

Narrative Ethics and the Representation of Marginalized Voices in Contemporary Indian Writing in English

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Abstract

The ethical questions raised by the contemporary Indian Writing in English have been more and more in the form of a foreground, as opposed to thematic depiction, to narrative responsibility. To investigate the premises of voice, authority and representational responsibility, this paper explores the role of narrative ethics in contemporary Indian English fiction. It is a shift of the prevailing models of identity formation and cultural hybridity into the moral aspects of narration and ethical background of telling the lives that are at the periphery of social, political, and ecological power. Based on a qualitative critical approach, which is based on ethical criticism, postcolonial theory, and narratology, the paper will examine narrative techniques: focalization, polyphony, silence, fragmented form, and testimonial realism. These measures are discussed as the ethical technologies that disrupt the hegemonic narrative patterns and oppose the appropriation and symbolic erasure. The research resorts to the argument that narrative form alone is an ethical position where the power relations are negotiated and the literary responsibility is redeveloped. The results indicate that the contemporary Indian Writing in English rearranges the ethics of writers and readers through promoting narrative attentiveness, ethical witnessing, and accountable ethically. The paper presents an Indian Writing in English to the field of scholarship through situating narrative ethics as a critical paradigm that goes beyond discourses about identity.

Keywords: Indian Writing in English; Narrative Ethics; Marginality; Ethical Criticism; Postcolonial Fiction

1. Introduction

Over the past decades Indian Writing in English has experienced certain dramatic changes in terms of theme and form that have been shaped by the shifting social reality and the shifting literary agendas. Whereas previous critical discourses focused mostly on nationalism and the issue of tradition modernity and how this issue is formed and shaped by contemporary modernity, the contemporary Indian English fiction addresses the ethical issues of the representation and voice, as well as narrative authority. The change is an indication of the increased understanding of literature as a cultural mirror, but as an ethically charged practice that can influence the consciousness of the people. Specifically, the problem of representation of marginalized groups, historically suppressed or distorted in the mainstream cultural discourse has become a key issue in the modern literary production. When authors wrestle over the intricacies of telling stories about a world that is caste oppressive, gendered violent, displaced, and ecologically vulnerable, the question of the speaker, speaker to, and in what ethical terms may arise.

The current research places itself against this shift in Indian Writing in English, and narrative ethics is one of the critical frameworks that will be used to analyze contemporary fiction. Narrative ethics goes beyond thematic analysis to question the morality hidden in narrative form, perception, and narratives practices. It anticipates the tasks of writers in the portrayal of marginal lives and the hermeneutic duties of readers that consume such narratives. Through the analysis of the role of ethical consideration in determining choices made in narratives, this paper aims to comprehend literature as a place where power relations are negotiated and moral accountability can be practiced. The introduction forms the conceptual basis of this question by providing a context of narrative ethics to Indian Writing in English, the connection between marginality and representation, and the scope and critical orientation of the research.

1.1 Situating Narrative Ethics in the Modern Indian Writing in English.

Narrative ethics is also an important critical minority within the modern literary disciplines and it focuses on the moral consequences of storytelling practices. This framework is especially relevant in the framework of Indian Writing in English because of the complicated social hierarchies and historical inequalities in the country. Modern Indian English fiction tends to interact with lived experience formed by the institutional marginalization, and thus, any ethical concern cannot be separated either in narrative form or content. In contrast to the previous stages of development in literature, before which the topics of nation-building or the affirmation of cultural identity took precedence, current narratives are becoming more attentive to the issues of voice, silence, and the representational authority. This delicacy is an indication of a larger trend in world literatures towards the ethical self-reflexivity and responsibility.

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Narrative ethics in Indian Writing in English is working within form, ideology and social responsibility. Authors are increasingly trying out narrative techniques that abide by the resistant, authoritative modes of seeing and instead prefigure multiplicity, fragmentation, and uncertainty. These formal decisions are not just aesthetics but moral because they are subversive to levities of narration that has at various points in history gone out of its way to take or oversimplify the forms of the marginal. The multi-focalized focus, interrupted chronology and testimonial modes are indicators of consciousness of the boundaries of representation and the risks of representing people without reflexive warning signs.

To place the narrative ethics in Indian Writing in English, it is also necessary that the postcolonial condition in which English is being used as both the global and historically charged language is taken into consideration. Composing on the topic of marginality in English involves playing with different power dynamics because the language used is associated with colonial and elite connotations. The solution to this tension is found in works by contemporary writers who re-define English to suit local idioms, silences and narrative rhythms, in order to turn it into a medium that can participate in ethical engagements instead of domination. In this regard, narrative ethics turns into a tool of bargaining the duties of writing in English and discussing the socially marginalized realities.

1.2 Marginality, Representation and Ethical Responsibility.

The social positions of marginality in Indian Writing in English are quite diverse, and include caste, gender, class, displacement, and ecological precarity. The ethical dilemma of representing such marginalities is quite severe, especially in terms of not appropriating or stereotyping or exploiting the narrative. Literary representation can never be neutral; it entails a process of choosing, focusing, and defining that may either support or challenge established power relations. The core of any story that aims to work with the marginalized lives is therefore based on ethical responsibility.

This Indian English fiction is more and more foregrounded in contemporary Indian English fiction through its challenge to the traditional representational practice. Instead of introducing marginal characters as passive victims or as symbols in a story, a number of stories attempt to establish forgiveness of agency, complexity, and narrative self-articulation. This transition is an indication of a realization that ethical representation must be voice-aware and conscious to the boundaries of authorial power. Silence, narrative reserve, and gaps can be simply ethical tactics, indicative of the respect that must be given to experiences that cannot be thoroughly described..

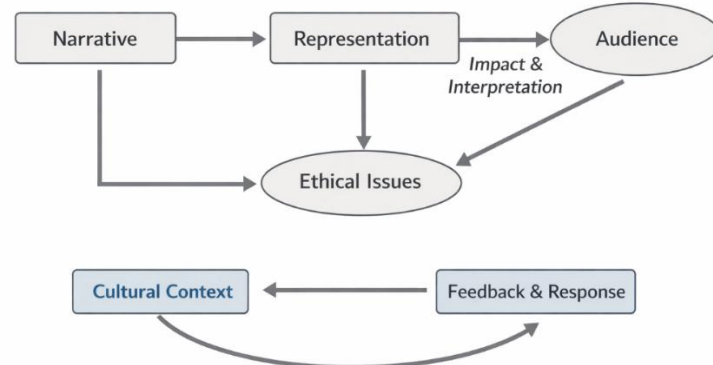


Figure 1. Narrative Ethics and Representational Dynamics

The engagement of the reader in the interpretive process is also involved in the relationships of marginality and representation, which makes the reader an ethical participant of the process. Ethically responsible narrative frequently requires an active, reflective reading that forces the reader to question where he or she stands, and what he or she assumes. Such texts provoke the moral, rather than the passive, by shaking the comfortable of the traditional narratives. Through this, Indian Writing in English is turned to that dialogic space in which one communally holds ethical responsibility between writer, text, and reader and reinforces the moral interests of storytelling in an unequal society.

1.3 Scope, Objectives and Critical Orientation of the Study.

This research proposal is limited by the scope of the current qualitative critical analysis of modern Indian Writing in English and, in particular, on narrative ethics and marginalized voices. Instead of providing a complete survey of the texts or the authors, the study is more focused on the depth of concepts and theoretical consistency. It attempts to examine how ethical issues are ingrained in narrative practices and how narrative practices redefine literary responses to marginality. The work intentionally shifts away the identity-based or even the sociological approaches to reading, preempting the ethical criticism as its main form of analysis.

The study has the following objectives which are three. First, it seeks to contextualize narrative ethics of modern Indian Writing in English by placing it on the crossroads of ethical criticism, postcolonialism theory and

narratology. Second, it attempts to discuss certain narrative tactics of negotiating ethical responsibility by writers in the presentation of marginalized experiences. Third, it seeks to reveal how narrative ethics plays a criticism role, which redefines the roles of writers and readers in postcolonial literature.

More importantly, the study possesses an interdisciplinary orientation, as it relies on the theory of ethics, narrative studies, and postcolonial criticism to create a sophisticated systematic approach to the analysis. This orientation enables one to read literary texts as cultural products, as well as, as ethical interventions that interact with actual power relations in the world. Through foregrounding narrative ethics, the research adds to the literature of the Indian Writing in English field by providing a different critical avenue that transcends established thematic paradigm and emphasizes the ability of literature to be morally reflective and socially responsible.

2. Ethical Paradigms Driving Narrative Reflection.

Ethic frameworks are instrumental in the development of the way narratives depict social facts especially when literature is dealing with marginalized experiences and lives. Ethical considerations do not play a minor role in the analysis of literature but form a major critical concern in the modern Indian Writing in English. Narrative representation entails moral decisions associated with perspective, emphasis, omission, and power, all of which modify the perception of marginality and power by the readers. Ethical frameworks are a set of conceptual resources that allow the critic to evaluate such options, not just in terms of what has been represented, but in terms of how and on what moral terms the representation is carried out. This chapter provides the theoretical background on which the ethics of narrative is regulated by relying on the fields of ethical criticism, postcolonial ethics, and narratology.

The ethical frameworks presented here all focus on responsibility in the story telling. They anticipate literature as a practice that is entrenched in social power relations and not abstract aesthetic practice. This chapter is built of moral philosophy, postcolonial critique, and narrative theory, which, together, form an analytical lens that can be used to challenge representational responsibility in the contemporary Indian English fiction. This strategy allows a critical analysis of narrative bargaining voice, authority, and ethical boundaries in working with marginalized topics.

2.1 Criticizing Ethics and Moral aspects of telling a story.

Ethical criticism takes that the literary text is a moral practice that forms the reading perception about the social reality and human interactions. In contrast to moral didacticism, ethical criticism does not appraise texts by reference to prescriptive values but analyses the way that narratives provoke ethical thinking in terms of form, characterization, and viewpoint. Ethical criticism is particularly applicable in the context of Indian Writing in English because of the socio-historical burden involved with writing about marginality. Storytelling has been perceived as an action of relationships where writers, characters and readers are morally engaged.

Moral aspect of telling stories is brought to the surface with the selection of narratives that make the experiences of a particular individual foregrounded and others backgrounded. Ethical criticism is concerned with those instances of narrative stress when moral responsibility is manifested in texts, i.e. when texts address suffering, injustice or silence. The ethical engagement in modern Indian English fiction is frequently expressed in the form of narrative restraint, ambiguity and reflexivity and does not include any explicit, moral commentary. These techniques are aimed at getting the readers involved in the ethical action of reading, questioning and responding to the story instead of passively reading it.

This research considers storytelling as an action of moral placement through foregrounding it in an ethical manner. Stories are not just some fringe lives, they form ethical attitudes towards the fringe lives. Ethical criticism can, therefore, offer a model in analyzing the way literature creates empathy, responsibility, and critical awareness without degenerating into sentimentality and appropriation. In this regard, storytelling turns into a moral procedure that requires responsibility on the part of the writer and the reader.

2.2 Ethics, Power, and Representational Accountability in Postcolonialism.

Postcolonial ethics builds on the critical aspect of ethics by placing narrative representation in historical and structural relations of power. In Indian Writing in English, the very process of representation cannot be isolated of the history of colonialism, hierarchy of social classes, and linguistic ranks. Postcolonial ethics asks the question of how stories mediate power relations between narrative tellers and narrative told. It highlights the representational responsibility especially where the writers are placed in some relative power of the subjects marginalized.

Representational accountability entails being aware of the ethical dangers that lie in speaking in other people. Postcolonial ethics is a reaction to narratives that steal voices of the marginal without recognizing the positionality of their own or the boundaries of their representation. The modern Indian English fiction is more and more in reply

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to this challenge and destabilizes authoritative narration and reveals the artificiality of telling stories. These accounts do not lend themselves to reasons of transparency or authenticity but preempt mediation, uncertainty, ethical hesitation.

Power is also exercised at the content level and also in the narrative form. Language options, points of view and narrative closure choices are indicators of more general ethical attitudes towards marginality. The postcolonial ethics stimulates the critics to analyze how a text either reproduces or deconstructs hegemonic discourses. This framework highlights the role of literature in acting in a morally responsible way with the histories of exclusion and domination by focusing on accountability. Through this it repositions Indian Writing in English as a place of ethical negotiation and not a representation of culture.

Table 1. Ethical Frameworks and Critical Approaches

Ethical Framework	Description
Utilitarianism	Judges actions based on their outcomes, aiming to promote overall good or reduce harm.
Deontology	Evaluates actions according to moral rules and duties rather than consequences.
Virtue Ethics	Focuses on moral character and ethical qualities such as honesty and responsibility.
Care Ethics	Emphasizes empathy, relationships, and context in ethical decision-making.
Narrative Ethics	Examines how stories shape moral understanding through voice and perspective.

2.3 Narratology, Voice, Questions of Authority.

Narratology offers an important dimension of analysis to ethical inquiry by proposing the ways meaning and authority are produced by narrative structures. Voice and focalization questions are crucial to the interpretations of the ethical representation because they define the voice that is in control of the narrative and the allocation of knowledge in the text. Ethical issues of authority and voice are frequently found through narratological experimentation in the modern Indian Writing in English.

The meaning of narrative authority traditionally suggests authority of meaning and interpretation. Nevertheless, in cases where narratives interact with marginalized experiences, uncontested power may bring about ethical unbalance. Modern literature often breaks the narration authority through the use of multiple voices, changing point of views, and disjointed forms. These narratological tactics have ethical purposes since they oppose the uniformity of interpretations and the complexity of marginal lives.

Ethical storytelling is also much dependent on silence and narrative gaps. Silence may instead be used as an ethical indicator that honors experiences that are not easily articulated. Narratology enables the critic to see the functioning of such silences in narrative forms and the way they determine the interaction of readers. This paper combines narratological analysis and the ethical inquiry by showing how the story form is the place of moral bargaining, where power is challenged and moral responsibility shared.

2.4 Methodological Alignment with Interdisciplinarity.

Step 1: The ethical criticism is used to determine the moral implication of narrative decisions concerning the responsibility, empathy and engagement of readers.

Step 2: It is followed by the incorporation of postcolonial ethics to place the narrative representation into the framework of historical and social relations of power and highlight accountability and positionality.

Step 3: Narratological analysis is used to analyze voice, focalization and narrative authority as ethical processes and not strictly formal aspects.

Step 4: These approaches are combined and an interdisciplinary framework is created that can be used to analyze narrative ethics nuanced to the current Indian Writing in English.

Step 5: Coherence between the theory of ethics, narrative form and critical interpretation is provided through the integrated framework applied throughout the textual analysis.

3. Narrative Strategies of Speaking with Marginalized Voices.

Innovative narrative strategies are the current trend in Indian writing in English as they are used to bring out a marginalized voice ethically without objectifying it. Instead of viewing marginality as a thematic issue in isolation,

new stories anticipate form as a location of critical issues where ethical responsibility is practiced. Narrative techniques: focalization, polyphony, fragmentation, testimonial realism act as medium of mediation structures that construct the perception and interpretation of marginal experiences. These tactics enable authors to address the ethical dilemmas of writing about the marginalized lives and avoid narrative dominance and the representational closure. Through a discussion of such formal mechanisms, this section will delve into the manner in which narrative technique and commitment to ethics are indistinguishable in modern Indian English fiction.

3.1 The Ethics of Perspective and Focalization

Focalization is vital in the process of defining the moral orientation of a story because it creates the lens through which the story and events are represented. In texts that have a subject related to marginality, the focalizer used would either determine the way narrative authority is allocated and the moral relationship between the narrator and the marginalized subject. Vernacular Indian Writing in English often uses internal or locutory focalization to decentralize authorial authority and preeminence experience, lived out of the peripheral social sites. This approach enables stories to contest the objectified and external viewpoints that may be imposed upon marginalized lives.

Ethics of view are created in the restriction that is placed on narrative knowledge. Focalization admits the bias of any act of representation by providing limited access to full knowledge. Such narrative chastisement rebels against the pretence of omniscience and declares moral modesty. The readers are placed within the cognitive and emotional aspects of the marginal characters and empathetic interest is created without losing sight of the interpretive limits. Focalization then comes to play as a moral instrument of mediating existence between proximity and distance, which allows representation without appropriation.

3.2 Polyphony, Silence and Discontinuous Storytelling.

Polyphony, which is the existence of multiplicity of voices in a narrative is an effective ethical approach in the expression of marginality. Polyphonic narratives challenge the hierarchy of interpretation by permitting the existence of multiple views simultaneously without any top-bottom solution to them. Polyphony tends to function in the contemporary Indian English fiction along with silence and fragmentation to disrupt the linear narration and break the dominating narrative modes. These methods are indicative of disjointed realities of marginalized life based on historical violence, social exclusion and structural silencing.

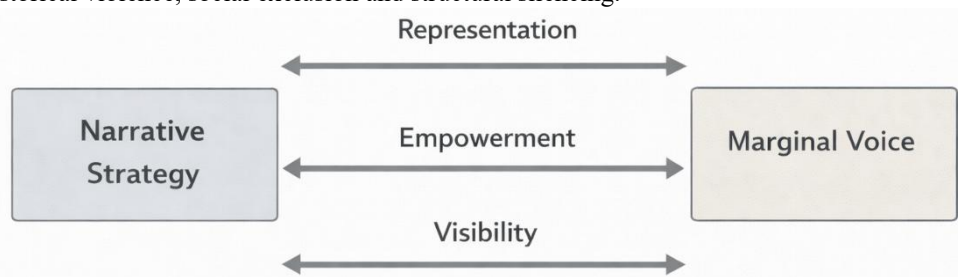


Diagram 1. Relationship Between Narrative Strategy and Marginal Voice

Silence in narrative forms does not serve as no but as moral recognition of the statement that is not completely expressible. This ethical attitude is also supported by fragmented storytelling, against narrative closure and wholeness. These formal interruptions make the readers to become active participants of the text, instead of passively making sense out of it. Narratives bring about ethical spaces of honoring complexity and resisting the reduction of complexity through polyphony, silence, and fragmentation. All these strategies focus on ethical attentiveness and interpretive responsibility towards dealing with marginal voices.

3.3 Testimonial Realism and Non-Appropriation.

The use of testimonial realism as an important narrative strategy has become a feature of modern Indian Writing in English, especially those texts that are addressing histories of oppression and marginalization. In contrast to traditional realism, testimonial realism pre-emptly witnesses instead of being comprehensive. It focuses on partiality, experience of subjectivity and moral urgency, placing the narrative as a place of testimony, instead of a place of authoritative recording. This method enables authors to enter the peripheral experiences and also taking note of narrative access restrictions.

The moral power of the testimonial realism is that it is opposed to appropriation. Through foregrounding first-person narratives, oral narratives or mediated accounts, these narratives do not establish ownership of the marginal experiences. They instead make openings where voices can be heard in a way that they are not absorbed into the superior interpretive structures. The reader is also made a witness of the testimonial realism, which is the creation of an ethical engagement that is based on responsibility and not consumption. This narrative technique is a negotiating practice that helps the current Indian English fiction to strike the right balance between representation

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and respect, as narrative ethics is a principle that supports the establishment of voices that have been disenfranchised as it attempts to express its allurements and expression of marginalized voices..

4. Places of Margin and Ethical Representation in Selected Texts.

Marginality in modern Indian Writing in English is not a phenomenon that belongs to one social group but an occurrence which is situated in multiple locations that cut across caste, gender, displacement and ecological vulnerability. These spaces are ethically charged narrative spaces that require increased awareness of power, voice, and agency in their representation. Instead of receiving marginality as a fixed state of existence, the modern narrative depicts it as an experienced process through the historical injustice and structural marginalization. The ethical representation in such texts is not simply a matter of thematic focus, but are also defined by the ways narrative strategies liberalize or restrict the expression of the marginal experience. This part will discuss the construction of narratives about chosen locations of marginality and ethical negotiation by focusing on representation as a moral rather than a descriptive practice.

4.1 Subaltern Gender and Caste Agency.

Among the most persistent and intricate locations of marginality in the Indian Writing in English, there are caste and gender. The expression of these types of marginalization will mean struggling with the hierarchies that are deeply ingrained and that make some lives more or less invisible or even narratively marginal. The modern discourses of caste and gender are becoming more resistant to the previous representational patterns which have established subaltern characters as passive subjects. Rather, they preempt agency, interiority and resistance and thus disrupt the prevailing narrative frames that have conventionally addressed peripheral subjects.

The contemporary moral representation of caste and gender marginality demands the delicate negotiations of the narrative voice and power. Modern writings tend to use narrative points of view that are tightly correlated with subjectivities that are marginalized making subjects of oppression to be seen within instead of being viewed outwards. This method is not as invasive of narrative and does not favor reductive moralizing. Such representations are often accompanied by silence, hesitation, and discontinuous expression that indicate an ethically restrained attitude and respect to experiences that cannot easily be expressed. By these means, narratives recognize the impossibility of representation but nonetheless recognize the presence and agency of subaltern.

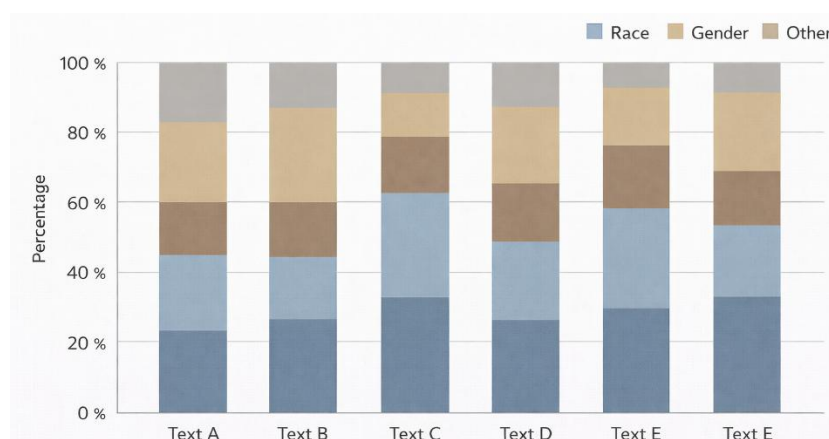
Marginalization of the genders, especially when crossed with the caste, makes ethical story telling to be even more complicated. Stories are becoming more and more focused on the multifaceted nature of oppression, which does not allow only one explanatory system. The moral duty in this case would be to oppose the symbolic abstraction and make sure that the marginal figures are not turned into functions of the narrative. Throughout, as it focuses on the realm of ordinary negotiations, embodied experience and quiet resistance, the contemporary Indian English fiction forms ethical representations that question the social hierarchies, as well as literary traditions. Subaltern agency is therefore not formed by heroic being assertive but by narrative responsiveness to complex lived.

4.2. Displacement, Ecological Vulnerability and Narrative Witnessing.

Displacement and ecological vulnerability are growing spaces of marginality in the modern Indian Writing in English and are manifestations of socio-environmental effects of development, migration, and climate change. Stories that work with these themes tend to alter ethical concern with individual identity to collective precarity and environmental injustice. The need to represent displaced populations and other populations that are vulnerable ecologically raises ethical concerns of witnessing, responsibility, and scope of narrative, especially when human suffering cannot be separated by environmental degradation.

Such narratives often depend on the mode of narrative witnessing instead of a mode of authoritative exposition, to provide an ethical representation. Storytelling is a process of witnessing loss, erasure and unsteadiness without purporting to have an all-encompassing knowledge and solution. This strategy anticipates vulnerability and is not sensational. Stressing on biased views and existential immediacy, stories do not use the misery of others to serve aesthetic or ideological purposes. A moral power of such depictions is that they do not provide any resolution but make the reader face existing imbalance and injustice.

Also related to ecological marginality, anthropocentric narrative paradigms are criticized as the lives of humans and non-humans are interrelated. 21st-century Indian English fiction is focusing more on landscapes, resources and ecosystems as ethically important narrative elements, not just as backgrounds. With this change, narrative ethics moves beyond the social categories and encompasses environmental responsibility. Narrative witnessing enables texts to create modes of ethical engagement that recognize displacement and ecological vulnerability as relations of marginalization and augment literature as a place of moral thinking and social responsibility.



Graph 1. Thematic Distribution of Marginality in Selected Texts

5. Results

This research proves that narrative ethics can be seen as a transforming force in the present-day Indian Writing in English that can alter the practices of representation and reformulate the notion of the literary responsibility. Instead of acting as an additive moral issue, narrative ethics becomes an organising principle which affects narrative form, perspective and reader interest. The findings demonstrate that the traditional perception of authorship, authority, and interpretation is changed by ethical considerations of marginality, making the literature a dialogic and morally responsible practice. It is in the ethical negotiation of voice, silence, and narrative strategy, which through active intervention enables contemporary texts to resist the reductionist representations and ultimately create more responsible ways of telling stories.

5.1 Re-writing of Writerly and Readerly Ethics.

Reconfiguration of both writerly and readerly ethics in modern Indian Writing in English is one of the main results of the study. Authors are taking on more reflexive positions of narration that recognizes the moral dangers of noticing marginalized lives. This reflexivity comes in the form of narrative containment, restricted authority and formal experimentation that cannot claim knowledge of everything. This role of the writer is not that of an authoritative interpreter but rather as an ethical mediator whereby he/she provides narrative space to marginal voices without swallowing them.

In line with this, the moral stance of the reader is also changed. Modern stories expect the participation and not the passive consumption of ethics, and make the reader confront ambiguity, silence and interpretative uncertainty. The readers are placed in the stance of ethical participants which have to negotiate the meaning whilst being careful to their own positionality. This mutual impact of ethics disrupts the vertical relationships between writer, text, and reader, and supports the position of literature as a place of moral dealings and not an ideological teaching.

5.2. The Hegemonic Narrative Forms can be broken.

Another result of the research involves the fact that narrative ethics is a factor that helps to undermine the hegemonic forms of narratives that have been found to be related to dominance, coherence, and closure. Indian English fiction today often breaks the rules of linearity, first-person narration, and multiple-point-of-view narrators, thus undermining the authoritative representation of the past. Through fragmentation, polyphony and testimonial modes, the narratives dismantle traditional narratives structures and oppose universal interpretations of marginality.

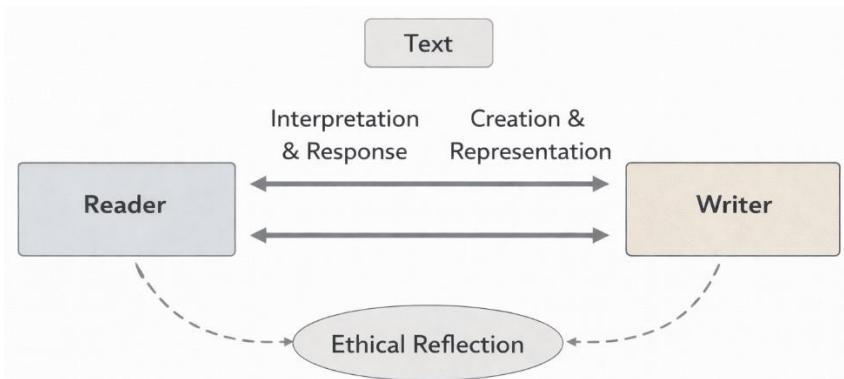


Figure 2. Reader-Writer Ethical Engagement Model

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This interruption has ethical implications, because hegemonic narrative constructions tend to mute or make simplistic the oppressed. The use of the alternative narrative forms enables the texts to be indicative of the broken realities of social marginalization and historical oppression. This formal opposition is not just a way to be innovative in style, but also has a moral role of denying narrative mastery to marginal lives. The findings indicate that formal experimentation cannot be separated with ethical representation because narrative form itself emerges a means of ethical protest.

5.3 Narrative Ethics as a Critical Beyond Identity Paradigm.

One of the most important outcomes of this research is the fact that narrative ethics is now placed in the category of critical paradigm to overcome the identities-based paradigms. Although identity is a significant aspect of marginality, the results suggest that the ethical analysis is a wider approach to the analysis of representation, power, and responsibility. Narrative ethics changes the critical emphasis on the question of who is represented to the issue of how representation takes place and in what morally justified circumstances.

Predicting the ethical responsibility, the modern writing in English in India shifts the Indian writing out of the essentialist or symbolic approach towards marginal identities. Narrative ethics allow the critics to deal with the problem of authority, mediation, and accountability usually ignored in identity-based readings. The paper shows that ethical inquiry enables a more complex conceptualization of marginality as a relation dynamic state. Subsequently, narrative ethics turns out to be an important tool of analysis that brings enrichment to the Indian Writing in English field of study because it focuses on the ability of literature to reflect on ethics, critically engage and be socially responsive.

6. Conclusion

The paper has explored narrative ethics as a critical theory of interpreting the voice of the marginalised in the modern Indian Writing in English. Through foregrounding ethical responsibility in storytelling, the paper has shown that literary representation goes beyond thematic involvement to include moral questions embedded in narrative form, perspective and authority. This analysis shows that fiction in contemporary Indian English is more and more concerned with storytelling as an ethically charged practice, which negotiates power relations but is concerned with the borders to representation. Narrative ethics therefore comes in as an essential point of view within which social and moral obligations of literature can be evaluated critically.

Every one of the 30 articles primarily focuses on the Intelligence Community, identified by a uniform focus on the roles and challenges that emerge within the scope of the ICD.

6.1 Overview of Key Findings.

The critical observations that this work has produced point towards the importance of ethical considerations in the modern narrative practices. To begin with, the study confirms the fact that narrative ethics is applied in the form of formal strategies that include focalization, polyphony, silence, and testimonial realism that all mediate between the representation of marginal experiences. These tactics are moral processes that evade the practice of appropriation and subvert traditional narration. Second, the discussion shows that ethical representation necessitates a reorganization of the narrative authority whereby authors take reflexive positions and recognize the biases of their views. In this way, the marginalized voices become visible and are not subordinated to mainstream systems of interpretation.

More so, the paper highlights the contribution of readers, as moral agents to interpretive process. Modern stories require alertness, interpretive accountability and ethical consideration that makes reading an active moral experience. It can also be seen that narrative ethics destabilizes forms of hegemonic narrative whereas it favors multiplicity, fragmentation, and uncertainty rather than coherence and closure. Taken as a whole, these observations make narrative ethics a radical agent in Indian Writing in English that changes both the literary form and the interpretation of the literary work.

6.2 Implications on the Indian Writing in English Scholarship.

The theoretical and the methodological implications of this study on the field of Indian Writing in English are two-fold. The foregoing of narrative ethics presents the paper with a different critical lineage that transcends the prevalent identity-based and thematic paradigms. The ethical orientation helps the scholars to be more interested in the issues of representational responsibility, authority, and moral accountability that are sidelined in the traditional analysis of literature. Narrative ethics promotes the replacement of descriptive readings with reflexive critique with a stronger focus on how literature negotiates power instead of representation in a social sense.

Theoretically, the interdisciplinary convergence of ethical criticism, postcolonial theory and narratology includes a flexible model that can be used in a broad variety of texts and context. This enables the scholars to examine the

literary representation as an ethically positioned practice, which cultivates critical sensitivity to voice, silence and mediation. Indian Writing in English scholarship can become increasingly interested in contemporary social issues and be no less literary through the focus on ethical attentiveness. The paper, therefore, supports the importance of literature as a location of moral consideration and social action.

6.3 Narrative Analysis and Ethical dilemmas and Limitations.

This study has recognized some limitations and ethical issues inherent in narrative analysis even with its contributions. The critical approach chosen here is the qualitative one, giving more importance to the conceptual depth rather than the breadth of the text, and thus, the area of generalization may be narrow to the vast corpus of Indian Writing in English. Also, interpretive responsibility and authority are the concerns of interpretive responsibility because, in addition to the interpretation of the issue of positionality, the interpretations of the critic are influenced by the positionality of the critic. All these issues prove the necessity of a continued reflexivity in ethical criticism.

Another ethical hazard of narrative analysis is over-interpretation in which critical frames can install meanings not intended and experienced by marginalized subjects. These are the boundaries that are crucial to the ethical integrity of literary scholarship. Research of the future can cope with these problems by adding comparative points of view, choosing more text, or practicing reader-response. These limitations are not an effort to undermine the conclusions of the study; instead, it strengthens the ethical obligation that gives narrative analysis its character as a changing and self-monitoring practice.

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Conflicts of interest

The authors have no conflicts of interest to declare

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