent India’s culture and society. Some say they act in a way that is at odds with the conventional Indian understanding of the term.

In contrast, contemporary Indian authors of English-language fiction have deftly navigated a wide array of themes and issues. One may find works by Shashi Deshpande, Shobha De, Arundhati Roy, Kiran Desai, Chetan Bhagat, Aravind Adiga, and Chitra Banerjee Divakaruni, among others, covering a vast array of subjects. Authors like them find a voice in English, which allows them to reach readers all over the world and fulfil their creative desires.

Review of Literature:

Rao noted that India has both homogeneity and diversity in his 2017 piece. Many people have written works that are published in English. Because of the long history of trade between India and England, it has a possible origin in Anglo-Indian literature. This means that English

literature has a significant influence on academic writing in India. Because of this, a whole new people and country emerged. The outcome is a mix of benefits and drawbacks, rights and responsibilities. Across all sectors, the number of individuals utilizing English has surged. This leads to the acknowledgement of Indian literature in English as a distinct literary form. The abundance of English and English men in India serves to mitigate the situation's advantages and disadvantages. Because the Indians tried to become more like the West, they were able to keep up with and even improve upon their way of life.

At first, India focused mostly on the three R's: reading, speaking, and listening. They started using the English language for writing after that. It is possible that Raja Rammohan Roy, a man who acted as a bridge between India and England, is responsible for the revival of modern Indian literature. He thinks that Indians should merge their ancient wisdom with new scientific disciplines. Roy was one of the people who helped write Indians in English. The establishment of Hindu or native schools brings about a revitalization. Because of this unexpected turn of events, the West was tested.

Indian national culture was attempted to be preserved by a Bengali guy called Ramkrishna Paramhansa. Actually, he was completely ignorant of the English language. Swami Vivekananda, who had been Ramkrishna Paramhansa's most loyal disciple, immediately established the Ramakrishna Mission after his death. Some of the Bengali poetry readings, he said, were mandatory. The Mission has just started producing an English magazine. He translated Bengali poetry with the purpose of conserving Indian culture while simultaneously embracing Western culture to elevate the English language.

An examination of the origins of the English language in India is the bulk of this research work. However, it all starts with Raja Rammohan Roy's efforts. Conversely, the history of the English language in our country goes back far further than that. It would have been more captivating and intriguing to read if the essay had started by discussing how the English language first came to India.

An essay by Ahlawat from 2015 said that Indian writers used English, and the recognition of their work has resulted in the term "Indo-Anglian Literature." Beyond this, he brought out the fact that these types of writings have been dubbed "Indian Writing in English" as of late. Experts in the field of literary history agree that the first examples of creative writing from

India in English date to the time when Lord William Bentinck, who was the Governor-General of India, supported and embraced Macaulay's "Minute on Indian Education" (1835). However, the correct word to describe and identify this subgenre of literature is a matter of heated debate, which borders on confusion at times. The need to agree on a comprehensive descriptive term for this corpus of work becomes clear when one considers its development; doing so is necessary for proving the corpus's credibility. Although numerous well-written Indo-Anglian novels and short stories have proven that Indians can write fiction in English, Dr Srinivasa Iyengar wisely pointed out that native speakers are better able to capture the intricacies of social life and the indecipherable subtleties of everyday speech. This was meant to emphasize how difficult it is to write in a foreign language. So, it's safe to assume that most future fiction in India will be written in vernaculars. However, there will always be great novels and short stories published in English, either as translations or original works. There has been an increase in the number of Indian authors who have written in English, but this has not translated into greater self-awareness or recognition of their collective contributions.

The search for a suitable label to describe and identify these authors began in the twentieth century in response to the need to communicate this knowledge. *Indian-Anglian Literature*, Bombay, 1943, by K. R. Srinivasa Iyengar, is the first book to use the term "Indo-Anglian" in a critical analysis of Indian literature written in English. It was he who first stepped forward. The term "Indo-Anglian" was first used to describe a collection of writings authored by local students in 1883 in Calcutta. According to what Iyengar told me, the name could have originated in Calcutta. He was OK with it as it could be used as both an adjective and a substantive.

In his 2014 work, Meti argues that "the possible literary form for a writer is to keep him always in touch with the common readers." One such genre that fits this description is fiction. Most notably, we find that Indian authors who write in English have contributed much to this field. Thus, the novel has become the most popular literary genre in the contemporary period. It is undeniably the most popular means of disseminating Indian ideas to the broader English-speaking globe, as H. M. Williams put it in 1966. We Indians owe a great deal to the English and European novels since the novel is an art form that has been imported to our country from the West. But it is a gift from the Western literary canon.

Review of Works of Eminent Indian English Writers:

K. Narayan -

R. K. Narayan finished his education in 1930 and worked as a teacher for a brief period before deciding to devote himself to the field of writing. His grandmother was the one who raised him and provided him with his upbringing. In his first book, which was published in 1935 and was given the title “Swami and Friends,” he relates the story of a group of schoolboys through a series of episodes that are presented in episodic fashion. In a number of Narayan’s later works, including the one in issue, the imaginary town of Malgudi, which is located in South India, acts as the setting for the events that take place. The quirks of human relationships and the paradoxes of Indian everyday life, in which modern urban living and ancient tradition come into conflict with one another, are subjects that Narayan regularly investigates in his writing. He also discusses the paradoxes of Indian everyday life. He possesses a pleasant demeanour that is distinguished by a gentle sense of humour, elegance, and simplicity when it comes to himself.

Among the 34 novels that Narayan has authored, “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) are among the ones that have earned the best reviews. Narayan is also the author of a number of short stories, which may be found in various collections. Examples of these collections are “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). All of these collections were published in the 1960s. He also published abridged modern prose versions of two Indian epics, namely “The Ramayana” (1972) and “The Mahabharata” (1978). In addition, he published nonfiction works, most of which were memoirs.

Nayantara Sahgal -

Famous for penning several volumes of tragic tales, Nayantara Sahgal is an accomplished novelist. She is a recipient of several awards, including the Sahitya Akademi Award, the Sinclair Prize, and the Commonwealth Writers’ Prize. It is with great honour that we announce her membership in the American Academy of Arts and Sciences. She was

honoured with two diplomas: one from the International Order of Volunteers of Peace (Italy) and another from the University of Leeds, where she received an Honorary Doctorate of Letters.

In her book “The Day in Shadow,” she expertly examines the societal taboo surrounding divorce in modern India. Simrit, a lady trying to get her life back together after a divorce, tells the story. She must manage the event’s emotional toll while also attending to the divorce settlement and society at large. The work brilliantly captures the conventional wisdom and delivery of modern society’s judgment of divorce. A member of parliament named Raj becomes an important character in the story and provides her with astute political commentary throughout. He takes a look at how our current leaders are drastically different from our forefathers and how they don’t even stand by their convictions.

Disturbingly, the dismal future envisioned by “When the Moon Shines by Day” seems to mirror the one that India will really face. The novel is narrated by a young reader called Rachana and takes place in an alternate India where minority groups are constantly threatened, and history books are unavailable.

“Rich Like Us” delves into the effects of the Emergency on individuals’ lives throughout that year. All people from all walks of life have to cope with various consequences because of the Emergency. Through the eyes of a varied ensemble of characters, all of whom seem to share the same aspirations and experiences due to their state, “Storm in Chandigarh” explores the tensions between Punjab and the recently formed state of Haryana.

Literature by Nayantara Sahgal is a constant warning against the dangers of modern politics and the impact of politics on society.

Ruskin Bond -

Ruskin Bond came into this world in Kasauli, India, on May 19, 1934, as the offspring of Edith Clarke and Aubrey Bond. His mother was already dead before he was born. His father was a frequent traveller while serving in the Royal Air Force, and he and his child travelled a lot. His elementary schooling was received at Shimla’s Bishop Cotton School. He won several literary prizes during his time as a professor, including the Hailey Literature Prize and the Irwin Divinity Prize. His studies were completed in 1952, and he moved to England after

that. He began penning what would become his debut novel, “The Room on the Roof,” while he was a 17-year-old London resident. His life is chronicled in the narrative by means of an orphaned Anglo-Indian youth. Simultaneously with his efforts to flee his harsh guardian, he also goes away to live with his friends. The novel has much personal information since it is based on his real experiences while he was living in a small rented room on the roof in Dehradun. Finally, it was released to the public at the age of twenty-one. His first book also won him the John Llewellyn Rhys Memorial Award. The success of the first novel prompted him to write *Vagrants in the Valley*, the sequel. Years later, he returned to India and worked as a journalist in Delhi and Dehradun for a while. He eventually settled in Mussoorie, a town in the Himalayan foothills. In this setting, he has been penning freelance pieces since 1963. Until now, he has written over 300 novels, short stories, essays, and children’s books. In addition to “Blue Umbrella,” “A Flight of Pigeons,” and “Funny Side Up,” Ruskin Bond has written several more notable works. There have also been screen and television versions of his works. The film “7 Khoon Maaf” was based on his debut novel, “Susanna’s Seven Husbands,” while the film “Junoon” was inspired by his short story “A Flight of Pigeons.” A television series created by the BBC is based on his first novel.

Khuswant Singh -

Khushwant Singh’s oeuvre encompasses both fictional and nonfictional compositions. Most of his works were written in English. His 1956 release, “Train to Pakistan,” was well acclaimed and won him the Groove Press Award for the academic year 1954. It was one of his most famous works. The book includes a description of the 1947 partition of India and Pakistan. In 2004, he published a compilation of articles called “Why I Supported the Emergency.” It was his second major book. The articles dealt with the dire conditions in India. ‘Delhi: A Novel’ was his third major work. The 1959 publication of his poem “I shall Not Hear the Nightingale” was even more of a coup. With the title “The Portrait of a Lady: Collected Stories,” the author curated this anthology of short stories.

His literary works include “Maharaja Ranjit Singh” and “Fall of Sikh Kingdom,” among others.

In 1963, he also released a landmark two-volume history of the Sikhs called “A History of Sikhs”, which he had written and edited. “Sex, Scotch, and Scholarship,” “In the Company of Women,” and “Truth, Love, and a little Malice,” his autobiographical works published in 2002, 1999, and 1999, respectively, are among his other notable works.

Shobhaa De -

Shobhaa De started her journalism career in 1970 and subsequently edited and developed three magazines: Stardust, Society, and Celebrity. During this period, she was also the brains of Stardust and its editor. Among her many 1980s contributions to “The Sunday” magazine section of “The Times of India” was her work on a number of publications. Her essays will delve into the lavish lives of Mumbai’s socialites and famous people. Her observations would also be shared. Currently, she is contributing to many magazines as both a columnist and a freelance writer.

Shobhaa De writes for four different magazines and newspapers every week, including “The Times of India” and “Asian Age.” Her writing has been used in several popular soap operas that have aired on television. This list includes Swabhimaan, one of India’s daily soap opera serials that follows Shanti.

De writes ‘De Tour’, a fortnightly column for ‘The Week’.

De has been to and participated in a number of literary events, including the Writers’ Festival in Melbourne. She has been an ambassador for the Dehradun Literature Festival and has been a participant in the Bengaluru Literature Festival from its inception. Both festivals feature her often.

Among her other works are the novels listed below:

Small Betrayals (Forthcoming book) – Hay House India, New Delhi, 2014

Shobhaa: Never a Dull De – Hay House India, New Delhi, 2013

Shethji –2012

Shobhaa at Sixty –Hay House India, New Delhi, 2010

Sandhya's secret –2009

Superstar India – From Incredible to Unstoppable

Strange Obsession

Snapshots

Spouse: The truth about marriage

Speedpost – Penguin, New Delhi. 1999. Surviving Men – Penguin, New Delhi, 1998

Selective Memory – Penguin, New Delhi. 1998.

Second Thoughts – Penguin, New Delhi. 1996.

Small betrayals – UBS Publishers' Distributors, 1995

Shooting from the hip – UBS, Delhi, 1994.

Sultry Days – Penguin, New Delhi. 1994.

Sisters – Penguin, New Delhi. 1992.

Starry Nights – 1989, India, Penguin, New Delhi ISBN 0-14-012267-2, 1989, paperback.

Socialite Evenings – 1989, India, Penguin, New Delhi ISBN 0-14-012267-2.

Shashi Tharoor -

London was the site of Shashi Tharoor's birth in 1956. He ranks high among the most illustrious Indian writers in English literature. An immediate indication of Tharoor's preoccupation with linguistic games is the title of his debut novel, "The Great Indian Novel." In addition to alluding to the elusive "great American novel," the title of Tharoor's novel is a pun on India's greatest epic, the "Mahabharata," whose literal translation is "great India." In his depiction of contemporary Indian politics and history, Tharoor explores themes similar to Salman Rushdie's "Midnight's Children." Though distinctive, Tharoor's approach is reminiscent of the group of Indian authors who came after Rushdie and wrote in English. Characters from the Mahabharata, who were originally meant to represent real people from

India's past, are recast in this book to represent figures from modern India. Accordingly, Tharoor's adaptation of the Mahabharata has a fictional version of Bhishma as Ganga Datta, another incarnation of Mahatma Gandhi.

Consequently, Karna undergoes a metamorphosis into Muhammad Ali Karna within the novel, becoming someone like Jinnah from modern history. Just as Tharoor's narrative features every significant character from contemporary Indian history, it also covers every major event. In rare circumstances, though, a single fictional event may incorporate elements from two or even three actual ones.

When compared to the political and historical topics covered in this book, Tharoor's fascination with language may be much more consequential. Through his use of literary devices like the novel's self-reflexivity and the game of "spot the allusion" often, Tharoor exposes the colonial process's use of language as a weapon. Concurrently, he uses these games to bring the reader's focus back to literature. According to the book, studying literature (such as the Mahabharata) is the best approach to understanding political and historical events. This not only offers Tharoor's writing an advantage, but it is also a brilliant idea.

Bollywood is a famous Indian film industry based in Bombay. In his second book, "Show Business," Tharoor applies his sardonic viewpoint to this industry. The book chronicles the life and work of Ashok Banjara, a legendary figure in Indian cinema (who, despite the obligatory disclaimers, is obviously modelled on Amitabh Bachchan, the country's cinematic superstar). It details his meteoric climb to stardom, his marriage to an aspiring young heroine, his numerous indiscretions, his enormous fortune, his dalliances with politics, and much more. Due to the inseparability of Ashok Banjara's life narrative and the stories of the several films in which he has starred, it is now hard to tell them apart. The piece contains a hilarious account of the Indian film industry, a lecture on avarice and ambition, and a hilarious examination of the boundaries between fact and fiction (which, in Bollywood's universe, is probably all an illusion anyhow). "The Five-Dollar Smile" published several of Tharoor's early works, such as a two-act play and a collection of short stories, some of which he had written for Indian mass-circulation periodicals when he was a teenager. These brief stories provide glimpses of Tharoor's literary abilities, which are so brilliantly on display in "The Great Indian Novel." The stories deal with issues like racism ("The Boutique"), hypocrisy

(“The Temple Thief”), and gender stereotypes (“City Girl, Village Girl”). An excerpt from the short play “Twenty-Two Months in the Life of a Dog” discusses the misuse of authority that occurred during Indira Gandhi’s Emergency.

Nevertheless, a book such as ‘Rich Like Us’ by Nayantara Sahgal, which delves into similar territory, possesses a deeper degree of satire and political biting. Between 1966 and 1977, Tharoor’s nonfiction work “Reasons of State: Political Development and India’s Foreign Policy Under Indira Gandhi” was released. The author of this book delves into the steps that led to the formation of India’s foreign policy.

Shashi Deshpande –

Although he was born in 1938, Shashi Deshpande’s first published work was a collection of short stories called “The Legacy.” She went on to publish a plethora of stories after that. Another thing that makes her novels stand out is how accurately she portrays India, which is the most striking feature of her stories. There are no exotic snake charmers or Maharajas in India, so it isn’t very thrilling. Instead of focusing on the material poverty that the Indian majority faces, her poetry draws attention to an emotional kind of deprivation. The heroine of her stories is a woman who has never known love, compassion, or companionship. In spite of the fact that their perspectives are the product of centuries of brainwashing, she admits that it is often women who abuse their sisters, and she shows how traditional Indian society is biased against women. Vikram Seth here.

The 1952 Calcutta native Vikram Seth has used his poems and talks to poke fun at experimental writers and those with overly dramatic and emotional ideas of life. From his point of view, it is essential for life and writing to be enjoyable, practical, and grounded in reality. For someone who seems to favour the pragmatic and ordinary, his work reveals a Faustian side. Both the general audience and academics have responded enthusiastically to his three volumes, which are virtuoso performances. Many additional languages have also been given their translations. No two novels have been the same, and all of them have taken an established literary form and given it fresh life in surprising ways. A high-wire act that appeared to be a lighthearted comedy called “The Golden Gate.” In “A Suitable Boy,” a novel set in 1950s northern India, the author uses the “whom should she marry” dilemma common in 18th-century literature to illustrate the intricacies of that region’s society. Despite

its reputation as one of the longest books ever written in English, the work draws heavily on the realistic novels of Leo Tolstoy, Jane Austen, and George Eliot. The breadth, depth, social realism, and investigation of society's workings that characterize these works make them noteworthy. The idea is similar to that of "An Equal Music," but the story and technique give a deeper look at the individual. In this contemporary take on a European novel from the early 1900s, Seth places the protagonists in a world where classical music instruction is in short supply in English schools, where chamber music is out of favour, and where string quartets are struggling to make ends meet. Although the narrative touches on the topic of economic survival in a changing world, its primary focus is on emotional survival in the face of such changes; no love is immune to becoming destructive, and passionate obsessions can lead to ruin.

Arundhati Roy -

True to her given name, Suzanna Arundhati Roy, Arundhati Roy came into this world in 1961 in Shillong, Meghalaya, India. In 1997, she published her debut novel, "The God of Small Things," which was highly acclaimed. There were a lot of fresh aspects to the semiautobiographical work, which was a change from the typical best-seller stories and light tone. In 1998, Roy became the first Indian author not in exile to win the Man Booker Prize for Fiction for his lyrical, time-travelling works, which became the best-selling books of all time and centred on South Asian topics and characters.

Over the subsequent years, Roy mostly produced politically-oriented nonfiction, with a considerable amount of it aimed at addressing the difficulties her own country was encountering in this era of global capitalism. "War Talk" (2003), "Power Politics" (2001), "The Algebra of Infinite Justice" (2002), "Field Notes on Democracy: Listening to Grasshoppers" (2009), "Broken Republic: Three Essays" (2011), "Capitalism: A Ghost Story" (2014), and "Public Power in the Age of Empire" (2004) are among her published works. A new novel by Roy, "The Ministry of Utmost Happiness," was published in 2017. It was his first novel in twenty years. The play blends first-person narratives with more modern topics to examine modern India via the eyes of a large ensemble, including a resistance fighter.

Amitav Ghosh –

Calcutta was the site of Amitav Ghosh's birth in 1956. His 1986 first novel, "The Circle of Reason," follows an Indian man who, on suspicion of terrorism, is banished from his own country and winds up in the Middle East and northern Africa. The work is postmodern in its nonlinear structure and postcolonial in its marginalization of Europe; it also incorporates elements of picaresque and fable literature. Published in 1988, "The Shadow Lines" traces the whole history of two families—one of English descent and the other of Indian descent. What happened in India after the British left in 1947 had a significant impact on these families. Though originally published in English, Ghosh's works 'The Circle of Reason' and 'The Shadow Lines' were translated into several languages, allowing him to gain a global audience.

An alternate timeline for the discovery of the malaria parasite is presented in this intricately detailed book. In 1995, Ghosh released his debut science fiction work, titled "The Calcutta Chromosome: A Novel of Fevers, Delirium, and Discovery." His later works included "The Glass Palace" (2000), a family history revolving around Burma (Myanmar) from its 1885 British occupation to its independence post-WWI and into the late 20th century, and "The Hungry Tide" (2004), a Bengali novel with American and Indian protagonists. The years 2000 and 2004 saw the publication of these two books. After experimenting with many styles in his earlier works, Ghosh published "Sea of Poppies" in 2009 and shifted to a more conventional manner of storytelling. This book details the experiences of those who rode the Southeast Asian trade route of the Ibis, a ship that carried opium and coolies, or indentured servants. The first book in the Ibis trilogy, "Sea of Poppies," is set during the first Opium War and the time immediately before and after it. Additional episodes to the historical series were River of Smoke (2011) and Flood of Fire (2015). Inspiration came from a story about the serpent-headed deity Manasa Devi.

The publication of Ghosh's 1992 book, "In an Antique Land," is another accomplishment. With its mix of autobiography, memoir, travel writing, and other forms, this book makes it difficult to tell fiction from reality. During his time as an academic researcher in a rural Egyptian hamlet in the early and late 1980s, Ghosh documented his experiences in writing. In both of these eras, he detailed his life's events. Notable nonfiction works by him include

“Dancing in Cambodia, at Large in Burma” (1998), “The Imam and the Indian” (2002), and “Incendiary Circumstances: A Chronicle of the Turmoil of Our Times” (2005).

Chetan Bhagat -

Chetan Bhagat, who was born in Delhi in 1974, is generally considered to be one of the most famous English-language novelists from modern India. While he was employed as a banker, he had begun drafting the novels that would later be published. First published in 2004, “Five Point Someone - What not to do at IIT!” was the title of his most notable work. The story follows the lives of three mechanical engineering majors.

Upon its initial publication, “Five Point Someone” became an immediate sensation in both the literary and economic spheres. During the time that his debut film, “3 Idiots” (2009), was converted into a critically acclaimed feature film, Bhagat’s celebrity was at its peak. After that, he released another critically acclaimed book, “One Night at a Call Center,” which continued his string of successful novels. Sure enough, it was adapted for the big screen with the working title “Hello,” and Bhagat wrote the script for the film. Written in 2008 under the title “The Three Mistakes of My Life,” the book revolves around cricket, the most-watched sport in India. Both the book and its 2013 film version, Kai Po Che!, were critically acclaimed and commercially successful.

As an autobiographical novelist, Bhagat addresses the common issue of interstate marriage in India in his fourth book, “2 States: The Story of My Marriage,” which recounts the events surrounding his marriage. The story is based on real events that Bhagat and his wife went through. Just like the main characters in the book, they had to work hard to get their families, who were from different castes, to approve of their marriage. This book elucidates the religious fundamentalism that prohibits intermarriage between people of various castes in several Indian states. There was tremendous success with both the book and the movie. Two of Bhagat’s other novels are titled “What Young India Wants” (2012) and “Revolution 2020” (2011). The Society Young Achievers, Publisher’s Recognition, and Filmfare Awards for Best Screenplay were also bestowed to him.

Aravind Adiga –

The Indian city of Madras is the site of Aravind Adiga's birth in 1974. His 2008 debut novel, "The White Tiger," shot to the top of the New York Times best-seller list after its release. Also, in 2008, it was given the Booker Prize. Adiga has since published two more works, the novel "Last Man in the Tower" and a collection of twelve interconnected short stories. A compilation titled "Between the Assassinations."

Ameesh Tripathi –

Ameesh Tripathi's first book, "The Immortals of Meluha," was finished and published in 2010. Tripathi was born in 1974. The setting for the retelling of Shiva's historical tale is the Meluha area. The protagonist then joins the Meluhans and helps them battle evil forces, propelling the plot along. Shiva discovers his eternal destiny and learns a valuable lesson on his journey. Critical reception of the book was strong across India, and it inspired the sequels "The Secret of the Nagas" and "The Oath of the Vayuputras." The Shiva Trilogy has become the best-selling book in Indian history due to its massive popularity and subsequent financial success. A total of fourteen languages have been utilized to render the trilogy. Also, the Indian film production company Dharma Productions just bought the rights to screen "The Immortals of Meluha."

The book's rapid and enormous success is attributable, in part, to Tripathi's years of experience in the marketing industry. Actor Aamir Khan is the one he looks up to the most, in his opinion, because of how talented and accomplished he is. What Tripathi took up from his mentor was the need to fully immerse oneself in writing before shifting focus to one's marketing genius. Not only that but he's also been named one of India's top 100 celebrities and has been named India's New Icon. His achievements were recognized with the Society Young Achievers Award for Literature.

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