

Indian English Writings And Major Writers In The World

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Abstract: This module is designed to familiarize learners with the growing body of literature created by Indian authors within the realm of New English Literature. It encompasses a diverse array of writers from different regions of India and beyond. The module explores the historical development of Indian English education and the evolution of Indian English literature. It highlights early contributions from notable figures such as Raja Rammohan Roy, Sarojini Naidu, and Bankim Chandra Chatterjee. Additionally, it will cover Indian English literature produced after Independence, as well as contemporary works by Indian writers globally.

Index Terms - Component, formatting, style, styling, insert.

I. INTRODUCTION

The study of New English Literatures is concerned with colonial and postcolonial writing which emerged in former British colonies such as: parts of Africa, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, islands in the South Pacific, and Sri Lanka. Through the medium of English, writers from the aforesaid countries, today confront the so called mainstream English literature. India, with a huge number of writers is leading globally in the field of New English Literature. Indian English writers have been contributing much, adding new trends, themes and techniques to the English literature of the world. Regarding the contribution of Indian English writings to the world, K. V. Suryanarayana Murti has rightly mentioned in his book titled '*Kohinoor in the Crown Critical Studies in Indian English Literature*' (1987) that "The rich Indian cultural and spiritual heritage and imagination' is like the precious Kohinoor, cut and polished, emitting its brilliant light through its myriad facets, in the Crown of English". Indian English Literature serves as a sincere endeavor to showcase the unique treasures of Indian Writing in English. It encompasses a diverse array of themes, reflecting the richness of Indian culture, traditions, social values, and history through narratives that portray life in India and the experiences of Indians abroad. In recent years, Indian English fiction has increasingly sought to articulate the contemporary challenges faced by individuals in the modern world.

The phrase 'Indo-Anglian' was used to describe the original creative writing in English by the Indians. It is the literature written by the Indians whose mother-tongue is not English.

K.R.S. Iyengar (1973:11) identifies three categories of Indian authors writing in English. The first group consists of individuals who have received their entire education in English institutions. The second group includes Indians living abroad who maintain a connection with the evolving culture and traditions of their adopted country. The final category encompasses those who have learned English as a second language. As a result, many Indian writers are deeply motivated by a sincere wish to convey authentic Indian English literature has a comparatively brief history, spanning just one and a half centuries. The inaugural book authored by an Indian in English was Sake Dean Mahomet's *Travels of Dean Mahomet*, which was published in England in 1793. In its formative years, this literary genre drew inspiration from the Western novel. Early Indian authors employed English without the infusion of Indian vocabulary to express experiences that were fundamentally Indian. representations of life in India to Western audiences through their diverse literary works.

Indian English literature has a comparatively brief history, spanning just one and a half centuries. The inaugural book authored by an Indian in English was Sake Dean Mahomet's *Travels of Dean Mahomet*, which was published in England in 1793. In its formative years, this literary genre drew inspiration from the Western novel. Early Indian authors employed English without the infusion of Indian vocabulary to express experiences that were fundamentally Indian.

Indian English literature encompasses the collection of writings produced by authors in India who compose in English, often while their first or additional languages are among the many languages spoken in the country. This literary tradition also includes the contributions of Indian diaspora writers, such as V. S. Naipaul, Kiran Desai, Jhumpa Lahiri, Agha Shahid Ali, Rohinton Mistry, and Salman Rushdie, all of whom have Indian heritage.

II. OBJECTIVE

The review article has following objectives such as;

- a) To know the preamble of English Literature.
- b) To know the Indian English language and writing concept
- c) To know the ever green writers of English language in India.

III. HISTORY OF ENGLISH LANGUAGE AND WRITING IN INDIA

In 1833, Macaulay's Minute advocated for the adoption of English as the medium of instruction, asserting that "the English tongue would be the most useful for our native subjects." During the presentation of his notable minute, Macaulay openly acknowledged that he had not engaged with any Sanskrit or Arabic texts, yet he proceeded to make this declaration without hesitation.

"...A single shelf of a good European library is worth the whole native literature of India and Arabia. ...All the historical information which has been collected in the Sanskrit language is less than what may be found in the paltry abridgements used at preparatory schools of England..."

In 1835, Lord William Bentick declared that the government would prioritize the English language exclusively, aiming to promote an understanding of English literature and science solely through this medium. The Wood Dispatch of 1854 announced the founding of universities in Bombay, Madras, and Calcutta, thereby making the English language available to students, educators, and government officials. Consequently, English began to establish its prominence in the field of literary studies as well.

D) EARLY INDIAN ENGLISH WRITING- POETRY

The earliest literary works in English originated from Bengal. Raja Rammohun Roy (1774-1833), a forward-thinking proponent of English culture and civilization, authored a variety of essays and treatises, which were compiled into a comprehensive volume in 1906. However, it appears that poetry was the first literary form to resonate within the Indian consciousness, with notable nineteenth-century poets including Henry Derozio (1809-31), Michael Madhusudan Dutt (1827-73), Toru Dutt (1856-77), her cousin Romesh Chunder Dutt (1848-1909), and Manmohun Ghose. Henry Derozio and Michael Madhusudan Dutt initially focused on composing epic poetry in English, but later in their lives, they returned to their roots by writing in Bengali. Toru Dutt (1855-1876), who passed away at the young age of 21, is recognized academically for her contributions as one of the first Indian authors to write literature in English. In addition to her English poetry, Toru Dutt also made notable translations of French poetry. Her most significant works include *Ancient Ballads* and *Legends of Hindustan*. However, the most famous literary figure of this era was Rabindranath Tagore (1861-1941), who won the Nobel Prize for literature in 1913 for his book *Gitanjali*, which is a free rendering of his poems in Bengali. Sarojini Naidu (1879-1949) was a great poetess whose romanticism charmed readers in India and Europe. Her *Golden Threshold* (1905) and *The Broken Wing* (1917) are works of great literary merit. Aurobindo Gosh (1872-1950) was a poet philosopher and sage for whom poetry was akin to a form of mediation. His epic, *Savitri* and *Life Divine* (2 vols.) are outstanding works in English literature.

E) EARLY ENGLISH WRITING- NOVEL

Bankim Chandra Chatterjee's *Rajmohan's Wife*, published in 1864, holds the distinction of being the first English novel authored by an Indian. His literary contributions significantly elevated the profile of Indian novels written in English. The era following the First World War is recognized as the second phase of this literary journey. In the initial decade post-war, novelists such as S.K. Ventaramani, Shankar Ram, and A.S.P. Ayyer emerged prominently. Subsequently, the literary scene witnessed the rise of the renowned trio—Mulk Raj Anand, R.K. Narayan, and Raja Rao—who are celebrated for their profound depictions of Indian sensibilities. They endeavored to rejuvenate the ancient traditions found in India's Epics and Puranas.

F) POST-INDEPENDENCE INDIAN ENGLISH WRITINGS

The Post-Independence Era, recognized as the third phase, significantly influenced Indian writing in English in two distinct ways. The profound transformations resulting from the Partition, including issues such as poverty, hunger, death, and disease, inspired writers to envision a better future while simultaneously expanding their perspectives and enhancing their capacity for self-reflection. This environment proved to be conducive for numerous novelists to thrive, leading to the creation of a substantial body of work. Notable authors from this period include Bhabani Bhattacharya, Manohar Malgonkar, Kushwant Singh, G.V. Desani, among others. Additionally, this era witnessed the emergence of Indian women novelists, who introduced a fresh perspective to the Indian English Novel. Key figures in this movement include Ruth Pawar Jhabvala, Kamala Markandaya, Nayantara Sahgal, and Anita Desai.

Following the 1960s, Indian English fiction experienced a significant thematic and technical transformation, largely influenced by the modern British novel. The post-war era had a profound effect on society, leading to psychological issues, a decline in moral values, and disruptions in individuals' peace of mind. This troubled existence of contemporary individuals is thoughtfully examined by authors such as Anita Desai and Arun Joshi, marking a pivotal change in the landscape of Indian English literature. The works of Joshi and Desai heralded a new chapter in Indo-English fiction, characterized by a fresh approach to psychological themes. Additionally, Chaman Nahal emerged as another prominent novelist from this period.

After 1980 is the period of so-called 'new' fiction which includes new novelists like Salman Rushdie, Vikram Seth, Upamanyu Chatterjee, Shashi Deshpande, Shashi Tharoor, Amitav Ghosh, Amit Choudhary, Arundhati Roy, Kiran Desai, Arvind Adiga and others. These novelists heralded a new era in the history of Indian English Fiction. They experimented with new themes and techniques. Vikram Seth has experimented even with the form of the novel. His novel *The Golden Gate* (1986) is written in the form of verse. Arundhati Roy, Arvind Adiga and Kiran Desai got Man Booker Prize for their debut works. All the novelists of this period have proved that Indian English fiction is conspicuous, prolific and unique.

G) SOME OF THE MAJOR WRITERS IN INDIAN ENGLISH

The following discussion highlights several prominent Indian English authors and their significant works that have gained recognition both in India and internationally.

Rabindranath Tagore

It would be inappropriate to classify him solely as an English writer, as he demonstrated equal skill and elegance in Bengali. In reality, he was recognized not just as a writer, but also as a highly talented poet, playwright, and painter. Above all, he was a visionary, a person who envisioned institutions such as *Vishwabharati* and gave to the world an ingenious model of Education. *The Home and the World* (1919), *The Wreck* (1921) and *Gora* (1923) have all been translated from Bengali to English. However, the book that made Tagore a world literary figure fetching for him the highest honour that can be accorded to a litterateur, the Nobel in 1913 for his famous poem *Gitanjali*. After that his other works and *Gitanjali* were translated by literary scholars into major languages of world. To his credit, there is a long list of poems and plays, both in Bengali and English which had made his place among the world's greatest writers.

Sri Aurobindo

Unlike Tagore, Sri Aurobindo wrote originally in English, more justly deserving the title of mystic and visionary with such well-known works as *Savitri* (1936) and *The Life Divine* (1939-40). Initially, Sri Aurobindo embarked on a career in the Indian civil service with a degree in the classics from King's College, Cambridge. The years of Anglicization came to an end when he rediscovered Indian religion and philosophy; Following a phase of nationalist engagement, he founded an ashram in Pondicherry, where he commenced writing his philosophical works in an epic style and garnered a significant religious following.

Sri Aurobindo's *Savitri: A Legend and a Symbol*, that like Goethe's *Faust* took about fifty years in the making, needs to be seen as the culmination of the nineteenth century spirit of synthesis and spiritual enterprise. *Savitri*, running into 23813 lines in three parts with 12 books and 49 cantos is presumably the longest single poem in the English language.

R. K. Narayan

R. K. Narayan's first book is *Swami and Friends* (1935). In this novel, he created the fictitious town of Malgudi – a small South Indian town. Except for his work, *Waiting for Mahatama*, which features the Quit India Movement of 1942, current political issues do not figure in his writings. *The Dark Room* (1938) is the story of Savitri married to a callous husband Ramani. *The Guide* (1958) was one of his most appreciated works. It tells the story of Raju the guide and his love for Rosie whom he first meets as a client's wife.

R. K. Narayan contributed over many decades and continued to write till his death. He was discovered by Graham Greene in the sense that the latter helped him find a publisher in England. Greene and Narayan remained close friends till the end. Similar to the way Thomas Hardy used Wessex, Narayan created the fictitious town of Malgudi where he set his novels. Some criticise Narayan for the parochial, detached and closed world that he created in the face of the changing conditions in India at the times in which the stories are set. Others, such as Greene, however, feel that through Malgudi they could vividly understand the Indian experience. Narayan's evocation of small town life and its experiences through the eyes of the endearing child protagonist Swaminathan in *Swami and Friends* is a good sample of his writing style. Simultaneous with Narayan's pastoral idylls, a very different writer

Mulk Raj Anand

Mulk Raj Anand started his career with the novel *Untouchable* (1935). It was a unique work because the convention of Indian works having the highborn and the privileged as central protagonist was broken down. The hero, *Bakha* is a low caste sweeper boy and the novel is a description of the experiences that he undergoes in one day and as they impinge on his consciousness. The structure of the novel draws extensively from James Joyce's *Ulysses* in the use of stream- of – consciousness technique. His other novels, *The Village* (1939), *Across the Black Waters* (1940), and *The Sword and the Sickle* (1942) are also works with a reformative agenda.

Raja Rao

Raja Rao has produced four novels and a collection of short stories. Some of his famous writings are – *Kanthapura* (1938), *The Serpent and the Rope* (1960), *The Cat and Shakespeare* (1965) and *Comrade Kirrilov* (1976) and *The Cow of the Barricades* (1947- short story collection). *Kanthapura* is the story of a South Indian town that is affected by the Civil Disobedience Movement. What is interesting about the book, however is the narrative technique used by Rao. The narrative is conveyed through the perspective of an elderly woman residing in the village, employing the framework of the traditional folk epic known as the puranas. This work intertwines the essence of the village's traditional religious beliefs with the ideals of the Nationalist Movement.

Khushwant Singh

Khushwant Singh will undoubtedly be remembered in Indian literary history as one of the most distinguished historians and novelists, a candid political commentator, and an exceptional social critic and observer.

In July 2000, he was conferred the “Honest Man of the Year Award” by the Sulabh International Social Service Organisation for his courage and honesty in his “Brilliant incisive writing”. His two novels: *Train to Pakistan* (1956: Published as Manomajra) and *I Shall not Hear the Nightingale* (1959) depict the human tragedy behind the Partition of India in 1947. The *Train to Pakistan* is one of the most familiar partition novels, which has presented the theme of violence, the pain of separation, communal hatred among various communities of Mano Majra immediately after the partition of India.

Salman Rushdie

Among the later writers, the most notable is Salman Rushdie, born in India, now living in the UK. Rushdie with his famous work *Midnight's Children* (Booker Prize 1981, Booker of Bookers 1992, and Best of the Bookers 2008) ushered in a new trend of writing. He used a hybrid language. The narrative is richly infused with Indian terminology, reflecting a theme that embodies the diverse tapestry of India. The author is often classified within the realm of magic realism, a style most notably linked to Gabriel García Márquez. This postmodern work exposes the 'unreliability of historical discourse' (Lindsay). The central character, Salim, is depicted as a fragmented individual grappling with an identity crisis, haunted by the harrowing stories of Mother India during the partition.

Midnight's Children took its title from Nehru's speech delivered at the stroke of midnight, 14 August 1947, as India gained its Independence from England. In 1983, Rushdie published the novel *Shame*, described by himself as “a deeply satirical fairy tale about Pakistan's ruling circles”. It was short-listed for the Booker Prize in 1984. On September 26, 1988, Rushdie published his novel *The Satanic Verses* for which he had to face the ire of many Islamic nations. Since the declaration of a formal *fatwa* against him by the Iranian leader Ayatollah Khomeini he has lived in an undisclosed location in London from where his subsequent works have come out.

V. S. Naipaul

V. S. Naipaul was awarded the Nobel Prize for literature in 2001. In his writings, he tries to revive his connection with the past. He is separated from India by two generations. His three travel books – *An Area of Darkness* (1964), *Indian: A Wounded Civilisation* (1977) and *India: A Million Mutinies* (1991) – are directly based on his visits to India and his experiences there. His most famous writing is *A House for Mr. Biswas* which was written in 1961. The Modern Library ranked this novel 72 on lists of the 100 best English language novels of the 20th century. Time magazine included the novel in its “Time 100 best English Language Novels from 1923 to 2005. His novels represent an acute sense of anxiety born of displacement.

A. K. Ramanujan

A. K. Ramanujan sought to interpret the interior landscape of Tamil and Kannada Poetry and frame a newer poetics from those. Since the very beginning of the sixties, he had been living in the USA. In his lifetime he has published three volumes of poetry – *The Striders* (1966), *Relations* (1971) and *Second Sight* (1986) and fourth volume appeared posthumously under the title, *The Black Hen* (1995). Ramanujan's *Speaking of Siva*, *Hymns for the Drowning*, and *Poems of Love and War*, are in many ways reflective of the process of his coming to terms with his racial burden. Professionally trained as a linguist, Ramanujan's insight into Indian folk and poetic narrative combined with his skill at translating from the Indian languages remains yet unmatched.

Nayantara Sehgal

Nayantara Sehgal was one of the first female Indian writers in English to receive wide recognition. Her fiction deals with India's elite responding to the crisis engendered by political change. She was awarded the 1986 Sahitya Akademi Award for English, for her novel, *Rich Like Us* (1985), by the Sahitya Akademi, India's National Academy of Letters. Some of her other notable works are- *A Time to be Happy* (1963), *This time in Morning* (1965), *Mistaken Identity* (1988) etc.

Kamala Markandaya

Kamala Markandaya is a prolific writer with ten English novels to her credit. Many of her novels deal with the theme of East-West encounter and in them the characters are drawn from both India and England. Most of her novels present the nostalgic longings for India through various characters. Some of her important novels are – *Some Inner Fury* (1995), *Possession* (1963), *The Coffer Dams* (1969), *The Nowhere Man* (1972), *The Golden Honeycomb* (1977), *Pleasure City* (1982) etc.

Her first novel, *Nectar in a Sieve* (1954), an Indian peasant's narrative of her difficult life, remains Markandaya's most popular work. Her next book, *Some Inner Fury* (1955), is set in 1942 during the Indian struggle for independence. It portrays the troubled relationship between an educated Indian woman, whose brother is an anti-British terrorist, and a British civil servant who loves her. Marriage provides the setting for a conflict of values in *A Silence of Desire* (1960), in which a religious middle-class woman seeks medical treatment, without her husband's knowledge, from a Hindu faith healer rather than from a doctor.

Anita Desai

Anita Desai, who was shortlisted for the Booker Prize three times, received a Sahitya Akademi Award in 1978 for her novel *Fire on the Mountain* and a British Guardian Prize for *The Village by the Sea*. She has published eight novels till date of which the most famous are: *Cry, the Peacock* (1965), *Clear Light of the Day* (1980) which was shortlisted for the Booker Award and *Fire on the Mountain* (1977). Her other famous novels are *Bye-Bye, Blackbird* (1971), *Voices in the City* (1965). In her writings, Desai frequently used subjects like cross cultural contact between the east and the west and the resultant sense of alienation and frustration in her dominant characters.

Arun Joshi

Arun Joshi has got Sahitya Akademi Award for his novel *The Last Labyrinth* in 1982. Arun Joshi has four novels to his credit: *The Foreigner* (1963), *The Strange case of Billy Biswas* (1971), *The Apprentice* (1974) and *The Last Labyrinth* (1981). *The Foreigner* (1963) deals with a young hero, after experiencing life and love in America, is back in Delhi, at last persuaded by a humble office worker that sometimes detachment lies in actually getting involved. *The Strange Case of Billy Biswas* (1971) is the story of a young, rich, American-educated Indian who ends up in the wilderness of central India living as a semi-naked "tribal" seeking a meaning to things above and beyond all that everyday civilization can provide. *The Apprentice* (1974), Joshi's third novel, takes his search for understanding man's predicament one step further toward the transcendental. Its central figure is a man essentially docile and uncourageous whose life more or less parallels the coming into being of postcolonial India.

Kiran Desai

Kiran Desai is the daughter of Anita Desai. She was educated in India, England and the US. Her first novel, *Hullabaloo in the Guava Orchard* (1998) won a 1998 Betty Trask Award, and her second novel, *The Inheritance of Loss* (2006), set in the mid 1980's in a Himalayan village, won the 2006 Man Booker Prize for Fiction. The story revolves around the inhabitants of a town in the north-eastern Himalayas, an embittered old judge, his granddaughter Sai, his cook and their rich array of relatives, friends and acquaintances and the effects on the lives of these people brought about by a Nepalese uprising. Running parallel with the story set in India it also follows the vicissitudes of the cook's son Biju as he struggles to realise the American Dream as an immigrant in New York.

Vikram Seth

Vikram Seth is a diasporic writer who has demonstrated his expertise in both prose and poetry. He is the author of *The Humble Administrator's Garden* (1983), *The Golden Gate* (1986), *All you who sleep Tonight* (1990) and *A Suitable Boy* (1994). He is such a writer who uses a purer English and more realistic themes. Being a self-confessed fan of Jane Austen, his attention is on the story, its details and its twists and turns. *A Suitable Boy* is one of the longest novels in the world literature; it runs into nearly fourteen hundred pages and earned for Seth the title of "a neo Tolstoy". Vikram Seth is notable both as an accomplished novelist and poet.

Amitav Ghosh

Another writer who has contributed immensely to the Indian English Literature is Amitav Ghosh who is the author of *The Circle of Reason* (his 1986 debut novel), *The Shadow Lines* (1988), *The Calcutta Chromosome* (1995), *The Glass Palace* (2000), *The Hungry Tide* (2004), and *Sea of Poppies* (2008), the first volume of *The Ibis* trilogy, set in the 1830s, just before the Opium War, which encapsulates the colonial history of the East. Ghosh's latest work of fiction is *River of Smoke* (2011), the second volume of *The Ibis* trilogy. He was awarded Sahitya Akademi award for *The Shadow Lines* (1988). In the novel *The Shadow Lines* he has come up with the concept that the national boundaries are merely 'political fiction'. According to A. N. Dwivedi, "In his novels Amitav remains a wandering internationalist, disowning the theory of cultural centrality – that 'a culture is rooted in a single place'. (Dwivedi, *Diasporic Writings in English*, 7)

Rohinton Mistry

Rohinton Mistry is an India born Canadian author who won Neustadt International Prize for Literature laureate (2012). His first book *Tales from Firozsha Baag* (1987) published by Penguin Books Canada, is a collection of 11 short stories. He is the author of three novels: *Such a Long Journey* (1991), the story of a Bombay bank clerk who unwittingly becomes involved in a fraud committed by the government, which won the Commonwealth Writers Prize, Overall Winner, Best Book, *A Fine Balance* (1996), set during the State of Emergency in India in the 1970s, and *Family Matters* (2002), which tells the story of an elderly Parsi widower living in Bombay with his step-children. *Such a Long Journey* and *A Fine Balance* were both shortlisted in previous years for the Booker Prize for Fiction, and *Family Matters* was shortlisted for the 2002 Man Booker Prize for Fiction.

Shashi Tharoor

Tharoor is an acclaimed writer, having authored 15 bestselling works of fiction and non-fiction since 1981, all of which are centred on India and its history, culture, film, politics, society, foreign policy and many more. Shashi Tharoor, in his *The Great Indian Novel* (1989), follows a story-telling (though in a satirical) mode as in the Mahabharata, drawing his ideas by going back and forth in time. His work as a UN official, living outside India has given him a vantage point that helps construct an objective Indian-ness. His other works are *India: From Midnight to the Millennium* (1997), *Bookless in Baghdad* (2005), *Inglorious Empire* (2017) etc. He was awarded Commonwealth Writers Prize for his novel *The Great Indian Novel* (1989).

Arundhati Roy

Her novel *The God of Small Things* (1996) tells the story of the Syrian Christians of Kerala and went on to win the Booker Prize in 1997. Set in Kerala in the 1960s, the book is about two children, the twins Estha and Rahel, and the dreadful consequences of a critical event in their lives, the accidental death-by-drowning of a visiting English cousin. In a delightful and lyrical language, the novel paints a vibrant picture of life in a small South Indian town. In response to India's testing of nuclear weapons in Pokhran, Rajasthan, Roy wrote *The End of Imagination*, a critique of the Indian government's nuclear policies. It was published in her collection *The Cost of Living*, in which she also crusaded against India's massive hydroelectric dam projects in the central and western states of Maharashtra, Madhya Pradesh and Gujarat. In January 2006 she was awarded the Sahitya Akademi award for her collection of essays, 'The Algebra of Infinite Justice'.

H) CONCLUSION

Indian English literature has become an integral part of Commonwealth literature and Post-Colonial studies globally. This emerging body of work is recognized as a significant element of world literature. Despite the rich tapestry of cultures, races, and religions, it has effectively captured and mirrored the essence of a multicultural society, generating considerable interest both within India and internationally. Since the pre-Independence period, Indian writers—encompassing poets, novelists, essayists, and dramatists—have made substantial contributions to global literature. In recent years, there has been a remarkable flourishing of Indian English writing in the international arena. This genre has achieved a distinct status within the broader context of world literature. Critics and commentators in both England and America have expressed admiration for Indian English novels. The works of Indian authors writing in English are not only climbing the best-seller lists but are also receiving significant critical acclaim. From Mulk Raj Anand and R. K. Narayan to contemporary figures like Salman Rushdie, Vikram Seth, and Jhumpa Lahiri, the roster of distinguished Indian writers contributing to New English Literature is extensive and warrants greater recognition worldwide.

The international literary awards like The Booker, The Pulitzer, The Sinclair won by Indian novelists exemplify that they have been appreciated even by the western critics. “It is now recognized that Indian English literature is not only part of Commonwealth literature, but also occupies a great significance in the World literature. Today it has won for itself international acclaim and distinction”.. Prestigious international literary awards such as The Booker, The Pulitzer, and The Sinclair, awarded to Indian novelists, demonstrate the recognition they have received from Western critics. It is now acknowledged that Indian English literature is not merely a component of Commonwealth literature but holds substantial importance in the realm of World literature. Today, it has achieved notable international recognition and distinction.

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