Introduction
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The battles of Plassey (1757) and Buxar (1764) were fought and Sirajul-Daula was defeated. The power profits and margins of the Mughal Emperor and the wealthy Hindu and Jain merchants were drastically reduced. Powerful members of the nawab’s courts plotted against the emperor and joined the East India Company. After that there were no big battles except for a few skirmishes. The 1831 Joshua Marshman treatise ‘Bharatvarsher Itihas’ reports how these events changed the destinies of sixty million people.

After the battle of Buxar the territory of Avadh came under the influence of the British and the Company controlled the eastern Gangetic plain from Benaras to Calcutta. In 1765 the Mughal emperor appointed the East India Company as his Diwan (the chief financial officer or manager) of Bengal, Bihar and Orissa to collect the revenue on his behalf. This arrangement has been described as ‘the truly inaugural moment of Raj’.

Ranajit Guha says in ‘An Indian Historiography of India’ (1988) that through this single instance they imposed all the three fundamental aspects of colonialism, “its origin in an act of force, its exploitation of the primary produce of the land as the very basis of a colonial economy, and its need to give force and exploitation the appearance of legality”.

The results of colonialism in India were extraordinary. That India was exploited and the psyche
of the nation was mauled by the long period of colonisation is a story that does not need to be repeated.

I'll have them fly to India for gold

Ransack the ocean for orient pearl.

(1992.72 lines 81-82, Dr. Faustus by Christopher Marlowe)

These negative effects apart, a great influence of creativity in English also came in the wake of colonisation. Dean Mahomed’s ‘The Travels of Dean Mahomet’ (1794) was the first book that was ever written and published by an Indian in English. His family had served the Mughal empire. Dean Mahomed also joined the East India Company like his father and brother in 1769. He traveled with a camp going as far north as Delhi. This book is based on his experiences in the colonial army. The exposure to English Education had a tremendous impact. Indians got mastery of the coloniser’s language at a fast pace and moved into creativity. The early groups were yet imitative of form, tone and expression. Soon, Caliban-like, this new mastery came to be transformed into a new weapon. By 1820 the Indians had adopted the coloniser’s medium of expression in their poetry, fiction, drama, travelogues and belles letters. Their focus was on social issues with themes which were explorative and tentative with new touches of boldness. The Persecuted (1831) deals with the theme of Hindu orthodoxies and the individual’s loss of faith in religion.
Kylas Chunder Dutt’s *A Journal of Forty Eight Hours of the Year 1945* (1835) deals with the theme of an imaginary armed uprising against the British.

“A fable like ‘A Journal of Forty-Eight Hours’, where ‘the language of command’, is stood on its head and turned into the language of subversion, suggests itself as the imaginative beginnings of a nation”.

In 1840 some journals were launched as *Digdarsan* and *Prabhakar* in Marathi, *Vartaman Tarangini* in Telugu, *Tattvabodhini Patrika* in Bengali and *Khair Khwah-e-Hind* in Urdu. In *A History of Indian Literature*, Vol VIII (1991) Sisir Kumar Das says,

“A majority of the writers associated with the journals either knew English or were exposed to the English language, and this conditioned their world-view and literary style to a great extent. Most of them... did not write with literary pretensions; but all of them, consciously or unconsciously, took part in the great experiment which brought about a real breakthrough in Indian literature. An awareness of social problems, a rational view as opposed to a theocentric universe, a spirit of enquiry, a desire to examine one’s past heritage— all these appeared in prose rather than in poetry. Here is the historic importance of prose in Indian Literature.”

The period of 1800-1910 was of hybridisation and variety. Rangalal Banerjee was the earliest poet who took part in this great experiment. He wrote *Padmini Upakhyan* (1858) at the request of a patron whereon he
was instructed that it should not be ‘in bad taste’ and should be full of virtuousness. He took his story from Col. James Tod’s *Annals and Antiquities of Rajasthan* (1829). It deals with the theme of Hindu valour and heroism in medieval times during the reign of Allaudin Khilji. Banerjee inserted the translation of some lines of Thomas Campbell: “From life without freedom/ Oh, who would not fly?/ For one day of freedom/ oh, who would not die?”

This poem appeared in 1857 in the year of rebellion. It ends with a patriotic message. Banerjee was in the employ of the British so he was cautious about his words.

In *Padmini Upakhyan* Banerjee stated two reasons for importing English elements into his Bengali work. He writes:

“Firstly, many Bengalis who do not know the English language think there is no superior poetry in that language, and it is important that they be rid of such delusion. Secondly, the more poems that are composed in the Bengali language along the purer system of English poetic conventions, the more we shall witness the exit of the immodest, mean body of poetry that currently exists...”

Michael Madhusudan Dutt, the contemporary of Rangalal Banerjee was the inventor of blank verse in Bengali.
“Both Rangalal Banerjee and Michael Madhusudan Dutt were products of that intellectual and cultural awakening- turmoil would be a better world-known as the Bengal Renaissance. It came in the wake of colonialism, and its beginnings were the writings of Rammohan Ray. Bengal tasted the exotic fruits of the awakening first, but it rapidly spread to other parts of the country, especially in the decades following 1857.”

The novel form is a product of later half of the nineteenth century. It was influenced by the western impact. Fox remarks: “The novel is the epic art form of our modern society”.

In India Bengal was the first to feel the impact of European culture. The origin or the framework of Indian renaissance can be said to have been in Bengal. Bankim Chandra Chatterjee was the father of this Renaissance. He was a member of Provincial Civil Services (1838-1893). A man of experience and a powerful imagination with a great sense of humour, he helped to develop the edifice of Indian fiction. Indian writings acquired glory due to the effort of Bankim Chandra Chatterjee. He began to write first in English later shifting to Bengali. At the start of his literary career he wrote Rajmohan’s Wife a novel in English in 1864 at the age of twenty six.

In 1864 the social conditions in India were deplorable due to the irrational and orthodox customs, the miserable condition of Indian women, socially handicapped classes and untouchability. Blind faith and
illiteracy among Indian masses tied them down to rigid shackles of superstitions and irrational customs. Some organizations like the Theosophical Society, the Christian Missionaries and the Servants of India Society worked to eradicate this weakness and rid the country of social abuses. Indo-Anglian fiction can be considered to be the result of the national awakening and the rising of a positive enlightened consciousness. Various social evils like exploitation of women by men, of poor peasants by cruel landlords and the illiterate masses by the orthodox priests forced the Indo Anglian writers to expose these evils through their writings and they also tried to reduce the widening gulf between Indian people and the English rulers.

Many Indian writers chose to write on these evils in English choosing the form of long fiction to create the real picture of Indian life with its problems.

In 1835 English was announced as the medium of Indian schools and colleges. English influence shaped the Indian life as well as literature at a wider level.

In the Indian renaissance English emerged as one of the most powerful languages. A variety of regional languages were also used to great effect. But the Indian writers who adopted English were able to create an argument for India among their own people. Thus India adopted English to a double advantage of presenting their side to the eyes of English readers and to reduce the widening gulf between India and the English rulers.
Between 1866 and 1886 Nandshankar Mehta wrote in Gujarati, Bankim Chandra Chattopadhayaya in Bengali, Samuel Vedanayakam Pillai in Tamil, M.V. Rohalkar in Marathi, Kandukuri Viresalingam Pantulu in Telugu and O. Chandu Menon in Malayalam. Although all these writers used the language spoken by the ordinary people even then their writings were strongly arbitrated by English fiction and its tenets.

Mehta and Pillai firstly wrote novels in Gujarati and Tamil. Chandu Menon wrote *Indulekha* (1889) in Malayalam. Chandu Menon said, "First my wife’s oft-expressed desire to read in her own language a novel written after the English fashion, and secondly a desire on my part to try whether I should be able to create a taste amongst my Malayalee readers, not conversant with English, for that class of literature represented in the English language by novels, of which at present they (accustomed as they are to read and admire works of fiction in Malayalam abounding in events and incidents foreign to nature and often absurd and impossible) have no idea, and ... to illustrate to my Malayalee brethren the position, power and influence that our Nair women, who are noted for their natural intelligence and beauty, would attain in society, if they were given a good English education; and finally- to contribute my mite towards the improvement of Malayalam literature which I regret to observe is fast dying out by disuse as well as abuse".9
Chandu Menon attempted to translate Disraeli’s *Henrietta Temple* (1837). But he discarded it after writing a few pages. He decided to write his own novel with a touch of a love story and happy ending, containing the elements of a folk tale. The first print of this novel was sold within three months and there were also sixty reprints until 1971. Chandu Menon often spoke of how people used to wonder if he expected to make a successful novel out of a story which was full of ordinary affairs of modern life without any supernatural elements. He answered them, “Before the European style of oil-painting began to be known and appreciated in this country, we had-painted in defiance of all possible existence-pictures of Vishnu as half man and half lion, pictures of deity of the chase, pictures of bruteheaded monsters, pictures of the god Krishna with his legs twisted and twined into postures in which no biped could stand and blowing cowherd’s horn ... such productions used to be highly thought of, and those who produced them used to be highly remunerated, but now they are looked upon by many with aversion. A taste has set in for pictures, whether in oil or watercolours, in which shall be delineated men, beasts, and things according to their true appearance, and the closer that a picture is to nature the greater is the honour paid to the artist. Just in the same way, if stories composed of incidents true to natural life, and attractively and gracefully written, are once introduced, then by degrees the old order of books,
filled with the impossible and the supernatural, will change, yielding place to the new”.\textsuperscript{10}

The result of such growing sensibility was that native Indian creativity came to be touched by “a new English imagination- new forms, new situations, a new sense of time and a new spatial bustle”\textsuperscript{11}

Bal Krishna’s remarkable novel \textit{The Love of Kusuma} is not a sociological and historical novel dealing with the love theme. The plot of the novel is a traditional one. It is about of a girl and two men. The man, who is unlucky, acts like a villain. He portrays his characters with sympathy and discription of nature is also very impressive.

S.K. Ghosh, one of the most successful novelists from Bengal wrote two books in English titled \textit{Indian Night or the Trials of Narayan Lal} and \textit{The Prince of Destiny}.

His first novel is a novel of action so characterization is not so important. This author is a skilful story teller.

We can find on reading his second novel \textit{The Prince of Destiny} that he had knowledge of Indian philosophy. This novel is about the political relationship between India and England. This novel is a biography of the Prince Barath. Although this novel does not have a well knit plot it has its own place due to characterization.

\textit{Hindupore} is a political novel by S.M. Mitra which attempts to compare different cultures of East and West.
This novel is rich in narrative technique and also has a loose structure.

S. Mukerji's stories are told in autobiographical style. His story *His Dead wife's Photograph* is about a lady who is dead and appears only in a photograph. *The Open Door* is about the appearance of ghosts.

In the beginning the novel flourished in Bengal. India Renaissance supported it. Bankim Chandra Chattoppadhyaya was the pioneer of this form. It is natural that the pioneer can never be the greatest but had the greatest importance. He is known as the father of the Indian novel. He discovered Bengali as a true medium. His most remarkable novel is *Rajmohan’s Wife* (1864). Every incident and characterization is very important and its plot is well knit. His presentation of scenes, atmosphere and features of the character are excellent.

Toru Dutt wrote only two novels, one in French and the other in English. Lord Moore the hero of her English novel *Bianca* is a realistic man. He can overcome all the hindrances to prove his allegiance to his beloved.

*Lal Bihari Day's* remarkable novel *Bengal Peasant Life* was the best novel of the Indo Anglian novels of the 1880. His hero is full of herosim to face the exploitation of Zamindar Sahukar, priest, corrupt officials and foreign planters. His characters are true to life. The plot is compact and realistic dialogues abound.
The writer avoided the sensational and adventurous incidents and deals with real characters and situations.

K. Chakraverti brought out a book in which there were two stories as *Sarala* and *Hingna* – published in 1978. *Sarala* was a story of a Bengali village life, about the Hindu domestic life. Here he represents the sweet, simple and sacred domestic life.

He had deep knowledge of Hindu religion and philosophy. He criticizes political leaders in his first novel, which refers to the political agitations.

Chakraverti writes in simple and plain English, with real characters and dialogues.

Indian writers turned to English prose and, the realist Novel or Blank Verse and the Sonnet, hungrily. However trends did start to change imperceptibly. “Though there were no misgivings about this writing initially-nor indeed about English-things started to change in the 1870s”.12

The growing sense of national consciousness also stirred certain suspicions of the use of the rulers’ languages.

Bankim Chandra Chattopadhyaya admonished Romesh Chunder Dutt for his English learning and said that if he would write in his mother tongue he would live forever. He gave him an example of his uncles who were writers par excellence in Hindi. Gobindo Chandra and Shoshi Chandra’s English poems, Bankim said, would
never live but Madhusudan’s Bengali poetry will remain forever as long as Bengali language will live. Under the advice of Bankim Chandra, Romesh Chandra Dutt published his first Bengali novel *Bangabijeta* in 1874. In 1902-04 he wrote prolifically in English.

"Out of his quarrel with others came Dutt’s writings in English, and out of the quarrel with himself those in Bengali. He described himself as a 'literary patriot'."\(^{13}\)

In 1905 addressing a meeting of Nagari Pracharini Sabha at Banaras, Bal Gangadhar Tilak had maintained that, to draw a nation together there should be a common language for all. By common language he meant Hindi. After five years Gandhi joined Tilak and wrote in *Hind Swaraj*.

Tilak believed that the objective of giving the knowledge of English to Indians was to enslave them. Hindi should be the universal language for India. Hindi meant Hindusatni for this denoted a mixed language for Hindus and Muslims in Northern India. In 1925 Gandhi defined this language ‘a resultant of Hindi and Urdu, neither highly Sanskritised nor highly Persianised nor Arabianised’. Gandhi left the choice of writing this Hindustani in either ‘Persian or Nagari characters to individual users of it’.\(^{14}\)

Nehru also supported Gandhi in favour of Hindi and Hindustani. In 1910 Sahitya Sammelan, a literary institution, was established for the noble cause of protecting Hindi. Sarojini Naidu and Rajagopalachari,
the nationalist leaders were the chief members of this institution. It was Hindi, which was, “Sanskrit-blest, purged of Urdu elements and ‘written in Devanagari script’, which came to be enshrined in the Constitution as ‘The official language of the Union’.  

The first Indian English novel came out in 1864 Bankim Chandra Chattopadhayaya’s *Rajmohan’s wife* was serialized in *The Indian Field*. Mulk Raj Anand read Gandhi’s description of a sweeper boy Uka in young India. Then he wrote *Untouchable* (1935). He read out his novel to Gandhi in Sabarmati Ashram and Gandhi advised him to wipe out the ‘meretricious literariness’ from it. Anand wanted to get his advice about whether he should keep on writing in English. Gandhi’s advice was straightforward: ‘The purpose of writing is to communicate, isn’t it?’ he said.... ‘If so, say your say in any language that comes to hand’.  

Gandhi apposed English but on the other hand he encouraged Anand. It means that he was not against English but politically he did not want to enslave his country by using English as an official language. Also he feared that there may be cultural degradation and loss of identity. English was our colonial burden and it should be shunned or used judiciously.

In 1950 the Indian Constitution was established and according to the Constitution, it was decided that English shall continue as the official language of India for fifteen years.
“Any attempt to impose a particular form of language on an unwilling people has usually met with the strongest opposition and has actually resulted in something the very reverse of what the promoters thought ... I would beg this House to consider the fact and to realise, if it agrees with me, that the surest way of developing a natural all-India language is not so much to pass resolutions and laws on the subject, but to work to that end in other ways”.17

Nehru always described Hindi as a national language. He was one of the political leaders who felt the problems of the southern half of our country where people were not aware of Hindi.

He did not believe in imposing any language through the Constitution. The Southern Indian areas would never accept Hindi and he knew it.

Nehru told the people that the British invasion shocked us but this shock had its own positive effects.

‘Our languages, which like our lives had become ‘static’, were made ‘more dynamic’ through their contact with English. English would ‘serve as a vitaliser to our languages’ in the future, as it had in the past’.18

Northern India did not accept English. They wanted to abolish it from the educational Institutions as well as State Administration. On the other hand the South was in favour of continuing English and was against the imposition of Hindi. Thus the country was divided into anti English and pro English camps.
A Hindi Poet called this period as the 'Night of the Language'.

"In the eyes of the true butcher,
Your Tamil misery
Any my Bhojpuri grief
Are one and the same.
In the mouth of that beast,
Who is one thing in the street
And another in Parliament,
Language is a piece of meat.
So quitting the street's darkness
Come out into the street
-Not language but man
Has to be put right first-
Come out in the fourteen
Tongues that you speak."

"It may seem surprising that Indians, who have always had a firm poetic tradition in their own languages, should ever have tried to write verse in English. That they did so, was the outcome of the anglomania which seized some upper-class Indians in the early years of British rule. Sons (and sometimes daughters) were sent to England even before they had reached teen-age, and there they spent all their formative years. Thus it was that English became the poetic vehicle of a number of gifted Indians ..."
P. Lal sent cyclostyled copies with a questionnaire to various people. Recipients had to answer questions like "What are the circumstances that led to your using the English language for the purpose of writing poetry? "What are your views on the 'Indo-Anglian' background and "Do you think English is one of the Indian languages"? The sixth question- there were seven in all-referred specifically to Sri Aurobindo, whom Bose had praised by saying, 'In authenticity of [English] diction and feeling Sri Aurobindo far outshines the others...' "21 Lal expressed his reservation on this entry.

G.V. Desani replied:

"I thought we have had more than enough of whether or no English should be used in India as a means of communication- creative communication included. Mr. Bose might be irrelevant since English is there and a work of erudition or art is acceptable or not acceptable on merit. And there are fairly accurate instruments of assessing merit regardless of a writer's nationality, his ancestry, personal or group stress or history, or his ethnic and cultural credits and debits."22

A.K. Ramanujan's comment was "I do not quite know how to reply to your questions because I have really no strong opinions on Indians writing in English. Buddhadeva Bose has strong opinions on why they should not; you are persuaded that they should. I think the real question is whether they can. And if they can, they will".23
By now English had moved well into the northern states of India. The public demand for English medium schools was growing. So private English medium schools were established such as- Little Angels, Jesus Mary and Tiny Tots etc. On the other hand the South imbibed Hindi by watching Bollywood films and television serials.

Thus in general people were eager to adopt English as their domestic language and were slow to develop Hindi. The development of something of a split personality is necessary to express thoughts and emotions in two separate languages. Sham Lal the editor of The Times of India wrote:

"If the nationalists' dream of developing Hindi as the link language has gone sour, so has the westernizers’ dream of domesticating English... Mr. Raja Rao's brave talk that 'we shall have the English language with us and amongst us, and not as guest or friend, but as one of our own, of our caste, our creed, our sect and of our tradition' was a bit of blarney. Curiously, he also said that English 'is the language of our intellectual make-up and not of our emotional make-up'. But can a person reserve the nuances of his thought and feeling for two separate languages without developing a split personality".24

Sham Lal also says that it was a time when British writers were describing English-using Indians ironically as 'Matthew Arnold in a sari',25 and another Indian professor had countered it with the expression "Shakuntala in skirts".26
Bhalchandra Nemade, Tagore Professor of Comparative Literature at the University of Bombay a fine Marathi novelist says (Two lectures 1991), “What is understood today as ‘Indo-Anglian writing’ is one of the latest nomenclatures of a body of books, hyphenisedly christened by university academicians. The writer of this ‘Inglish’ species of Indian literary production is one who is Indian by birth or association and who, for a variety of reasons best known to himself, writes not in his mother tongue, but in English... Since India is a country fabulous in all kinds of idiosyncrasies, it is futile to question the existence of this writing and to be fair to it, let us accept it as an abnormal case of a historical development, even as wryly as Saros Cowasjee, who treats it like a disease: ‘this is not a healthy trend, but it is there’. To be precise, the mode of operation of English as a supra-language in India has been cultural-written-formal rather than social-oral-conversational in the national linguistic context”. 27

Only the Metropolitan elite adopted English as their writing medium. Most others were easily bilingual A.K. Ramanujan who was born in Mysore with Tamil as his mother tongue, published his first collection of English poems in 1966. Three years later his first collection was published in Kannada. Arun Kolatkar also wrote in Marathi and English.

Marathi writer Sarang says “For most of my adult life, my stream of consciousness has flowed in English, and it is in a way odd that, when I sit down to write, I switch to
thinking in Marathi. My conscious mind may function through English, but my unconscious is rooted in Marathi; and to draw upon the resources of my unconscious, I must go through the initial rites of passage in my native tongue. However, the conscious part of my mind being situated in English, it still remains necessary to re-create the text in English. To write first in Marathi, then re-do the text in English, is thus a means of reconciling the two halves of my divided psyche”.

Sarang describes ‘the tricky situation’ of bilingualism thus:

“Marathi readers have frequently complained that my Marathi sounds as though it were translated from English, and I daresay they are not entirely off the mark. At the same time, whenever I have written directly in English, there sometimes came the complaint that it did not sound quite English... it can be the unenviable fate of the bilingual writer to be turned away from both houses he considers his own”.

The 20th century is a time of political, social and economical changes. There can be seen a lot of scientific discoveries, urbanization and industrialization. It is very difficult for the writers to be unaware of all that which is happening around them. So in their writings they explain the experience of man and consciousness. According to Chinua Achebe the Nigerian novelist “all art is propaganda, though not all propaganda is art” Mulk Raj Anand remarks, “I believe literature though universally significant, deals with a contemporary situation. I mean the human and moral situation at any
one given time. The writer brings his comprehension of the meaning of life and death into his work by the sheer intensity of his feeling.\textsuperscript{31}

Achebe's first novel \textit{Things Fall Apart} (1957) shows the traditional ibo society, before the arrival of the missionaries. Okonkwo, the principal character of the novel, does not want to be like his father Unoko who was a failure in life. He always wants to show himself as a gentleman by his behaviour but it results in violence and fierce temper. He is banished for seven years to his mother's village Mbanta. After his return Okonkwo finds that all the circumstances have changed. The tenor of the tribal life has been disturbed by the white men who want to convert the people to Christianity. Okonkwo can not tolerate the degeneration of his tribe and its rituals.

He attacks the Church and is sent to the jail. He refuses to change or convert himself. He finds a release from the tension by hanging himself on a tree. Having committed suicide Okonkwo does not get even an honorable burial. ‘Such a man was treated like a dog and no one will touch his dead body not even his relatives’.

These kind of contemporary and current concerns are the hallmark of the thematic structures of many novels written in English from emerging native and erstwhile colonies.

A group of writers who are the products of St. Stephen's and writing in English toady stand as a tall leader group in contemporary writing styles in India.
This brigade includes names like Aditya Bhattacharya who is said to leave established this school i.e. St. Stephen School of Literature. Other writers are Rukun Advani, Upmanyu Chatterjee, Amitav Ghosh, Mukul Kesavan, Anurag Mathur, Allan Sealy and Shashi Tharoor. Scholars such as Ranga Rao the novelist and Harish Trivedi are major writers of the St. Stephen’s group.

Bhattacharya considers “Shashi Tharoor, possibly the most Stephanian of the novelists”. The writers have similarities of style, theme, content and sensibility but they are also distinct from each other.

St. Stephen’s code stands for three distinctive features, viz; Elitism- Anglophile inclination and deracination.

Shashi Tharoor is candid when he tries to define the typology of the Indian writer in English. Describing the qualities of the entire generation of Indian writers in English in Independent India, Tharoor says that most of them write as if they were writing their university exams, letters and notes etc.

MODERN INDIAN WRITING IN ENGLISH:

An overview

English language is today positively a world language. As time has passed it has flourished and has taken the shape of a full grown tree. Now India is not only a member of the
English speaking world but also contributes vastly and significantly to English literature.

The term 1883 ‘Indo-Anglian’ was used as early as 1883. The first book published in Calcutta was titled *Indo-Anglian Literature*. K.R.S Iyengar also published his book entitled *Indo-Anglian Literature* in 1943. Anglo-Indian “refers to the literary works dealing with Indian themes, settings and purpose written by English men”.33

J.B Alphonso says: “Indo-Anglian shows the relation between India and England”. K.R.S iyengar suggests, “the advantage with Indo-Anglian is that it can be used both as adjective and substantive, but Indo Englishman would be unthinkable. Indo Anglian is reasonably handy and descriptive, and serves our purpose well enough,”34

V.K. Gokak had a view that the term ‘Indo-English’ refers to the translations into English from the Indian literature which has been written in Indian languages. He places the works of R.C. Dutta’s *Ramayana* and *Mahabharata* under this category. Thus the term Indo-Anglian as used by K.R.S Iyengar is widely accepted. ‘Indo-Anglian literature’ then, is seen as “literature produced in English language by Indian authors with Indian themes and settings”.35

As for the growth of seed the soil should be fertile in the same way for the germination of a literature the particular language should flourish. In 1972 Charles Grant, the Director of East India Company proposed a scheme that English schools should be started so that the illiterate
masses of India could be educated. He did not get any official support from the company. “The East India company agreed to spend not less than one hundred thousand rupees each year for the revival and improvement of literature and the encouragement of the learned natives of India, and for the introduction and promotion of a knowledge of science among the inhabitants”.36

Ram Mohan Ray declared the Sanskrit system as a system that was keeping our country in darkness. Sir Syed Ahmed khan also supported English education for the development of manners and uprightness in India. Macaulay wanted that English should not only be the official language but also the language of schools and colleges.

In 1780 James Augustus Hicky launched the first English newspaper of modern India. According to K.R.S. Iyengar, “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”.37

English journalism gave a new life to western education in India. Demand for English newspapers and other English material increased. Indian English writers were also encouraged due to the demand of English knowing mass.

The result of all this activity was the dawning of the ‘Indian Renaissance’ Indian Renaissance recreated the cultural life. Indo Anglian literature was born. English education was the catalyst that removed many mental
cobwebs and presented Indians with a new integral outlook. This renaissance was seen as capable of withering away the roots of the caste-ridden society, untouchability and superstitions. India would express itself in western literary forms in this accommodating scenario.

English would acquire the same position as all other Indian languages. English is a global language and not a language of a particular country.

English is not an alien language because it is a part of palimpsest, which is Indian culture. Indo-Anglian writers must be encouraged because they are showing the Indian life and Indian culture to the whole world. Indians used all the literary genre, poetry, drama, prose and fiction.

The Early Indians writing in English started with poetry and then moved towards Fiction or Drama. H. Derozio was the earliest of the Indo-Anglian poets. He presented his sonnets with the command of language and the medium was enriched with the beauty of expression rich with Indian imagery and mythological themes. He was much influenced by romantic poetry dealing with the themes of melancholy, death, patriotism, futility of love and escapism.

Madhusudan Dutt was also remarkable for his poetry. He wrote two long poems The Captive Lady and Visions of Past. M.M Dutt’s sonnet Satan can be said to be an echo of Milton’s voice. His technique is entirely Miltonic.

For Manmohan Ghose English was more or less like his mother tongue. Love Songs and Elegies were published during his lifetime. He also wrote a long poetic play Nallo O
Damayanti. He also started to compose a lyrical epic Adam Alarmed which remained incomplete due to his death. Love of nature and man both are interwoven in his poetry. He was an ardent admirer of English language and its literature.

The great Rabindranath Tagore translated many of his own Bengali poems into English and also wrote in English.

Sarojini Naidu started writing poems when she was only eleven years old. She was inspired by her mother. The Lady Lake is her long poem. In 1905 her first volume of poems was published. Guru Gopal Krishna Gokhale inspired and encouraged her to write in English. She had a variety of themes in her writings such as nature, love, death, Indian myths. Her later shift to typical Indian themes such as ‘Indian Weavers’, ‘the snake charmers’ enabled her to get the international fame. She was called ‘the Nightingale of India’ and ‘Bharat Kokila’ by Mahatma Gandhi.

Raja Ram Mohan Ray was one of the pioneers of Indo-Anglian prose writings. He was a social rebel. He used the English language as a vehicle for the abolition of ‘sati’ and freedom of press.

He also wrote in Bengali. He translated the Upanishads directly from the original Sanskrit text.

Mahatama Gandhi used a lot of mediums in his writings. Simplicity, pointedness and clarity are the qualities of his English. His Experiments with Truth is remarkable among the autobiographies of Indo Anglian literature. Radhakrishnan is also considered as a highly esteemed philosopher of international reputation. His writings are ‘An
Idealist view of life (1932), Eastern Religions and Western Thought (1939) Principal Upanishads (1953) Brahmasutra (1960), Religion in a changing world, (1967) etc. He interprets Indian Philosophy with a great versatility. He is also called “a historian of Indian Philosophy”.

The early plays in Indian writing in English were written borrowing the themes from the great epics Ramayana and Mahabharata. Vasudeva Rao wrote Nala and Damyanti (1928). In the same way T.P. Kailasam chose the great epic Mahabharata for his theme.

Harindranath Chattopadhyaya wrote Sidhartha which tells us about the story of Lord Buddha. Lakhan Deb’s Tiger-claw (1967) focused on the Maratha hero Shivaji and the defeat of Afzal Khan. Gurucharan Das’s play Larin Sahib depicts the two cultures in the persons of Ranjit Singh’s widow. Writers not only chose themes from history and epics but also from contemporary social life. Harindranath Chattopadhyay’s The Widows and the Parrot showed the miserable life of the poor. The source materials for most stories were Panchatantra, the fables of Brihatkatha, Kathasarit Sagar or Yoga Vasishtha.

In 1898 the first collection of short stories was published, titled Stories from Indian Christian Life written by Kamala Sathianandan. Short stories were published under the influence of western writers. Bankim Chandra Chatterjee was influenced by Sir Walter Scott. Many Indian writers were influenced by Edgar Allen Poe.
Indo English writers focused the attention of educated persons on social evils and reform. Some stories were written purely for entertainment as the horror stories of Mohammed Habib.

The development of the form of short stories can be seen in the 40s K. Nagarajan had a fine sense of humour. All his stories are realistic and the reader never feels a dull moment reading his stories. After him Mulk Raj Anand, Raja Rao and R.K. Narayan contribute a lot to the progress of short stories, dedicated to showing up and wiping out the evils of society.

Anand showed social injustice through his short stories. All the short stories- *The Hiccup Books, The Old Watch, Lullaby,* and *The story of an Anna* end on a hopeless note. In *The cobbler and the Machine* a cobbler is tempted by a sewing machine. To get this machine he borrows money and for paying the loan he dies a slow death because he is unable to pay the loan. *Lajwanti* is a story of a young rural woman who suffers a lot in the absence of her husband. Her brother in law troubles her so she runs back home from her parents in law and she is led to her doom by her father.

Raja Rao won the Sahitya Akademi Award in 1963. Raja Rao presented the cultural past, the traditions, attitudes of people, caste system and poverty.

R.K. Narayan has written many short stories. Narayan is called the master of short stories due to his writing skill. He touched the deeper and darker aspects of human mind with a touch of humour. The final effect was always a sheer
picture of delight. He described all the contemporary situations, which affect a man’s daily life.

Khushwant Singh exposes the darker and hypocritical aspects of Indian scene. His short story *Mark of Vishnu* is a direct attack on superstition. All his stories are deeply rooted in the Indian soil.

The scene of Fiction writing in English in 1930 was in a chaotic state when Mulk Raj Anand, R.K. Narayan and Raja Rao entered the scene in this literary genre. All of them contributed a lot to give a new life to Indo Anglian novel in their different ways. So William Walsh called them “The Big Three”.  

Anand was born (1905) at Peshawar and educated at Lahore, London and Cambridge and took a Doctorate in Philosophy. He wrote sixteen novels, twelve collections of short stories and many other books. Anand exposed the social, economical and political plight of India through his novels.

His writings were influenced by the problems of poor, orphans, untouchables and urban labourers. Anand chooses his heroes from these lowly ranks. *Untouchable* is a story of Bakha, a scavenger boy who is eighteen years old. He belongs to the class of outcastes from Hindu Society. Through this novel Anand highlights the attitude of high caste Hindus towards this class and how it affects the mind of Bakha. Bakha tolerates abuses, and faces many problems as of poverty, backwardness and superstitions etc. All these problems have no easy solution. *Coolie* is a story of a
fourteen year old boy Munoo. Here Anand shows his struggle against society to survive. Fighting with the cruel evils of society Munoo dies a tragic death. Through his novels Anand represents the problems of the underprivileged who are working in India. Restoration is the greatest need of the world which is lost in the false show of industrialization, capitalism and total breakdown of human communication.

Mulk Raj Anand also deals with the social, economic and political problems which were faced by the common middle class people.

In *The Old Woman and the Cow* Anand shows that in her early childhood a girl is dependent on her parents and after getting married her husband thinks of her as his own property; so she is treated ruthlessly for no fault of hers. At the end Gauri leaves her family and taking up the job of a nurse passes her life.

Unlike Anand, R.K. Narayan is not a narrator of problems “Narayan’s interest lies in portraying the sorrows, joys and irony in the life of various types of people, who lives and die in Malgudi or those who pass through Malgudi”.  

All the stories of his novels move around human relationships. He keeps his readers in suspense and arouses the curiosity or else entertains by evoking simple laughter. He never comments ruthlessly on his heroes. He shows the weakness of his characters with a mild touch of humour.

Raja Rao is a religious philosopher rather than a literary artist. The inspiration of Mahatama Gandhi and Gandhi’s impact can be seen throughout his novels. As
Murthy says in *Kanthapura* “Gandhi is able to transform the life of an entire community from the bondage of highly conservative orthodoxy to struggle and sacrifice for an ideal”.

Raja Rao also makes us aware of the vedantic philosophy of Adwaitavada in *The Serpent and the Rope*. In this novel two contrasting ideas are expressed through the serpent and the rope. The serpent represents this materialistic culture and through rope he expressed his spiritualist ideas.

All the three writers contributed a lot in the field of Indo-Anglian fiction. William Walsh says “It is these three writers who defined the area in which the Indian novel was to operate. They established its assumptions, they sketched its main themes, freed the first models of its characters and elaborated its peculiar logic. Each of them used as easy, natural idiom which was unaffected by the capacity of a British inheritance. Their language has been freed of the tangy taste of Britain and transferred to a wholly new setting of brutal heat and brilliant light”.

After these big three writers come Bhabani Bhattacharya who, in *So Many Hungers* highlights the plight of pre-independent India. He blends the theme of people who were hungry for food and on the other hand people were hungry for freedom.

Through *Music for Mohini* he shows the clash between the old and the new values.
In the mid sixties, some writers started writing novels dealing with the themes of human nature and the struggles of the human individual caught in the crisis of self-discovery. The pioneer of such novels is Anita Desai. She wrote many novels as *Cry the Peacock* (1963), *Voices in the City* (1965), *Bye Bye Blackbird* (1971), *Where shall We Go this summer?* (1975), *Fire on the Mountain* (1977), *Clear Light of the Day* (1980), *The Village by the Sea* (1983) etc. She depicted the male dominated society in which the female protagonists suffer a lot becoming alienated from their family and surroundings. “Her heroines undergo a traumatic psychic experience due to the collapse of value-system and lack of satisfactory alternatives”.

Shashi Tharoor’s novel *The Great Indian Novel* (1989) is modeled on the ancient epic Mahabharata. It is a sarcastic satire dealing with the political history of modern India. He uses myths to reveal the national history and to integrate the country’s past and present. He narrates the historic Indian experience and also unravels the psyche of the country through his epic narrative base.

Shobha De is another talented novelist who deals with the upper class of Indian society. Shobha De presents an expose on the empty lives of the women of upper middle class Indian society and examines the institution of marriage which is breaking up in Indian high class society.

Bharti Mukhrejee is an Indo-Anglian novelist and now settled in the U.S.A.. Her novel *Jasmine* (1990) is the story of an immigrant from India to the United States. She is settled
in U.S.A. in the same way as a plant of Jasmine which is uprooted and rerooted. Jasmine is not pictured as a tragic heroine but, she “determined to change her destiny and explore the infinite possibilities of life”.44

Arundhati Roy got the Bookers Prize in 1997 for her novel *The God of Small Things*. She wrote this novel dealing with the life in Kerala with its traditions and typical social attitudes.

In the end we can say that now the area of Indian writing has become so vast that it can not be ignored. Every year we can see new writers emerging with extraordinary merits. Indo-Anglian writings have become “the most popular vehicle for the transmission of Indian ideas to the wider English speaking world”.45

Indian writing in English, in its present shape, is fed by multiple streams. The earliest part of visibility features, as this literature came into world view, were (a) the colonial superscripts over a nation’s psyche and (b) the subsequent spate of national consciousness. The first feature manifested itself through the introduction of English and western educational systems in India and the later emergence of Indians as creative uses of the new language. The second feature directly established itself as Post colonial writings under the metaphoric baseline containing the Gandhian way, the moral sense which even today stands for the byeline of all Indian literature.

Considering the fact that the Indian Literature in English continues to be discussed under these two features
even after a passage of more than five decades it is very puzzling that Indian Literature in English has suffered the want of a credible body of critical tradition. The earliest indifference of the domestic critic based on a suspiciousness and a rigid negativity towards a perception of colonialism has today taken a backseat. Protests in favour of the vernacular and a jealousy of the saleability and the glossy appeal of the writings in English continue sporadically. All these of course have been suppressed by another whirlwind which has taken the world of the post colonial ‘new’ literary enterprise by storm. Salman Rushdie seems to straddle the whale and the past is almost swallowed up or pushed into oblivion.

It is however an undeniable fact that whatever the past or current dominations or power figures may be, the core of the body of literature called the Indian Literature in English rests on two or three fountainheads. We must not forget that while Indian Literature in English owes a great debt to the European literary traditions, the essential Indian creativity stems from the native expressive traditions of song, drama and the narrative bent of mind. The oral and written tradition in India borrow from the rich significance ascribed to the expressive arts and the near-divine value attached to creative arts. As such scriptures, the mythological texts, the folk narrative, oral histories and so many other currents serve as the source material for the Indian Literature in general. Apart from this, the mythologies of the Persio Arabic culture, also assimilated from the cultural confluences due to different invasions and subsequent naturalization resulted in broadening the narrative and poetic traditional basis. Indian
writing in English can be said to be the heir to many traditions, carrying the many histories, many languages, many cultures and many pasts is an integrated quality all its own now.

Of all the genres that Indian Literature in English adopted Fiction has been the most successfully used. The native predilection for the telling of stories has been strongly supported by the different narrative traditions of different influential literatures that have fed Indian Literature in English. Today Indian Literature in English has made its mark in the world. What are the special features that mark this much noted literature from India?

This work attempts to examine the extent of the influences and traditions that fed this body of literature. The influentially of the European literary tradition in India can easily be explained as the outcome of colonial imposition. But it is interesting to see that the core quality that renders Indian Literature in English special and noteworthy is the spirituality that is essentially Indian. This unique spirituality is bound with the business of practical living and novelist after novelist negotiates this business in fictional terms projecting his/her own vision of life through the narrative form that has the vast and eclectic potential to sweep across the binaries of real-unreal, practical-ideal and mundane-transcendental aspects of living.

Itihasa and Purana are a prominent part of the epic literature. *Mahabharata, Ramayana, Mahapurana* and *Upa-Purana*, all fall under the genre of epic literature.
The Epics and puranas help us to know our cultural history. *Mahabharata* and *Puranas* both are regarded as “the fifth Veda”.

“इतिहासपुराण: फ़ज़्बमों वेदानाम्.”46

*Ramayana* is considered as ‘Adi-Kavya’, *Mahabharata* and *purana* consist of all aspects of everyday life of Hindus. The origin of the epics is the Vedas. Puranas are valuable sources for comprehending the history of philosophy and religious ideas. About puranas-

“Taken collectively, they may be described as a popular encyclopaedia of ancient and medival Hinduism, religious, philosophical, historical, personal, social and political”47

Purana means “that which lives from ancient times”48

Puranas describe the preservation and dissolution of the world. They also glorify Brahma, Vishnu, Surya and Rudra. Questions like how can we attain Moksha following Dharma, Artha, Kama are the subject of Puranas.

Thus, Indian Fiction in English has made a mark due to the unique eclecticism and multi sourcing potential. The referential bases that support the Indian narrative are both religio-philosophic and socio-secular. Each writer in his or her own way has used this core of Indianness. Religion, history, culture, rites, and traditions- all these come of use as fictional material either in isolation or together. Often this can be seen as a conscious projection of Indianness, but a number of writers possessive a high degree of deeply assimilated and absorbed cultural identity. In such cases, it
is interesting to see a unified artistic vision, which at an individual label is a vision of life itself. In such cases also the analysis of the oeuvre of the artist reveals not only the creative ideology but also helps in understanding the typology of Indianness and the individual identities that makeup the national character. Such works of art perform multifarious fictions.

R.K. Narayan's works has been taken up as representative of such closely internalised culture and a personalised social commitment. The thesis which supports the present enquiry is that the body of work of an artist indicates his artistic growth in terms of control over technique. In case of writers like R.K. Narayan, each of his novels not only indicates his maturing artistic vision but also demonstrate the deep insiderness to the philosophic vision. R.K. Narayan uses his native philosophic wisdom as the backbone of his narratives. He also is an insider to the complex and varied for of the Indian narratives. Thus his style is enough as a comprehensive collection of different idioms and different approaches all the while acutely conscious of the exigencies of the modern/ literary medium in legend. No other artist from the subcontinent is seen conveying the amount of history, psychological insight, philosophy so easily on his shoulders without giving an effect of overload.

This work takes up a close examination of the use of some of the philosophic precepts which feed the authors moral vision and the transference of the vision in fictional
terms. The Indian religions are based on the principle of self improvement and a rectilineanit of life graph. Novel after novel deals with how life teaches lessons and how the human individual finds fulfillment by means of self-awareness and purification by the five-test of life's experience. Four novels of R.K. Narayan have been selected and the major contributors to R.K. Narayan's philosophic vision have been identified. The reference to Gandhian philosophy and to the scriptural tenets has been conducted in detail because of the certainty that Indian way of life allows for smooth crossovers from religious to secular approaches. Be it in social life or in politics or in individual dealings. The Indian view places an onus on the principle of selfless goodness devoid of active evils. At the same time the Indian view of life does not rule out an earthly sourcing of simple pleasures and as pleasure in the act of living. In R.K. Narayan we can see a beautiful and burden-free combination of the comic-serious, worldly-other worldly, earthly-sublime approaches. The total effect is one of a life lived and experienced.
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