

Contribution of Indian Writer in English Literature

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Abstract

The present paper is about the contribution of Indian writers in English. Its origins can be traced back to Anglo-Indian literature, which is a result of Indo-Anglian connections. As a result, English writing in India is greatly impacted by English writing. It resulted in the birth of a new nation and people. The use of the English language has increased rapidly in all professions. It establishes Indian English writing as an unique form of literature. The benefits and drawbacks are balanced by the presence of more English and English men in India. At first, Indians concentrated on reading, speaking, and learning. They eventually began writing in English. Raja Rammohan Roy, as a link between India and England, sparked a revival in modern Indian literature. He believes that Indians need to combine their traditional strength with new scientific disciplines. For Indian writing in English, Rammohan Roy and others participated. The beginning of Hindu or native schools is considered as a sign of new life. This new situation poses a threat to the West. Bengal's Ramakrishna Paramahama attempted to preserve Indian culture. After Ramakrishna Paramahma's death, his wife, Swami Vevekananda, founded the Ramakrishna Mission. Some of the verses were written in Bengali by him. Since the English language was recognised, a great number of Indians have been writing in English to maintain Indian culture and assimilate western society.

Key words - Indian Writing, Writing in English, Prose and poetry

Introduction

We always have the impression that we are one country, even if we speak a dozen different languages. We share common goals, ideas, and heritage in order to achieve the common prosperity. The touch of nature may bring the entire world together, but in literature, the heartbeats of a nation can be heard. This paper is a discussion on the contributions of some writers to Indian writing in English. E.F. Oaten, a young guy, earned a prize for literature. He focused on the works of Englishmen in India on Indian subjects. Prof. Seshadri later offered a seminar on Anglo-Indian Poetry at Osmania University, which covered both English writers on Indian subjects and Indian poetry in English. In his Indo-Anglian Fiction, Dr. Bhupal Singh accomplished the same. In his succinct Cambridge, Sampson included a section on Anglo-Indian Literature that included Indian English writers. It shows that literature is influenced by Indo-English interactions. There are no distinctions between Indo-Anglian and Indian literature. The Vadas are the beginning of Indian literature. It has continued to speak in its nice and smooth tone. It is now with more and lesser brilliance, ever increasing up to the present time of Tagore, Iqbal Aurobindo Ghose, under the ceaseless changes and issues of time and history. It's only right that it grows along with our and humanity's future. Being Indian in thought, feeling, emotion, and experience is a unique creative experiment.

Writing in English in India is greatly inspired by English writing. There have been Romantics, Victorians, Georgians, and Modernists in our midst. Indian writing in English is like to one animal replicating another's steps. Following the publication of new English literature in Johannesburg, Sydney, Vancouver, and Chennai, the same powerful paper published a full-page storey on the books of R.K. Narayan, a Chennai native. Rammohan Roy and Renade, Dadabhai and Phirozeshah, Surendranath and Bepin Pal, Sankaran Nair and S. Srinivasan Iyengar, Tilka and Gokhale, Malaviya and Motilal, C.R. Das and Aurobindo contributed to the development of new literature. Anglian literature taught us to be a new

nation and people in India. Friendship and mutual admiration have been extended by writers such as Edmund Gosse and Arthur Sumons, W.B. Yeats and E.M. Forster, Graham Greene, and John Hampson. As a world language, English carries both advantages and disadvantages, benefits and risks.

Between 1857 and 1900, English education grew at a tremendous pace, allowing for a new flowering of the creative Indian intellect. It lasted for another twenty years. Since independence, Indian writing in English has expanded in scope and force, and English literacy has steadily increased. More schools, colleges, and universities were added. More newspapers and readers are visible than ever before. C. Rajagopalachari, a South Indian statesman, stated that English should remain the official language of India for all Indian and international purposes, as well as the medium of teaching in universities, higher law courts, and intellectual publications, and that English was Saraswati's gift. Goddess of Learning and the Arts in Hindu mythology. English has proven to be an indispensable instrument for all-India administration, interstate communication, higher-level academic pursuits, and preserving and promoting foreign ties. The mastery of the English language helped Rammohan Roy, Keshub Chander Sen, Vivekananda, Tagore, Aurobindo, Gandhi, and Ramakrishna succeed. Rammohan Roy and Renade Vivekananda and Aurobindo, Tilak and Gokhale, Tagore and Gandhi are India's makers, and everything they said and wrote must be treasured as our national literature. One of our national languages is English, and Indo-Anglo-Saxon literature is also one of our national literatures. As a result, we are now able to recognise Indian writing in English as a separate form of literature.

Indians first learned to read, speak, and comprehend English. Later, they began writing Indian writing in English, which had to span from simple prose to ambitious poetic epics. On the other hand, it was one embodiment of India's new creative desire, which has been dubbed the "literary renaissance." The west brought fresh rich fertilisers to native soil, resulting in the growth of new literature. The origins of Indo- Anglian literature are similar to those of other modern Indian literatures, however the foreign element may be more evident and obvious here. The study of English literature influenced the development of Bengali, Marathi, Telugu, and Tamil literature. Some people became bilinguals after acquiring English schooling and writing in both English and their mother tongue. The modern Indian literatures and English literature had a close relationship. Students of literary history and comparative literature benefited from this phenomenon.

Rajarammohan Roy was as a bridge between India and England, initiated the renaissance in modern Indian literature. In addition to Bengali, he was fluent in Sanskrit, Persian, Arabic, and Hindustani. Rejarammohan Roy worked in the regions under the administration of two British officials, Woodfarde and Digby, after travelling within and outside India and engaging in some economic endeavours in Kolkata. His relationship with the officials was more than just business. Rammohan Roy finished his grasp of the English language while working with Digby, which he had begun learning before. He returned to Calcutta in 1814 after completing his business service and founded the Atmiya Sabha to establish himself in the consciousness of Kolkata society. He was frequently embroiled in severe disagreement with Christians and Hindus both as a result of his frantic activity and tireless effort. It was made feasible by the predicament of the widows, the darkness of superstition, the fog of ignorance, and the country's general backwardness. Rammohan Roy was able to wage a bolder and more continuous attack on the forces of prejudice and reaction through the Sambad Kaumudi, a weekly paper, by 1823, he had completely matured, honed his dialectical instruments, tested his friends, and rethought his objectives and means.

Years before Macaulay wrote his Minute, Rammohan Roy mastered the English language and wrote and talked forcefully in the language. The first Indo- Anglian poets and writers were the Cavally Brothers, Derozio, Khasiprasad Ghose, Hason Ali, P. Rajagopal, and Mohan Lal. They were from before Macaulay's time. Following that, Michael Madhusudan Dutt arrived. Henry Derozio became a clerk at a firm at the age of 14, but he displayed an interest in writing English verse. After hearing about Derozio's concept, John Grant of Kolkata appointed her as an English literature teacher at the Hindu College. Khasiprasad Ghose's poems established his literary legacy, and his play 'Garboduc,' or 'Ferrn and Parrex,' established his place in English theatrical history. He was one of the first Indians to publish an English verse collection on a

regular basis. His poetry was derivative and unoriginal, mostly consisting of standard description and monotonous moralising. Michael Madhusudan Dutt was an exceptional author. He experimented with English prose verse and even theatre in his formative days. Madhusudan is considered among Bengali poets to be a poet's poet.

Derozio took a broad view of his responsibilities as a teacher. He used to teach English literature and encourage his students to ask questions, think for themselves, and not be afraid of giving the correct answer. The French Revolution, with its governing principles, and the great English Romantics, with their poetry, sparked his imagination, which he passed on to his eager students. A.O. Hume, Kashinath Telang, Dadabhai Naoroji, Paritosh Mehta, Sir Narayan Chandravarkar, Phirojshah Mehta Muthuswami Iyyar, Kashinath Telang and Ranade also made path to establish Indian writer and writings.

The arrival of Ramakrishna Paramahansa put an end to the Indians' adoption of western civilisation. Ramakrishna Paramahansa's primary disciple Swami Vivekananda founded the Ramakrishna Mission after his death. It's a spiritual and humanitarian movement that's made a name for itself. Without sacrificing his forefathers' spiritual legacy, Vivekananda enabled the Indian intellectual to benefit from the finest that the West had to offer. Vivekananda's works and speeches are distributed throughout several volumes. Knowledge, conviction, and a sense of urgency pervade his voice. He was not only a powerful speaker, but he was also brave, adventurous, eloquent, and most importantly, educational. 'Fear is death, and courage is life,' is one of his great sayings, as is 'arise and awake, and not to stop until the goal is accomplished.' 'The song of the Sanyasin,' 'Angless Unawares, My Play is done,' and some of the English verses he composed from his own Bengali. The Ramakrishna Mission publishes Prabudha Bharata, a monthly English journal. The English novel 'Vasudeve Sastri' by Rajan Layer, as well as his psychological essays and portraits of saints written in clear prose and collected in the volume 'Rambles in Vedant,' It's an example of excellent English-language Indian prose. The beginning of English writing in India occurred in the first three decades of the nineteenth century, but it was a long process. "Indian writing in English is one of the voices through which India expresses its cultural heritage and modernization of values and systems. The truth that Indian English literature provides an opportunity to take a deep dive into India consciousness and sensibility will be justified by its rapid growth, increasing popularity, and award-winning creative contributions.

It's surprising that Macaulay's thoughts on the value of English are still relevant today. Several causes contributed to the growth of English in Indian education. From the beginning of the trading settlement as the East Indian Company, English traders played a significant role in this. The first Indian to write in English was Raja Ram Mohan Roy. As seen by his work on religion, he could talk and write English fluently and forcefully. However, he was a social reformer, and much of his writing is more functional than creative. Few Indians had begun to employ English for creative expression prior to Macaulay's Minutes approach in schooling. Henry Derozio's collection of poems was published in 1823, and Kashiprasad Ghose's poem Shair and the Others was released in 1830. These two poems are not particularly well-written, but they are mostly imitative of English authors. Drama, short story, and novel were essentially non-existent in Indian languages before the middle of the century. When the English arrived in India, they brought a large number of translations with them. The growth of the novel and the short story in regional languages was inspired by the translations of English classics into various Indian languages. Bankim Chandra Chatterji was the first Indian to publish an English-language novel. Shakespeare's works were translated into regional languages in the art of drama. They were also role models for early Indian dramatists. The impact of English studies on Indian play, like the novel and the short story, was significant. Sarojini Naidu was a great poetess and an extraordinary woman of her period. She has a knack for working with Indian imagery and expressing Indian personality. Tagore is a major figure in India's literary Renaissance. In himself, he combines three unique roles: poet, philosopher, and patriot. Tagore's English lyrics are distinguished by the fact that they are prose poems.

A lot of poetry is still written in English, and there is a lot of experimentation in the attempt to reach modernity. Despite the fact that the book started later, it has far outpaced poetry in terms of both number and quality. Until the turn of the century, few Indians appear to have attempted fiction in English. There was a lot of creative activity in the last quarter of the nineteenth century. Love, hatred, intrigue, and jealousy are all mixed together in the novel. The novel in English may be said to have come of age with the publishing of Mulk Raj Anand's *Untouchable* and *Collie* and Raja Rao's *Kanthapura*. *Swami and Friends* by R.K. Narayan and the novel *The Bachelor of Arts* by R.K. Narayan are more nature works that conjure a variety of character and ancient claims. While numerous good Indo-Anglian novels and short stories have previously proved the possibility of Indian wiring English literature, it is still true that the intricacies of social life and the *untouchable* nuances of conversational speech are better conveyed in one's own mother tongue.

The works of Mulk Raj Anand, R.K. Narayan, and Raja Rao—had undoubtedly embodied India's ancient lore in a new form. This trio has done it so well that we are tormented by it, our mouths are wide open, and we consider them 'Great' without doubt or reservation. It is to their credit that Indian English Literature has become a distinct field within the world of literature. In their work, "Panorama of India" conveys a strong feeling of rich heritage. They churned out different pearls and gems hidden beneath the surface of Indian culture and tradition, and with a strong sense of tradition, they attempted to establish a mutual relationship between India's past and present, so that myths might be applied in contemporary circumstances.

Indian writers, like M. R. Anand, R.K. Narayan, and Raja Rao, are familiar with Indian mythologies and, surprise, have constructed stories with all of their literary capabilities. Another reason myths are used is that, like fold-tales and old stories, they give an abstract storey structure. The "literary quality" of myths is another component that contributes to their existence and use. It may be a topic of contention, but literature has demonstrated its favour, and we may argue that poets and writers are drawn to myths because of their literariness or literary value. Ethics, philosophy, religion, and culture all have a role in myth. Indian myths are an important aspect of Indian literature since they encapsulate the essence and spirit of the country. The Indian English author has adapted the western method of using myth to Indian soil. Even today, a live tradition is the public reciting of stories from the *Ramayana*, *Mahabharata*, and *Puranas*, with emphasis on their modern relevance. If a worldview is essential to make literature relevant in terms of shared human experiences, the epic, with its one-of-a-kind property of timelessness, provides a firm foundation for such a shared backdrop. Kamla Markandey (A Silence of Desire), Khushwant Singh (Train to Pakistan), Vikram Seth (The Suitable Boy), (The Great Indian Novel), Amitav Ghosh (Shadow Lines) have also made a name for themselves as younger able Novelists.

Yet another trend is the emergence of writers from the Dalit and other marginalized sections of the society. A remarkable work of international standing is Bama's *Karukku*. Yet another work in this category is Ompuri Valmiki's *Joothan*. These writings erase the distinction between fact and fiction. Some autobiographies of these writers are presented so vividly that they claim the status of great fiction. Further, the shocking plays of Mahesh Dattani and Manjula Padmanabhan belong to a different strand of margin, away from the mainstream literature. A dominant trend is the motivational and autobiographical work of prominent personalities like Dr Abdul Kalam. *Wings of Fire* and *Turning Points* are both scientific and political in their overtones, but do not lose sight out on guiding the Indian youth for a better India. Associated with this trend is the biographical writing of well-known political, industrial, social, sports, spiritual and media leaders. Every president and prime minister of our country has at least one biography on him or her. Industrialists like J R D Tata, Dhirubhai Ambani and Aditya Birla also have found a place among biographers. Actors like Rajinikanth too have popular biographies on them. Although diasporic writers like Bahrathi Mukherjee, Chitra Divakaruni Banerjee, Jhumpa Lahiri, and Kiran Desai have different windows on the world of their lives in India and abroad, they too share the common concerns of

Indian writers in terms of cultural bondings and bindings that help and also hinder us from evolving into a higher level of life, especially a higher standard of peaceful life for all Indians all over the world. Jhumpa Lahiri's the Interpreters of Maladies has smacks of disease. Kiran Desai's The Inheritance of Loss is a poignant story of an Indian unable to live here or there or anywhere, for the social and political forces are against him.

CONCLUSION

Literature became a product of Indo-English connections thanks to the contributions of many writers. The Vedas were the beginning of Indian literature, which spread its rich and pleasant light across the country. Friendship, self-respect, and admiration were expanded upon by several writers. Indian writing in English rose to new heights after independence. Since the country's independence, it's been constantly growing. English was adopted as an official language for national and international purposes, as well as a medium of teaching, and scientific techniques were employed. Indian soul aspired to meet the values of modern science and western civilisation through this achievement. The modern Indian literature and England have a close relationship. He was a brilliant social reformer as well as a humanitarian. Rajarammohan Roy and others went on to become famous Indian English writers and speakers. The Romantic literature had a big influence on them. The western world is being challenged by the face of English education and other sources. Ramakrishna Paramhama arrived in Bengal at a critical juncture in order to safeguard Indian culture. He didn't speak English very well. As a result of his realisation of God, he later became the living incarnation of human oneness. The Ramakrishna Mission was founded after his death by his primary follower, Swami Vivekananda. The Mission's English journal, Prabhudha Bharata, is published once a month. Vasudeva Sastri, a Rajam layer author, is an example of excellent Indian prose writing in English. As a result, a significant number of people participated in Indian writing in English in order to preserve our culture and tradition by using western approaches still new Indian poets and writers and dramatists are writing in English and giving Indian thought and culture to the world. Indian writers are translating the Indian Hindi Literature in English. So, that's world can understand our cultures and idea.

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