

## **Chapter -II**

HISTORY OF INDIAN ENGLISH LITERATURE

## **Chapter -II**

### **History of Indian English Literature**

Indian literature, through its umpteen legends and folklore in prehistoric times, is unanimously recognized and acknowledged as one of the oldest literature in the world. India possesses twenty-two officially accredited languages and a colossal variety of literature has been produced and reproduced in these languages. It thus becomes evident that history of Indian literature assimilates within itself an endless variety of untold stories and facts from ancient, medieval and comparatively modern times, which can be personified as a living entity. Encompassing within the historical aspect, Indian literature lays considerable stress upon oral and written forms. both of which were the primary patterns of successive transmittance. As is known from ancient Indian history. Hinduism was the most predominating religious faction that ever ruled in pre—Christian era, induced lasting impressions upon the literary scenario. Hindu literary traditions dominated a sizeable part of Indian culture. Apart from the Vedas (comprising Upanishads, Samhitas) Brahmanas and Aranyakas are considered the cardinal sacred form of knowledge, there also exists other scholarly work to fulfill this Hindu written and oral custom.

History of Indian literature comes about in a wholesome domain through the Hindu epic like the Ramayana and the Mahabharata treatises such as Vaastu Shastra in architecture and town planning and Arthashastra by Kautilya (also admired as Chanakya) making political science and involvement in politics household in ancient India. Prehistoric devotional Hindu poetry, play and songs sweep the subcontinent with almost distinct imagery noticed in the gradual evolvement of literature in India. Indeed, if looked into rather deeper, it can be noticed that history of literature in India can be smoothly divided into three periods. comprising the ancient, the medieval and modern or contemporary. The period of the ancient Indian literature can be delineated by those very first orally transmitted valuable treatises in the guru-shishya mode which gradually were replaced and revived in the Vedic Period, denoting just the commencement of Golden Age in India, through Sanskrit literature. Second in line the era of medieval Indian literature, witnessed a shift towards much more religious zealotness in regional divisions, although Sanskrit was still retained as the essential

penmanship language. The Bhakti Movement was largely responsible for such a breakaway from the - ancient 'Golden Moments'. After considerable historical movements, inventions, discoveries, treatise- framing and near—wars concerning Indian literature, the time had come for indigene literature to witness its travel towards contemporary Indian literature. This phase was a significant time during the post—Christian era, to define the ideal metamorphosis of Indian rebellious writers and their fuming socialism in the umpteen Indian Independence movements and thereafter.

Among the best known works re-delineating history of Indian literature and its inherent involvement with present Indian scenario, Kalidasa and Tulsidas (legendary for his epic Hindi poem based on the Ramayana, named the Raamcharitmaanas) top the ancient and medieval times. Tamil poetry of the 'Sangam poetry'. which dates back to 1st century B.C. is also considerably celebrated it own right. Keeping Hindu literary customs aside from the history of literature in India, Islamic influence perhaps comes second in the illustrious lineage of literary development. Indeed, the advent of Islam in India, through the Persian Silk Route, had brought a significant change of style in writing, speaking or preserving. During the medieval period, during where India was mostly under Muslim rule, Indian Muslim literature flourished, most notably in Persian and Urdu poetry and prose. Descending a bit down towards modern times, amongst the contemporary Indian literature Rabindranath Tagore, an institution by himself, had become India's first Nobel laureate for his poetic works in Gitanjali. A thing to feel extremely proud of, so far India's premier literary honour, the 'Jnanpith' award, has been bestowed seven times upon Bengali writers, which indicates the richness of literature in Bengali language.

The history of Indian literature is the historical development of writings in prose or poetry, which aims at providing education, entertainment and enlightenment to its readers, as well the development of the literary techniques employed in the communication of these pieces.

Indian literature in English however possesses a relatively recent history; it is actually only one and a half centuries old. History of Indian English literature enlightens readers that the first book written by any Indian in English was by Sake Dean Mahomet, titled Travels of Dean Mahornet; Mahomet's travel treatise was published in 1793 in England. In an endeavour to rectify and equalize some of the materialistic and ravenous, hence compromising, practices of the East India Company

servants, the English Parliament had approved the Charter Act, which had made England responsible for the educational betterment of the natives. The subsequent English Education Act, prompted by Thomas Babington Macaulay's ill-famed 'minute' on Indian education, made English the medium of Indian education and English literature a disciplinary subject in Indian educational institutions) Indian English Literature has matured from a sapling to a firmly rooted tree that blooms with its entirety still awaiting its yet-to-come metamorphosis. Indians, however, did not take to penning in English in a day - it took umpteen historical events and illustrious and notable personalities to bring Indian writing in English to its contemporary eminence. Not much surprising enough, Indian literature in English and its historical evolution had happened alongside the consolidation of British imperialism in India. There however exists 'a variety of opinion about the first definitive Indian text in English. although critics come to the agreement that history of Indian English literature dates back to at least the early 19th century. In its early stages, the narration was influenced by the Western art form of the 'novel' Early Indian writers made thorough use of unadulterated English by Indian words to communicate an experience and understanding which was fundamentally and in essence, Indian. Its beginnings had received their impetus from three sources - the British government's education reforms, the endeavour of missionaries and, the response and acceptance of English language and literature by upper-class Indians. First, there were the educational reforms called forth by both the Charter Act of 1813 and the 1835 English Education Act of William Bentinck. The basic historical perspective of English Indian literature is an effort to contextualize the growth and rise of this genre - from its inception to its present-day glory. In the contemporary Indian scenario, the country possesses a sizeable number of populace that has English as either primary or secondary language of means of communication. This is precisely because India had once served as a colony of the then British Empire, for close to 200 years, thus calling for a very precise and exact solid reason for history of Indian English literature and its consistent blooming. However India's association with the British and hence English is even older. It is now a universally acknowledged fact that Mughal Emperor Jahangir had granted William Hawkins license to trade in India in the year 1608 and that was when the English had placed its first step upon the Oriental soil. in the due course of history. British concluded their conquest of India in a triumphant and scheming manner. Thus, the spread of English language along with the Empire in India was not quite a bolt

from the blue, but rather a much expected aspect. English replaced Persian as the court language in early 19th century and interpreting and relating to English became a matter of survival for the urban class rather than a matter of conceit. As a new block of population began to emerge from the grass-roots, English language spread its wings together with it. English literature in India also began to gather its gradual historical ripening.

Most of the early exponents of English Literature in India were however British, which is yet again, not surprising, because back then India was perhaps not in a state under British domination to reproduce native English brilliancy. On the other hand, leaving some of the much later Indian exponents, history of Indian English literature belonged solely to the socialite British class. The likes of George Orwell, Rudyard Kipling and Jim Corbett had lent the preliminary push (although in the indeed initial and budding times of Indian English literature, these men themselves were quite abhorrent of native living and style of possibly everything) that was later carried on by several British authors. Rabindranath Tagore. Michael Madhusudan Dutt, Rishi Aurobindo Ghosh, Jawaharlal Nehru and Sarojini Naidu who contributed much profoundly to the historical maturity of English literature in India, initially had represented the natives, serving as the pre— Independent mouthpiece to these hapless men. But it was only in the mid nineteen seventies that a new breed of ‘boarding-school educated’, elite brand of Indian English authors started to rise forth on the global radar. These lent the much-needed life blood to English literature with their crisp, bantering yet subtly humorous and realistic fictions that were devoured all over the world.

The history of English language and literature in India starts with the advent of the East India Company (an English company established and formed to develop trade with the new British colonies in India and south-eastern Asia) in India. The East India Company was formed in 1599, at a meeting participated by leading London merchants and after more than 150 years, the Company held the key to the domination of Bengal and India in general. The Battle of Plassey was fought in 1757, but Lord Clive had refused the liability of Diwali or revenue administration and it was in 1722 that the East India Company took over its duty. And still later, precisely in 1790, the liability for administering criminal justice was also bestowed upon the Company. The Company was, however, interested in political authority and supremacy only to the degree that such supremacy would manifold and multiply its own dividends. It was

directly interested neither in Empire building nor in the 'Kingdom of Christ' - and certainly not in the repression or augmentation of indigenous culture. But there existed exceptions as Warren Hastings had established the Calcutta Madrasah in 1781, Sir William Jones had established the Royal Asiatic Society of Bengal in 1784 and Sir Thomas Munro too was much bemused and stupefied by the Indian ancient cultural wonders. These men came to be renamed as the 'Brahmanised Britons', because they admired Indian culture and strongly approved the idea of introducing Western civilization or Christianity into India in any form.

By the commencement of the 19<sup>th</sup> century. Britain - or East India Company - was more or less the master of the situation in India. In 1813 the commercial monopoly of the Company was lent a curtain call and the British in India acquired, beside police functions, educating and civilizing deputation as well. History of English literature in India, had by this time, taken much gigantic proportions, with the nascent buds beginning to bloom in a yet unsure direction. However, in such a context, a token grant of rupees one lakh per year was granted for education and the proposal was to promote only Oriental education. Printing presses in different parts of the country and books in the vernacular language as well as in English were begun to be issued since the beginning of the 18th century. Together with grammars, dictionaries and translations, the printing presses also brought out the first ever newspaper - James Augustus Hickey's Bengal Gazette (1780) and others came after in due course. Last to arrive in the illustrious history of Indian English literature, were the private schools that imparted English education. Such schools had been started as early as 1717 at Cuddalore near Madras, 1718 in Bombay (by Richard Cobbe, a chaplain) and 1720 in Calcutta, endowed by the Thomlinsons, closing in the establishment of Hindu College in 1817.

Begun by Raja Ram Mohan Roy and his friends - David Hare and Sir Edward Hyde East, the Hindu College had become the Presidency College in 1855. still recognized as one of the most premier educational institutes in Kolkata. Western education was fast being circulated in different parts of India and was performing much better than the institutions imparting oriental and indigenous education. The Orientalists and the Anglicists continued to bicker and squabble still, but it was quite apparent that the former were steadily losing ground and Lord Macaulay's celebrated 'Minute' decided the issue at last. History of English literature in India was thus gaining its higher grounds by being uplifted and rejuvenated under the still good—

hearted Britishers, striving for excellence in the Indian native scenario. Macaulay had declared that it was obligatory, mandatory and possible to make the natives of these country good English scholars and that to the end our efforts ought to be directed.’ On 7th March, 1835, Lord William Bentinck had also resolved that “the great object of the British Government ought to be the promotion of European Literature and science among the natives of India, and all funds appropriated for the purpose of education would be best employed on English education alone.”<sup>(1)</sup> From 1835 it was thus ushered in the ‘Anglicising Period’ in the historical development of English literature for India. However, such an audacious British move was yet rather hanging in the midsection, with the natives yet to decide the upcoming ill-effects and malicious English domination, which could only be shovelled out in the mid 20th century.

During the 20 years between 1835 to 1855 the number of those educated in English had been rapidly increasing. It is said that even in 1834-5, 32,000 English books sold in India, as against 13,000 in native Indian languages. The vogue for English books increased, and the demand cammore from English educated Indians than from the Englishmen in India. Westernways — in manners and customs- became current in bigger towns and cities. In 1853 the first railway was established in India, in 1854 the first telegraph line and a modern postal system were inaugurated. Distance was being abridged and a common medium of communication was being established. Modern European scientific techniques (including medicine and surgery) were slowly being introduced in India. It was thus thought that India was eventually progressing from its static and secure medievalism to a dynamic modernism.

Indians started with reading, speaking and comprehending English, and they soon started writing also. Once this started, Indian writing in English had to range from the most utilitarian prose to the most ambitious verse-epics. On the other hand, Indian writing in English was but only one of the manifestations of the new creative urge in India — what is often referred to as the literary Renaissance in India. The study of English literature stimulated literary creation in Bengali, Marathi, Telegu, Gujrati and other Indian languages. “ Indo-Anglian literature had the same origin as the other modern literature in India, though here the foreign element seemed more pronounced. The filiations between the modern Indian literatures (including Indian English Literature) and English literature have been close.”<sup>(2)</sup>

To understand clearly the environment in which Indo-Anglian literature grew and prospered, it is necessary to understand the growth of English education in India.

There Was a time when many sober-minded persons in India believed that English was introduced in India as a medium of instruction with a view to creating a class of clerks and sycophants, who should be nurtured on an un-Indian culture. “English as a medium of instruction may or may not have created English-knowing clerks, but it also encouraged the cultivation and mastery of English as a language. This produced great thinkers, politicians, and later on poets, novelists and dramatists in English.”<sup>(3)</sup>

As far back as 1792, Charles Grant, one of the Directors of the East India Company, pleaded for the English language, as “a vehicle for imparting Western ideas.” But his was a voice in the wilderness till Indian patriots like Raja Ram Mohan Roy (1772-1833) with official support from Macaulay, turned the scale in favour of English as a language for schools and colleges. In 1813, the East India Company agreed to spend not less than one hundred thousand rupees each year for, “the revival and improvement of literature and encouragement learned natives of India.” The result was the Sanskrit School Calcutta. Raja Ram Mohan Roy, in his letter to Lord Ainhers wrote, “When this seminary of learning (Sanskrit School in Calcutta) was proposed, we understood that the Government in England had ordered a considerable sum of money to be annually devoted to the instruction of its Indian subjects. We Were filled with sanguine hopes that this sum would be laid out on employing European gentlemen of talent and education to instruct the natives of India in Mathematics, Natural Philosophy, Chemistry, Anatomy and other useful sciences which the natives of Europe had carried to a degree of perfection that has raised them above the inhabitants of other parts of the world,” Raja Ram Mohan Roy, Prince Dwarkanath Tagore (1794—1846) and their Brahmo friends, were convinced that a Western system of education with English as the medium of instruction was the only way for the re-birth of a new and renascent India. To them the older type of Sanskrit education was nothing but, “grammatical niceties and metaphysical distinctions of title or no practicable use to the professors or to the societies.”<sup>(4)</sup>

Then came Macaulay’s ‘Minute.’ He writes, “Whether we look at the intrinsic value of our literature or at the particular situation of this country, we shall see, the strongest reason to think that, of all foreign tongues, the English tongue is that which would be the most useful to our native subjects.” These words have lent themselves to some prejudicial misunderstanding. Macaulay cannot be blamed as an English imperialist bent only on creating a slavish class of English knowing clerks. We must remember the words in the Minute that followed the previous sentence “To that class



we may leave it to refine the vernacular dialects. of the country, to enrich those dialects with terms of science borrowed from the Western nomenclature, and to render them by decrees, fit vehicles for conveying knowledge to the great mass of the population.”

The death sentence he pronounced on Indian languages and literatures has been worded rather arrogantly. “English” he said, “is better worth knowing than Sanskrit or Arabic. That the natives are desirous to be taught English and not desirous to be taught Sanskrit or Arabic ; that they will do for the Hindoo what they have done for the Tartar.” This led to the establishment of the Hindu College in Calcutta in 1816. Lord William Bentinck’s Government went all out for Macaulay’s views and ‘English education alone’ English became not only the official language of India, but also the language for schools and colleges. Colleges sprang up in Bombay and Madras and this started a new era in the history of Indian culture. Professors and lawyers, judges and journalists, administrators and public speakers imbibed the philosophy, culture, political thought, science and literature of Europe through these channels. Western thoughts and western progress were thrown open to the people of India, through their knowledge of English. Raja Ram Mohan Roy, Keshub Chandra Sen (1838—1884) and other reformists welcomed this widening of the mental horizons and exhorted their countrymen to awake, arise and march ahead on the path of progress.

Thus the story of English in India begins on March 7, 1735, with the announcement of Lord William Bentinck’s decision to favour, “English Education alone’ and “a knowledge of English literature and science through the medium of the English language.” This impact of western learning brought into existence new thought life in India began to take a new form and context from that date.

The third contributing factor was the work of Christian missionaries. Christian missionaries came with the sole purpose of spreading the gospel of Christ throughout the length and breadth of India, but along with proselytization they did extensive pioneering work in the field of education. They started Serampore College in 1818. Other missionary schools and colleges came to be established in course of time imparting Western education through the medium of English. Various missions started printing presses and published useful books besides Christian literature. They also studied and published books on Indian languages and literature. “Some of the presses—the Wesley Mission Press at Mysore, the Basel Mission Press at Mangalore

and the Baptist Mission Press in Calcutta, to name only three-remain to this day active agencies for the dissemination of knowledge.”<sup>(5)</sup> Margaret Macnicol has pointed out about works produced by missions, “Very little, if any. of their writings in the vernacular will rank as literature, but they gave an impetus to the scientific study of the vernaculars as a literary vehicle that was of immense service - to those Who were destined to use it in verse or prose later on.

Their work fulfilled a standing need. Grammars, Dictionaries, Graded Readers etc., came from their pens. Kittels’ ‘Kannada Dictionary’, Gundert’s ‘Malyalam Dictionary’, Bronson’s ‘Assamese Dictionary’, Caldwell’s “Comparative Grammar of the Dravidian Language”, ‘Gujarati Pathmala’ by Rev, T. L, Wells, Taylor’s “Gujarati Grammar”, etc. did the necessary spade work, which always must precede a literary renaissance. These missionary scholars and learned men like Lewis Rice, Brown, Cotter, F. E. Key Nicol Macnicol did yeoman’s service through their contribution which forms the bedrock on which the edifice of .IndoAnglian literature is built.

This progress of Western education was given a new fillip by the birth and growth of English journalism in India. “*Hicky’s Bengal Gazette*, the first newspaper of modern India was founded at Calcutta by James Augustus Hicky in 1780.”<sup>(6)</sup> Dr. Iyengar remarks, “Although the first native newspaper had been started as early as 1818, indigenous journalism began making steady progress only after 1833, when the system of licenses and restrictions was abolished and a fair measure of liberty was conceded to the press. More especially since the last quarter of the nineteenth century, journals conducted by Indians, in the Indian languages no less than English, have been shaping themselves into popular and efficient agencies of instruction in the several spheres of Indian life.”<sup>(7)</sup>

Newspapers in English as well as in Indian languages demanded more and more food from Indian writers. They also increased the hunger of the people for new and better reading. Gradually, this gave more and more scope to Indian writers, who had something to say and who knew how to put it in an attractive form. There was another aspect-, which led to the proficiency of Indians in mastering the language of their masters. Lord Hardinge’s resolution of 1844 put a premium on proficiency in English for government service. This, in its turn, put English in the position of a highly coveted language which guaranteed a comfortable living and a status in society. As more and more people wanted English education, to meet this general

demand, schools and colleges, taught all the Subjects in English, even in the secondary schools. Consequently Indians gradually mastered this alien tongue of their rulers and many of them like Toru Dutt and others wielded the English language so ably that they could write it with ease and grace.

The English language and its literature were now not confined to Bengal alone but were thrown open to the whole of India. These universities produced students and professors, who could speak and write English with fluency. The wealth of English literature dazzled the minds of the new intellectuals. These men from the universities, in the long run, brought about India's political and cultural renaissance.

Eventually, the earliest writings of the Indians in English were in prose and were limited to the drafting of a well-turned-out speech or a pamphlet on social reform. From drafting of speeches and report writing to writing literature is a far cry. India, at least in the field of fiction, was yet to make a beginning. Early Indo-Anglian fiction appeared when Jane Austen and Sir Walter Scott had become classics and Dickens had written most of his novels in England . ' when in France, Balzac and Alexander Dumas were in their grave ; when in Russia, Dostoevsky and Tolstoy had published most of their important novels.

And with such great and immortal landmarks in world literature towering in front of her, India made a humble beginning in the field of literature in English. India was far behind Indo-Anglian writers were handicapped by the necessity of expressing themselves in a foreign language which many of them had learned only through books. Naturally their language was bound to be stilted and bookish, lacking the right idiom and polish.

Since English is not the mother tongue of most of the Indian novelists, one is led, at times, to feel that with this handicap of the language, the Indian novelist is having an exercise in futility and that he can never carve out a place of his own in the broad stream of English literature.

“A few others take an apparently scientific stand and argue that only through an Indian language can an Indian consciousness be expressed and that the attempt of the Indian novelist in English to depict the life of those whose emotional and intellectual life is fashioned by a different language is characterized by a total absence of the mutual nourishment between the writer and his society. It also points out that since the writers for a Western audience he will inevitably fails to present a true

image of India in as much as in his own interest he will try to create an image that is most saleable.”<sup>(8)</sup>

One cannot overlook the fact that English has struck deep roots in India and has been the lingua franca of the intelligentsia for over a century. In the foreword to his novel *Kanthapura*, Raja Rao has aptly remarked that English is the language of our ‘intellectual make up.’ “We are all instinctively bilingual, many of us writing in our language and in English. We cannot write like the English. We should not. We cannot write only as Indians. We have grown to look at the large world as part of us. Our method of expression therefore has to be a dialect which will someday prove to be as distinctive and colorful as the Irish or the American. ..The tempo of Indian life must be infused into our English expression even as the tempo of American or Irish life has gone into the making of theirs.”

Difference in language is an incidental factor which is becoming less and less important. One notices today the emergence of an Australian literature, a Canadian literature, a West Indian literature, a South African literature, a Nigerian and a West African literature--all written in English, but all as different from each other as American literature is from British. The same argument will justify treating Indo-Anglian literature as a separate entity within the Indian context rather than relating it to British literature. “Of course, an important difference remains. American literature like; Australian or English—Canadian literature—is the natural expression of an English-speaking people. This condition does not obtain in India because much of Indo-Anglian fiction is written in a language that in most cases is not the first language of the writer nor is it the language of daily life of the people about whom the novels are written.”<sup>(9)</sup> Yet, where there is a will, there is always a way and gradually functional prose gave place to poetry; the novel came last in the field of Indo-Anglian literature. Raja Ram Mohan Roy, Michael Madhusudan Dutt, Toru Dutt, Rabindra Nath Tagore, and Shri Aurobindo Ghosh are a few of the great Indo-Anglian writers, who are no more with us. Mulk Raj Anand, R. K. Narayan, D. F. Karaka, Khuswant Singh, Mrs. R. Praver Jhabwala, Kamala Markandeya. Anita Desai and a host of other writers are the front rank fiction writers of to-day.

It is true that the best brains of the country wrote mainly in the vernacular, because the provincial ‘language being the language of the people was best suited for the expression of the innermost urges of the nation. “English as an Indian literary medium wore an artificial look, especially when it was realized that the mother-

tongue satisfied the inner urge for expression better than any other medium.”<sup>(10)</sup> Accordingly, we see that Hari Narayan Apte and Agarkar had become classics in Marathi ; in Gujarati, poet Dayaram, ‘was just dead and gone and Dalpat Ram, Narmad and Navalram were dominating the field. in Bengali, Bankim Chandra, the first graduate of the Calcutta University had already become a name and Rabindra Nath Tagore and Sharad Chandra Chatterjee, were the Titans in the field of Bengali literature.

There was another reason why many gifted writers wrote in their mother tongue. It was difficult to carve out anything like a place of honour in literature by writing in English, because Englishmen refused, to accept as literature the writings of Indo-Anglian authors and if any recognition was accorded to them it was tardy and given in a patronizing tone. “Despite the spread of the knowledge of English among the educated classes of India, Indians wrote comparatively little that can be regarded as permanent additions to English literature.”<sup>(11)</sup> Whereas competition was nominal in vernacular literature, fame and honour invariably came to those, who wrote even with mediocre ability. And lastly, even for the educated intellectuals opportunities of seeing their English writings in print were few and far between, whereas the vernacular press provided full scope and comparatively easy opportunities to such writers. This explains why such a small number of people devoted themselves to writing in English. Such people were mostly Indians, who like Toru Dutt, had the benefit of European education; or they were the people who had the right connections, opportunities and encouragement in the field of publication. There were also some determined persons who fought their way to fame by sheer hard work.

The Renaissance’ is a French word which means “revival” or ‘reawakening’. The word has been used by noted scholars, J.H. Cusins and it is said that there is a Renaissance in India, as there was a Renaissance in Europe in the 15th and 16th centuries. “However the Indian Renaissance, if there is one, differs in several respects from the Renaissance in the West. In the West there was a period of about a thousand years when the glorious past of Europe lay forgotten. Then there was a revival of ancient Greek and Roman mythology, literature and art. There was also a re-awakening of the mind to the wonder and beauty of die world, including the human body. There was no such dark age in India and non such reawaking or revival. Indian Renaissance is entirely different from that of Europe.”<sup>(12)</sup>

As far as India is concerned Renaissance means a recovery of old National ideals and these old National ideals and their recovery is of utmost importance to India and to the world at large. India is a new rising force, entirely different from any other force of the world. Its genius is entirely different. She is likely to play a crucial role in world affairs. First, she has to re-make herself and then re-make the world. Therefore, the first question shall be considered first, and after we have examined what she has done with herself we shall be in a position to evaluate what she is likely to do with time world, and what is to be her likely influence in world affairs.

It is rather the first point of view that for the question what India means to make of her own life must precede the wider question what her new life may mean to the human race. And it is, besides, likely to become before long an issue of pressing importance.

The Indian Renaissance is more like the Celtic revival in Ireland. Both took place after a long period of dark and eclipsing English influence. Both countries have tried and are still trying to recapture their old natural ideals. Their national spirit has re-awakened and it is likely to find self-expression in many new forms. In India this reawakening has become more pronounced since the political outburst of 1905.

The Indian Renaissance is yet a formless chaos full of conflicting tendencies. Here and there a few points are more sharply defined than they do not as yet have a sufficient hold of the general mind except in the case of rare influences. Such people are the torch-bearers and in pioneers in the new awakening that is taking place.

It so seems that in India there is a great *Shakti*, who is awakening a new world, a new and alien environment, and finds herself shackled in all her limbs by a multitude of gross or minute bonds, bonds self-woven by her past, bonds recently imposed from outside and is struggling to free from them, to arise and proclaim herself, to cast abroad her spirit and set her seal on the world. We have on every side a sound of the slow fraying of bonds here and there a sharp tearing and napping, but freedom of movement has not yet been attained. The giant goddess does not yet walk about freely and inspire the Indian Renaissance and actions of man.

In India there is an amazing continuity of the past and the present and so some are inclined to say that there has been no re-awakening in India for India has always been awake. But the superimposition of European culture lead to a period of decay and disintegration and this made such a re-awakening essential. India must acquire new science and technology, if she to play her rightful role in world-affairs. It was

time for India to free herself from scholastic Punditism, which has largely been responsible for her decline.

When we consider the Renaissance of India, we have to take into account these factors (a) the great past of Indian culture which lapsed into torpor when the European influence was superimposed on it (b) the period of western influence when it seemed that Indian culture would soon die a death (c) The period when India came Out of this torpor and the forward movement began a decade ago.

Indian spirituality saved her from disaster when any other nation have perished. This spirituality saved her from critical moments and the spirituality has always been the striking point of her regeneration. "But certainly the outward members were becoming gangrened: the power of renovation seemed for a moment to be beaten by the powers of stagnation and stagnation is death." In times to come Indian soul shall remain the same, but there is likely to be a great change in her body. The Indian Renaissance would mean the shaping of a new intellectual and cultural body. Western writers have stressed Indian spirituality and other worldliness and Indian writers have been taken in by such false and one-sided views. A better understanding of Indian art and culture had now emerged Indian scholars are now stressing in the field of protected activity of day to day life. The greatness of Indian art is being stressed. The one-sided view of Indian culture is now proving to be wrong. It was so in the case of Germany also. Germany, at one time, was great in philosophy and music, but had blundered in life and been unable to make the most of its materials, so it was commonly thought that this was a nation of unpractical dreamers, idealists, erudites and sentimentalists, patient, decile and industrious certainly, but politically inapt,—“admirable, ridiculous Germany”? Europe had a terrible awakening from that error. When the renaissance of India is complete, she will have an awakening not of the same brutal kind certainly, but startling enough as to the real nature and capacity of the Indian spirit.

Spirituality is indeed the master-key to the Indian mind. India has always been conscious of the divine immanence but this does not mean that she has been blind to the reality of life in this world.

India realized from the very beginning that beyond man there were a number of gods and mystical others behind their god. There was thus a chain of gods with the supreme God at the highest level.

She also realized that by the exercise of intelligence and will-power man could be one with the finite and attain godhood. He could thus become a Brahman in the real sense of the word.

For over a Century and half Indian intellectuals have been studying English, English has entered the complex fabric of India's life and culture today. The first three decades of the Nineteenth Century marked the beginning of English writing in India but it was a period of slow incubation, Rammohan Roy mastered the English language and wrote forceful English before Macaulay wrote his minute. Kashiprasad Ghosh, Derozio, Hasan Ali and Mohan Lal belonged to the Pre-MaCaulay period. They were unusually talented and English became a natural part of their mental make-up. They tried their hands at creative writing. But these writers could not constitute a trend. Their writings cannot be evaluated against, nor related to the history and geography of the India of their time.

The study of the English language strengthened in the years that followed MaCaulay's Minute on Education in India and with the implementation of the educational policy of MaCaulay, a social, cultural, and literary renaissance swept over the whole of India. Complete Anglicization of India was Macaulay's ultimate aim. He equated the process of Anglicization with civilization and Christianity was an integral part of the civilization. But in a country like India having one of the oldest heritage of culture and civilization of its own, MaCaulay's dream of civilizing' and anglicizing the country mentally and intellectually was not fulfilled; nor did his expectation that the people of India would renounce their past history, traditions and culture materialize. MaCaulay was not fully aware of the solidarity and authenticity of Indian culture. He ignored the fact that India had an ancient culture and her own heritage besides having her own languages with their literatures.

But MaCaulay's Minute on education enabled India to have common language in which her educated classes could freely exchange their ideas and views and which in subsequent years proved highly valuable as a medium of expression at Various conferences, helped, to bring about a socio-religious revolution leading to the modernization of life in India and a certain measure of unity among the different linguistic regions of modern India. K. M, Panikkar remarks that, "if the new education had been through Indian languages, India instead of being united would have split into as many different units as there were languages in India, and would have repeated the



pattern of Europe with its conglomeration of mutually hostile units within the same Christian Community.”<sup>(13)</sup>

Far more important consequence, of the use of English language was that it stimulated a new consciousness among the people of political and cultural nationalism and encouraged the quest for the true meaning of the Indian experience of history in relation to the West. Equally important was the fusion of Western thought and European liberalism which attracted the great minds of the Nineteenth and Twentieth Centuries in India. The encounter between Eastern and Western thought left a permanent impress on India's cultural history. There were a good number of Indians who had acquired western knowledge and had developed an enthusiasm for it. The scientific truths which they had learnt, impelled some of the more enlightened among them to strive hard to modify the structure of traditional knowledge, beliefs and social customs ; for the cultural and social life in India at the time of the western impact on her was at a very low ebb and was fast deteriorating. Hinduism, which was speaking the religion of India had been a bundle of contradictory faiths and beliefs and had permitted a number of socially harmful customs. But due to the emergence of English a great awakening now came over India. English Education was not merely a catalyst but was mainly instrumental in bringing about this renaissance. Indian renaissance had, therefore been described by Sir Jadunath Sarkar as The greatest gift of the English.

The renaissance in modern Indian literature begins with Raja Rammohan Roy Born in a village (Radhanagore) in Bengal on 22 May 1772, he died at Bristol on 27 September 1833 a singular concatenation, a preordained sequence of events in the life of a man who was destined to act as a bridge between India and England. Rammohan Roy mastered while still young many languages, Sanskrit, Persian, Arabic. and Hindustani besides Bengali. After journeying within and outside India and some business ventures at Calcutta, he served in the districts under two British officials—Woodforde and Digby—and the association was more than merely official. It was when working with Digby that Rammohan completed his mastery of the English language which he had started learning much earlier. Leaving Company service at last, Rammohan returned to Calcutta in 1814, started the Atmiya Sabha, and so launched himself on the consciousness of Calcutta society. The next few years were a period of hectic activity, tireless endeavour, and often acrimonious controversy with Christians and Hindus alike. plight of the widows, the darkness of superstition, the

miasma of ignorance, the general backwardness of the country, all stirred him to action. While being attracted by Christianity, Rammohan realized with sorrow that the bigoted Christian was as conceited as the bigoted Hindu, and was hence equally impervious to rational argument. With the starting in 1821 of *Sambad Kaumudi*, a weekly paper, Rammohan was able to make a bolder and more sustained onslaught on the forces of prejudice and reaction. By 1823 he had fully matured, sharpened his dialectical instruments, tested his friends, and re-thought his ends and means. If he had experienced disillusion, it had only added, in the words of his biographer Iqbal Singh, “an adult dimension of chastened judgment to his experience and a surer quality of wisdom to his intelligence”.

During the remaining 10 years of his life, 1823-1833, he crammed, in Brajendranath Seal’s words, “the work of half a dozen giants”. He was, in the first place, an intensely religious man, a Hindu and a Brahmin, who felt that quintessential Hinduism was of a piece with quintessential Christianity and Islam. He looked under the bewildering edifices of dogma, ritual, philosophical dialectics, and sought the foundations of the great faiths, which seemed to him identical, and on these he wished to raise his Brahma Samaj, rather as Akbar had done in his day in his own way. Rammohan thus came, not to destroy but to fulfil, not to divide, but to unite. The Brahma Samaj wasn’t meant to be something altogether new; as Ranade pointed out in a speech made in 1896, Rammohan Roy “aspired only to establish Harmony between men’s accepted faith and their practical observances by a strict monolatrous worship of the One Supreme Soul, a worship of the heart and not of the hands, a sacrifice of self and not of the possessions of the self”. In the second place, he was a great humanitarian and social reformer. Humanity was no mass that he viewed in the abstract, but a collection of individuals, each of whom mattered as a unique piece of trembling reality. Hence the battle he waged against the monstrous custom of sati, and when it was abolished by Lord William Bentinck, he was profoundly moved and he raised his voice to offer thanks to Heaven, Whose protecting arm has rescued our weaker sex from cruel murder under the cloak of religion, and our character as a people from the contempt and pity with which it has been regarded, on account of this custom, by all civilized nations on the surface of the globe. He also drafted the address presented to Lord William Bentinck on 16 January 1830.

Rammohan Roy’s interests and inquiries ranged from the rights of women and the freedom of the press to English education, the revenue and judicial systems in

India, religious toleration and the plight of the Indian peasantry. He wanted India to become a new and modern country and the Indians to become a virile new people—not, of course, by cutting off our moorings from the past, but by achieving a new integration of our traditional strength with the new scientific disciplines from the West. He was a master of controversy, though never for its own sake, and he met ably both his Indian and foreign critics. He begged, pleaded, argued or exhorted as occasion demanded; fearlessness and an eye for actuality were the sources of his strength; and the main aim of his dedicated endeavours was the total regeneration of India, comprising economic progress, political education, cultural renaissance, and spiritual awakening: ‘Indeed he even seems to have thought of the possible emergence of a League of Nations and processes of arbitration to settle national disputes. In the course of a letter that he addressed to a French Minister for Foreign Affairs, Rammohan Roy wrote: “The numerous nations and tribes existing are only various branches. Hence enlightened men in all countries must feel a wish to encourage and facilitate human intercourse in every manner, by removing as far as possible all impediments to it, in order to promote the reciprocal advantage and enjoyment of the whole human race.”’

By precept and example he advanced the causes he held dear all along the front, and truly therefore could he be called the first of the great builders of modern India, in whom the seer, the idealist, the reformer, and the shrewd man of affairs were fused in admirable proportion and made him a veritable Titan among men, a fighter and a builder.

Rammohan, although he could be named as the first of the Indian masters of English prose, was great in so many fields that he belongs to Indian history more than to mere Indo-Anglian literary history. His mission in England during the last two years (1831-33) of his life augured well for India, and he seems to have made a notable impression on leaders of opinion in England. He even wrote a brief autobiographical sketch on request (which appeared in the *Athenaeum and the Literary Gazette*) and concluded by saying disarmingly: “I hope you will excuse the brevity of this sketch, as I have no leisure at present to enter into particulars”. He thus started the tradition of Indian leaders writing autobiographies, and modern autobiographers like Mahatma Gandhi, Jawaharlal Nehru, Suendranath Banerjee, Rajendra Prasad and M. R. Jayakar may’ proudly trace their lineage to him! An Indian scholar, Mr. P. R. Krishnaswami, put forward in the course of an article in the

*Cornhill* about 40 years ago the interesting hypothesis that Rummon Loll in Thackeray's *The Newcomes* was really a malicious caricature, based on a study of Rammohan Roy's sojourn in England, and even advanced the opinion that this was the result of family prejudice. Be that as it may, it is a further indication of the great space Rammohan Roy filled in the minds of his admirers and detractors.

Rammohan Roy mastered the English language, and wrote and spoke forceful English years before Macaulay wrote his minute. Likewise the first Indo-Anglian writers of verse and prose—the cavally Brothers, Derozio, Kashiprasad Ghose, Hasan Ali, P.Rajagopal, Mohan Lal—belonged, so far as their English education was concerned to the pre-Macaulay period. Michael Madhusudan Dutt came immediately afterwards.

Raja Rammohan Roy had been attracted to the West, he too has been repelled by Hindu practices and beliefs. But *he* was cast in a different mould, and he was always able to look beneath the appearance and see into the truth of things. He saw that in the West, too, Christian profession and practice could be widely divergent. As for Hinduism, he went to the Vedas and the Upanishads. Many gods were no doubt mentioned, but transcending them all was Brahman. 'All is Brahman'; 'I am Brahman'; 'That thou Art'. These basic affirmations of the Hindu faith had nothing to do with idolatry, caste, *sati*, and the many other foolish, futile, or criminal practices and beliefs in the Hindu fold. Back, then, to the fount of Hinduism; the deep well of its living waters would be seen to mix and merge with the springs of other religions also. In his time Rammohan stood almost alone, while the storms of detraction blew around him. With a few select friends he held counsel from time to time on the perennial truths of all religions, and so the Brahma Sabha or Brahma Samaj was founded in 1828. His work was continued by Prince Dwaraknath Tagore, an intrepid figure who also paid a visit to England, and his son Maharshi Debendranath Tagore. In its great days, members of the Brahma Samaj were required to take these seven vows—

- “1. *By loving God and performing the works which He loves. I will worship God, the Creator, the Preserver, and the Destroyer, the Giver of Salvation, the Omniscient, the Omnipresent, the Blissful, the Good, the Formless, the One only without a Second.*
2. *I will worship no created object as the Creator.*

3. *Except the day of sickness or tribulation, every day, the mind being undisturbed, I will engage in love and veneration of God.*
4. *I will exert myself to perform righteous deeds.*
5. *I will be careful to keep myself from vicious deeds.*
6. *If, through the influence of passion, I have committed any vice, I will, wishing redemption from it, be careful not to do it again.*
7. *Every year, and on the occasion of every happy domestic event, I will bestow gifts upon the Brahma Samaj. Grant me, O God!, power to observe the duties of this great faith: ”<sup>(14)</sup>*

A great event in the history of the Brahma Samaj was the meeting of Debendranath and Keshub Chunder Sen in 1857. For the next ten years the two worked together, and the Brahma Samaj was a power in Bengal, the meeting point of both the religious and the cultural renaissance. But Keshub was more and more attracted to Christ and his Gospel, though he always gave it a Hindu twist, and this in time brought about a split in the Brahma Samaj. Keshub organized his own Church in 1866 with the help of his cousin Protap Chandra Mazoomdar, while the parent body continued, first as Adi Brahma Samaj, and later as Sadharana Brahma Samaj, on conservative lines with Debendranath, Ananda Mohan Bose (a Cambridge Wrangler), and the journalist Akshaya Kumar Datta as its leading spirits. In still later times, the poet Tagore himself tried to close the ranks between the different wings of the Samaj, but without any material success. Judged by mere numbers, neither the original Brahma Samaj nor any of its sub-sects had what may be called an impressive following either in Bengal or in the rest of India, but many of the leaders of the community were Samajists of one or another hue, and thus the Samaj may be truly said to have played a vital role in Bengal's (and India's) cultural history during the 19th century.

Raja Rammohan Roy had started on several fronts the great task of national reconstruction,' and different men were destined to follow his lead in the different directions. Thus Ishwar Chandra Vidyasagar became the most determined social reformer after Rammohan, a scholar and a controversialist of eminence, "an intellectual gladiator whom no adversary could overawe or overcome in argument". Likewise, the task of religious regeneration was taken up by Keshub Chunder Sen (1838-1884). Though misunderstood in his time, he too came to fulfil and not to destroy. He sincerely felt that Christianity was not incompatible with the spirit of

Hinduism, and he felt also that a close understanding between India and England was possible.) He was an impassioned speaker, and his oratory made a profound effect on his hearers in India as well as in England. After Keshub's visit to England in 1870, Max Muller thought that Keshub was a sort of Martin Luther for our times and was struck by the fact that "his (Keshub's) name had become almost a household word in England.

This is no doubt the style of an earlier day, but in his time Keshub seems to have created a great impression on his hearers. He was boldly classed with Gladstone and Gambetta, and the Rev. Joseph Cook declared: "He is an orator born, not made. He has a splendid physique, excellent quality of organization, capacity of sudden heat and of tremendous impetuosity, and lightning-like swiftness of thought and expression, combined with a most iron self-control".

Such was Keshub Chunder Sen, one of the most remarkable men produced during the ferment of the 19th century. A not less important figure was the Hindu leader from the Punjab, Dayanand Saraswati (1824-1883), the founder of the Arya Samaj. The leaders of the Brahmo Samaj had, in their different ways, tried to effect a marriage of India and the West, to build a bridge between Hindu spirituality and Christian thought, to gain in short the best of both worlds. Dayanand Saraswati, however wanted only a return to Hinduism in its pristine Vedic simplicity, clarity and spirituality, and asked for a determined elimination of the accumulated accretions of the ages. Describe in Dayanand in memorable terms, Sri Aurobindo says— "It is as if one were to walk for a long time amid a range of hills rising to a greater or lesser altitude, but all with sweeping con tours green-clad, flattering the eye even in their most bold and striking elevation. But amidst them all, one hill stands apart, piled up in sheer strength, a mass of bare and puissant granite, with verdure on its summit, a solitary pine jutting out into the blue, a great cascade of pure, vigorous and fertilizing water gushing out from its strength as a very fountain of life and health to the valley."

To purify and to preserve Hinduism were Dayanand's cardinal objectives, and to achieve these ends he organized the Arya Samaj in 1875. *Stuti* (praise), *prarthana* (prayer) and *upasana* (community) were to be the means of realization, while even the non-Hindu was to be proselytized, if he desired, by means of *suddhi* (purification), *sangathan* (union) and *vidya* (national education). Dayanand's work was continued by Lala Hansraj, Swami Sraddhanand and Lala Lajpat Rai, and the Arya Samaj retains a power even today, now as always playing the part of the Church Militant (somewhat

like the Society of Jesus in Europe after the Reformation) in Hindu society, being rather more intimately associated with the deeper springs of Hindu tradition than the Brahmo Samaj.

In Bombay, however, the movement for religious reform or regeneration took the form of Prarthana Samaj, less eclectic than the Brahmo Samaj and less militant than the Arya Samaj. Poona and Bombay were important intellectual centres during the second half of the 19th century, and there was besides a cosmopolitan atmosphere in Bombay that made it unique among the cities of India. Many of the young men that passed out of the colleges were possessed of an idealism and a capacity for intellectual discipline that were rather exceptional. In the following passage of sustained eloquence, Sir Narayan Chandavarkar describes vividly the times in which men like Telang and Ranade underwent the baptism of their leadership.

It was an age of splendour when humanity seemed to stand at the start of a quickened life, with the promise of a bright future for modern civilization, In politics, it was the age of the Reform Bill, of Free Trade, of the Abolition of Slavery, of statesmen of towering personalities like Palmerston, Peel, Gladstone, Disraeli, Cobden, Bright, Clarkson and Wilberforce. In social reform it was the age of the Emancipation of Women, of Elizabeth Fry and Florence Nightingale. In literature, which for the period reflects its currents and character and the ideals of its people, it was the age of Wordsworth, Tennyson and Browning, reflecting through them 'the mighty hopes that make us men'. The spirit was of humanity, of good things, of great joy for all, breathed by the times in nearly all departments of life and human activity.. The Professors of English, Scotch or Irish, who came to teach in our colleges and share in the work of our universities, were men, who more or less breathed this spirit of the times and sought to impart it to the young men brought within the sphere of their influence. These young men caught the ardour, the sentiment of humanity and of the brotherhood of the human race, man's growing power as Nature's conqueror and interpreter, and placed as they were—on account of the superstition of ages—where all seemed dark, they felt that a light appeared to them in the very midst of the surrounding darkness... They lived in an environment of hope realized, of help and encouragement given all round. But their aim -was life of fullness. . The first two or three generations of our men of higher education were men of liberal thought, a wide outlook on life and humane sentiment.

These were not like the ‘Derozio men’, but men seized with purpose, men who took themselves seriously, and thought and counselled and acted as responsible and mature leaders of a people just awakening from the stupor of the ages. Social reform, educational reform, and religious reform had to go together; these would lead to economic progress; and this in turn would pave the way for political emancipation in the fullness of time.

Such was the intellectual and moral climate which brought into existence institutions like the Paramahansa Sabha (1849) and the Prarthana Samaj (1867), which evidently grew out of the former and laid the main emphasis on the pure worship of God. The Prarthana Samaj did not dissociate itself from the parent Hindu community—didn’t flirt with Christianity—didn’t establish a separate Church as Keshub tried to. do—didn’t attempt proselytization—but was content to continue the tradition of the prophets and saints of Maharashtra like Jnanadev, Eknath, Namadev, Tukaram and Ramdas. Of the leaders of the movement only two need be mentioned here, Kashinath Trimbak Telang (1850-1893) and Mahadev Govind Ranade (1842-1901).

Kashinath Telang was a remarkable lad. It is said he read almost every new book he could lay his hands on, and that he read Browning’s *The Ring and the Book* three times through to take in its full meaning; besides, he read and re-read John Stuart Mill till he became a part of Telang himself. He was deeply read in English and Sanskrit, and he translated the *Bhagavad Gita* for the Sacred Books of the East Series. He was an able lawyer, and was duly elevated to the High Court Bench, and served for a time as Vice-Chancellor of the Bombay University. His speeches and writings on legal, literary, educational, social, religious and political problems were marked by simplicity and lucidity, a flair for cogent reasoning, and the absence of mere rhetoric or bombast—for not in vain and he made Mill the exemplar of English prose.

Ranade and Telang were choice spirits, and Bombay and all India benefited greatly from their educative work. Of the two, Telang was more intellectual, Ranade more intuitive; Telang was a thinker, an advocate, a wise counsellor, but Ranade was not only these but also a sage who knew all, and suffered all, and was ready with consolation at the right time. In Justice Candy’s words, Ranade had indeed “the patience of the saints, he was entirely free from guile or hypocrisy, and everyone was spontaneously drawn to him”.



Like Ranade and Telang, Sir Narayan Chandavarkar, also was journalist, judge, orator, politician, Prarthana Samajist, all rolled into one. His speeches and writings—whatever their subject, social reform, education or literature—drew upon his vast reservoir of knowledge and experience. Dadabhai Naoroji (1825- 1917) was at the Elphinstone College, entered the British Parliament in 1892, published his *Poverty and Un-British Rule in India* in 1902, and twice presided over the Indian National Congress. Another stalwart from Bombay, Phirozeshah Mehta (1845-1915), was an impressive and many-sided personality who gave his best to his city, Province and all India.

Bengal, the Punjab, Bombay—and now, Madras. The new education gave Madras a succession of able lawyers, jurists, teachers, journalists and administrators. There was Sir T. Muthuswami Ayyar, a great judge, who urged that India should assimilate Western culture, science and institutions; and that people educated in English should try to modernise the vernaculars into efficient instruments of expression. There was Sir V. Bhashyam Aiyengar, one of the subtlest and ablest masters of advocacy; there was C. Rangacharlu, who was a great success as Dewan of Mysore; and there were journalists like G. Subramania Ayyar and scholars like V. Kanakasabhai. But, strangely enough, the real ferment in Madras came from an initially foreign movement, the Theosophical Society. If the Brahmo Samaj was an Indian attempt to link the indigenous and Western springs of spirituality, the Theosophical Society was a Western attempt to fuse with the springs of Indian spirituality. Founded at New York in 1875 by Madame Blavatsky, Col. Olcott and William. Judge, the Society shifted to Adyar near Madras in 1878, and has since functioned from there. Annie Besant, as President of the Society, gathered many prominent Indians round her, and the Society opened branches in many cities all over India. She was again not a little responsible for the starting of the Central Hindu College at Banaras and other educational institutions, and her many-sided ministry is a notable chapter of recent Indian history.

But none of these movements—neither the Brahmo Samaj nor the Theosophical Society, neither the Arya Samaj nor the Prarthana Samaj—was a really effective or final answer to the ‘challenge’ from the West, which, paradoxically enough, had a Janus-face: the face of English education and its sense of power, and the face of Jesus Christ, and its transcendent light of holiness. If the doubting Hindu was to be made to believe, a new living manifestation of Indian spirituality was called

for. The old 'avatars' and Messiahs—Rania and Krishna, Mahavira and Buddha, Sankara and Ramanuja, the mystic singers and saints— were dimmed by distance, while Rammohan Roy, Keshub Sen, Dayanand, and Ranade were but superlatively gifted men, not 'avatars' or Messiahs. And Ramakrishna Paramahansa occurred at the nick of time, occurred in Bengal, and modern India had the Messiah she needed to salvage and save Indian culture and set it on new foundations. Romain Rolland rightly saw in Ramakrishna "the consummation of two thousand years of the spiritual life of three hundred million people"; and though no more present in the flesh, "his soul animates modern India".

Ramakrishna was born on 17 February 1836 within a stone's throw as it were of Calcutta became a priest of the Kali Temple at Dakshineswar, married Sarada Devi, and passed away in 1866. He was not only ignorant of English, he was actually an illiterate man. He was subject to trances. He was, in Sri Aurobindo's words, "a self-illuminated ecstatic and mystic without a single trace or touch of the alien thought or education upon him". Yet the flower of the intellectual aristocracy of the time crowded round him, hung upon lips, and found in him an answer to its obstreperous doubts and questionings. Others spoke about truth and discussed it or tried to argue you into it; but Ramakrishna was the Truth. People who went to see him felt that he was the Truth, as Christ told Pilate, "I am the Truth". Parables tumbled from his lips. His mysticism was like the ether and embraced the West and the East, all religions, all paths and all forms of realization.

He was the living embodiment of human unity through God-realization. The appeal he made was to the lotus of the human heart which at once opened out, petal by petal, and in its full splendour dedicated its beauty and joy to the Supreme. In baby-cat fashion, the frail and the erring were lifted up by his winged love and taken to the haven of redemption. Love, after all, is the final law of life. Without love there can be no true giving or taking; and love—love emancipated and purified—is the pathway to felicity here and hereafter.

However, the occurrence of Ramakrishna meant no turning back on the West; only, he made it possible for the Indian intellectual to take the best that the West had to give him, yet not give up the spiritual heritage of his forefathers. When Ramakrishna passed away, his chief disciple, Swami Vivekananda, established the Ramakrishna Mission, a spiritual and humanitarian movement that has been doing notable work. Vivekananda's own writings and speeches are spread over many

volumes. He spoke with knowledge as well as conviction and a sense of urgency, and he was a very effective speaker, bold, audacious, fluent, and essentially educative. Occasionally he essayed English verse, too, and a piece like 'Kali the Mother' is almost an apocalyptic vision of the breaking of the worlds and the Dance of Doom—

“The stars are blotted out.  
The clouds are covering clouds,  
It is darkness vibrant, sonant.  
In the roaring, whirling wind  
Are the souls of a million lunatics,—  
Just loose from the prison house,—  
Wrenching trees by the roots,  
Sweeping all from the path.  
The sea has joined the fray,  
And swirls up mountain-waves,  
To reach the pitchy sky.  
The flash of lurid light  
Reveals on every side  
A thousand, thousand shades  
Of Death begrimed and black—  
Scattering plagues and sorrows,  
Dancing mad with joy.  
For Terror is Thy name,  
Death is in Thy breath,  
And every shaking step  
Destroys a world for e'er.  
Thou 'Time', the All-Destroyer!  
Come, O Mother, come!  
Who dares misery love,  
And hug the form of Death,  
Dance in Destruction's dance,  
To him the Mother comes.”<sup>(15)</sup>

The Indian Renaissance came to its own through three stages,

The first stage was the reception of the European influence after critical evaluation. Some principles of the old culture were denied.

The second step was a denial of the many steps, even essential ones, of the new influence, and assertion of the many important elements in the old culture.

In this way was born the Indian Renaissance, a complex process of the accepting of the new and modifying it with old cultural influences. It was both indigenous and foreign. Such complexity was possible only in a country like India.

India could not accept the new culture as easily as Japan and other countries did. She modified the new and asserted the old. So the Indian Renaissance assumed an entirely new character, indigenous and radically different from the new influences that formed and shaped it. The process still continues. Thus the Indian Renaissance is not mere Asiatic modification of Western modernism but some great, new and original thing of the first importance to the future of human civilization.

The first generation of intellectuals was fascinated by western influences. They rejected all that was medieval, and they could not fully understand the spirituality of ancient Indian culture. Therefore, they sought for a bare, simplified and rationalized religion, created a literature which imported very eagerly the forms, ideas and whole spirit of their English models—put their political faith and hope in a wholesale assimilation or rather an exact imitation of the middle-class pseudo-democracy of nineteenth-century. England would have revolutionized Indian society by introducing into it all the social ideas and main features of the European form. Whatever value for the future there may be in the things they grasped at with this eager conviction, their method was a false method—an anglicised India is a thing we can no longer view as either possible or desirable—and it could only, if pursued to the end, have made us painful copyists, clumsy followers, always stumbling in the wake of European evolution and always fifty years behind it.

In the first stage there was a very crude form of acceptance of the new. Still there were three indispensable elements in it (a) It awakened a free activity which resulted in a better understanding of India's past. It led to a fresh look at all aspects of life and discovery of new meanings in what was old (b) It gave us an India which made it possible for us to understand our cultural heritage and suitably modify it. These new ideas are still at work. (c) It forced us to consider many aspects of our old culture. Reconsideration led to acceptance with understanding. In this way there was a synthesis of the old and the new, That in this first period we misunderstood our

ancient culture, does not matter; the enforcement of a reconsideration, which even orthodox thought has been obliged to accept, is the fact of capital importance.

In the second period the synthesising impulse. was very soon met by the old national spirit and was modified by it. A large number of intellectuals were impressed by this fusion and henceforth became its staunch advocates and supporters. Anglicising suffered a marked setback. The thought and spirit, the turn and the tinge, became more and more Indian.

In the third stage there was a vindication and re-acceptance of everything Indian and simply because it was Indian. This reaction was a new kind of fusion and assimilation which makes new creation possible. There was a synthesis of the old and the new, the old was critically examined and if found suitable was assimilated to the new, and in this way a new culture was born. Of this free dealing with past and present, this preservation by reconstruction, Vivekananda was in his life-time the leading example and the most powerful exponent.

Thus new creation took place which is best exemplified by Indian and, Of such vital and original creation we may cite the new Indian art as a striking example. The beginning of this process of original creation in every sphere of her national activity will be the sign of the integral self-finding of her Renaissance.

There are three steps which have made Indian Renaissance possible. The Renaissance itself may yet be far off, but the process has started and should come to full flowering in course of time.

The first step in this process was the reception of the European influence. The prominent element of the old Indian culture were reconsidered and there was some existence of its basic principle. This first step was followed by a second one. It was the reaction of the Indian spirit to the West. Sometimes what the West offered was totally undesired and the national past was stressed. There was a movement for assimilation of the West but it was not yet very clear and was generally not clear to the people.

The third phase which is just beginning or recently begun is rather process of new creation in which the spiritual power of the. Indian mind remains supreme, recovers its truths, accepts whatever it-finds sound or true, useful or inevitable of the modern idea and form, but so transmutes and Indianises it, so absorbs and so transforms it entirely into itself that its foreign character disappears and it becomes another harmonious element in the mastering and taking possession of the modern

influence no longer possessed or overcome by it. This transition from the old to the new was a complex process. It was predestined and inevitable. It was impossible that India should be influenced by what was foreign and forget the basic principles of her own culture.

A swift transformation as in Japan was impossible for India, for she was too proud and conscious of her glorious past. India is basically spiritual and hence not so adaptive to the material West. She is constantly remoulding her outward culture by her spirituality which controls all her doings and which was still working there during the process of transition. India could never forget her spiritual past and hence her tardy response to western influence. It is not a process of rejection, but of modification. Till such modification becomes a reality she cannot move forward rapidly. Hence there a number of complex movements and much confusion. There are currents and cross-currents of opinion and easy, clear and smooth forward movement becomes difficult. Therefore even when India moves forward, she has no clear idea of her future direction. But since this inner direction has been found there will be no mere Asiatic modification of Western modernism, but some great, new and original thing of the first importance to the future of human civilization.

Western education in India created a ferment and there were a large number of talented intellectuals, with originality and vigour. They thought that in India too there would be such rapid transformation as there was in Japan. But they were entirely wrong. Though such people were intensely patriotic, they were yet denationalized in these mental attitudes. They admitted practically, if riot in set opinion, the western view of our past culture as only a half-civilization and their governing ideals were borrowed from the West or at least centrally inspired by the purely western spirit and type of their education. From medieval India they drew away in revolt and inclined to discredit and destroy whatever it had created; if they took anything from it, it was as poetic symbols to which they gave a superficial and modern significance. They looked to ancient India with pride but they could not understand her spirituality they tried to throw out all that did not meet their requirements or which could not be harmonized with the western view of life. They sought for a bare, simplified and rationalized religion, created a literature which imported very eagerly the forms, ideas and whole spirit of their English models—put their political faith and hope in a wholesale assimilation or rather an exact imitation of the middleclass pseudo-

democracy of nineteenth-century. England would have revolutionized Indian society by introducing into it all the social ideas and main features of the European form.

But even their crude reception of western influences has left its results of great value to the approaching Indian Renaissance. These results are of crucial importance for the Indian Renaissance. First, it re-awakened a free activity of the intellect which, though at first confined within very narrow bounds and derivative in its ideas, is now spreading to all subjects of human and national interest and is applying itself with an increasing curiosity and a growing originality - to every field it seizes. This is bringing back to the Indian mind its old unresting thirst for all kinds of knowledge and must restore to it, before long the width of its range and the depth and flexible power of its action; and it has opened to it the full scope of the critical faculty of the human mind, its passion for exhaustive observation and emancipated judgment which, in older times exercised only by a few and within limits, has now become an essential equipment of the intellect. These things the imitative period did not itself carry very far, but it cast the gem which we now see are beginning to fructify more richly. Second, it created a ferment of modern ideas which could not, but modify the old culture. It had a powerful impact, woke India from her stupor, so that she could break free from her customary ways, and think along new lines. Thirdly, we could now look on our ancient culture with new eagerness and new understanding. The result has been that the old is now viewed in a new light and the old truths now seem to acquire a fresh aspect. That in this first period we misunderstood our ancient culture, does not matter; the enforcement of a reconsideration which even orthodox thought has been obliged to accept, is the fact of capital importance.

This period of transition led to a recovery of national poise and we could direct the old into sounder and much more fruitful lines of action. For the Anglicising impulse was very soon met by the old national spirit and began to be heavily suffused by its influence. It is now a very small and always dwindling number of our present day intellectuals who still remain obstinately westernised in their outlook; and even these have given up the attitude of blatant and uncompromising depreciation of the past which was at one time a common way. A larger number have proceeded by a constantly increasing suffusion of their modernism with much of ancient motive and sentiment a better insight into the meaning of Indian things and their characteristics a free acceptance more of their spirit than of their forms and an attempt at new interpretation. At first the central idea still remained very plainly of the modern type

and betrayed everywhere the western inspiration but it drew to itself willingly the ancient ideas and it coloured itself more and more with their essential spirit; and latterly this suffering element has overflowed, has tended more and more to take up and subdue the original motives until the thought and spirit, turn and tinge are now characteristically Indian. The works of Bankim Chandra Chatterjee and Tagore, the two minds of the most distinctive and original genius in our recent literature, illustrate the stage of this transition.

But there was in opposite reaction also. There was a vindication and acceptance of everything Indian. Much of its influence continues even now. This reaction has not yet exhausted itself. This re-action in reality marks the beginning of the process of a fusion and assimilation. In vindicating the old, it has followed such ways as are likely to satisfy both the old and the new, lost both the fanatic Indians and the fanatic moderns. This spirit has gradually changed itself and has taken a more synthetical approach. And the ripper form of the return has taken as its principle a synthetical restatement it has sought to arrive to the spirit of ancient culture and, while respecting forms and often preserving them to revivify has yet not hesitated also to remould, to reject the outworn and to admit whatever new motive seemed assimilable to the old spirituality apt to widen the channel of its larger evolutions.

The result has been a new creation. But India must get back to her own spontaneously otherwise the result would be as ridiculous as the wearing of a dress half European half Indian. India must integrate and harmonise with her own past culture and spirit and assimilate what suits her in the new culture. Of such vital and original creation we may cite the new Indian art as a striking example. The beginning of this process of original creation in every sphere of her national activity will be the sign of the integral self-finding of her renaissance.

The Indian Renaissance differs from that of Europe in various ways. There was no dark, eclipsing period in India, as in Europe. No doubt, in the 18th and 19th centuries there was the dark eclipsing influence of the British but even during this period India never forgot her spirituality. The word Renaissance carries the mind back to the turning point of European culture to which it was first applied; that was not so much a re-awakening as an overturn and reversal, "a seizure of Christianised, Teutonised, feudalized Europe by the old Greco-Latin spirit and form with all the complex and momentous results which came from it. That is certainly not a type of renaissance that is at all possible in India.



As a matter of fact Indian Renaissance has a clear resemblance to the recent Celtic movement in Ireland, the attempt of a re-awakened national spirit to find a new impulse of self-expression which shall give the spiritual force or a great reshaping aid rebuilding in Ireland ‘as discovered by a return to the Celtic spirit and culture after a long period of eclipsing English influences, and in India something of the same kind of movement is appearing and has especially taken a pronounced turn since the political outburst of 1905.

The outburst of Indian Renaissance gave birth to much chaotic conditions. A number of conflicting influences came to the surface. But they did not have any strong-hold on the minds of the people in general. These influences merely signified, “the torch light of the pioneers”. There were social reformers and they became more active, while the general people remained entangled in petty matters. “India was and still is like a giant Shakti, who awakening into a new world, a new and alien environment, finds herself shackled in all her limbs by a multitude of gross or minute bonds, bonds self-woven by her past, bonds recently imposed from outside and is struggling to be free from them, to arise and proclaim herself, to cast abroad her spirit and set her seal on the world”. We hear on every side a sound of the slow fraying of bonds, here and there a sharp tearing and snapping, but freedom of movement has not yet been attained.

The Indian Renaissance has not yet reached its peak. When it attains fullness, it would be of far reaching importance both for herself and for the world. It would be of immense importance because Indian Renaissance does not mean any revival but merely stressing of that spirituality which had never been forgotten. Indian Renaissance has merely accentuated and made it a powerful force not only for herself but for the world at large. It would change the future of the entire human race.

Mr Cousins puts the question in his book whether the word ‘renaissance’ at all applies since India has always been awake and stood in no need of re-awakening. “There is a certain truth behind that and to one coming in with a fresh mind from outside and struck by the living continuity of past and present India, it may be especially apparent; but that is not quite how we can see it who are her children and are still suffering from the bitter effects of the great decline which came to a head in the eighteenth and nineteenth centuries. Undoubtedly there was a period, a brief one, but very disastrous period of the dwindling of the great fire of life. Even a moment of incipient disintegration, marked politically by the anarchy which gave European

adventure its chance, inwardly by an increasing torpor of the creative spirit in religion and art—science and philosophy and intellectual knowledge had long been dead or petrified into a mere scholastic Punditism.—all pointing to a nadir of setting energy, the evening-time from which, according to the Indian idea of the cycles, a new age has to start. It was that moment and the pressure of a super-imposed European culture which followed it that made the re-awakening necessary.”<sup>(16)</sup>

In comparison with such literatures of India as Bengali, Punjabi and Telugu which have existed for many centuries, or with Tamil which counts for thousand years, Indian-English literature is very young. Nevertheless, it already its own history.

In the eighteenth century the East India Company took advantage of the fact that England and France were at a state of war, which went down in history under the title of Seven-Year War (1756-1763). England declared war against Bengal, which had friendly relations with France. The battle at Plassey in 1757, which the English people under the command of Robert Clive won and thus became the absolute rulers of Bengal, proved to be an important turning point in the history of India. “The events of the Seven Years War”, K. Marx wrote, - transformed the East India Company from a commercial into a military and territorial power. It was then that the foundation was laid of the present British Empire in the East” Embodying the political and economic power of the British Empire, the East India Company had to widen its machinery. It needed office workers, knowing Indian languages, culture of the country, history of Hinduism and Islam local regulations and customs. Great zeal in the study of not only Indian law, but also of Indian culture was displayed by a member of the English Supreme Court, Sir William Jones (1746—1794) who founded in the year 1784 in Bengal “The Royal Society of Asian Studies” or “Asiatic Society”. William Jones and his colleagues, T. Colebrook and Ch. Willkins, were the first Englishmen who had seriously started the study of ancient Indian culture and also carried out translations of *Hitopadesha* and *Shakuntala* from Sanskrit.

It was with the sole aim of imparting elementary knowledge about India, and first of all, of languages of Hindi, Urdu and Bengali to the officials of East India Company that William Fort College was established in Calcutta in the spring of 1800. The Englishmen, who would study at Fort William, were offered high posts in the governmental machinery, but the number of similar vacancies was limited and the Colonial administration perhaps still felt the demand for employees in the middle and lower posts. Here the English authorities preferred to employ local inhabitants.

Though they were paid meagre salary (the rate of payment of an English Judge, for example, exceeded 25 times the pay of an Indian Judge), yet it was precisely with their help that contacts with the local population were maintained.

As the local languages did not contain essential professional and scientific terminology, the English people came to the conclusion that knowledge of English was essential for the Indian employees for work in the government machinery.

The time was ripe for radical reforms. Colleges for Indians of noble birth were set up one after another, mainly for those who came of well-to-do Brahmin families. In 1817 Hindu College, in 1818 Serampore College, in 1820 Bishops' College, and in 1828 Elphinston College started functioning. Since 1835 English, declared as the state language of India, was introduced not only as a subject of study in the urban schools, colleges and other educational institutions, but also as a compulsory language through which it was imperative to teach all the disciplines. In his "Minute on Indian Education," TB, Macaulay, a Member of Governor Generals' Council distinctly defined the aims of the new system of education.

It is impossible for us, with our limited means, to attempt to educate the body of the people. We must at present do our best to form a class who may be interpreters between us and the millions whom we govern, a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect.

During the course of many decades the colonizers persistently propagated English in schools and colleges in order to prepare for themselves dependable assistants from local population, relying on whom they could consolidate their domination in India. Striving for promoting the language barrier between the intelligentsia and the people, the English rulers caused damage to national literatures and doomed to death the distinctive culture of the country. They offered their own language as the only possible means of Sociopolitical and cultural activities. By means of this, they also desired to facilitate for themselves the task of their control over the Indians, first of all in the sphere of ideology.

However, a change came about in Indian culture completely unforeseen by the English. The conquerors achieved ultimately unforeseen paradoxical effect: Introduction of English by force opened to the Indians an access to the abundant veritable riches of world culture, from which they derived a deep urge for freedom, and a profound love for humanitarian ideas which inspired them to wage a struggle for liberation of their motherland from the English yoke.

It is not that there were no attraction for Indians to write in English. The contrary was the case.

The desire to impress the British Public was a strong impulse which actuated many an Indian to express himself in English. Babu Sambhunath Mukherjee in a letter written to Meredith Townshend remarks, “We might have created one of the finest literatures in the world without making any impression in the camp of our British rulers and, of course, without advancing our political or even social status. Hence we are compelled to journalism and authorship in a foreign tongue, to make English a kind of second vernacular to us, if possible, you have no idea of the enormous personal sacrifice involved in this---but, we who write in English, have to make this sacrifice for the fatherland.”<sup>(17)</sup> This desire to create an impression in British circles for ends political or social or even personal, was the factor that weighted in favour of writing of English.

**Wider international Reading Public :** Literature written in English could of course, be read by the British officials and might result in official recognition by the British public. There was the desire to be appreciated by the British public and to stand as their equal even in the literacy field. They wanted to take their place along with the standard English writers.

**All-India Reading Public :** As English language was the official language of India, the upper classes all over Indian prided themselves on their knowledge of English. The well-to-do people sent their young sons to England for education in English. It thus transpired that slowly but steadily English became the lingua franca of the intelligentsia all over India. A doctor in Bengal may not know Tamil or Gujarati, but English was the language in which he could talk to and be at home with Indians in any part. Important public meetings were conducted in English and if any appeal had to be made to the whole of India, it had to be made in English. India, with fourteen major languages and literatures, found one language, English, which her intellectual class could understand well all over the country. And so, Indian authors, who wanted recognition and fame wrote in English. It thus happened that authors like, Michael Madhusudan Dutt, Romesh Chandra Dutt and many others wrote in English as well as in their mother tongue.

**Inspiration of the examples of English writers in India :** Then there were English officers, who were not only administrative officers, but also men of letters. India with her hoary past, and with her great Sanskrit classics and her cultural traditions had cast

a spell upon English men like Sir William Jones, John Lcyden, David Lester Richardson, Meredith Parker and of course Sir Edwin Arnold, Meadows Taylor, and others, who tried to articulate “the glory that was India” in English literature. The writings of these men brought home to the Indians the importance of their own cultural inheritance and a crowded series of intellectual and emotional impacts deepened the sensibility of Indian writers.

Distrust of tile Vernaculars : It is also possible that some Indians used English for their literary attempts because, like Bacon and Milton, they must have felt that the provincial languages, with their limited potentialities would “at one time or other play the bankrupt with books.” They must have had faith in English as “the universal language”, in which their works would “last as long as books last”. So inspite of their natural leanings for the mother tongue some writers did write in English.

Growing Nationalism: The growing nationalism stirred the spirit of India. Indians wanted the world to see that India was not merely a country of turbaned bejeweled Rajahs, fakirs, jugglers and court-intrigues *but it* was a country of educated men and women, who yearned to catch up with the progressive world by hard work and who lived, felt and thought as Western nations did. They wanted to interpret India, her culture, her hopes and her ambitions to the West. They wanted to present the real India to tire West and become literary ambassadors of die renascent India. Swami Vivekanand revealed to the West the riches contained in Indian religion and philosophy. Shri Aurobindo’s mysticism brought home to the Western world the spiritual heritage of India and the poetry of Toru Dutt and Rabindranath Tagore impressed the West by lyricism and poetic quality.

Western Models : Lastly the educated Indian with literary bent of mind was eager to bring the Western model to his own country. He was eager to put before countrymen the wealth of English literature with its new technique, new forms, and new outlook on life and thus he wanted to enrich the vernacular literatures. He wanted to trains plant the literary models of England to the Indian soil. There so grew up a generation of Indian writers, who could add to the wealth of the literatures in their own languages. “Western education, which was imparted to Indians through English in institutes and college founded all over the country, had also a far reaching influence these developments. If the progressive steps taken by missionaries and officials resulted in an overhaul of antiquated educational methods, materials and tools, western education turned minds of Indians inside out, removed many mental cobwebs

and promoted in them a new and integral outlook. The transmission of modern scientific and sociological ideas made Indians aware of the blessing materialism and social organization, of the infinite value of democracy as a way of life and of reason as an instrument of analysis critical inquiry and as the champion of free and independent thinking. It was not merely a new planet but a number of constellations- the physical and social sciences that swam into ken of fascinated Indians. "In these dark nights", said Ghalib in one of his Persian poems. "they gave me the good news of the date. They extinguished the candle and they pointed out to me the sun." They snatched the pearl away from the crown and they attached to knowledge". The caste-ridden society in India was shaken to very foundations were subjected to the relentless gaze of reason. I withering away was only a question of time." All the Western art forms like the novel, biography, tragedy, comedy, the essay and the lyric with their sub-divisions were the moulds into which spirit of awakened India poured itself. "Rather, they (i.e. English writers) may be valued as interpreters and pioneers brought the techniques of European literature into our country whilst contributing Indian idiom and metaphor to English literature."<sup>(18)</sup>

The Indian renaissance was caused by the impact of the *West* and the works in India were greatly coloured by this English influence.

Many of the earlier works of the Indo-Anglians were directly inspired by corresponding English counterparts ; for example, "*One Thousand and one nights* by S. K. Ghosh owed inspiration to the well known *Arabian Nights*, available then in English ; *Indian Detective Stories*, by S. B. Bannerjee tries to recreate an Indian copy of Sir Arthur Conan Doyle's well known detective Sherlock Holmes. These are one or two more significant examples of this kind.

In fact, the prose as also the poetry, even in the modern Indian languages was written a highly anglicized style in the beginning and it took some time before the English garb of these languages could be properly assimilated to their own innate genius. Memorable work has been done in Indo-English literature, particularly in poetry, fiction, philosophy and criticism. "But English as an Indian literary medium wore an artificial look, especially when it was realised that the mother tongue satisfied the inner urges for expression better than any other medium, it will have to play an important and vital role as the medium for interpreting our culture and philosophy and for presenting creative renderings of our ancient and modern classics to the world."

These then were the attractions, which led many educated Indians to write in English. The result they produced was not always attractive. Cheap imitations and works of insignificant worth were too frequent. Sri B. J. Wadia in his foreword to the book *Indian Contribution to English Literature*, says, “Moreover, all that is written by Indians in English literature can not be called literature. A great portion of such writings can at best belong to the sphere of well cultivated mediocrity.”<sup>(19)</sup>

As John Wain has put it, “Indians writing in English had an insecure grip on idiom, while the traditionalist’s argument is that by virtue of his medium, the Indo-Anglian writer is estranged from Indian society.”<sup>(20)</sup>

Krishna Baldev Vaid has aptly pointed out, So far, at least, judged purely by literary standards, without making the usual condescending concession that English is after all a foreign medium, Indian creative output in English has been at best second-rate and derivative .....!

“-----I maintain that the best of our language literature is better than the best of what Indians have produced in English. Most Indian writers in English have found the temptation to pad their books —this refers specifically to fiction—with dead details of tourist interest almost irresistible.”

M. Chalpathi Rao’s article ‘The Indo-Anglians’ in ‘The Illustrated Weekly’ of March 26, 1963 points out, “Indian writing in English is at its best, composition, and the best of it is translation ...We have no prose, ; we have strings of words, gawkishly arranged like heads. There is no rhythm there is at best a street-walker’s gait.” As against this opinion, we have, “Expression in English can bring a sense or release to the Indian intellectual as he endeavours to express the deepest turns and twists of his own mind. Whatever its future form, it seems certain that the Indian novel in English will surpass its counter-part in the regional languages.”<sup>(21)</sup>

Uma Parmeswaran holds a different view of the achievements of Indo-Anglian novelists, “A study of these and more recent novels shows that because of the rapid adaptation of literary experiments conducted in Western literatures and because of their contact with the essential Indian life, the contemporary and future vernacular novel is likely to be more prolific and popular than the Indo-English novel and at least as good.”<sup>(22)</sup>

Should we, therefore, say that the labours of the Indians who write in English have been in vain ? Certainly not. “In one sense anything written in English by an Indian must to some extent be artificial, as artificial as it is for a Westerner writing in

his own language about an Indian subject to give adequate expression to the real glamour of the East. But it is not possible for an Indian writer to largely conquer the difficulties of writing in an alien tongue. In Shakespeare's time the English language was spoken by about four millions in the world. To-day it is spoken by two hundred millions, nearly twice the number of those, who use its nearest competitor among other western languages. An Indian, therefore, writing in English, certainly opens the doors of cultural contact between his own country and those two hundred millions."<sup>(23)</sup>

Whether Indians can produce any significant creative work in English still remains a hotly devoted controversy. For example Professor Ayyub wrote editorially in the *Quest*. "Fiction and poetry written in English by Indians cannot but be regarded as freakish or at best as highly exceptional." Is it simply because English is not the mother tongue of Indian creative writers "? Can we forget the achievements of a Conrad or a Naipaul ? Or can we say that R. K. Narayan or Manohar Malgonkar as novelists, pale into insignificance when weighed against similar English authors ?

As the creative works of Indo-Anglian fiction find it difficult to gain acceptance, it is equally true that quite a few writers with a proper backing or a well-known western sponsor, get overpraised.

Two clearly distinct groups are found on the Indian literary scene—those who always try to run down the achievements of Indian creative writers (and this group is becoming smaller every year) and those who are the champions of Indo Anglian works and who are always ready to praise such works. Many Indo-Anglian poets of today, who would never find their way beyond the school or college magazine, are given places of honour in anthologies of poems. Such faulty judgments are the curse every new or growing literature. A brilliant, coterie of writers headed by Prof. P. Lal of Writers Workshop have done excellent field work for Indo-Anglian creative writings.

And if Indian literature in English has not yet produced its Melville, Henry James, George Eliot, Joyce or Lawrence, the same is equally true of modern Indian literature as a whole. Khushwant Singh has written 'The works of our great novelist Bankim, Sarat. Chandra and Prem Chand, make indifferent reading in English and do not measure up to the Russian masters like Tolstoy, Dostoevsky and Gorki.' Let us now examine the thought-currents which were found in the literature of the Indo-Anglian writers.



Religious and Social Reform : The impact of Western culture on India complete revolutionized the entire outlook of the Indian intellectual Western education brought new Scientific and social ideas. The Indian mind, so much engrossed in spiritual things, for the first time, became aware of the blessings of materialism and democracy.

The absurdity and horrid nature of the caste system, untouchability, superstitions were also brought home to us. People like Ram Mohan Roy. Keshub Chandra Sen and others took up the torch of religious reforms. They saw the good points of Christianity and tried to reassess Hinduism by incorporating in to it best features of Christianity as well. Ram Mohan was a sincere soul ; social injustice angered him to the pitch of frenzy ; however his denunciations of Hinduism may appear exaggerates to us of later generation, it is out of question that he was largely responsible for the re-awakening in the Hindu fold which the Country has witnessed during the past two or three generations. The awakening has borne fruit, negatively in reforms like the abolition of Sati, widow remarriage, the Sarda Act, and the gradual remove; of the disabilities of the Harijans as also positively in the emergence of Hindu leaders like Ramakrishna and Vivekananda Dayanand Saraswati and Sri Aurobindo, Mahatma Gandhi and Radhakrishnan. These men started an era social criticism and reform. They pleaded for the abolition of Sati, remarriage of the widow, loosening of caste bonds and removal of untouchability. These social reforms formed the basis of novels and stories like *The Lake of Palms*, *Tales of Bengal*, and many others.

Indian Culture : Western culture also revealed to the Indians the glory of Indian culture. If the culture of India cast a spell on men like Sir William Jones, Goethe and Max Muller, Indians felt that it was something to be proud of. They also began to appreciate their Indian heritage and many a writer tried to interpret the art and culture of India with a sense of self-respect. Ancient Indian classics were translated into English by Indian writers. For example, Romesh Chandra Dutt translated the *Ramayana* and the *Mahabharata* in rhymed English verse.

Nationalism : Western education brought about national awareness which in course of time became the militant nationalism of the novelists of the thirties and the forties of our century. Nationalism gave rise to the literature of struggle, the literature of the Gandhian era. Western models and Western education brought a clear cut revolutionary trend in Indo-Anglian as also in vernacular literature. It brought about ;

“(i) The development of prose and, with it of the novel and the short story, (ii) the introduction of social and psychological issues as literary themes, (iii) the resort to individualistic expression, suggestive imagery and personal symbols in poetry, (iv) the emergence of realism as an accepted technique in all literary forms. These four salient features can be perceived in all modern Indian literatures.”<sup>(24)</sup>

India is now following the path paved by the great Bengali writers of the modern age (19th and 20th centuries) like Ram Mohan Roy. Ishwar Chandra Vidyasagar (1820—1891) Bankim Chandra Chatterji (1838—1894), Michael Madhusudan Dutta (1824-1873), Swami Vivekanand, Rabindranath Tagore (1861-1941), Sarat Chandra Chatterjee (1876— 1938) who have established themselves as writers of all India importance. The literatures in the other modern Indian languages, like Urdu, Telugu, Hindi, Kannada, Marathi, Punjabi, Tamil, Oriya, Gujarati, Assamese, Malayalam and Kashmiri, “have also acquired the modern attitude of enquiry, criticism and realizing and are becoming worthy of Indians as a modern nation.”

In spite of seemingly divergent tendencies, Indo-Anglian literature emphasizes its harmony. There is unity in multiplicity. The fundamental urges and impulses that have inspired the writers all over the country are the same, ‘Literary genius was free to turn from the court to the courtyard., the transmission of modern scientific deals from the West led to a whole gamut of powerful sensations and reactions among Indians during two centuries—a sense of wonderment followed by that of curiosity. Then came the zest for the modern way of life accompanied by zeal for reformism. Close on its heels came distrust and anger against alien rule. And, finally, the West gave us the intellectual instruments of analysis and of an immense awareness of social and economic forces, of psycho-analyse and marxism. Perhaps never before in Indian history were we subjected to such a crowded series of intellectual and emotional impacts in such a short period.”

India is a vast country with 14 major languages. India writers, who have expressed their hopes and dreams in English did not come from any one part of India though. For nearly half a century, Bengal supplied the great bulk of Indo-Anglian writers, It must also be remembered that all these writers were influenced not only by English literature, but also by their own vernacular literatures. Most of the languages of India did not develop on the same lines. Bengali literature developed much faster than Hindi literature or Gujarati literature. These literatures were at various stages of

development. Accordingly, the writers from these areas who wrote in English reflected to some extent that particular stage of development of their own literature. It is, therefore, natural that works of fairly good merit jostle with very poor works. This gives the readers an impression of uneven achievement. Generally speaking same is the case with the Indo-Anglian novel. But Indo-Anglian writers drew their inspiration from Indian culture and Indian people; they learnt or tried to learn the craft of fiction not from Indian masters but from the best English and European masters of fiction. They learnt their technique from the western models. "The richness and variety of this writing alone ensures it's a permanent, I am convinced that whatever is available of the work of the younger writers can complete in quality of attainment with any of the other literature of the period before the Second World War. One may not fully subscribe to this patriotic statement of Anand; yet it is evident now that the best Indo-Anglian fiction of today can compare favorably with its counterpart in the West. Indo-Anglian writers put Indian themes in Western models. They have succeeded in importing in India the progressive advance of artistic technique in this literary form. 'The impact of Renaissance in the Realm of Indian Literatures & The Birth of Indo-English Prose Fiction: English education thus affected the Indian cultural, religious and literary traditions in such a way that there was a great awakening transforming Indian ways and tradition. This awakening yielded beneficial results in the realm of literature; for there was a rejuvenation of Indian literatures through the adoption of new literary forms and genres from the West. Apart from this rejuvenation there was also the beginning of Indian creative effort in English. The evolution of a prose style and its development encouraged the Indian writers to adopt modern forms of literature such as the novel, drama and short story.

The novel is the genre of imaginative literature. It is the dominant literary form. The novel at its best has provided a matchless illusion of reality, a sense both of the moment and of time passing, and a compelling vividness as of shared experience. It is the art of everyday life. The novel gives artistic form to the relationship of man and society. In our country it was conspicuously absent until the Nineteen - Twenties. When the novel first reached India in the late Eighteenth Century and the Nineteenth Century with the British it was new in every Indian literature, it seemed quite strange even to those few educated Indians who could read English. But did not long remain an alien form. During the late Nineteenth Century it was absorbed into the Bengal literary tradition, while this century has witnessed a continuous output of novels in

English. The strength and maturity of much Indian writing in English as recorded in the Indo Anglian novels are beyond dispute.

The delay in the development of prose fiction (K S. Venkataramani's '*Murugan The Tiller*' was the first good Indo-Anglian novel published in 1927) in Indian literature has often been related to the late emergence of the historical sense among Indians. The novel as it developed in the Western world is particularly concerned with time and space and their effects on in man. The novelist has been increasingly less concerned with the unchanging moral varieties and their presentation in a timeless setting and more with the precise location of historical man in the flux and flow of society. The modern novelist views time not only as a dimension of the physical world but also as a shaping force of man's individual and collective history. Place has assumed an equal importance, because every human experience is rooted to its particular point in space. The modern novel is the organic product of a particular environment in a particular society in a given time. It is thus impossible to write a good novel today that remains suspended out of time and space; it must have a definite location in temporal and spatial reality.

Therefore, it assumed that a novel in English by an Indian author can only be justified if it is Indian in some peculiar and essential fashion. Thus novels come to be valued not so much upon their power as fiction, as upon their content of this national quintessence. The emergence of a genuine Indo-Anglian novel pre-supposes historical and geographical awareness of the Indian situation. This awareness is that of 'Indianness'. Since the novelists subject is man—in—society, his subject-matter must also be the texture of manners and conventions by which social man defines his own identity. Indo—Anglian literature may have begun as a colonial venture vaguely aspiring to continue the great English tradition. The poetical works of Toru Dutta and Manmohan Ghosh, the prominent Nineteenth Century Indo-Anglian poets could be read as the works of English poets and their writings were regarded by English critics like George Sampson as parts of British rather than of Indian literature.

But where the Indo-Anglian novel was concerned, more was needed than great models. Whatever be the language in which it is written, a novel by an Indo-Anglian novelist demands direct involvement in values and experiences which are valid in the Indian context. If the Indo-Anglian fiction is firmly rooted in the social and cultural ethos of India, then Indo-Anglian fiction has claims to be considered as a branch of Indian fiction rather than of English fiction.

But inspite of the common social and cultural background the problems of the Indo-Anglian novelist are not always the same as those of the novelists writing in the regional languages. The Indo-Anglian novelist faces a great handicap in his aspiration to write an English novel. The problem concerns the suitability and adaptability of English as a medium of expression for the Indian novelist. The only comparable case would be that of the American language and literature. There was a time when American critics had to argue for the existence of American fiction as a separate entity from English fiction. They based their argument mainly on the ground that American fiction portrayed the American experience which is so different from the European experience. An American critic Maridus Bewley remarks :“The American novel had to find a new experience and discover how to put that experience into art, And the process by which it has been done was one of progressive self-discovery for the Nation.”<sup>(25)</sup>

This discovery of a distinctly national experience and its expression in art is what distinguishes the literature of one country from that of another. The problem of language is a nominal factor here. We notice today the emergence of a Canadian literature, and Australian literature— all written in English but all different from each other as American literature is from British. ‘The same argument will justify treating Indo-Anglian literature as a separate entity within the Indian context rather than relating it to British literature.

There is of course one point to be analyzed. Australian literature or American literature is the natural expression of the English- speaking people. But in India the case is different. Here much of Indo-Anglian fiction is written in a language which is not the first language of the writer nor is it the language of every day life of the Indian people about whom the novels are written This complication makes Indo-Anglian literature a phenomenon of world literature without a parallel in the world.

There are many Indians who believe that the writer in India should not write in English because it is a foreign language which is acquired rather than spoken from birth and to write in English is a kind of disservice to the nation and is quite incompatible with our national pride. Others hold that only through an Indian language can an Indian Consciousness be expressed and that the attempt of the Indian novelist to portray in English the life of those whose emotional and intellectual life is fashioned by a different language is characterized by a total absence of the mutual nourishment between the writer and his society. They also say that since the Indian

novelist writes mainly for a Western audience he will invariably fail to present a true image of India.

The question of language in one involving the fundamental right of the creative artist to express himself through whatever language he likes. To be Indian in thought and feeling and emotion and experience, yet also to court the graces and submit to the discipline of English for expression is a novel experiment in creative mutation. There are successes as well as failures, and the failures are perhaps more numerous than the successes. All the same there are men and women who have bravely run the race and reached the goal. And they deserve due recognition.

Here, then, is a body of writing, the creation of the Indian race in the Indian climate responding fruitfully to the Western impact during the Nineteenth and Twentieth Centuries the creation of certain gifted individuals from Rammohan Roy to Dom Moraes who have been able to triumph over many limitations and achieve impressive results in English. There is a continuous Western critical tradition from Aristotle to T.S. Eliot, and particularly an English critical tradition from Sydney and Ben Jonson and Dryden to the mentors of Our own day—Eliot, Richards and Leavis. Similarly there is an Indian critical tradition with the emphasis on ‘rasa’ and ‘dhwani’, the ‘bhavas’ and the ‘alankaras’ carried by modern thinkers like Tagore and Sri Aurobindo. Not only Indian thought from Vedic to modern times has found its way to the West, but eminent Indian thinkers of yesterday and today have made themselves heard in the West, a cultural offensive rendered easier by their mastery of the English language. But Indian English has not yet acquired an arresting distinctiveness like the American English. It is rapidly gaining ground to find its feet and stand it ground boldly.

There are peculiarities of Indian life and experience and speech that does not easily admit of translation into English terms. If the translation is not attempted one fails in one’s duty as an Indian writer and if the attempt does not succeed, if the result is an absurdity one fails as a writer in English. What is written has to be clearly Indian to the Indian reader and clearly English to the English reader, Indian English is greatly conditioned by Indian geography and the grammar and speech habits in different linguistic area, but it cannot go very far from the standard English as it prevails in England.

English is a language which has struck deep roots in India. All these years we have had a large number of creative writers in English. The earliest Indian novelist

who consciously tried to adapt English to suit his purpose was Mulk Raj Anand. His English is distinguished and conditioned by the speech habits of a particular linguistic area. One of the striking features of his style is that he translates into English such Panjabi swear words and Phrases such as ‘eaters of monsters’, ‘where have you died’ the illegally begotten’ etc. that form part of the conversation of the illiterate rural people. These words and expressions are not in themselves conducive to the realistic effect the novelist aim at. But a much more effective device he employs is seen in his translation if Indian proverbs and similes like

‘Your own calf’s teeth seem golden.’

Or

‘a goat in hand is better than a buffalo in the distance.’

Or

‘The camels are being swept away, the ant say they float.’

Proverbs play an important part not only in Punjabi speech, but in Indian speech in general, and the tendency to render Indian proverbs in English is a common trait most Indo-Anglian writers.

But where Anand fails to evolve an Indian English or to attain an Indian atmosphere is in his vulgarization of English words like ‘engine’ into ‘injan’, ‘fashion into ‘fashun’, ‘hospital’ into ‘haspatal’ general’ into ‘jarnel’ etc. One can perhaps understand this as a striving for realism. It may however, be conceded that the villager’s use of words like ‘injan’ and ‘fashun’ helps the novelist in a limited way to reflect an aspect of the conversational practice of the illiterate villager since certain English words have become part of Indian languages and are pronounced by he uneducated not as they ought to be pronounced in English. The most significant challenge before the Indo-Anglian novelist is the task of using the English language in a way that will be distinctively Indian and still remain English

The question whether or not English would serve his purpose as a medium of creative effort was upper most in the mind of Raja Rao. In his forward to ‘*Kanthapura*’ he discusses the question why English is his chosen medium. He says, English— is the language of our intellectual make-up but not of our emotional make-up. We cannot write like the English. We should not. We cannot write only as Indians. We have grown to look at the large world as part of us. Our method of expression therefore has to be a dialect which will someday prove to be as distinctive and colourful as the Irish or the American the tempo of Indian life must be infused

into our English expression even as the tempo of American or Irish life has gone into the making of theirs’.

Anand’s conscious experiment of making an Indian style of writing English was closely followed by Raja Rao. Rao successfully renders Indian modes of thought and feeling into English in *‘Kanthapura’*, *‘The Serpent And The Rope’* and *The Cat And Shakespeare’*. This he achieves without violating the syntax and grammar of the English language or without lapsing into baboo English. Raja Rao’s style is an attempt to enrich the novels giving a new range and potential to the familiar English language. It seems there will be a continuous experimenting in giving English a peculiarly Indian tone and colour by drawing on the resources of the Indian languages and infusing their essence into normal literary English. It is an attempt to find an individual style and a successful experimenter also finds a style that could be called Indian in that it is different from British or American English. It should be emphasized, however, that creating an ‘Indian English’ is the major duty of an Indo-Anglian writer. His success or failure will be judged by the amount of Indian imagery he has used in his novels and by his capacity to capture the rhythm of the vernacular in English. These images, rhythms and idioms become important because they serve some purpose in the context and become integral with the total pattern.

Raja Rao attempts to carry over and transmute into English the idiom, the rhythm, the imagery and the tone of the natural speech of his characters. He achieves here a kind of Indian idiom with its distinct echo of regional speech and reflection of local colour without slipping into unintentional ‘Indianisms’. His achievement is better and more satisfying than Anand’s. The following passage which expresses the simplicity and faith of the grand-mother illustrate this :

He will bring us Swaraj, the Mahatma. And we shall be all happy. And Rama will come back home from exile and Sita will be with him, for Ravana will be slain and Sita freed, and he will come back with Sita on his right in a Chariot of the air and brother Bharata will go to meet them with the worshipped sandal of the master on his head. And as they enter Ayodhya, there will be a rain of flowers.

Raja Rao’s English is free from the pitfalls we have noted earlier in Anand’s yet it does not suffer from any lack of realism. In its economy of effect it is the carefully allusive English which reflects the inwardness of its Indianness fully and in that sense it is more natural than Anand’s style. Both Anand and Raja Rao took liberties in their own way with the accepted diction and syntax of the language which



had been so carefully taught to them from childhood. Rao delineates people whose actions, behaviour and responses are shaped by a language different from English, not only different from English, but also markedly different from Punjabi which is the language of Anand's most successful fictitious characters. What Anand does very clearly he does it in a more conspicuous way. Particularing of characters is an indication of a novelist's skill and part of the means of doing it is through subtle nuances of language. Raja Rao does it so effectively in *'Kanthapura'* and *'The Serpent And The Rope'* that even those who are not closely acquainted with the rigid social structure of a South Indian village will notice how a man's caste can be ascertained from his mode of speech. Bhabani Bhattacharya's English ,succeeds in recreating a Bengali rhythm, as does occasionally Sudhin Ghosh's though Ghosh's fictional world is less rooted in regional reality. Other Indo-Anglian novelists whether living in England or America in the direct milieu of the language in which they write or living in close contact with Indian conditions anti life find English adequate enough for the purpose of depicting the emotional and intellectual life of Indians. We can refer to the remarkable verbal dexterity we find in the novels of Sudhin Ghosh and C. V. Desani's *'All About H. Hatterr'*. Perhaps, in some cases, the success is only partial owing to a stiff, selfconscious style which though providing passages of brilliant satire and genuine humour yet suffers from a tendency to verbosity & heaviness, and lacks naturalness in dialogue as in Balachandra Rajan's two novels *'The Dark Dancer'* and *'Too Long In The West'*. The speech of Satyamurthi is consistently marked by an absence of the definite article, Thus, —

‘What is justification for unseemly disturbance’?

Or

I am a man without possessions or testimonials. Yet owner of house has given me hospitality, ,

Or

Kindly cease anaemic blathering about blood.

World knows you are unable to wring neck even of chicken.

Similarly in Santha Rama Rau's *'Remember The House'* the Malayalee headmaster of a village school is created entirely in terms of the strange rhythm of his English speech. You have inherited your esteemed mother's great talents ? You sing no doubt also ?

Or

A chair, Mr. Krishnan, and a cup of coffee isn't it? No trouble. We can get with ice, at once In one minute the peon will bring,

In these examples, two quite different issues are also involved first. rendering the English of an Indian speaker; second rendering an Indian's speech in an Indian language into English. The first is easy when the intention is to provoke laughter, as in G.B. Desani's *All About Mr.Hatterr* , Sadhu's disciple reports-

I am finding him soundly a sleeping.

I am waking him up

The second is a far more subtle and different task. Most of the time the Indo- Anglians are tackling this second task because the English-speaking occasions of an- Indian's life are limited in number.

However, as an Indian novelist writing in English R. K. Narayan like Raja Rao may be said to have achieved greater success Narayan never deliberately attempt to be Indian, but because he deals with convincing human beings in authentic situations, and records their responses honestly, and because these human beings happen to be Indians, he succeeds in achieving that difficult task Writing in a genuinely Indian way without being self-conscious about it. Narayan has said English has proved that if a language has flexibility, any experience may he communicated through it, even if it has to be paraphrased sometimes rather than conveyed, and even if the factual detail is partially understood All that I am able to confirm after nearly thirty years of witing, is that it has served my purpose admirably, of conveying unambiguously the thoughts and acts of a set of personalities, who flourish in a small town located in a corner of South India.

Narayan's style is direct and characterized by an economy of expression and vocabulary adequate to deal with the range of subject matter and Indian sensibilities. This could be seen from Narayan's treatment of romantic love. Take for example the first encounter between Sriram and Bharati in '*Waiting For The Mahatma*'

As he approached the market fountain a pretty girl came up and stopped him. 'Your Contribution' she asked, shaking a sealed tin collection box. Sriram's throat went dry and no sound came. He had never been spoken to by any girl before she was slender and young, with eyes that sparkled with happiness. He wanted to ask 'How old are you ? What caste are you ? Where are your horoscopes ? are you free to marry me?

Narayan avoids unique or obscure phrasing, and a too constant use of compound sentences. Syntax come closer to the pattern of the normal conversation of an educated Indian. It is these things, as also the lucidity, extreme purity, simplicity, colour and Straight forwardness that account for the leisurely decorum of his novels , The intimate liaison of his language with the senses and its fidelity to the idiom of speech enable him to achieve realism. The age of experiment in English prose style in India begins around 1930 when the authors attempted to forge a new style for their own needs. M. R. Anand tries to equate the Hindi or Punjabi expression as closely as possible in English words. Raja Rao aims to create a style which will reflect the rhythms and sensibilities of the Indian psyche, and since it is in Sanskrit that the Indian mind has found its most consummate linguistic expression, he has tried to adapt his English style to the movement of a Sanskrit sentence as in *'The Serpent And The Rope'* and in *'Kanthapura'*. It is new English medium different from that of both Anand and Narayan. R.K. Narayan's style is conspicuous by its similarity to Tamil.

It is true that many Indian novelists in English punctuate their writings with sentences that are heavy, complex and laden with excessive imagery and alliteration and thus want to show off their mastery of the alien tongue ; but the 'Indian English' should not be equated with baboo English and thus to be condemned. 'Indian' English is not baboo English. It is true that MacCaulay's high ideals had miscarried, that most of the Universities had become mere examining bodies and that a student was often looking for a means to employment rather than education Official Jargon was widely used. But the creative writer has all along been concerned with 'synthesizing Indian and European values in contemporary India'. When we contrast the wordy ornate style of some Indo-Anglian writers with the mild, unpretentious manner of Narayan's writing we begin to realize the authenticity and strength of Narayan's English. Raja Rao's English is a different kind of sentence structure, a different kind of imagery and most important of all, a different kind of 'thought movement' —a unified Indian language. The forward of *'Kanthapura'* ends.

The tempo- of Indian life must be used into our English expressing even as the tempo of American or Irish life has gone into the making of theirs.

No amount of experimentation with style, no amount of conscious innovation will succeed in fiction unless it has an inevitability in the context of the particular theme the novel deals with. In Raja Rao's novels, the important thing is not that he uses Indian imagery but that these images are part of his natural mode of perception.

A writer's first obligation is to himself, and in whatever language he writes, he has to make it, remake it for his own particular purpose. An Indian novelist in English should employ his skill in contriving a dialogue that is at once natural and lively, supple and functional. He may even catch the speech rhythms and the turns of phrases used by all kinds of people in the village and translate some of the abuses, curses, imprecations and proverbs to advantage. As Charles Morgan points out 'Dialogue if employed at all has to be infused with the author's style' ; for the purpose of dialogue is 'not to report: a conversation but to communicate its essence and 'dialogue is not a report but a distillation, a formal means of penetrating to the essence of things'

Moreover, in our discussion we have pointed out that Indian English establishes an Indian idiom of English as opposed to English idiom of British English, the American idiom of American English, the African idiom of African English. In other words, the Indian social, cultural and linguistic set-up has affected the features of the English language as used by the Indian creative Writers in English---specially the novelists. 'Indian English' is variety of English—a new voice whose characteristics spring from the life and culture of the people of India. The Indianness of it consists in its cultural overtones and understones.

## References

- 1) Dr.Pathak, A.N. : (2008)‘Comparative Indian English Literature’,  
(Kanpur: Bhaskar Publication) P. 73.
- 2) Iyengar, K.R. Srinivasa : (1985)‘Indian Writing in English’,  
(New Delhi : Sterling Publishers.) P.28.
- 3) Parmeshwaran Uma : (1976)‘A Study of Representative Indo-English  
Novelists’, (New Delhi:Vikas Publishing House), P.4
- 4) P.P. Mehta :( 1979) ‘Indo-Anglian Fiction An  
Assessment’ (Bareilly : PBD), P.3
- 5) Iyengar K.R.S. : (1983) ‘Literature and Authorship in India’  
(New Delhi: Sterling Publisher), P.20
- 6) The Cambridge History of English Literature, Vol.XIV,P.334.  
Quoted by P.P.Mehta : Op.Cit, P.5
- 7) Iyengar K.R.S. : Op.Cit, P.22
- 8) Verghese Paul : (1971)‘Problems of the Indian Creative Writer in English’,  
(Bombay : Somaya Publications,) P.99
- 9) Mukherjee Meenakshi: (1971) ‘The Twice-born Fiction’,  
(New Delhi : Arnold Heinemann), P.24.
- 10) Gokak V.K. : (1957)‘Introduction to Literature in Modern Indian  
Language’, (New Delhi : Ministry of Information and  
Broadcasting,) P.29.
- 11) Anand Mulk Raj : (1948)‘The King Emperor’s English’,  
(Bombay : Hind Kitabs), P.19
- 12) Dr.Tilak Raghukul : (2004)‘Sri Aurobindo, The Renaissance in India  
A Critical Study’, (New Delhi : Karol Bagh), P.55
- 13) C.Sanyal Samares: (1984) ‘Indianness in major Indo-English Novels’  
(Bareilly : PBD), P.1
- 14) Iyengar K.R.S. : (1985)‘Indian Writing in English’,  
(New Delhi : Sterling Publishers), P.43.
- 15) Ibid, P.53
- 16) Dr.Tilak Raghukul : Op.Cit, P.117.

- 17) Kelkar N.C. : 'The Maratha', (Feb.1901), Quoted by P.P.Mehta : Op.Cit, P.9
- 18) Anad Mulk Raj : Op.Cit, P.18
  
- 19) Wadia, B.J. : 'Forward to Indian Contribution to English Literature'  
By K.R.Srinivasa Iyengar, Quoted by P.P. Mehta : Op.Cit, P.12.
- 20) 'Indian Writing in English, A Symposium', (Calcutta: Writers workshop) P.7  
Quoted by P.P.Mehta Op.Cit, P.13
- 21) Derrit, M.E. : (1962)'Why write in English?' Times Literary Supplement,  
(August 10,), P.584-585.
- 22) Parmeshwaran Uma : 'A Study of Representative Indo-English Novelist',  
Op.Cit, P.12
- 23) Wadi B.J. : Op.Cit, P.14
- 24) Mathur J.C. : 'Literature in Modern Indian Languages', P.187  
Quoted by P.P.Mehta Op.Cit, P.16
- 25) Samares C.Sanyal : Op.Cit P.4