The introduction of the English language served us nobly by shocking us into a new awareness, a sense of urgency, a flair for practicality, and an alertness in thought and action. The dormant intellectual and critical impulse was quickened into sudden life. The young men of the country decided to write in English and models were supplied by famous English writers. Among those Indo-Anglian writers some did not follow any particular model. But a genuine Indian spirit urged the serious writers to bring to the notice of the cultured people of the European world the conditions prevailing in India and also perhaps to demonstrate an Indian style of writing. Further, this serious group of Indo-Anglian writers wanted to foster a sense of national consciousness among the people and also to reveal to the western world the fundamentals of India's civilization. In fact, it was their destiny to clear the ground of much rubbish and to lay the foundation of the new India to come. They understood that a literature that is just beginning could not be vital unless it stemmed out of and was involved in the life around it. Talented Indians learned to use the English medium for petitioning, translation, journalism, laboratory, political agitation, social reform, and educational, historical and philosophical studies. The western impact, the infusion of English literature and European thought, and the resulting cross-fertilisation have thus been the means of quickening the interplay and circulation of ideas and the emergence of a new literature. Social reforms, economic development, political consciousness, religious awakening and literary revival have been the moving spirit behind the Indo-Anglian prose writing since the days of Raja Rammohan Roy.
Raja Rammohan Roy was the first great Indo-Anglian writer in prose since English was first used as a language in this country. He was unquestionably a pioneering spirit. In the early development of Indian-English, the pioneers especially laid emphasis upon two things — firstly, social purpose and secondly, argumentation. India was then suffering badly from the prevalence of ugly social and religious customs of the Hindus and their superstitions and unfounded faiths on the one hand, and on the other from acute economic retrogression. Rammohan took up his pen to eradicate all social and religious evils. His writings in English were directed towards educating the rulers of India who were not closely acquainted with the life and culture of the country. Beginning from the abolition of Sati and polygamy from Hindu life up to his daring criticism of the form of government in India by the British — there hardly was a social activity which did not engage his attention.

He was one of the earliest Indians to realise that India's greatest need was a synthesis of Eastern and Western cultures. He wanted India to become a new and modern country and the Indians to become a virile new people. Being a great Sanskrit scholar himself (besides English, he had complete mastery over many languages — Sanskrit, Bengali, Persian, Arabic and Hindusthani), and having been deeply convinced of the truth and greatness of Hinduism, he neither wholly condemned Eastern culture nor desired to replace it by the western. His balanced intellect and devoted zeal at once saw, " ........ the need of a new synthesis of the best that Europe and Asia had to give and strove, consequently, to weave into the tapestry of Indian life such threads from the spindles of the West, without bringing about a complete alteration in the pattern upon the Indian loom" (1).

(1) The Heart of Aryavarta: Earl of Ronaldshay. (pp. 48).
In fact, his great learning, towering personality, lucid and convincing exposition of social evils and religious beliefs showed to Englishmen that it would be suicidal for them to under-estimate the Eastern learning and religion.

His was an expository style of writing. As he writes in his tract on 'Sati' in 1818, cast in the form of an argument between a critic and a defender of the custom.

".........Here Munoo directs after the death of her husband, the widow should pass her life as an ascetic.
Therefore the laws given by Unggira and the others, whom you have quoted, being contrary to the laws of Munoo, cannot be accepted because the Veda declares: 'whatever law is contrary to the Law of Munoo is not commendable.........". These lines indicate Rammohan's expository and logical style of writing. He puts forward argument to justify his opposition to the system of 'Sati' against the 'Sastra-sanctioned' defence of the system. The arguments follow one another with well-arranged order. Further, Rammohan, in his plea for English instead of oriental education, submitted a memorial to Lord Amherst, the then Governor General of India, on 11th December, 1823. He wrote,

".........If it had been intended to keep the British nation in ignorance of real knowledge, the Baconian philosophy would not have been allowed to displace the system of the schoolmen which was the best calculated to perpetuate ignorance. In the same manner, the sanskrit system of education would be the best calculated to keep this country in darkness, if such had been the policy of the British legislators. But as the improvement of the native population is the object of the Government, it will consequently promote a more liberal and enlightened system
of instruction, embracing Mathematics, Natural philosophy, Chemistry, Anatomy, with other useful sciences, which may be accomplished with the sums proposed by employing a few gentlemen of talent and learning educated in Europe and providing a College furnished with the necessary books, instruments and apparatus. " (2).

And he concluded by saying,

"........... the settlement in India by Europeans should at least be undertaken experimentally, so that its effects may be ascertained by actual observation on a moderate scale. On mature consideration, therefore, I think I may safely recommend that educated persons of character and capital should now be permitted and encouraged to settle in India, without any restriction of locality or any liability to banishment, at the discretion of the Government."

The style of the passages is expository and shows Rammohun's analytical power. Sentences are not breath-takingly long but rather well-ordered, and reveal the genuine devotion to a restrained persuasion of the writer. Rammohun sent this letter to Lord Amherst through Bishop Heber, who wrote, "...........Rammohun Roy, a learned native, who has sometimes been called, though I fear without reason, a Christian, remonstrated against this [Orientalist] system last year, in a paper which he sent me to be put into Lord Amherst's hands, and which for its good English, good sense, and forcible arguments, is a real curiosity, as coming from an Asiatic' (3). In fact, English


(3) Journal, ii. PP.388.
(as a language) to Rammohan was a means to an end and not an end in itself. He did not try to create literature by writing in English. The very style of his writing in English brought not only respect from the Englishmen but forced them to anticipate that if English education was introduced it would create many more such Rammohans.

Rammohan's social writings were mainly against prevalent religious superstitions among the Hindus. His aim was to extirpate all unfounded faiths and superstition on the one hand and on the other to introduce India to the new and scientific education through English. He initiated a religious revolution along with a revolution in the field of education. His revolt against the system of 'Sati' was a direct action against the so-called religious system, and his writings threw a shaft of light into the darkness of superstition. His tireless efforts to introduce English education was another direct endeavour to eradicate ignorance; and his writings revealed a lightning-like swiftness of thought and expression, combined with an iron self-control.

He published 'Brief remarks regarding modern encroachments on the ancient rights of female according to Hindu Law of Inheritance' in 1822, which pointed to his eagerness to emancipate women from the numerous handicaps they suffered from in a decadent society, (Calcutta: Printed at the Unitarian Press 1822). In 1830 he published 'An essay on the Right of Hindus over Ancestral property according to the law of Bengal' (Calcutta: 1830. 47 pp). This was followed by eight letters in English on the Hindoo law of Inheritance (1830). Jeremy Bentham was so struck by Rammohan's style of English that he wrote in one of his letters to Rammohan, 'your works are made known to me by a book in which I read a style which, but for the name of a Hindoo I should certainly have ascribed to the pen of a superiorly
educated and instructed Englishman*. Comparing James Mill's style with Rammohan's, Bentham further wrote about Mill's 'History of India', "........... though as to style I wish I could with truth and sincerity pronounce it equal to yours" (4).

Rammohan was also the pioneer in the field of Indian journalism for the first Indian newspaper in English, the Weekly 'Bengal Gazette' in 1816 edited by Gangadhar Bhattcharjee, an Indian in origin and a teacher by profession, was the outcome of Rammohan's inspiration. The newspaper lived only for a year. Raja then launched the 'Brahmanical Magazine', an English periodical to counter the propaganda of the Serampore Missionaries along with 'Mizra-Ul-Ukhbar', a Persian weekly to convey the news to that section of Indian which was unfamiliar with English or Bengali (April-1822). Raja's purposeful writings became conspicuously interesting by evincing a keen interest in local events and social controversies. Religious controversies came in with the mission journals, the dispute was carried into Hindu society by the writings of Rammohan.

Rammohan's prose, especially in his social writings, was designed as a weapon for exposition and argument. He initiated prose writing not for pastime but for unavoidable 'necessity'. The development of newspaper and periodical journalism generally was another factor making for the utilitarian virtue in prose. He was not in favour of any academic affectation of laboured style. However, being the pioneer in the field of English prose writing in India, he was extra-ordinarily devoted to the social purpose which at once

showed a mark of "...finer possibilities of the language in Indian hands..." (5). Because the wretched condition of society provided ample opportunities to Rammohan to concentrate on saying what he wanted to say in a language that was not his own and felt less tempted to be carried away by sheer virtuosity in language for its own sake. He never felt 'at a distance' from English language while exposing social hypocrisies and reasons for economic backwardness. And in doing so, he added emphasis more on purposeful exhortation and less on pure literary exercise. His was the prose of necessity devoid of any literary or artistic beauty.

(5) The Swan and the Eagle. C.D. Narasimhaiah
Indian Institute of Advanced Study,
Simla. 1969. PP.XI.
Madhusudan Dutt was born in village Sagardari in Jessore district in the year 1824 (25th January). His father Rajnarayan Dutt was a famous advocate who settled himself in Calcutta seven years after the birth of Madhusudan. He got Madhusudan admitted in the Junior school of Hindu college in the year 1833, and thus gave ample opportunities to his son’s genius to flourish. In fact, Madhusudan’s personal character and artistic mind were deeply influenced by his study-period in Hindu college. But being enamoured of the unconventional way of life and thinking, and also due to some other unavoidable private factors, he became Christian on the 9th of February, 1843. Taking the title ‘Michael’ he had to leave the college on the ground that Christian students had no place there. Two years after his conversion he joined Bishop’s College in Sri Rampur. He remained there for four years and learnt Greek and Latin. His reading in this college was extensive and multifarious. And it laid the foundation of his taste for Classics, his outlook towards life and his artistic sense. But unfortunately here too the destiny was not in his favour. His father suddenly stopped monetary help which he had been giving to his son for so long. This sudden unexpected behaviour of father touched Madhusudan’s sense of prestige. He left for Madras without anybody’s knowledge in the year 1848 like a rootless beggar—mad with vexation and anxiety. However, he got a job as an English teacher in Madras Male Orphan Asylum. While in Madras he earned reputation as a journalist. He got himself associated with different editorial boards of different newspapers and journals such as, Athenaeum, Spectator, Madras Circulator, General Chronicle, and himself edited an English
newspaper Hindu Chronicle. The articles, treatise and disquisition that were often published in those papers showed the vigour and lustre of his English and his keen critical sensibility.

Rammohan belonged to the Pre-Macaulay period. Madhusudan came immediately afterwards (1827-1873). With the establishment of the Universities of Calcutta, Bombay, and Madras, a new English-educated generation grew up. Milton, Carlyle and Ruskin were their God-fathers, and the capacity to speak like Burke was a matter of credit to them. Journalism in English attracted many young men and Madhusudan took the high rank among them. Although a Bengalee, he was almost infatuated by the English language and literature. But he was more a poet than a social reformer, more a man of literature than a shrewd man of affairs.

However, Madhusudan's social writings were mainly in the form of articles and editorial comments. He was a person of superb intellectual power, somewhat flighty in his imagination, of an independent mind and very tenacious. Unlike Rammohan, Madhusudan's prose-style was periodic, pompous and full of poetic flavour. Many important articles and serious editorial comments were published in Hindu Chronicle in the year 1851. He wrote two articles on 9th and 16th October, 1851 over 'Eurasian or East Indian'. According to him the term 'East Indian' is more suitable and cultured than the use of 'Eurasian'. He thought it was his social responsibility to justify the term 'East Indian'. In his own words:

"... The term Eurasian as applicable to descendants of Europeans and Asiatic parents, appears to be received now with more favour than it really was. However correct etymologically, there is more of pedantry than anything else in the word, and we have..."
a shrewd guess that he who coined it was if not a European at least one of those East Indians who thoroughly knew the intellectual status of the body of his countrymen at the time, and intended the term as a satire on their ridiculous sensitiveness about the equally true, but despicably vulgar designation, half-caste, feeling assured that the string it contained would be unheard for the sound .......

So, according to Madhusudan, ——

"to our ideas of taste, there is something so repulsive about it, that we should remain rather nameless than to have such a name".

The style of the passage is periodic. Besides a journalist, Madhusudan was also a poet, and his poetic sensitivity has been revealed in the passage quoted above with unquestionable accuracy. One of the characteristic qualities of the style of Madhusudan's social writings is 'pompous irony'. For example, he writes in the passage just quoted, '...... and intended the term as a satire on their ridiculous sensitiveness about the equally true, but despicably vulgar designation, half-caste, feeling assured that the string it contained would be unheard for the sound .......'. The sentence is indeed pompous — full of highly serious phrases, e.g., 'ridiculous sensitiveness', 'despicably vulgar', but the inner tone of the sentence is ironical. Madhusudan wrote an article on 'Agriculture' in the Hindu Chronicle dated 17th April, 1851. A portion of the article will be enough to show his purposeful writing deeply concerned with a vital national problem. Madhusudan understood that social development and economic self-sufficiency
could be achieved only by giving serious attention to agriculture.

He wrote:

"Nature is by far the most impartial rewarder of honest industry..... No Government can be expected to care much for those who do not contribute to fill its coffer, or to the improvement of the land of their birth".

The sentence quoted above is another example of Madhusudan's periodic style. But the use of alliteration does not allow the speedy rhythmic force of the prose to be marred by the presence of periodic pattern of the sentence and rather shows the writer's concentrated emotion expressed with utmost sincerity. Again,

"In a beehive there are the working partners 'the busy bees' and the sleeping partners, the drones. In a country there are the cultivators of the soil and the do-nothing men who live on their wits.....".

The sentence is an example of typical Indian style of comparison.

"...... There cannot be a nation of clerks and writers; the thing is impossible ........".

It is a sentence that shows Madhusudan's conscious effort to make the people of India understand the importance of agriculture.

The article on 'Native education' published in the same journal, dated 20th March, 1851 reveals his most analytical bent of mind as well as his sense of social responsibility. The style of writing is quite in conformity with the subject-matter. He wrote:

"............ National infidelity is a curse, and that which promotes it ought to be certainly
avoided if it be possible to do so without inflicting another species of injury equally as great namely national ignorance ".

Here we get an intellectual Madhusudan nicely periphrastic in his style while commenting on the importance of eradicating national ignorance. He wrote further:

"...... The situation of India is peculiar; here we have institution framed in, and adopted for an earlier world, still flourishing; a religion like what Greece and Italy rejected nearly two thousand years ago, is still prevalent; in short, we have a state of society resembling that of which civilized Europe finds traces in the pages of her oldest bards— it has disappeared entirely and forever from her shores. Europe stands forth in all her ripe beauties of glorious womanhood; India's emaciated and old, and all together done up. What sympathy can there be between them? If you wish to feel with Europe you must use the enchanter's wand, and make her young again. That enchanter's wand is education. It is a positive dereliction of duty to leave her alone; the people must be educated, whatever the temporary consequences of the education may be ".

Here the flow of sentences is spontaneous. While going through the article one feels the genuine expression of the writer's
concern all through. Madhusudan was more emotional, more in favour
of using long sentences loaded with too many words and literary
excellence than with the pioneer-like restraint and the logical
brevity of Rammohan. The passage just quoted is an example of
Madhusudan's exuberantly emotional style. There is a tendency on the
part of the writer to balance, but the balance is not rigid; it does
not slow up the speed and force of the prose. This article of
Madhusudan was specially praised by the Journal "Harkara" of Calcutta,
in which it was written—— "Article on Native Education...........
is both in spirit and expression extremely creditable to our native
contemporary" (Dated, 3rd April, 1851).

It was Madhusudan's direct observation and shrewd judgement
that produced the Macaulayesque style in his social writings. Moreover,
his deep faith in English literature and earnest desire to become a
reputed poet in English, gave a special quality in his style——
which had the mixture of victorian pompousness and his own emotional
elocuence. For example, as he writes,

"........ I stand before you ——— not as a Columbus,
proudly claiming the meed of a discoverer of unknown
worlds; I stand before you ——— not as a Newton,
whose god-like vision penetrated the blue depths of ether
and saw a new and a bright orb, cradled in infinity;
I deal in no mysteries; I am no sophist, ravishing the
ear with melodious yet unmeaning sounds; captivating
the eye with sparkling yet meretricious ornamentalism——
beautiful, yet artificial flowers, glittering yet false
diamonds. No! The fact, I enunciate, is a simple one; ———
even he who runneth may read it. But its simplicity ought
not to destroy its grave importance. You all know it——
you all see it. Why has providence given this
queenly, this majestic land for a prey and a spoil
to the Anglo-Saxon? Why? I say — it is the
mission of the Anglo-Saxon to renovate, to regenerate,
to Christianise the Hindu — to churn this vast
ocean, that it may restore the things of beauty now
buried in its liquid wilderness; and nobly is he
seconded — will he be seconded, by the Science
and the Literature of his sea-girt father-land —
the Literature of his country — baptised in the pure
fountain of Eternal Love! I have heard the
pastoral pipe of the Naughton Swain; I have
listened to the melodies of gay Plascus, that lover
of the sparkling bowl, and the joyous banquet: I have
seen gorgeous Tragedy, in sceptered pall come
sweeping by presenting Thebes' or Pelop's line: I am
no stranger to the eloquence of fiery Demosthenes, of
calm and philosophic Cicero: I have wept over
the fatal war of the implacable Courava and the heroic
Pandava: I have grieved over the sufferings of her
who wore and lost the fatal ring: I have wandered
with Hafiz on the banks of Roonkabad and seen
Rouatam shedding tears of agony over his brave but
helpless son: I have laughed with Holiers: I have visited the lightless regions of Hades with
Dante: I know Lama's sad lover who gave himself to
fame with melodious tears: but give me the
The style of the passage is pompous and ponderous. Sentences are periodic in pattern and show writer's exuberant eloquence and wide-ranging scholarship. The main idea of the writer, in the passage, is to get English as a language which brings the whole of Europe closer to us. But the way he expresses the idea, at once reveals his conscious attempt at an elevated and oratorical style. There is much smoke but less fire in the passage. It is a kind of imitator's style —— unrestrained both in approach and in presentation. However, the 'innocent Indian spirit' of Madhusudan is well-reflected in the style of the passage because of the honesty in appeal that he maintains all along.

Madhusudan was not a social worker as Rammohan was. But his conscience was clear in so far as social controversies and necessities were concerned. He took up journalism as a weapon to express his views and opinions on social matters like education, agriculture, religion and economics. But above all, he was a poet —— extra-ordinarily sensitive to all problems of life and society.

(6) 'The Anglo-Saxon and the Hindu' — A Lecture by, Michael Madhusudan Dutt.

(Delivered in 1854)

and to all aspirations of heart. Therefore, his prose style was enriched by the flights of imagination on the one hand and the intellectual sensitiveness on the other. Rammohan was a social and political thinker but Madhusudan, a poet and creative writer. Madhusudan was born in society where 'compromise' was the general opinion. But to follow the general opinion was not for the genius like him. He was, in fact, a revolutionary genius. He expressed what he believed with a daring seal; he wrote what he felt with an involved intensity. His emotional and imaginative bent of mind was always touched deeply by the fluctuating waves of the problems and necessities of practical social life.
Romesh Chunder Dutt was born in a family in Calcutta (on 13th August, 1848) which had famous tradition for learning and literary gifts. He passed his F.A. examination from Presidency College, Calcutta, standing second among all the students. Therefore, both the family heritage and his academic excellence had considerable impact on his future course of action. However, he left for England on 3rd March, 1868 to compete for the Civil Service Examination. Coming out successful in the examination in 1869, Romesh Chunder entered the Indian Civil Service, served in various capacities, retired in 1897, became President of the Indian National Congress in 1899, and later took office as Dewan of Baroda. Inspite of his busy life, he found time also for scholarly undertakings. In fact, he was a man of great capacity and astonishing industry. A scholarly author, a historian, a poet, a novelist, an authority on agricultural problems, a social reformer, a statesman and an administrator, his genius had many facets.

Romesh Chunder's non-fictional writings in prose were mainly socio-economic. The driving force behind all his varied writings was "service to the mother-land" (7). His books, namely, A History Of Civilization In Ancient India ——— Three volumes (1883-1890), Lays Of Ancient India ——— (1894), presented to the English reader a view of the masterly handling of the English language by an Indian; at the same time reminded the Indian reader of his proud social, literary and cultural heritage. His The Peasantry Of Bengal—— (1874), England And India: a record of progress during a hundred


(C) BOM BSH CH U H H ER  flJTT
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A remarkable feature of Romesh Chunder's economic writings is his constant use of descriptive and statistical data.

Like Madhusudan, Romesh Chunder too had a literary bent of mind. But the main difference between them was in respect of 'involvement'. From the very beginning of his career, Romesh Chunder was directly connected with the poverty-stricken people of India. He saw the plight of the people while confronted with a cyclone or an epidemic. His analytical bent of mind could easily find out the degree of economic exploitation by the Britishers. Therefore, instead of making the language ornamental and using exaggeration in style, Romesh Chunder made the style of his socio-economic writings clear, vivid, accurate, easy and graceful. Unlike Madhusudan, Romesh Chunder was not enamoured of English language; he learnt the language, sharpened it by his own wit, intellect and imagination; and used it as clearly as necessary to exhibit the socio-economic conditions of his time.

Soon after his return from England, Dutt published a little book called The Peasantry Of Bengal (series of articles —— "Bengal Peasantry" published in book form in 1874), in which he dealt with a number of agrarian problems of Bengal. It was the first book from an Indian discussing agrarian problems. He prescribed remedies

(8) India In The Victorian Age: R.C. Dutt. (1904) PP. xvi. Preface.
which were resented by the land-owning class but ultimately led to
the passing of the Bengal Tenancy Act of 1875 in which they were
embodied. Dutt wrote:

"....... there is only one way left before
Government to enact a permanent settlement between
the Zamindar and the Ryot, as a permanent
settlement has been enacted between the Zamindars
and the Government .......".

And that was done. The extract is an example of Romaine Ghunder's
analytical bent of mind expressed in the most objective style with a
well-bred ease in its flow. The book earned high praises of eminent
critics for its easy language and selection of words. For example,
The Examiner wrote, "......... so completely, indeed, has Mr. Dutt
mastered his Queen's English, that one cannot help wondering what
new developments our language may undergo when it has spread more
in India, and become the chief medium of expression for the subtle
activity of Hindu brain ......."(9).

Romaine Ghunder's Economic History Of India - Vol. I & II
were published in 1902 and 1904 respectively. Dutt had always written
books on subjects which had remained untouched by others and this
two-volume Economic History was one of them. The book established
Dutt's position as an economist. The accuracy and thoroughness of this
work remain unquestioned even to this day. Volume I of the book
treated the early British period, while Volume II dealt with the
Victorian period. Written in a clear, unambiguous style, the book
reveals Dutt's literary skill, spirit of research and masterly way
of exposing the economic policy of the Britishers and consequent
economic sufferings of the Indians. In the Preface to this book (Vol. II)
Dutt writes:

(9) The Examiner: 25th September, 1875.
Dutt writes,

"...... The Indian Empire will be judged by history as the most superb of human institutions in modern times. But it would be a sad story for future historians to tell that the Empire gave the people of India peace but not prosperity; that the manufacturers lost their industries, that the cultivators were ground down by a heavy and variable taxation which precluded any saying; that the revenues of the country were to a large extent diverted to England; and that recurring and desolating famines swept away millions of the population. On the other hand, it would be a grateful story for Englishmen to tell that England in the twentieth century undid her past mistakes in India as in Ireland; that she lightened land taxes, revived industries, introduced representation, and ruled India for the good of her people; and that the people felt in their hearts that/were citizens of a great and united Empire ......"(10).

A writer's English is clear when he conveys clearly and effectively what he wants exactly to convey to the reader. The passage just quoted clearly exhibits Romesh Chunder's writing on a kindred theme, with much criticism of British administration, strongly felt but temperately expressed. The style is clear and effective; and the prose bears the strong stamp of the personality of the writer. According to Professor James Sutherland, "...... It is good prose when it allows the writer's meaning to come through with the least possible loss of significance and nuance, as a landscape is seen

(10) The Economic History Of India In The Victorian Age : Romesh Dutt. London. 1956 PP. (xvii - xix).
seen through a clear window *(U). Romesh Dutt's book shows us a landscape through a clear window —— it is the landscape of the economic condition of India of his time, clearly seen, perceived and expressed by him. The second and the third sentences of the passage show how well-adapted is his clear and style to his devastating satire and how well is his paradoxical way of expressing the two contradictory arguments —— one being the point-blank attack on the economic exploitation of India by the Britishers and the other on the economic achievements of the Britishers at the cost of India. The sentences are long but not monotonous. And here lies the mastery of Dutt's English prose style. The passage is not made heavy by the use of literary ornaments as we find in Madhusudan. Again, in the last chapter of the book he writes:

"........ In India, the Governor-General and his Councillors, selected by himself, are under the orders of the Secretary of State, and are not in touch with the people. The entire policy of Indian administration, in all its important details, is shaped and controlled and regulated by the Oligarchy at Whitehall and the Oligarchy at Simla. There is no place in the administrative machinery where the views of the people are represented, where the interest of the tax-payers are protested. The wit and ingenuity of man could not device a system of administration for a vast and civilized population, where the people are so completely, so rigorously excluded from all share in the control over the management of their own affairs. Is it any

wonder that that administration — the Oligarchy at Whitehall and the Oligarchy at Simla should, amidst surrounding Imperial influences, sometimes forget the over-taxed Indian Cultivator, the unemployed Indian Manufacturer, the starving Indian Labourer...?" (12).

The passage is a brilliant example of Dutt's cool, analytical mind. Here he points out, in a satirical, the indifference of the British administration in so far as India's working-class is concerned. The style of the passage has force and spontaneity. The selection of words like 'over-taxed' Indian cultivator, 'unemployed' Indian manufacturer, 'starving' Indian labourer, show the writer's perfect perception of the miserable condition of Indian cultivator, manufacturer and labourer. The sentences in the passage are cumulative in structural effect and make for vividness and power. The writer is nowhere concerned with creating an effect by his language, but only with giving an accurate and honest picture of the economic condition of India as he can. Further, Dutt writes:

"...... Such was not the past in India. Hindu and Mohammedan rulers were always absolute Kings, often despotic but never exclusive. Their administration was crude and old-fashioned, but was based on the co-operation of the people. The Emperor ruled at Delhi; his Governors ruled Provinces; Zamindars, Polygars, and Sardars virtually ruled their estates; Villagers ruled their village communities. The entire population, from the cultivator upwards, had a share in the

administration of the country. It is time that modern administration must necessarily be more centralised, more thorough in the supervision of every detail, more uniformly regulated, than the administration of the Middle Ages. If so, then this modern administration should necessarily contain within itself some popular element, and should be helped and sustained by popular bodies in divisions and districts. To make the present administration more centralised and at the same time to exclude from it all popular element, is to preserve the despotism of the Middle Ages without the advantages of self-government which that despotism left.

The passage shows Romesh Chunder's use of periodic sentences with a compelling rhythm in them. Although the writing is easy and smooth yet there is a touch of the scholar-patriot in it. The style of the passage has a strong flavour of extravagance, but the spontaneity of prose does not allow the style to be heavy. Political drawbacks resulting in the economic repression of the people of India at once jerks the intellect of the writer and the passage quoted above is a result of that 'intellectual jerk'. The writer, here, is disciplined in his historical study, well-balanced in his approach and although extravagant and in favour of periodic sentence-construction yet spontaneous in style.

Dutt's History of Civilization and Lays Of Ancient India are social writings in the sense that these books were motivated by the idea of acquainting Indians and foreigners with what was noblest in the heritage of India. Dutt wrote in the preface of his Lays Of Ancient India, "....... the time has come for placing before the English readers a carefully prepared book of selections
from the entire range of ancient Indian poetry .......". Like Ramachandran, Dutt's social writings were motivated by a purpose — that of representing India's past glory and goodness to the outside world on the one hand, and reviving the national mind of India and restoring to her sons their lost faith in the past, on the other. Although the *Laws Of Ancient India* is a book of selected poems, rendered in English, the chief characteristic of the work lies in the fact that it reveals the most intelligent mind of Dutt in respect of presenting such a judicious and excellent bird's-eye-view of the thought and poetry of more than thirty centuries. The spirit of awakening propels the mind of Dutt in his book and this is also an invisible social service. In 1889 Dutt published his famous book, *The History Of Civilization In Ancient India*. It was a Herculean task and took three years to complete. The work comprised three volumes, and was a great attempt to give a clear and connected estimate of the origin, growth and several other aspects of Hindu life, religion and philosophy. Many Western scholars like Professor Max Muller, Dr. Wintemitz, Dr. Grierson, Monsieur Barth, Dr. Kern, Dr. Pischel, Professor A. Weber of Berlin and Professor J. Jolly of Wurzburg praised this work of Romesh Chunder (13). Critical reviews of the book appeared in *Athenaeum* - dated 17th Sept. 1872 and *The Glasgow Herald* - dated 27th Nov. 1880. Apart from contents, the style of the book needs special mention. Written in graceful and expressive English, the book at once reveals Dutt's mastery of handling the language and his insistence on representing India's past glorious social life and status. The comment of *The Glasgow Herald* on the style of Dutt is enough to establish his claim as one of the best Indian non-fictional prose writers in English. According to the

The style is not clear and picturesque, but also correct and elegant to a degree which reflects the greatest credit on a writer whose mother tongue is presumably not English "(24).

The power of writing creatively is a greater gift than the power of writing cleanly. Romesh Dutt had both the qualities. But he too sometimes overshadowed cleanliness by being elaborate for the sake of vitality. His socio-economic writings were purposeful writings — descriptive in details, objective in approach, and clear in analysis. The mental grasp, the power of will, the unique susceptibility and the hallmark of industry gave Romesh Dutt the unmistakable character of a man fashioned in a large mould; and these further have added inimitable dignity to his prose-style.

He came to India in the year 1899 being elected as the President of the fifteenth conference of the Indian National Congress. Staying only for a few months he went back to England in the year 1900 and started agitation there in order to save India, his motherland, from famine and plague. In the same year his book Famines in India was published. Apart from these books, he also wrote many letters to the then Governor-General of India, Lord Curzon, stating the causes of famine in India and burden of land-tax upon the peasants of the country, which were ultimately published in the form of a book entitled Open Letters To Lord Curzon On Famines And Land Assessment In India (London, 1900). His Speeches And Papers On Indian Question — 1897 to 1902 (Calcutta, Elm Press, 1902) and England And India — A record of progress during the hundred years from 1785 to 1885 (Chatto & Windus, London, September 1897), are the two books that belong to the category of political writings.

In fact, Dutt always dealt with hard and serious subjects untouched by others. His deep emotional attachment to mother-land

(14) The Glasgow Herald: London, dated 27.11.1890
mother-land and vehement desire to put peoples' future welfare on the wheel of progress, at once gave depth, dignity and poignancy to his prose style. The passionate vitality of life had vivacious expression in his writing. He was, like Rammohan's an expository style full of gusto and individuality. But Dutt was not in favour of argumentation as Rammohan was. He was more in favour of exposing the reality in a descriptive manner than in advancing arguments in order to silence his readers. There was nothing abrupt and jerky about his style. 'Service to Mother-Land' drove his pen and the resultant passion penetrated deeply into the style — making it thoroughly 'Indian' in feeling, thought and colour. In fact, the style of his socio-economic writings was expository in purpose, scholarly in presentation, scientific in approach and Indian in sensibility.
Vivekananda's prose-writings belong mainly to the category of religious writing. But unlike the general run of ascetics, he realised that mere other-worldliness was not enough; the body had to be fed before the soul's claim could be attended to. This was the reason why he established Ramkrishna Mission to organise social education, medical relief, and the building up of a dynamic, energetic and enlightened Indian society. The first impact of Western civilization had a telling effect on our educated community. The spread of English education and Western way of life made them glibly and thoughtlessly imitate an alien culture and way of life unsuited to Indian soil. Ramkrishna Paramahamsa opened the eyes of Indians, who had for a time been blinded by the glare of Western civilization.

Vivekananda was a dynamic counterpart of his master, Ramkrishna. But religion to Vivekananda was the inspirer of nationalism, the curer of all social evils. He wanted religious awakening as well as social consciousness of the people of India. The pangs of poverty were well-known to him. Before his meeting with Ramkrishna, Vivekananda led the life of an aimless youth, perturbed by the hard social realities, often arrogant and on the verge of frustration. But realisation always comes through suffering. Vivekananda realised that unless the poverty, both mental and material, of the people is wiped out, there can be no religion. A religion divorced from society is hollow. He looked at religion from the angle of society. To Vivekananda action with a divine intensity, and not escapism, was the main prop behind all social progress.

We can, therefore, select some writings out of his numerous religious writings as social writings. His social writings were
directed mainly towards uplifting the 'downtrodden masses' (***) and educating them in the right direction so as to enable them to face the new dazzling wave of Westernization. These writings had strength-giving, mind-stirring and soul-inspiring impact on the readers. And that was the necessity at the time of Vivekananda for all the three — strength, mind and soul of the people of India were in a state of putrefaction. Vivekananda's social consciousness was the result of his capability of quick and comprehensive understanding of the prevalent condition. His intellectual mind had the coating of the sensibility of a poet. He had knowledge as well as courage, strength as well as energy, and the skill of lucid exposition and a spontaneity from inside.

The general consistent style of his social writings was clear, direct, vigorous and forceful, and devoid of any obvious literary trappings. "...... Such was his mastery of, and inwardness with, the English language that he could twist and turn, and play with it as children do with clay or wax ....... That a saffron-robed sanyasi from colonial India, an outlandish figure in American streets and assemblies, should have drawn repeated applause from his audience when he spoke and that he should have been reserved by the organizers till the end of a conference as a bait to keep the audience in their seats for 24 hours on end was a great tribute to his learning and powers of intelligence and expression...."(15).

(***) According to Prof. C.D. Narasimhaiah, '.... It is possible he was the first to use the expression 'downtrodden masses' which was later bandied about by nationalistic orators and politicians until it became an abominable cliché and a farce in all cases, a sure sign of lack of fellow-feeling. But in Vivekananda it issued forth from an anguished heart; 'the masses' on another occasion became 'unnumbered millions' whose curse, he warns the privileged classes of India, will be on them and hard to redeem ...." (pp.58)


(15) Ibid., pp. 72-73.
Vivekananda went to America to speak for his native-land.

While preaching the philosophy of the Vedanta to the people of the West, he was worrying about the poverty of his countrymen. In 1894 he wrote from Chicago to the Maharaja of Mysore, one of India's most enlightened Princes, giving his opinion on how to uplift the downtrodden masses of India. He wrote:

"...... The one thing that is at the root of all evils in India is the condition of the poor. The poor in the West are devils; compared to them ours are angels, and it is therefore so much easier to raise our poor. The only service to be done for our lower classes is, to give them education, to develop their lost individuality. That is the great task between our people and Princes. Upto now nothing has been done in that direction. Priest-power and foreign conquest have trodden them down for centuries, and at last the poor of India have forgotten that they are human beings. They are to be given ideas, their eyes are to be opened to what is going on in the world around them, and then they will work out their own salvation. Give them ideas — that is the only help they require, and then the rest must follow as the effect. Ours is to put the chemicals together, the crystallization comes in the law of nature. Our duty is to put ideas into their heads, they will do the rest. This is what is to be done in India.

It is this idea that has been in my mind for a long time. I could not accomplish it in India, and that was the reason of my coming to
this country. The great difficulty in the way of educating the poor is this. Supposing even Your Highness opens a free school in every village, still it would do no good, for the poverty in India is such, that poor boys would rather go to help their fathers in the fields, or otherwise try to make a living, than come to the school. Now if the mountain does not come to Mahomet, Mahomet must go to the mountain. If the poor boy cannot come to education, education must go to him. There are thousands of single-minded self-searching sannyasins in our own country, going from village to village, teaching religion. If some of them can be organized as teachers of secular things also, they will go from place to place, from door to door, not only preaching but teaching also. Suppose two of these men go to a village in the evening with a camera, a globe, some maps, etc., they can teach a great deal of astronomy and geography to the ignorant. By telling stories about different nations, they can give the poor a hundred times more information through the ear than they can get in a lifetime through books. This requires an organization, which again means money. Men enough there are in India to work out this plan, but alas! they have no money. It is very difficult to set a wheel in motion, but when once set, it goes on with increasing velocity. After seeking help in my own country and failing to get any sympathy from the rich, I came over to this country.
through your Highness' aid. The Americans do not care a bit whether the poor of India die or live. And why should they, when our own people never think of anything but their own selfish ends?

My noble prince, this life is short, the vanities of the world are transient, but they alone live who live for others, the rest are mere dead than alive. One such high, noble-minded, and royal son of India as your Highness can do much towards raising India on her feet again, and thus leave a name to posterity which shall be worshipped.

That the Lord may make your noble heart feel intensely for the suffering millions of India sunk in ignorance, is the prayer of _______

Vivekananda (16).

The passage quoted above is an example of Vivekananda's plain style. Here sentences are easy and follow one another with spontaneity. Here the intensity of feeling of the writer has mingled so perfectly with the integrated analysis of the situation that a very first reading of the passage at once gives a soothing relief to the 'already disturbed mind' of the reader. The diagnosis is perfect but the cure is more penetrating; and the credit goes to the writer for his brilliant exposition of the contemporary social condition of India. The whole passage is indeed an example of a radically homely style surcharged with native energy, without affectation, and chiefly remarkable for the choice and profusion of common words and expressions.

(16) The complete works of Swami Vivekananda: Vol IV. (P. 309)
Vivekananda saw that the puritanical, slavish and materialistic middle-class of his day needed the self-respect and the capability to look back to their own spiritual and social tradition that only indigenous culture could bring. He wrote... an article on the 'Historical Evolution of India'. This is how it ends:

"There have been a few religious movements amongst the Indian people during the British rule, following the same line that was taken up by northern Indian sects during the sway of the empire of Delhi. They are the voices of the dead or the dying — the feeble tones of a terrorised people, pleading for permission to live. They are eager to adjust their spiritual or social surroundings according to the taste of the conquerors. If they are only left the right to live, especially the sects under the English domination, in which social indifferences with the conquering race are more glaring than the spiritual. The Hindu sects of the century seem to have set one ideal of truth before them — the approval of their English masters. No wonder that these sects have mushroom lives to live. The vast body of the Indian people religiously hold aloof from them and the only popular recognition they get is the jubilation of the people when they die.

(17) The complete works of Swami Vivekananda: Vol. VI (P. 138)
The passage just quoted clearly manifests Vivekananda's powerful protest against the Indians who are blinded by the glare of western civilization. The patriotic fervour of the writer is clearly revealed here. The language is clean and lucid yet not without grace and dignity. In Vivekananda, thoughts and speech are inseparable from each other; matter and expression are parts of one; style is a thinking out into language. He writes as if his purpose is less to silence than to convince his readers; not to force their assent but to win their heart.

Vivekananda was indeed a social reformer. But unlike Ram Mohan, Madhusudan and Romesh Dutt, he had the vision of a prophet. His writings were not for the nation only, but for whole human society and so far as India was concerned, his writings were not meant for little bits of social or religious reform, but for a complete rejuvenation of her national life in all its phases (18). He warned the privileged classes for their indifference to the plight of the poor and the down-trodden:

"...... Engrossed in the struggle for existence they had not the opportunity for the awakening of knowledge. They have worked so long uniformly like machines guided by human intelligence, and the clever educated section have taken the substantial part of the fruits of their labour. In every country this has been the case. But times have changed. The lower classes are

gradually awakening to this fact and making a united front against this, determined to exact their legitimate dues. The masses of Europe and America have been the first to awaken and have already begun to fight. Signs of the awakening have shown themselves in India too, as is evident from the number of strikes among the lower classes now-a-days. The upper classes will no longer be able to repress the lower, try they ever so much. The well-being of the higher classes now lies in helping the lower to get their legitimate rights.

A writer's English is clean when he conveys clearly and effectively exactly what he wants to convey to the reader. The passage quoted above clearly shows the 'intention' of the writer. Here Vivekananda stands for the upliftment of the masses. He shows the signs of awakening among the lower class and tries to make the upper class understand the gravity of the situation and work accordingly. The language is clean. The sentences are short in pattern and full of common words. In fact, the whole passage is another example of Vivekananda's lucid and simple style.

Vivekananda's zeal to serve the downtrodden masses revealed a new dimension of social thinking to Indian nationalist leaders, whose Western outlook had isolated them from the vast majority of their countrymen. The intensity of feeling, the
tongue of flaming expression and his deep emotional devotion for the upliftment of the masses can be found in the following extract:

"......... Those unoared for lower classes of India — the peasants and weavers and the rest who have been conquered by foreigners and are looked down upon by their own people, it is they who from time immemorial have been working silently; without even getting the remuneration of their labour! The peasant, the shoemaker, the sweeper, and such other lower classes of India have much greater capacity for work and self-reliance than you. They have been silently working through long ages, and producing the entire wealth of the land, without a word of complaint.

Never mind if they have not read a few books like you, if they have not acquired your tailor-made civilization. What do these matter? But they are the backbone of a nation in all countries. If these lower classes stop work, where will you get your food, clothing from? If the sweepers of Calcutta stop work for a day, it creates a panic and if they strike for three days, the whole town will be depopulated by the outbreak of epidemics. If the labourers stop work, your supply of food and clothes also stops. And you regard them as low class people and vaunt about your own culture.

Ye labouring classes of India, as a result
of your silent, constant labours Babylon,
Persia, Alexandria, Greece, Rome, Venice,
Genoa, Baghdad, Samarkand, Spain, Portugal,
France, Denmark, Holland and England have
successively attained supremacy and eminence!
And you? - well, who cares to think of you?
Those whose heart's blood has contributed to
all the progress that has been made in the world,
- well, who cares to praise them? The world -
conquering heroes of spirituality, war and
poetry are in the eyes of all, and they have
received the homage of mankind, but where
nobody looks, no one gives a word of
encouragement, where everybody hates - that
living amid such circumstances and displaying
boundless patience, infinite love and dauntless
practicality, our proletariat are doing their
duty in their home, day and night, without the
slightest murmur, - well, is there no dauntless
heroism in this? Many turn out to be heroes,
when they have got some great task to perform.
Even a coward easily gives up his life, and
the most selfish man behaves disinterestedly,
unnoticed when there is a multitude to
eager them on; but blessed indeed is he who
manifests the same unselfishness, and devotion
to duty in the smallest of acts, unnoticed
by all, - and it is you who are actually doing
The passage is a spontaneous expression of a powerful and concentrated feeling of the writer — and this feeling is concerned with the ever-trampled labouring classes of India. It is a down-to-earth statement of facts. Here there is no obvious literary trappings, no exaggeration, rather a plain style pervades the whole passage with common words and phrases. The writer is nowhere concerned with creating an effect by his language, but only with giving as accurate and honest a picture of the condition of the labouring classes of India as he can. The use of the note of exclamation and interrogation are quite in conformity with the fluctuations of the writer's emotion.

Vivekananda's sensitive heart could not tolerate the exploitation of the poor, uneducated class by the handful of educated and rich men of India. So he wrote,

"....... who will bring the light to them — who will travel from door to door bringing education to them? Let these people be your God — think of them, work for them, pray for them incessantly — the Lord will show you the way. Him I call a mahatman (great soul) whose heart bleeds for the poor, otherwise he is a duratman (wicked soul)."

Let us unite our wills in continued prayer for their good. We may die unknown, unpitied, unbefriended, without accomplishing anything, — but not one thought will be lost. It will take effect, sooner or later. My heart is too full to express my feeling; you know it, you can imagine it. So long as the millions live in hunger and ignorance, I hold every man a traitor, who having been educated at their expense, pays not the least heed to them! I call those men who strut about in their finery, having got all their money by grinding the poor, wretches, so long as they do not do anything for those two hundred millions who are now no better than hungry savages! " (21) .

The passage is another example of Vivekananda's plain but spontaneous style. His anxiety for the lower classes of India who are suffering both from "hunger and ignorance" is clearly revealed here. He feels for them and becomes sad; and therefore appeals to the rich and educated people with a divine honesty. The main qualities of Vivekananda's style, especially of his social writings, are force and vigour. A very first reading of his prose at once inspires, excites and shakes the mind of the reader; and the reason for this

( P . 12 )

Advaita Ashrama
Mayavati
lies in his spontaneous use of common words and phrases. This passage further shows a variation of his characteristic style. Vivekananda had also a fine poetic sensibility and in fact, he wrote also a few poems. Something of this poetic sensibility and gusto and sincerity has gone into this passage.

Vivekananda understood that the hungry and ignorant people of India need self-sufficiency and self-respect both economically and socially. He expressed his feelings and thinking in writing without any intention of creating literature. Therefore he wrote as he thought, and spoke as he felt with no emphasis on style. But he had his style — plain, simple, forceful and vigorous, and very typical Indian — both in form and consciousness. Style is here really the man. The western education made some people rich and educated in the western sense. They were least concerned with the general improvement of the poorer section of the country. Vivekananda wanted to make them understand that a nation cannot progress under such circumstances. And his social writings were the manifestation of this awareness of these unwanted conditions of the poor, uneducated and exploited classes of India.

He stated the facts plainly and simply, but the spontaneity of his prose stirred the mind of the reader. He had the heart of a prophet and the mind of an intellectual. And in his social writings, he was not a highly logical argumentator but a practical analyst with a sensitive heart. Vivekananda's recipe for the eradication of our social evils may be different, but in his social consciousness he was no less involved than many. And that he felt more strongly and sincerely, can be proved by the hollow utterances of our
present-day politicians who espouse the cause of the poor.

His prophetic utterances ring so true and this is the triumph of his style.
Muluk Raj Anand was born at Peshawar in 1905 in a Hindu Khatriya family. His father was a traditional coppersmith who turned to the army for a living, while his mother came of a sturdy peasant stock. Although well-known as a novelist and short-story writer in English, Dr. Anand has also written a host of other non-fictional prose books, essays, and articles on various subjects.

He is a 'committed' writer with the attitude of a realist who 'allows his insight to be conditioned by the time, the place and the circumstances of his age', expressing his ideas and aspirations, thoughts and feelings (of himself and for others) in the naturalistic style. The decade to which he belonged was a 'packed' decade—full of activities—social and political. It was the 'Age of Mahatma'—an age of plain living and quick thinking—an age which laid extra emphasis on truth, sincerity, and honesty. Although normally resident in England, Dr. Anand could not but respond to the impact of the 'age' in Gandhi's India. Insipite of having high academic attainments he took up the hazardous profession of writing. His conversation with Gandhi, in this respect, is a case in point. As he writes, "........... one day when I was faced with predicament that I could not publish my urdu writings in India, because there was no honest publishers I know of in that language, I asked Bapu Gandhi whether it was wrong for me to write in the English language. The old man said: 'The purpose of writing is to communicate, isn't it? If so, say your say in any language that comes to hand. Only say it quickly. There is no time to loose .......

"
you can come back to your mother tongue when you are able. You
are frank to a fault in what you say. I know you will pursue
truth above all in your writings. Be simple and serve
the poor. Be honest. leave Blooms-bury.' (22).
The mission of Anand's life at once became clear along with
the mission of his writings. The attitude of his mind started
inclinins towards the alleviation of the suffering of the fellow
human beings.

Although not a social reformer in the sense Ram Mohan,
Romeesh Dutt and others were, Dr. Anand possesses two rare
qualities of humanist convictions and humanitarian compassion
which have always fired his imaginative and sensitive mind and
have given us unforgettable pieces of social writings. As
Sartre says: "Prose is first of all an attitude of mind."
The 'committed' writer knows that words are action. He
knows that to reveal is to change and that one can reveal only
be planning to change. " (23). Thus he (the
committed writer) gives up the impossible dream of giving an
impartial picture of society and the human condition in a
grandiloquent manner. Dr. Anand being a 'committed' writer,
took up simplicity, pointedness and clarity as three guiding
aspects in his prose style—a style which is surprisingly
modern—{in its being completely functional. As he writes,

(22) 'Pigeon-Indian': Some notes on Indian English writing
    (Seminor on Australian and Indian Literature):
    MULK RAJ ANAND.
    Asad Bhavan,
    New Delhi.
    (Jan. '12-16, 1970) (P.P. 28)

(23) What is Literature?
    — By, Jean Paul Sartre.
    Translated by — Bernard Frechtman.
    Methuen & Co. Ltd., London, 1950. (pp. 11 & 13)
As he writes,

"......... It never seems to have entered the heads of our masters to give the coolies the slightest chance of bettering themselves. They were supposed to be sub-human. They worked from dawn to dusk, old and young, male and female, for their masters, and they were treated like dogs. There was no social or health insurance to relieve their lot, no old-age pensions and grants for children. They had no holidays with pay, though they were never let off their jobs during long working days. They could not be spared so their masters believed...... And to send a coolie's son to school was not only folly but almost a grievous sin! It was folly because the coolie's son might turn out to have more knowledge and ability than the master's son; it was sin because book knowledge was supposed to undermine hereditary skill and character. And the general feeling was that when an Indian was educated you could not say where it would end! The more one looked at it the more the degradation of man in Asia and Africa seemed to afford an object lesson. For, if it was the question of higher wages and shorter hours for the coolie, at once the employer's exalted philosophy of life gave the demand a lie:
Was not the honour of being allowed to work in a world rife with unemployment enough? Did the coolie need clothes? Yes, a rag would do; he had "gone without" all his life and he was used to it and knew no better.

A bed? But why? He was accustomed to sleep on earth on the doorsteps anywhere and by the drains in crowded cities. And what was the condition of these people before "we came and gave them plenty?" "Think of the enormous sums we have spent on them! "The country costs a great deal to keep up, you know!" The inequalities of the capitalist system were thus taken for granted at home. But out here in the colonies men were not supposed to be men at all, but lemurs, chimpanzees and Gorillas!" (24).

The passage is a brilliant summing up of the problem of the Indian working class of the pre-independence period in a clear, conversational style. It conveys the exact involvement of the writer in the problem of the working class. It is a truthful manifestation of the honest inclination of the writer towards pen-picturing the wretched conditions of the Indian labourers in a ruthlessly realistic manner.

Proportionate yet convincing, plain yet penetrating, the passage has the touches of Gandhian devotion and typical Ambedkar satire. And this 'satire' makes this style deviate from Vivekananda's 'plain style' as used in his passage on the labouring class. It is chiefly remarkable for its choice and profusion of common words and expressions.

(24) Apology For Heroism: Mulk Raj Anand. Bombay, 1946 (pp. 74 - 75).
The sharp, pointed and penetratingly argumentative style is another special characteristic of his social writing. As he writes:

"... There was no religious instruction given in the British-Indian schools which I attended, though on the festivals of all the main religions of India, we were given holidays which were very welcome. And, as the education imparted in these schools was imitative, giving very little idea of Indian tradition, but mainly a bastardised version of English curricula, in English, with particular emphasis on English history, ideas, forms and institutions, deliberately calculated to show everything in Indian history and tradition as inferior, I early acquired a bias against all indigenous customs and grew up hating everything Indian.

Thus I did not imbibe any faith, religion or belief in my early life. The reason for this seems to me now ... to be implicit in the muddle created by the impact of Europe. The British had made very little attempt at a synthesis. They merely carried on the administration of the country and professed tolerance for the religious beliefs, castes, creeds and customs of the people, a tolerance, of course, which worked in their favour because it allowed the sores of old superstitions to fester and kept the country divided, since, however, the traditional forms of Indian culture were
disintegrating in any event, philosophy and religion, as well as poetry and art, became orthodoxies without a deep relation to ordinary life, escapes from the more onerous duty of obedience to the sarkar, consolations for a despairing and hopeless lot. So I grew up like most of my contemporaries, a very superficial, ill-educated young man, without any bearings......" (25).

Here Dr. Anand analyses the causes for which he could not understand the Indian tradition during his days in the British-Indian schools. His arguments are sharp, pointed and courageous e.g., '......And as the education imparted in these schools was imitative ......' , '.....Deliberately calculated to show everything in Indian history and tradition as inferior ....' , 'The British had made very little attempt at a synthesis ' , '.... and professed tolerance for the religious beliefs......', a tolerance, of course, which worked in their favour because it allowed the sores of old superstitions to fester and kept the country divided ....'. In fact, the passage shows a sensitive intellectual's deliberate attempt at expressing his mental discontentment in an ordered manner. The sentences are long but not monotonous.

Further, Anand's humanitarian compassion gives an unmistakable ring of sincerity in his style. He writes:

"......I could not, of course, sense the suffering of the poor directly because I had always been comparatively better off. Mine was a secondary humiliation, the humiliation of seeing

(25) ibid., (pp. 14 - 15).
other people suffer...... so I sought to recreate my life through my memories of India in which I grew up, with a view to re-discovering the varieties, the vapidities, the conceits and the perplexities with which I had grown up. ....... 

And the modern writer 

he writes, must go; " ............ straight to the heart of the problem of our time, the problem of human sensibility in the present complex, the tragedy of modern man ........... explore the sensibilities of all human beings, whether in the factory, in the village square, in drawing room ...... " (26).

Again, he writes, he is,

" ............ aware that a great many of our people suffered from poverty and squalor around us with a patience that was truly heroic. No one in India had yet written the epic of this suffering adequately, because the reality was too crude for a writer like Tagore, and it was not easy to write epic in India while all the intricate problems of the individual in the new world had yet to be solved ...... " (27).

Further,

" ............ A truly humanist art commensurates with the needs of our time ...... " (28) and

(26) ibid , ( P. P. 76 - 77 and 78 - 79 ) .
(27) ibid , ( P. P. 61 )
(28) ibid , ( P. P. 86 )
"................ specially as an Indian ...........
conscious of the need to help raise the
untouchables, the peasants, the serfs,
the coolies and the other suppressed members
of society to human dignity and self-awareness
in view of the abjectness, apathy and despair
in which they are sunk .........." (29).

The passages show Dr. Anand’s sense of the ache at the
heart of Indian humanity — and his understanding compassion
for the sufferers, 'the tragedies of modern man', 'the
intricate problems of the individuals in the new world', and
the 'abjectness, apathy and despair in which they are sunk'.
The style of the passages are quite in conformity with the
subject-matters — plain yet passionate, emotionally
saturated yet intellectually restrained. However, Dr. Anand’s
Apology for Heroism is a frank narrative of his humanistic creed
on the one hand, and a self-analysis on the other. The
scientific analysis and exposition of the given human
environment and the honest self-analysis pervade the whole book.
The consistent style of the book is the 'neutral style' —
the civilized, emotion/geared yet reason-propelled,
controlled style — a style which successfully helps Dr. Anand
to give an intellectual interpretation of emotionally conceived
problems of the people of India.

In almost all writings of Dr. Anand, especially of the

(29) ibid. , (pp. 93).
pre-independence period, there is a mark of staunch nationalistic spirit. But unlike his prose style in fiction, Dr. Anand in his non-fictional prose is more restrained, more in favour of direct presentation than emotional exuberance and more simple and lucid. Dr. Anand can be termed as modern India's 'Rammohan Roy' in the sense that at a very early age he had become aware of the religious hypocrisy, bigotry and injustice in Indian society and economic exploitation of the have-nots by the haves. And his social writings reveal the spirit of a devoted intellectual and of a rebel to expose the hidden nucleus of exploitation. In fact, his socio-economic writings act as a double-edged weapon — exposing the limitations of the decayed Indian tradition and championing the cause of modernism as a cure for the ills of Indian society.

Dr. Anand was at first a staunch nationalist and then converted to socialism, and the burden and misery of the poor became his chief concern. But his Marxist thought was based upon Indian background and the influence of Mahatma Gandhi had a telling effect on it which ultimately produced a special 'Indian flavour' in his social writings. He wrote of the people, for the people, and as a man of the people of India. In writing of the have-nots rather than of the elect and the sophisticated, he had ventured into territory that had been largely ignored till then by Indian writers. Liberation, Revolution, and humanism were his keywords. He wanted to liberate the people from imitation, from social, political, economic and educational shackles and revolutionize their ideas and thoughts with a humanistic and humanitarian compassion.

All his early novels, apart from other non-fictional writings,
reveal an aim and a sense of direction. Evidently he is an intellectual in a hurry who must say all that he has to say as quickly and as effectively as he can. His thought was Marxian but the feeling, Gandhian.

Dr. Ambedkar is at his best when his writings show perception, humanity, a fine sense of humour, pity, simplicity and subtle irony; at his worst when the writings become didactic, repetitions, full of sentimental outpourings, and dull. Wordiness sometimes spoils the smooth flow of sentences and the subtlety of style. For example, his 'Lines Written To An Indian Air', which is a collection of essays on subject like humanism, education etc., where he writes in his essay on 'Education' criticising severely the system of education of education in India.

"...... What is education ...... we do want for our children? The answer is that we want the kind of education which releases their potential creative energies, which does not impose anything on them that they do not want but which liberate them instead, which demands little from them but gives them much, which is not taking it out of the children to appease our own frustration, but which is giving them without an ulterior motive to the extent to which it is humanly possible to give ...... such an education is built on our real love of the children and not on false love which is hatred ...... such an education does not consist of adult moralising and the exercise of an authority.
which is mostly the rationalisation of our self-complacent belief in our own importance and from the point of view of which we think children good or bad as long as they fulfil our adult standards of respectable behaviour.

Supression and repression and cane-driven sense are not education at all.

The passage is full of long sentences but is an example of wordy style because of the writer's temptation to say too much at once. However, the style has energy but is long-winded.

The mental and material chaos of India of the pre-independence period ached the sensitive heart of Dr. Anand. He grew up, as he puts it, "........... in a hotch-potch world of which I early began to see the inconsistencies" (31) and as a young man he had suffered at the hands of the police (during the Jallianwala Bagh incident); his hatred of imperialism was bound up also with his disgust for the cruelty and hypocrisy of Indian feudal life, ..... " (32); he was in his own words, " ........... one of the many grouping young men of my generation who had begun to question everything in our background, to look away from the big houses and to feel the misery of the inert, disease-ridden, underfed, and illiterate people about us ......." (33); he was " ....... aware that a great many of our people suffered from poverty and squalor around us with a patience that was truly heroic ..... " (34) — all these compelled him to

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(30) Lines written to An Indian Air: by, M. R. Anand, Bombay, 1949. (pp 176 - 77)
(31) Apology for Heroism: M. R. Anand, Bombay, 1946 (P. 9)
(32) ibid, (P. 53). (33) ibid, (P. 53). (34) ibid, (P. 61).
write, "......" with a view to rediscovering the vanities, the vapidities, the conceits and the perplexities. . . . . (.35) of Indian Life. And he wrote "...... specially as an Indian . . . . conscious of the need to help raise the untouchables, the peasants, the serfs, the coolies and the other suppressed members of society to human dignity and self-awareness in view of the abjectness, apathy and despair in which they are sunk" (.36)

In fact, Anand's writings of the pre-independence period were purportive, and this required simplicity, pointedness, and clarity in style. But sometimes the subtlety of style was marred by special pleading, over-writing and sentimentality for he was not only socially conscious but involved too. His was the role of a 'committed writer' not a 'detached observer'.

It is inconceivable how anyone could have put pen to paper in the days of Gandhi's India overlooking "the fire that raged through the length and breadth of this land . . . ." (.37)

It was a "...... movement which released the energies of men and women slumbering for centuries, and roused their consciences against our degrading social practices no less than our abject submission to imperialism, all of which to one like Gandhi was tantamount to spiritual weakness, immorality and irreligion" (.38).

Dr. Anand's thinking and imagination were shaped and inspired by the spirit that was created by the fiery movement.

(35) ibid., (P. 76-77)
(36) ibid., (P, P. 93)
(37) ibid., (P, P. 93)
(38) ibid., (pp. 137)
It was a spirit born out of social, political and economic urgency. India of pre-independence period was surely unlike the India of post-independence period. Dr. Amad's non-fictional writings during the pre-independence period were permeated with his original quick reactions to the socio-economic problems. And after the achievement of independence in 1947, some of the social wrongs must have disappeared and a certain amount of progress has been gained. But the problems are still there—problems of the post-independence period enveloped with new challenge and new urgency. For a writer-artist with as intense a social awareness as Amad, the post-independence scene should have provided an exciting artistic challenge. Yet, his reactions after independence were more in the form of attempts at achieving personal catharsis than any worthy confrontation with the problems of the post-independence era. It is perhaps he thought it wise to give up the role of a 'committed writer' and to follow the principle of an 'aloof observer', or perhaps he got divine contentment after the declaration of independence and by spending all his passion of the pre-independence period achieved the calm of mind. And this may be the reason which has made him less prolific in so far as his non-fictional prose writings are concerned.
Hirad C. Chaudhuri, belongs to a tradition of prose writing in English in India that can be traced back to Raja Rammohan Roy. The tradition began with the use of English for purely utilitarian purposes. This was because the talented intellectuals of India placed social regeneration above everything else and were determined to use English for the effective propagation of views and values which would push India forward to political, religious and philosophical maturity and social, literary and cultural modernity.

India was declared Independent on the 15th August 1947. But it was not exactly this independence that our writers and thinkers had dreamed of and anticipated. It was an insolent independence born in the hour of uncertainty and confusion. The martyrdom of Mahatma, the ghastly riot resulting from partition, the humiliation and agony of the masses followed one another in quick succession. Yet, India survived — and was also significantly expressed in the midst of controversy and contradiction. The first flush of the euphoria of independence disillusioned the writers. It became difficult for them to transmute their experience into art. But as months passed, as year followed year with monotonous regularity, the creative writers found ample material for their writing. The recollection of their sensations started in tranquillity. Genuine evaluation rather than uncritical adulation became the principle of writing especially of the non-fictional prose writers of the period after independence.

Hirad C. Chaudhuri, post-independent India's most controversial writer and unconventional thinker, is a class by himself who believes in self-criticism and possesses the rare
quality of *courageous honesty* . He is the most conscious 
craftsman among the Indian writers of English prose today .
Although not a social reformer like Rammohan and his successors ,
Nirad C. Chaudhuri's chief claim as a socio-economic writer lies 
in the fact that he is the fiercely honest and unsparring critic 
of men and morals and manners of the whole society in 
contemporary India . He criticises the existing contradictions 
and anticipates progress . His great merit as an intellectual 
is that he is never too lazy to avoid doing his own thinking or 
too timid to hesitate to give outspoken expression to his own 
views . Beginning from Rammohan upto Ambedkar, all tried to expose 
the ills of Indian society and improve the economic conditions 
of the Indian people through their writings, being compelled 
by the pressure of the circumstances . Shri Chaudhuri too follows 
the same path but the circumstance or the condition is different .
It is the India after independence and Shri Chaudhuri is too 
sound an intellectual to be flattered by the gain of independence .
Hence his scathing criticism and deliberate self-searching .

By temperament, aspiration and arduous training ,
Nirad C. Chaudhuri is a historian . He has acquired *an 
unshakable faith in historical integrity * and evolution . The 
existing socio-economic condition of India is the result of the 
process of historical evolution . His deep insight, high 
standards of scholarship and history have fused to make his 
study of Indian people an exciting experience .

He was born at Kishorganj in East Bengal on 23rd 
November, 1897 . He was profoundly influenced by his father ,
a lawyer, in his formative years . His mother was an 
uncompromising puritan . The Chaudhuri's moved to Calcutta in 
1910 . Though he did very well at B.A.(Hons.) in History getting
a first class and topping the list, he could not complete his M.A. After working a short while in the Military Accounts Department as a clerk, he served as Secretary to Sarat Chandra Bose for four years. He then migrated to Delhi to pursue his ambition as a writer and journalist.

As 'unknown Indian' till 1951, Hirad C. Chaudhuri shot into fame as the great intellectual writer with the publication of his autobiography (Macmillan, 1951). A visit to England followed, and this is the theme of his second book, A Passage To England (Macmillan, 1959). Seven years later appeared his third and most controversial book, The continent of Circe (Chatto and Windus, 1966). These three major works are, 'on Chaudhuri's own admission' (39) published deliberately in England, and intended primarily for the Western reader. But his two later books, The intellectual In India and To Live or Not To Live are published in India Vikas Publishing House Ltd., Delhi (1967) and Hind Pocket Books Pvt., Delhi (No date) respectively, only with the intention of sharing his wisdom and practical knowledge, of how one can lead a successful and happy life in contemporary India, with the Indian readers.

The difference of his prose — style in foreign published books and books published in India is also a case in point. In the former he is pedantic. His writings are heavy with references and innumerable French quotations, Latin tags, German titles and Sanskrit citations. In the later, he is democratic and

(39) Hirad C. Chaudhuri : by, C. Paul Verghese
(Indian Writers Series)
Arnold-Heinemann India, New Delhi,
1973
(pp. 96 Ch - I)
writings are natural and soothing with short sentences and easy
diction, perhaps it is so because of his awareness of writing for
Indians whose mother-tongue is not English. But in case of his
foreign-published books he might have thought it as his social
responsibility or social work to be pedantic while depicting the
socio-economic and cultural tradition of India, with the principle
of genuine critical evaluation rather than uncritical adulation of
everything Indian. Of course, a certain intellectual gravity in
style is common in both of his foreign-published books and books
published in India. However, apart from writing these books, he
has also contributed articles, essays, commentaries etc. on
subjects ranging from immigration to fashion, literary criticism
to political and social problems, and moral discourse on India's,
traditional approach to different newspapers, journals and
magazines.

Of all the books, it is his Autobiography Of An Unknown
Indian that has brought him fame as an Indian non-fictional prose
writer in English. It is at once autobiography, history, sociology,
anthropology, indology and political analysis. Chaudhuri's
encyclopaedic knowledge and critical and erudite intellectual
qualities are pressed into service in this unique work. One may
contradict his opinions, ideas or fret at his pedantry but one
simply cannot but feel the magic of the brilliance and originality
of his prose-style. Far from the line of the general run of
autobiographies, Hirad C. Choudhuri's Autobiography calls for some
kind of comparison with Gandhi's and Nehru's Autobiographies.

Gandhi's Autobiography (originally written in Gujrati) is the
confession of a man constantly in search of truth and enlightenment
and written in a clear, transparently simple style. Nehru's is
the spontaneous expression of a sensitive man's deep study and
depiction of the evolution of his personality fused with national
understanding, written in a spontaneously forceful style conforming to his various moods and temperaments before writing.

But Nirad Chaudhury's is the unconventional amplification of an angry old man's ideas and views and his non-conformism and liberal humanism mixed with deep study, assessment and understanding of national mores. In short, it is an explosion of his recondite knowledge and erudite analysis of social, political and cultural history through autobiography (***) written in a formal, heavy and intellectually sensitive style keeping the dignity of good prose by suppressing emotional sensibility.

Beginning from Rammohan upto Dr. Anand — all the Indo-Anglian prose writers studied the socio-economic conditions of the country and presented them with their own attitude — some harped on religious degradation, and some, economic retrogression. But Nirad Chaudhuri for the first time does his social study of Indian people with a large historical perspective in view. As he writes in his Autobiography:

"The Indian swings from pole to pole. If he is not one thing he can only be its opposite. Thus to ask an Indian to be balanced among a number of things, each good in its way, is to ask him, not to be effective in his varied loyalties, but to be futile in all of them. He has neither the vitality nor the will power which springs from that vitality to observe proportion in his pursuits. He is and can be driven by his impulses and emotions, fixed into impulsive

*** As he writes: "...... My main intention is thus historical, and since I have written the account with the utmost honesty and accuracy of which I am capable, the intention in my mind had become mingled with the aspiration that the book may be regarded as a contribution to contemporary history ........."

(Autobiography of An Unknown Indian; Preface pp vii)
and emotional habits, and these impulses and emotions cannot be checked in their natural course without bringing about, as a result of the check, an atrophy of the whole motive power of effort.

Seeing this, our moral teachers decided in favour of the extreme which they considered preferable; or, perhaps, even without reasoning the matter out, they were almost instinctively drawn towards it. If the choice was to be between morality with some pherisaism on the one hand and tolerance with libertinism on the other, they thought, and certainly thought rightly, that the first was the more desirable alternative (40).

The passage is an example of Chaudhuri's analytical bent of mind, often alert and quick to pass sweeping remarks or judgement. Instead of charging traditional Hinduism, here he is critical of its practice of trying to curb the impulse towards immorality by lessening the physical capacity to commit it. The depth of his study of the Indians especially Hindu mind, is so integrated and mixed with reasoning that his conclusion always appears to be convincing (40).

We know that Shri Chaudhuri grew up in an atmosphere of moral awareness. As he writes,

"............... But the same lack of vitality has also blunted moral consciousness and engendered a repulsive form of moral turpitude, exemplified most often by a timid avoidance of personal moral issues; and this turpitude, by reason of its persistence and obstinacy in

individual cases — added to this, through universal prevalence of these cases, has assumed a sort of cancerous malignancy for society as a whole .......... " (41) .

The passage is another example of Chaudhuri's critical mind. He does not take things for granted. He goes deep into the matter, brings out the causes of infection and points them out with the attitude of a scientist.

Again, Chaudhuri’s special intellectual sensitiveness to language enables him to measure the direction of socio-historical process in terms of semantics. For instance, he writes that the word 'Meeting' meant (before the advent of militant nationalism), " .......... a confabulation of some half dozen elderly gentlemen round a big table where they transacted some urgent business and had done with it in about an hour ...... " ,

and, (under the latter aggressive nationalism),

" .......... a seething conglomeration of drawn faces worked upon by an oratory, stupid and puissant, empty and gripping at the same time .......... " (42) .

This is a most graphic and vital account of the change that came over the national tone and temper with the coming of the more intensive type of nationalism. The writer's quality of keen observation and scrutinising analysis is perfectly expressed by the use of words, 'confabulation', 'seething conglomeration', 'drawn faces', which convey the exact purpose of 'meeting' before and after the 'aggressive nationalism'.

Further, Chaudhuri's personal development which forms

(41) ibid, (P - 217)
(42) ibid, (P - 41)
the subject-matter of the Autobiography has in no way been typical of a modern Indian of the twentieth century. The social environment and the political atmosphere of the country had much to contribute to the ever-sensitive mind of Choudhuri. Being critical by nature, whatever impressions and understanding he gathered, has been expressed by him with an irrepressible impulse of correcting the existing anomalies in Indian life, social, political, cultural and economic. As he writes, ".......... In relation to modern modern Indian society I am like an aeroplane in relation to the earth. It can never rise so high so as to be able to sever the terrestrial connexion, but its flight helps it to obtain a better view of the lie of the land" (43).

Another social criticism of Choudhuri is his forthright condemnation of the common people's attitude to Gandhism. He writes:

".......... In the end Gandhism in politics and in practice came to stand for very little else but a congealed mass of atavistic aspirations and prejudices. I would not have recorded this opinion so categorically had it not been forced on me by more than twenty five years of observation. In truth, in the sphere of politics, the people of India, taken in the mass and including the intelligent, never accepted Gandhism as Mahatma Gandhi understood it; they accepted only their own version of Gandhism and made it serve their own ends. When it went against their inclinations and interests, which always were retrograde, they

(43) ibid., (pp. viii).
rejected it — their own basic morality — as completely as they rejected the civilization of the West and of ancient India. Towards the end of his life Mahatma Gandhi seemed to have become suddenly aware of this fact, of the repudiation by his countrymen of the only thing for which he cared — his vision of truth and right. That disillusionment made him wish for death, which came with merciful swiftness from the pistol — the sacred weapon of Indian nationalism — of a Hindu fanatic. I speak of merciful swiftness because if he had lived he would have suffered tortures infinitely more cruel and excruciating than death. For the real assassin at large was not a single individual, nor a group of conspirators, nor even a reactionary minority of his people, it was an entire geographical environment, a society, a tradition acting in unison, and arrayed as a colossal, nescient murderous force against his principles and teachings " ............. " (44).

The passage is another example of Chaudhuri's penetrating exposition of the character and conduct of the people of Indian society. Here he has dissected the whole body of Indian society to present the so-called picture of Indian nationalism on the one hand and, the strangled moral awareness of the Indian people on the other. Written in a clear, vigorous style the passage abounds in many evocative and trenchant sentences, phrases and observation: e.g., 'Towards the end of his life Mahatma Gandhi seemed to have become suddenly aware of this fact, of the repudiation by his countrymen of the only thing

(44) ibid., (pp. 441)
for which he cared — his vision of truth and right', 'merciful
swiftness', 'from the pistol — the sacred weapon of Indian
nationalism', 'congealed mass of atavistic aspirations and
prejudices'.

In fact, his autobiography can be termed as a historical
story of the development of his socio-economic and political ideas.
Although some of his ideas are not sustainable in terms of logic and
social history, yet the ideas are original and flow from his mind;
and the reader is always charmed by this originality of Chaudhuri —
his brilliance and forthrightness, his scholarly exposition and
masterly craftsmanship. The generally consistent style of the book
is a mixture of Carlylean vividness and force, and Chaudhurian
'Spidery quality' (45) toughness and vigour.

Chaudhuri's second book is A passage To England,
published from London, (Macmillan & Co. Ltd.), 1969. Although the
book shows his unusual awareness of English character, its strong
and weak points, as seen through Asian eyes yet it has many passages
concerning the socio-economic behaviour of the Indian middle-Class.
Apparently, the book may seem to be just a travelogue, but it is,
in fact, a reality which Chaudhuri prefers to call 'Timeless England'.
He places the 'timeless England' against the 'timeless India'.
It is this East-West confrontation in his mind that "made him call
his book A passage to England after E.M. Forster's famous novel
A passage to India" (46). The reader, therefore, finds India
'walking in freely' (47) in this account of England, which makes
it superbly interesting as well as enlightening. His sensitive mind

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(45) Indian Writing in English; K.R.S.Iyengar,
Asia Publishing House, Bombay, 1973 (pp. 601)
(46) Nirad Chaudhuri; C. Paul Verghese,
Arnold-Heinemann India, New Delhi, 1973 (pp. 43)
(47) A Passage to England; Nirad Chaudhuri,
Orient Paper Back, Delhi, 1971 (pp. 11).
with a typically sceptical turn enables him to have a shrewd gaze at things to unveil the mysteries of reality in this blazing and humbling book. He sees things with an insatiable curiosity but records his findings with a picturesque vividness, and a judicial balance as well. Again and again, comparison of conditions in different fields—religious, social, economic and political—in India and England takes place and this gives a piquancy and edge to his style. He writes:

"But what was that spirit? I never got any insight into it, and I never asked any Englishman what he was seeking in his religious observances or what he was getting out of them. I could only apply Hindu analogies, with which I was familiar, and they failed to enlighten me. For instance, I wondered if they went to a church as we went to a temple. We go to temples to look on the image of a divine potentate and to watch the ceremonials of his daily life, which are modelled on those of a king. We do indeed prostrate ourselves in awe before him, but that used to be done by the ancient Egyptians before the Pharaoh and by the Japanese before their Emperor. Modern Indian did that before Mahatma Gandhi, and do it now before Jawaharlal Nehru. Between these secular prostrations and the prostrations before the gods there is only a difference of degree and not of kind, because in India the most powerful political leadership is itself quasi-religious. But certainly the English people did not go to their churches to look on a Divine Ruler and his daily life." (48)

(48) A Passage To England : Mirad C. Chaudhuri, Orient Paper Back, Delhi, 1971 (pp. 185)
Scholarship, understanding, direct observation, insight, a sense of history, a capacity for imagination and conscious selection of words have fused to make such passages very illuminating. The sentences are complete and not unduly long. They follow each other in a normal sequence. The passage shows the quality of the writer as a 'detached' observer keen on depicting what he thinks or feels regarding the spirit of religion in a civilised and aristocratic style—at once plain but not without gravity—in short, a style of vigorous and fertile intellect.

Again, commenting on the difference between English and Indian middle-class society, Chaudhuri writes:

"........ It seemed to me that in selecting a career they took their main interest in life into account, and this interest not only governed the choice but also took the question of money and worldly position in its stride. Englishmen, if they have a sense of vocation at all, are ready to leave even a well-paid and secure job when they find it coming in the way of what they want to do in life, may be felt not at all as a mission or grand passion, but only as a matter of simple personal inclination. 'What do you want to do in life?' is pointless question to most of us. We are ready to do anything provided it gives us wealth, security, worldly position, and power, which mingle as inducements in differing proportions with different persons.

Therefore we also plan our careers in terms of wealth, position, and power, and pursue the selected career with an almost Napoleonic deliberation. We have no indissoluble emotional
or ethical with anything we are doing at particular time of our life. If a little more money or prestige is going in another post we do not hesitate to leave the one we are holding for one in a completely different line. The rush of the intellectual from the Universities to the secretariat is one of the most striking career drifts seen in our country.

Written in a straightforward, natural style, the passage is a cogent analysis of the tendency of the people of middle-class society both in England and India. Here the writer’s observation has been carefully expressed through well-constructed sentences. The gravity of the matter is well-matched with the gravity of style. There is also a fine undercurrent of satire in the use of the phrase like, 'Napoleonic deliberation'. The serious observation and critical insight of the writer, that rises to a climax in the last sentence, suits the intellectual grandeur of his thought and betrays a feeling essentially satirical for the misplaced and misguided intellectuals of his country.

Again, the style of some of his comments on love, money (English and Indian attitude), is eye-catching and displays his sensitive intellect. For example (on love):

" .......... in many marriages love comes, but it is ex post facto, and also transient - it burns with a short-lived lambency on married life, like a cognac on a pudding already made with other ingredients. It is a marginal luxury, a fancy value, which is never taken into explicit account.

(49) ibid., (pp. 143)
as one of the pleasures of the married state ..." (50)

( on money — English and Indian attitude ) :

" ... ... England appeared to be a country of easy money, in the moralist's sense of the term. That is to say everybody there was not only expected to pay his dues promptly and regularly but also, generally speaking, did so. In our society the willingness to pay decreases as the capacity to pay increases . . . . . . . " , and " ....... what I had read about the English people had given me the idea that they had a two-party system in their spending as they had in their politics. There was the party of the spenders ...... " , further , " ....... It is natural to infer from this that spending is the positive urge of the English — people, and saving the corrective. Or to put it in slightly different words, spending is the ideal, and frugality the practical correlative of that ideal. With us, on the contrary, hoarding is a pleasure as well as a virtue (a formidable combination), and spending at best a stern duty, but normally a pain ....... " (51).

The style of all the passages quoted above, though eye-catching, are not without dignity. A determined spirit of unswerving devotion to the perfect blending of feeling and intellect

(50) ibid., ( pp. 124 )

(51) ibid., ( pp. 116, 117 & 118 )
pervades all the passages. The originality of his conception and perception is perfectly fused with his presentation as can be noticeable in sentences like, ' ...... In our country the willingness to spend decreases as the capacity to pay increases ... ' , ' spending is the positive urge of the English people, and saving the corrective ........ with us, on the contrary, hoarding is a pleasure as well as a virtue ........ , and spending at best a stern duty, but normally a pain ........ '.

In fact, the consistent style that pervades the whole book is a straight-forward one "setting down a small number of impressions with some whimsical obiter dicta, ........ " , (52) and the consistent ' feeling' that saturates it is a melancholic one for "time has made the face of my country stark, chastened, and sad ........ " (53) . The result of the fusion of this consistent style and feeling, is the revelation of the personality of the writer and the wholeness of his character. He expresses his courageously honest observation with traditional Indian aristocratic grandeur.

*The Continent of Force* is Nirad C. Chaudhuri's third major and most controversial book. The book is the result of his long effort to understand the nature of things Indian and it describes the human situation in India after independence. The book is an attempt, on the part of the author, to rediscover the image of India and to present it against its proper background before the foreigners. A spirit of healthy 'self-criticism' pervades the whole book. It is at once a social analysis, a historical interpretation, a geographical study, an economic picture, and

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(52) Ibid., (pp. 15)
(53) Ibid., (pp. 15)
a non-conformist's ideas and examination of the Indian peoples' mind and conduct. Stylistically the book is one of the best works in the field of Indo-Anglian prose. His ideas may be controversial; his views one may not agree with or one may accuse him of its anti-Indianness, but, that he is the most conscious craftsman among the Indian writers of English prose to-day, is a fact. He writes as an Indian having a nostalgic feeling and a courageous desire for self-criticism, hitherto unavailable among the socio-economic writings of the Indo-Anglian prose—writers. As he himself states, " .......... It might be said that about the Hindus ...... I have not written with unreserved sympathy. True, but I have criticised them as a Hindu myself, as a lone critic of the rest of the three hundred millions and the risks are all mine ...... It is not my habit to bark with a master at my back " (54). And, " .......... It is my practice in my writings to state my positive views without discussing or even mentioning the usually held theories to which mine are opposed. This prompts my Indian critics to cast the same old views in my teeth, and charge me ........ " (55). Again, in support of the heaviness of his style he writes, " ........ The life, the mind, and the behaviour of Indians are so strange for the people of the West that if these are described in ordinary English the books would be unintelligible to English-speaking readers ...... " (56). And here lies the difference in style between Chaudhuri and his predecessors, like, Rammohan, Madhusudan, Vivekananda, Romesh Dutt, in so far as socio-economic writing is concerned. Further, Rammohan and others wrote in one style, either expository and simple or literary and flamboyant; but Chaudhuri deliberately employs the multi-style —

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(54) The Continent of Circe; Nirad C. Choudhuri, Orient - Paperback, Delhi, 1971 (pp. 305)
(55) ibid., (pp. 38)
(56) ibid., (pp. 14)
one being heavy and erudite style as can be noticed in his foreign-published books and, the other, natural and simple as can be seen in his books published in India. But the aim of Choudhuri in all his books is the same as it was with his predecessors. Rammohan and others wanted to expose the social anomalies and economic sufferings of the people of India not with the spirit of self-criticism as can be found in Chaudhuri, but with the desire of self-preservation.

However, The Continent of Circe contains the courageous frankness of a bitter intellectual on the one hand, and the erudite style of an unconventional writer on the other. But the speciality of Chaudhuri's prose lies in its perfect blending of matter and manner. The heaviness of his style is due to excessive use of degressions, episodes, Latin words, quotations from poetry of different languages, Sanskrit citations, far-fetched allusions and above all his remarkable memory. But the vigour, spontaneity and unemotional lucidity at once compensate the loss incurred by heaviness; and the matter gets due prize in the manner of expression. Scores of passages can be quoted from the book to show the heaviness as well as the attractive naturalness of his prose-style.

For example:

"Life-long observation has convinced me that there is a streak of insanity in the Hindus and that nobody will arrive at a correct appraisal of Hindu private and public behaviour on the supposition that they have a normal personality. This madness lurks within their ordinary work-a-day self alike a mania, and the nature of the alienation can even be defined in the psychiatrist's terms—it is partly dementia praecox, and partly paranoia. In all Hindu activities, especially in the public sphere, can be detected clear
signs of either a feebleness of mental faculties or a perversion of them......".

"...... But a question arises here. If the Hindus are really insane in their collective life, how does it happen that they have survived so long instead of being torn asunder as a human group by their abnormalities and internal stresses? One would expect such acids as the Hindu existence has generated to eat through their cells of their society. This is a pertinent and forceful question, but one which is also easy to answer. The survival of the Hindus is due to the fact that nine-tenths of Hindu Society consists of an inert element which is impervious to the active malignancy of one-tenth. The society is like the atmosphere in which four-fifths of nitrogen prevents the one-fifth of oxygen from being burned up the earth" (57).

The passage is an example of typical Chaudhurian prose devoid of any emotional fluctuation and exaggerated statement. He observes the whole Hindu society and the behaviour of the Hindus with the outlook of a detached observer, dissects it in the manner of a scientist, and expresses his views in the most unconventional manner. The flow of the sentences is smooth and natural. But the intrusion of terms like 'dementia praecox' 'paranoia' make the style heavy.

Again, Chaudhuri's feeling for the peasant and other working class people of the society is noticeable in the following passage:

"The peasant and artisan population of India has a form of culture which has hardly been moulded by the historic civilization of the country. This basic population has only been dyed by the civilizations without being transformed in substance.

(57) Ibid., (pp. 132 - 133).
substance. Brushing aside minor adaptations the peasant — artisan of India remains the Bronze Age man in all his outlooks and aptitudes. An attempt is now being made to modernize him through industrialization. But the effect, so far as there has been any effect at all, can be observed in all its ghastliness in the big cities. To go through the areas of these cities in which the industrial population lives is to have the feeling of a nightmare, for in them masses of human beings are seen to live in a state of squalor and economic enslavement, and from the sociologist's point in a state of social pulverization. They do not form a stable or coherent social class, but constitute an amorphous, piled up, and featureless detritus of the stratified human rocks of rural India. It is so painful to look on this human debris that one remembers with thankfulness that the vast majority of the common people of India remain in their villages.

It is the inertia of these masses that has saved Hindu society from decomposition, from disappearance in history. The educated modern Hindu is given to endless bragging about the survival of Hindu civilization when all other ancient ones have vanished. But he has no idea of what has contributed to the survival. A noted Bengali writer was so irritated by this boasting that he ridiculed it in a neat epigram: The mammoth is extinct but the cockroach survives. The remark is true if the depreciatory suggestion
is eliminated from it. The cockroach which has survived is not a lowly insect pest, but a simple and strong human being who remains strong and simple by refusing to become complex. It is he who in his collective mass forms the skeleton of Hindu society, which resist the sickness, the shocks, and the sepsis which the Hindu flesh is heir to. The modern Hindu dreads nothing more than solitude and contemplation. He is always in the marketplace, talking, talking, talking otherwise, he would have heard the voice of the timeless skeleton within him.

All this speculation and hypothesis might seem to be madness in one Hindu rather than in the rest who exist in millions. But I would not argue:

Mad let us grant him then, and now remains that we find out the cause of his effect, or rather say, the cause of this defect, for this effect defective comes by cause." (58).

The passage, written in a flamboyant style, shows the writer's observation of the 'economic enslavement' of the industrial population of India as well as his scrutinizing analysis of the Hindu mind and character. However, the vigour and the convincing spontaneity of the prose at once repels the atmosphere of heaviness and thus presents a very realistic picture of the existing socio-economic condition of the masses of India. Sentences loaded with learning follow one another in logical succession. They create a feeling of awe and wonder in the mind of the reader who can neither separate himself from the magical charm of style nor adjust himself with some of the non-conformist approach in the subject—matter. The use of phrases and adjectives like, 'featureless detritus',

(58) ibid., (pp. 133-135)
'stratified human rocks', 'timeless skeleton', 'Bronze-Age man', state of social pulverization; show the writer's conscious attempt at heightened expression.

On Chaudhuri's own admission he writes, re-writes and examines the diction and vocabulary and removes " ....... all words which have not been good English for at least two hundred years ...(59). His *Continent of Circe* is the best example in this regard. Scores of passages can be taken from the book to justify this statement. As he writes, " ....... A very large number of us are indeed glib in English, but glibness and expressiveness are not synonymous. The number of Indians who have a personal expression in English is not large, and it is soon found that the majority of the speakers of English employ a conventional diction for putting across conventional ideas ....... " (60). And Nirad C. Chaudhuri is a non-conformist — an agitated intellectual of India (especially proved through his first three books) — an unconventional writer selecting revolutionary thesis, as in *The Continent of Circe* and expressing it in the most erudite and unconventional manner. As stated by Dr. K. R. Srinivasa Iyengar, " ......... The truth about him seems to be that he is at once more Indian than most Indians and more English than many Englishmen. With this double edge of sensitivity he achieves insights denied to most, but he also isolates himself from the general crowd" (61).

In fact, *The Continent of Circe* is the result of Nirad C. Chaudhuri's 'unending memory' — explaining, interpreting, recapitulating and anticipating all things Indian. As he states,


(61) Indian Writing in English: K.R.S. Iyengar, Bombay, 1973. (pp. 591)
As he states, "...... This essay is written entirely from remembered reading the reading of a man who has read to live and not lived to read ......." (62). And the book sufficiently justifies the statement, for his ideas strongly reflect the personality of a man who has read to live, and the personality, his style. It needs considerable discipline of the mind, and also moorings in a great cultural tradition of the country to understand Choudhuri's powerful and erudite style as reflected in the Continent of Circe. Although a very thin shadow of Victorianism is perceptible yet the generally consistent style of the book is the mixture of tradition and modernity—traditional in sentence structure but modern in the usage of phrases, idioms, images and words. It is genuinely a perfect prose far from the prose used in day to day life—although heavy with numerous quotations, allusions and Latin words, but soon the heaviness is muted by the genuine spontaneity of feeling that goes straight into the interpretation of ideas and the intention of writing.

Choudhuri's next two books The Intellectual In India and To Live or Not To Live, are published in India and intended mainly for the Indian readers. The style that he maintains in these two books is simple and natural. But his usual intellectual seriousness can be seen in all the pages of these books. In fact, it is the reader-awareness that has freed these two books from being grandiloquent in style.

The Intellectual In India is the first in a series Tracts For The Times in which leading intellectuals discuss problems that face India to-day. In it, Choudhuri's intention is to concern himself primarily with the contemporary situation in India and not to express his encyclopaedic knowledge. Therefore, the general style of the book is plain and lucid. For example, as he writes in the preface:

"...... All over India those who have any

intellectual ambitions and aptitudes are discouraged. Authoritarianism in politics and social life which runs deep among the Hindus, hostility or apathy to intellectual activities, the precarious economic situation of the intellectual who has most often to sell himself to make a livelihood — have all tended to make him feel frustrated if not wholly paralysed. I want to tell him that the situation is not as bad as he imagines and that it is largely a question of his own faith, energy, and intelligence. I have in every case suggested practical means of overcoming his difficulties.

Again, in his definition of the intellectual, he writes:

"An intellectual is a man who does or tries to do the following: he applies his intellectual faculties (which I take as defined) to understand and interpret the world around him; as a result of study, observation, and experiment he formulates conclusions which he believes to be true or, at all events, truer than those which were current before; he communicates his ideas to fellow-men with a view to influencing their mind, life and actions.

The passages quoted above are examples of lucid and plain style. The sentences although cumulative in structure but do not mar the flow of writer's thought. Numerous such passages can be quoted from


(64) Ibid., (pp. 54-55).
the book to justify the simplicity of style that he employs in it.

For example, the following passage where he states that socio-economic and political thought of India has remained derivative and imitative, even when a certain intellectual habit was established through the cultivation of Western ideas.

"" .......... The modern intellectual effort of Indian always had a large amount of pure imitation in it, for it was trying to transplant the forms and results of Western thought to this country. In the past Indian thought in its creative aspect always tried to bring about an adaptation of the ideas of the West in order to apply them to wholly different psychological and material conditions. As a result, their thinking was not the kind of thinking by rote that Indian thought has become now. It was a positive, selective and assimilative thinking, which brought the thought in close relation with the realities in India ....... " . (66).

This passage is also another example of simple style but not without the discipline and austerity of the well-experienced intellectual writer. It is a prose—meticulously plain and deliberately easy. Here, the passion for clarity drives the pen of the writer, who maintains a balanced rhythm which moves easily and with quiet dignity. A good prose-writer uses words and constructs sentences as a vehicle of precise communication of ordered and disciplined thought.

Nirad C. Chaudhuri has achieved this quality in his *The Intellectual In India* and also in *To Live or Not to Live*. Clarity and democratic simplicity are the two ornaments that adorn the style of these two books. The book *To Live or Not to Live* reveals Chaudhuri's

(66) ibid., (pp. 40).
constructive criticism of life in India; and it is unlike the criticism as revealed in his *Continent of Circe*. Stylistically too, the book shows a total deviation from the *Continent of Circe*. For instance, as he writes on happiness:

"...... That (happiness) comes from realising some great purpose or working for it to be best of one's ability. After that it comes from performing one's duties in life without flinching ........... A man who is not happy with fellowmen and members of his family may find a compensating happiness in his vocation or in his duty, but he will never be fully happy.

But happiness here is more difficult to find than in the higher sphere, for it makes greater demands on our capacity to be unselfish. Joy in creative endeavour can be had even if a man is terribly egocentric. A man who does his duty may be an out and out prig, who is a man with a very favourable view of the self. But happiness in the Company of others can never come without unselfishness and forgetfulness of self ......... So the first requisite for getting happiness in the company is to learn to love unselfishly.

But an intellectual requisite also exists. Nothing in life can be taken for granted. We act in life on the basis of unconscious fundamental assumptions, which we adopt without analysing them. This is wrong. At every step even the most trivial activities of life call for intellectual analysis of their motives and methods.
A rigorous intellectual analysis of our aspirations and doings often enables us to shed those which make for unhappiness and adopt those which give happiness ........ " (66) .

The passage is undoubtedly a brilliant exposition of simply style. Here the writer dealing with a hard, serious, delicate and abstract subject like 'happiness', controls his erudition from being exhibited in order to make his writing clear and understandable to the ordinary Indian-reader. The style shows not the embittered intellectual but the serene personality of the writer, who has a lot of wisdom and practical sense in him. Neither Latin tags, nor the French quotations, nor even Sanskrit citations make the style heavy. It flows easily and with comfort. The sentences are short but they maintain the balance of rhythm. The passage, in fact, shows a refreshing contrast to anything we read in the Continent of Circe or Autobiography.

Nirad C. Chaudhuri of A Passage to England and Continent of Circe is a cynic and a bitter man, but of To Live or Not to Live a hopeful personality, who cares very much for social relations and human happiness. Self-contradiction is the spice of his intellect. But the quality that most impresses one about him is a sense of the integrity of his character. Everything he writes is the outcome of conviction that lies within him. All his books are loaded with learning and have the supreme merit of courageous honesty.

Apart from these books, Chaudhuri has been contributing various articles, and essays on subjects ranging from Brownman's burden to birth of Bangla-Desh, from Tagore's Noble prize to

(66) To Live or Not To Live : Nirad C. Chaudhuri, Hind Pocket Books Pvt., Ltd., Delhi. (no date) (pp. 196-97).
envy, in different newspapers and journals. And recently he has published finished the Biography on Max Muller (***) . The style that he employs in his articles etc. is a faddist's style—very much personal and coloured by his own idiosyncrasy.

In fact, Nirad C. Choudhuri's speciality as a prose-writer lies in his conscious selection of words and their spontaneous flow in his writings, his disciplined intellect and his encyclopaedic knowledge. Beginning from Autobiography down to his articles or essays, he has maintained the socio-economic and politico-cultural aspect of Indian life as his field of study and at least one consistency in prose-style—and it is his intellectual discipline and seriousness mixed up with a sense of proportion. He is neither too anxious to bring about a complete socio-economic and cultural change in the country nor too lazy to put the subject aside. The only concern of his is to present a very real picture of India and its inhabitants against her social, political, economic, and cultural background with the principle of 'self-criticism'.

(***) Title of the book: Scholar Extraordinary.