In India once the writing in English prose (especially non-fictional writing) was out of necessity, but gradually it became a habit. And it was not only the habit but the serious and dexterous efforts of some of the gifted individuals that had created the 'literary prose' in Indo-Anglian writing.

Although the quantity of literary writing (*** is less prolific, the abundant social, political and religious writings are sufficient to justify the steady growth of Indo-Anglian Literature. The writers who were engaged in these writings were talented individuals, and each had his own style of writing or speaking. These writers, fresh from English schools and colleges, imbibed the reforming spirit, the love of Western literature and thought; and the faith in British rule and British character. Their writings showed utmost honesty, sincerest zeal and perfect imitative capability in thinking, action and style respectively. Here Sir Charles Trevelyan's statement can be taken as a point to justify how far these Indians were at home in the foreign language - English. He said in his evidence given before the Select Committee of the House of Lords on the 21st June, 1853: "..... I have never heard such pure English, either in construction or pronunciation, spoken as I have heard by the educated natives of Calcutta. They speak purer English than we speak ourselves, for they take it from the purest models; they speak the language of the 'Spectator', such English as is never spoken in England. It is one of the

(*** By 'Literary Writing', I mean, both non-fictional creative writing and writings on literature.)
encouraging circumstances of our position in India that the natives have a remarkable facility for acquiring foreign languages". In fact, they had intellect and imagination, memory and message, contradiction and creative instinct, which they showed and conveyed through their writings.

Raja Rammohan Roy, pioneer in the field of Indo-Anglian non-fictional prose writing in India, used English prose as a weapon for exposing social evils, as a tool to put forward arguments effectively in the field of religious controversies, as a medium for educational and political propaganda, and as a chief means of exhortation. In short, his was an utilitarian prose. But this does not necessarily mean that he had had not the capacity for literary writing. It was not the 'shame' nor even 'a tag of servility', as stated by Mrs. Meenakshi Mukherjee (1), that created obstacles in the path of literary writings; but in fact, it was the need of the hour of Indian history that turned not only Rammohan but others as well, from pure literary writing to other forms of writing — social, political and religious. Total regeneration of India was the driving force behind Rammohan's non-fictional writings.

But unfortunately what he initiated became a matter of 'blind imitation' among his followers. "In the exhilaration of the moment, failing to appreciate and accept only the noble, the useful and the wholesome in it, a number of them suffered themselves to be swayed by all that was coarse, unhealthy and undignifying" (2). The capability to look beneath the

(1) The Twice Born Fiction: Meenakshi Mukherjee.

(2) A Marvel Of Cultural Fellowship: Sisir Kumar Mitra.
appearance and see into the truth of thing was conspicuously absent in them. They were termed as 'Deroziowmen'. But in spite of their blind imitation of everything west, they did not lack in talent. They were only misguided intellectuals who misdirected their efforts and ultimately became victims of circumstances. The most important figure among these 'young Bengalis', as they were called, was Michael Madhusudan Dutt.
Madhusudan was not a prolific writer in so far as non-fictional creative writing and writings on literature are concerned. Yet, the little quantity that he left behind are enough to consider him the pioneer in the field of Indo-Anglian non-fictional literary writing. He was, in fact, the most extraordinarily gifted intellectual, a man of literary talent, and above all, a poet of repute. He was greatly influenced by the English romantics, especially Byron in his writings of poetry both in English and Bengali; and read Milton, Carlyle, Ruskin and Burke insatiably and wrote prose-articles (*** in English with masterly ease and showed his exuberant eloquence, literary excellence and wide-ranging scholarship. He poured virility, subtlety, and a certain poetic sweetness in his prose style. He made it flexible to catch every human emotion and expression of every beautiful or noble thought. We seem to hear sometimes Milton's Satan speaking in every line he wrote, and sometimes Carlyle's prophetic, violent, and exclamatory prose seeking communion beyond communication.

Most of Madhusudan's creative literary writings are in the form of narrative poems. His The Captive Ladie, Visions Of The Past were written in Madras and published in Madras Circulator. Apart from these he translated Ratnavali, Sermista, and Nil Darpan, the three Bengali dramas into

(*** Madhusudan's non-fictional prose-writings were mainly available in the form of editorials, articles and tracts. Because the advent of press and journalism in India during the 19th century made many of the 'young Bengals' turn their attention towards journalism. This became a double-edged weapon for them. Because, on the one hand it satisfied their intellectual appetite, and on the other, served as a medium to express their literary talent.
Another dramatic poem *Rizia: the Empress of India* was also written by him while he was in Madras but it was never published. In 1854 Madhusudan delivered a lecture in English in Madras under the title *The Anglo-Saxon And The Hindu* which was published in the book form in the same year.

The importance of this lecture lies in the fact that the oriental genius of Madhusudan found its fullest expression in it. The book form of this lecture has been kept carefully in the National Library, Calcutta since 1903. It is not merely a lecture but a gem of Madhusudan's literary talent. He has poured all his feeling, his emotion, his wide-ranging scholarship, and his pure literary mind into it. Stylistically a typical post-Macaulesque fervour and Victorian pattern of long-sentence construction are there in it, yet they do not mar the smooth flow of Madhusudan's pure and honest literary emotion that has gone into it. In short, the whole lecture is a spontaneous expression of Madhusudan's powerful Indian-feeling recollected in an exhilarating moment of mind. For instance,

"... the Hindu, I say, is an aged race—tottering on the verge of a mortal grave. It must die, for the ponderous and marble jaws of that grave are hideously yawning to swallow it, and it is descending into the grave. The irresistible and fatal current destined to dash the once beautiful and proud vessel against the rock of destruction has set in—the train destined to blow up to atom the vast and antique fabric, once so superb,
and so magnificent, is already fired. Who will recall the dead from the grave to a brighter existence? Whose hands will gather up the fragments, therewith to build a more beautiful —— a prouder vessel to walk again the waters of the shoreless sea of life in glory and in joy? Whose hand will seek the scattered materials, therewith to re-erect a fabric more superb and more magnificent, whose airy towers and lofty battlements, whose massy and yet graceful pillars shall woo the eye of the beholder, and fill his soul with wonderment, not unmixed with awe?

I pore over the annals of mankind, crimsoned with blood, peopled with the most appalling pictures of guilt, and of shame and of sin; burdened with tales, which in the language of the Persian Poet —— are full of the tears of the eye —— I feel like one, who stands on the borders of a vast, a boundless wilderness — I see before me hideous and ghastly pyramids of human skulls, grinning as in mockery; — stupendous heaps of human bones — bleaching in the sun; I see blackened and shapeless masses, which mark the path of the devouring element; I see rivers of blood, I turn me to the East, to the West, to the North, to the South; the same horrible spectacle
greet mine eye and chills my heart! Such is history. Nations wade through blood to the dazzling throne of glory; and are again swept by impetuous torrents of blood from the fatal seat! Such is the burden of the song of the Muse of History. There is no verdant oasis in that boundless wilderness; no burst of joyous melody in that song.

History telleth us not of national rejuvenescence. The Sadduce dreams not, knows not of the resurrection of the dead. With him, there is no life beyond the grave—his is the dark tale of death, of annihilation. Like the unhappy hermit of Beattie—he looks on nature with morbid, with unschooled feelings. He sees the tree; to-day leaf-crowned and flower-crowned, and fruit-crowned, beautiful and verdant; tomorrow—leafless, and flowerless and fruitless, drooping, as the dismal and chilling blasts of winter howl around it. And again, when sweet, and rosy and gentle spring comes, how it revives! What fresh glories deck it! The maiden who had bewailed in silent solitude, the absence of her lover, blushes again in his eager, his impassioned embrace. He sees the silvery orb of the moon, to-day shining in the
fullness of her splendour — and the lesser
lights of heaven are lost in her blaze;
to-morrow — pale and waning, like widowed
beauty. And again how soon does she re-ascend
her deep-blue throne — majestic on high,
throwing her silver mantle over the rejoicing
earth! He looks on man, and in the
bitterness of his heart exclaims — "When
shall spring revisit the mouldering urn;
when shall day dawn on the night of the grave?

Again,

"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 good-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 prize and a spoil to the Anglo-Saxon? Why? I say, it is the mission of the Anglo-Saxon to renovate, to regenerate, to Christianize 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 be seconded — by the science and the literature of his sea-girt fatherland, the literature of his country, baptised in the pure fountain of Eternal love! ..........."

And further,

"........... I have heard the pastoral pipe of the Mantuan Swain; ........... I have listened to the melodies of gay Flaccus, that lover of the sparkling bowl, and the joyous banquet: ........... I have seen gorgeous Tragedy, in sceptered pall come sweeping by presenting Thebes or Pelops' 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 Rocknabad ........... and seen Roustom shedding
tears of agony over his brave but helpless son: I have laughed with Moliere: ....... I have visited the lightless regions of Hades with Dante; I know Laura's sad lover who gave himself to fame with melodious tears: but give me the literature, the language of the Anglo-Saxon! ........ "

The style in all these passages has spontaneity and pompousness, elegance and ponderousness, emotional eloquence and literary excellence. These are examples of poetic prose very natural for an inborn poet like Madhusudan. The flight of imagination soars high to catch the invisible wave of emotional exuberance. The use of images like, 'shoreless sea of life', 'ghastly pyramids of human skulls', 'widowed beauty' (in the first passage), 'the blue depths of ether', 'melodious yet meaningless sounds', 'liquid wilderness', 'baptised in the pure fountain of Eternal love', (in the second passage); and, 'gorgeous Tragedy', 'melodious tears', 'Roustom shedding tears of agony' (in the last passage) —— show Madhusudan's extraordinary literary talent with a poetic flavour in it.

Further, Madhusudan's views on literature are scanty. Because whatever views available, are in the forms of letters written by him to his friends from time to time. Sermista was Madhusudan's first Bengali drama. He sent a letter to his intimate friend Sri Gourdas Basak giving his views on the drama, and discussing the foreign air that has gone into it. He wrote:

"....... I am aware, my dear fellow, that there will be in all likelihood, be something of a foreign air about my drama; but if the
language be not ungrammatical, if the thoughts be just and glowing, the plot interesting, the characters well maintained, what care you if there be a foreign air about the thing? Do you dislike Moore's poetry because it is full of Orientalism? Byron's poetry for its Asiatic air, Carlyle's prose for its Germanism? Besides that I am writing for that portion of my countrymen who think as I think, whose minds have been more or less imbued with Western ideas and modes of thinking; and it is my intention to throw off the fetters forged for us by a servile admiration for everything Sanskrit.

Do not let me frighten you by my audacity. I have been showing the second Act, already complete, to several persons totally ignorant of English, and I do assure you, upon my word, that they have spoken of it in terms so high that, at times, I feel disposed to question their sincerity and yet I have no reason to believe that those men will flatter me.

In matters literary, old boy, I am too proud to stand before the world in borrowed clothes. I may borrow a neck-tie, or even a waist coat, but not the whole suit ...."(c).
Again, in another letter addressed to Sri Keshab Gangooly, Madhusudan stated his views on the weaknesses of the dramatic literature of India. He wrote:

"........ and I must here tell you, my dear G, what, I dare say, you will allow at least to some extent, viz, that we Asians are of a more romantic turn of mind than our European neighbours. Look at the splendid Shakespearean Drama. If you leave out the *Mid Summer Night's Dream*, *Romeo* and *Juliet* and perhaps one or two more, what play would deserve the name of Romantic? Romantic in the sense in which *Sacoontala* is Romantic? In the great European *tradition* Drama you have the stern realities of life, lofty passion, and heroism of sentiment. With us it is all softness, all romance. We forget the world of reality and dream of fairy lands. The genius of the *Drama* has not yet received even a moderate degree of development in this country. Ours are dramatic poems; and even Wilson, the great foreign admirer of our ancient language, has been compelled to admit this. In the *Sermista*, I often forget the real in search of the poetical. In the present play I mean to establish a vigilant guard over myself. I shall not look this way or that way for poetry; if I find her before me I shall not drive her away; and I fancy, I may safely
reckon upon coming across her now and then.
I shall endeavour to create characters who
speak as nature suggests and not mouth—mere
poetry" (4).

And, regarding the language of the \textit{Krishnakumari Drama},
Madhusudan wrote to Sri Keshab Gangooly:

"..... As for the language, the Drama to be
written in I shall follow Dr. Johnson's advice;
— 'If there be' says he, 'what I believe
there is, in every nation a style which never
becomes obsolete a certain mode of phraseology
so consonant and congenial to the analogy and
principles of its respective language, as to
remain settled and unaltered, this style is
to be probably sought in the common intercourse
of life, among those who speak only to be
understood, without the ambition of elegance'.
And he commends Shakespeare for having adopted
this language; and this advice I mean to adopt
except where the thoughts rise high of their
own accord and clothe themselves with loftier
diction, and that will be in the more tragic
parts of the play" (5).

Further, discussing the dramatic beauties of the same drama,
Madhusudan wrote another letter to the same Sri Keshab Gangooly:

"..... As the play is a tragedy, I have not
thought it proper to begin any scene with the
determination of being comic; in my humble
opinion such a thing would not be keeping

(4) \textit{ibid.}, (pp. 58 - 59)
(5) \textit{ibid.}, (pp. 59)
with the nature of the play. But whenever in the course of the dialogue a pleasant remark has suggested itself I have not neglected it. The only piece of criticism I shall venture upon, is this; — never strive to be comic in a tragedy; but if an opportunity presents itself unsought to be gay, do not neglect it in the less important scenes, so as to have an agreeable variety. This I believe to be Shakespeare's plan. Perhaps, you will not find many scenes in his higher tragedies in which he is studiously comic. As for beginning the play with a soliloquy, that is of little consequence; a little mannerism does no harm, and, I promise you I shan't do it again.

........ The style of criticism you bring to bear upon the play, is the very highest possible; such an aesthetic storm would sink the ship of every dramatist in the world, save and except Shakespeare; and even would suffer considerable damage! ......." (6).

The style of all these letters has the touch of an artist and a scholar as well. These letters prove how well and deep was Madhusudan's study of English literature. All these dramas were originally written in Bengali but Madhusudan's correspondences with his friends were in English. And it is because of this reason that we are lucky in having some of views on literature directly written in English.

Madhusudan's Meghanad was first published in two volumes.

(6) ibid., (pp. 60).
in the year 1861, 4th January, and 1868 (Bengali year) respectively. While writing this drama Madhusudan wrote a letter to his friend Rajnarayan Basu stating the Greek influence in it:

"It is my inkarikroum ambition to engratf the exquisite graces of the Greek mythology on our own; in the present poem, I mean to give free scope to my inventing powers (such as they are) and to borrow as little as I can from Valmiki. Do not let this startle you. You shan't have to complain again of the Un-Hindu character of the poem. I shal not borrow Greek stories but write, rather try to write, as a Greek would have done" (7).

Again, regarding Homer and Virgil's influence on this drama he wrote to Rajnarayan:

"As a reader of the Homeric Epos, you will, no doubt, be reminded of the fourteenth Iliad, and I am not ashamed to say that I have intentionally, imitated it—Juno's visit to Jupiter on Mount Ida. I only hope I have given the episode as thorough a Hindu air as possible. I never like to conceal anything from you, so that you must not think me vain if I say that in my heart I begin to believe that this Meghanad is growing up to be a splendid poem! I fancy the versification more Melodious and Virgilian and the language easy

(7) ibid., (pp. 32).
and soft. You will probably miss in this poem the rather roughish elevation of its predecessor "(8) .

These letters are straightforwardly frank confession of a poet who never made pretention as the principle of his life. He was, no doubt, greatly influenced by the Greek mythology and Homer and Virgil, but he had that honesty of genius to express his gratefulness for the borrowings. The prose that he has used in all these letters is the prose of a poet confronted with the duty of explanation. It is the explanation of his mind's reactions while engaged writing the dramatic poems and heroic epics.

However, in this way scores of passages can be quoted from Madhusudan's various scattered writings to show his literary prose style. Although famed as a poet's poet in his Bengali writings, Madhusudan's English prose writings are manifestations of his extraordinary literary calibre. His study of ancient languages and English literature always provided him with many opportunities to satisfy his infinite literary talent. The presentation of a copy of his The Captive Ladie to Mr. Bethuen, became a turning point in the career of Madhusudan. Because it was Mr. Bethuen's advice conveyed through Sri Gourdas Basak to him to turn and employ his taste and talents more towards his mother-tongue than towards English. Mr. Bethuen wrote: "As an occasional exercise and proof of his proficiency in the language, such specimens may be allowed. But he could render far greater service to his country and have a better chance of achieving a lasting reputation for himself, if he will employ the taste and talents, which he has cultivated by the study of

(8) ibid., (pp. 32).
English, in improving the standard and adding to the stock of the poems of his own language, ........ " (9) . This letter of Mr. Bethuen had good effect on the mind of Madhusudan which at once prompted him to write in Bengali and in doing so he earned the lasting reputation in the field of Bengali literature. It was this shifting of attitude that resulted in the less quantity of his non-fictional creative writing in English prose.

(9) ibid., (pp. 16).
Romesh Chunder Dutt was a versatile genius. His literary writings, like Madhusudan's were few. The physical need of the motherland was so urgent in that age that no writer could pursue pure literature to the neglect of his duties to society. But it was a fact that to Romesh Chunder "literature was the first love" (10). Like Madhusudan Dutt, Romesh Chunder longed through literature to serve the motherland and to satisfy his own literary appetite. The driving force behind all his literary writings was to make the westerners understand India.

Most of Romesh Chunder's literary writings were done in Bengali. It was perhaps due to the lesson he learnt from Madhusudan or perhaps he followed Bankim Chandra Chatterjee in this regard or perhaps he thought that creative writing could best be done in one's mother-tongue. (11). However, Romesh Chunder's pure literary writings in English were in the form of translation. He translated both The Ramayana and The Mahabharata. But these two translated works were done in verse. However, the two Epilogues that he wrote to the condensed Ramayana and Mahabharata show his outstanding calibre as a literary critic.

The influences which determined Romesh Chunder's literary style were primarily European. As a student in Calcutta he had made acquaintance with English classics, and later, while at Presidency college, had read the poets insatiably. Both

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(10) Life and works of Romesh Chunder Dutt: by, J.N. Gupta. (pp.32).

(11) In a letter written in 1877, he wrote: "My own mother-tongue must be my line and before I die I hope to leave what will enrich the language and will continue to please my countrymen after I die."
these studies had their influences on his prose-style. The qualities that adorn the style of his literary writings are clarity, picturesqueness, elegance, descriptive beauty, and eloquence. His use of language and diction were so perfect that many eminent critics had to praise him (12). But these qualities are available in his poetic rendering in English of the two great Epics — The Ramayana and The Mahabharata, of the Vedic Hymns, prose of the Upanishads, Buddhist precepts and classical sanskrit poetry. And unfortunately these do not come under the compass of the present study.

Romesh Butt's chief merit as a literary critic is well-revealed in the epilogues to the Ramayana and the Mahabharata. For example:

"No work of imagination that could be named, always excepting the Iliad, is so rich and so true as the Mahabharata in the portraiture of the human character ....... . The characters of the Mahabharata are characters of flesh and blood, with the virtues and crimes of great actors in the historic world; ....... " (13).

and,

" .......... To know the Indian Epics is to understand the Indian people better. And to

(12) For example, 'The Examiner': " .......... so completely, indeed, has Mr. Butt mastered his Queen's English, that one cannot help wondering what new developments our language may undergo when it has spread more widely in India, and become the chief medium of expression for the subtle activity of Hindu brain - the organ of new veins of humour, fancy, imagination and eloquence. ( 'The Examiner' - 25th September, 1875 ).

trace the influence of the Indian epics on the life and civilization of the nation, and on the development of their modern languages, literatures, and religious reforms, is to comprehend the real history of the people during three thousand years ...." (14).

Again,

"It is not an exaggeration to state that the two hundred millions of Hindus of the present day cherish in their hearts the story of their ancient epics ....... sorrow and suffering, trial and endurance are a part of the Hindu ideal of a Perfect life of righteousness ....... " (15).

And further,

"......... Mothers in India know no better themes for imparting wisdom and instruction to their daughters, and elderly men know no richer storehouse for narrating tales to children, than these stories preserved in the epics. No work in Europe, not Homer in Greece or Virgil in Italy, not Shakespeare or Milton in English-speaking lands, is the

(14) 'The Ramayana & the Mahabharata': Homesh Dutt. Everyman's Library, Dent & Sons Ltd. London. 1953 Epilogue to Ramayana - (pp. 163) (last para).

national property of the nations to the same extent as the Epics of India are of the Hindus. No single work except the Bible has such influence in affording moral instruction in Christian lands as the Mahabharata and the Ramayana in India ......... " (16).

All these are not mere platitudinous comments of Romesh Butt, but critical annotations of a literary critic whose deep sense of indigenous culture and firm faith in the tradition of his motherland are well-expressed in a few quick but weighty sentences. The most fascinating aspect of the prose that he used as a literary critic is its literary quality. Because the style of his 'Epilogues' is not formal, dry-as-dust and elaborate, but graceful, elegant and spontaneous. For example, the second sentence in the first passage, the whole third passage, and the first sentence of the last passage.

Unlike the prose-style of his socio-economic writings, Romesh Butt's prose-style in literary writings shows his contemplative mind often inclining towards graceful and elegant expression. The age in which Romesh Chunder lived was, as stated earlier, not conducive for pure literary writing. But that could not kill the literary talent that was ingrained in him. And this is proved in many of the passages of his socio-economic writings, where literary skill often supersedes the

pure utilitarian virtues of English prose.

His historical novels, his writings on Ancient Indian history, his descriptions of India's cities, rivers and lakes in *Rambles in India* (1896), his English translation of the two great epics of India — *The Ramayana* and *The Mahabharata* — were all intended for a fascinating rediscovery of the total Indian mind that was lost in the wilderness of dry materialist civilization of Europe owing to blind imitation. Dutt's *Rambles in India* is full of rich, thoughtful and illuminating descriptions of various historically important cities of India. The Punjab assumes a new splendour and fascination for him when he realises that it is the land of Rigveda, " .......... One of those sacred lands where man reared his infant civilization, and first cultivated arts, poetry and science ......... " (17). The Banks of the Jumna reminds Dutt the ancient days when Kurus ruled in Hastinapur and the Pandavas in Indraprastha. In fact, this book is a manifestation of Dutt's emotional experience and not mere descriptions of externals. Here, emotive power gets momentum out of the practical experience of seeing, and the style becomes lucid to the point of infinite beauty and graceful and expressive to the point of spontaneous originality.

The cultural moment of the country during Romesh Dutt's time was guided by a spirit of revivalism, a sense of patriotic nationalism, and a dogged tenacity to revalue the

(17) Life and Work of R.C. Dutt: by J.N. Gupta, (pp. 130).
Indian spirituality, Romesh Chunder's literary writings were manifestations of a total artistic recall of the cultural moment. The quantity of his non-fictional literary writing is although less prolific, the essential quality of his literary bent of mind is ever-present so as to enable him to attain the rarest reputation as a man of literature. It is as the translator of Indian poetry into English verse, and as the translator of India's great epics — The Ramayana and The Mahabharata that Romesh Chunder's fame as a literateur must stand or fall. The main intention behind all his literary writings was to let the foreigners know the ancient glory and rich tradition of India. And in doing so he employed a style that was at once lucid and expressive, graceful and elegant, simple yet not without spontaneity. Imagination and sense of balanced presentation had a perfect blending in his style. He was aware of not being too grandiloquent to be thought by foreigners as an imbalanced, barren literateur. And it was this quality of his mind that added a special Indian dignity to his style.
Rabindranath is one of the most prolific writers in the world. But the quantity of his directly-written-in-English non-fictional literary writings in prose is much less than other writings — poems, plays, novels and short-stories, which he wrote in his own mother-tongue, Bengali and translated many of them into English (***) . The publication of his English 
Gitanjali that fetched the world's highest prize was a turning point in Tagore's life and attitude. The western recognition emboldened Tagore and his English publishers, Messers. Macmillan, to bring out other volumes of translations, either done by him or by other under his supervision made him an extrovert. He could no longer remain a recluse which he was by nature. Much of his nostalgia for the past began to wither away giving place to the spirit of internationalism. The result was a considerable number of lectures, especially philosophical collected in book forms. This rise of Tagore to world fame, yet another event after Vivekananda, strengthened India's position as the rising spiritual leader of humanity, but it failed to enrich India's store of creative non-fictional literary writings in English prose.

However, that Tagore was a great world-poet is an established fact to-day. His was the prose of a poet — sensitive, plain (unlike, Madhusudan's), musical, full of imaginative flights and literary excellence. The literary prose of Tagore appeals not so much to the intellect as to a meditative, ever-sensitive mind enveloped with poetic sensibility.

(***) Most of Tagore's views on literature were expressed in Bengali. So I have not taken them here for consideration.
The most fascinating aspect of his literary prose-style is his use of simple words that create a typical Rabindranath musical rhythm. Yeats rightly commented, "....... Rabindranath Tagore, like Chaucer's forerunners, writes music for his words, and one understands at every moment that he is so abundant, so spontaneous, so daring in his passion, so full of surprise, because he is doing something which has never seemed strange, unnatural or in need of defence" (18). Again, according to Yeats: "....... We write long books where no page perhaps has any quality to make writing a pleasure, being confident in some general design, and make money and fill our heads with politics — all dull things in the doing — while Mr. Tagore, like the Indian civilization itself, has been content to discover the soul and surrender himself to its spontaneity" (19). And it is this spontaneity of Indian life, Indian theme, and Indian sensibility that is manifested in his English prose writings with an unmistakable streak of literary quality, rhythmic beauty and poetic excellence.

In fact, the English prose writings of Tagore were the results of a moment's upsurge'. It was simply a repetition of what Madhusudan Dutt attempted — a wastage of creative energy in the stuffy atmosphere of western materialist wilderness. But that he had a special literary voice, a special quality of mind and a special spiritual thought can never be questioned. And it is the quality of mind that added a dignity in his literary prose style.


(19) ibid., (pp. xx – xxi).
Tagore's literary prose had neither the flamboyance and excessive rhetorical beauty of Nachamukun nor the measured emotional vibration and correct and elegant picturesqueness of Romesh Dutt. But it revealed the very soul of Bengal and the spirit of a Bengalee—simple, direct and poignant in expression; deep, passionate and straightforward in emotion.

His was a potent intellect dominated always by the self-illuminated heart, and expressing always with a plain concreteness and frank and exalted enthusiasm. The style of Tagore's literary prose does not show any literary mannerisms. It reveals a poignant sweetness, a spiritual depth and a haunting cadence subtle with a subtlety which is not of technique but of the soul of a poet. For example:

"........ When I began my career I was ridiculously young; in fact I was the youngest of the writers of that time who had made themselves articulate. I had neither the protective armour of mature age nor that of a respectable English education. So in my seclusion of contempt and qualified encouragement I had my freedom. Gradually I grew up in years——for which, however, I claim no credit. Gradually I cut my way through derision and occasional patronage into a recognition in which the proportion of praise and blame was very much like that of land and water on our earth ........." (20).

(20) Lectures & Addresses by Tagore: Anthony X. Soare.
A lecture delivered in China (1924) entitled—'My Life'. 
The passage is an example of Tagore's plain, rhythmic style. The language is easy and concrete; and the sentences are short but not without charm and sweetness. Here the ideas and states of mind of the writer are made as concrete and interesting as possible by the use of imagery from the earth and water. And the last sentence clearly reveals the musical rhythm by the constant use of '.... ion', i.e., 'derision', 'recognition', and 'proportion'. In short, the whole passage shows the writer's frank and exalted enthusiasm expressed in a plain and concrete style. There is neither any literary mannerism nor any conscious stylistic empiricism on the part of the writer in the passage.

Tagore's mind was naturally and authentically cast in the dve of poetry and it would not be difficult at all for anybody to collect scores of paragraphs from his writings that might be passed off as poems in prose. At the basis of this constant poetic sense is his emotional capability. It seems that Tagore's finest prose is evoked by his romantically sensitive feeling for nature. For example:

"........ It must be an ashram where men have gathered for the highest end of life, in the peace of nature; where life is not merely meditative, but fully awake in its activities; where boy's minds are not being perpetually drilled into believing that the ideal of the self-idolatry of the nation is the truest ideal for them to accept; where they are bidden to realize man's world as God's kingdom, to whose citizenship they
have to aspire; where the sunrise and sunset and the silent glory of stars are not daily ignored; where nature's festivities of flowers and fruit have their joyous recognition from man; and where the young and the old, the teacher and the student, sit at the same table to partake of their daily food and the food of their eternal life" (21).

Again,

"...... Born in this great world, full of the mystery of the infinite, we cannot accept our existence as a momentary outburst of chance, drifting on the current matter towards an eternal nowhere. We cannot look upon our lives as dreams of a dreamer who has no awakening in all time. We have a personality to which matter and force are unmeaning unless related to something infinitely personal, whose nature we have discovered, in some measure, in human love, in the greatness of the good, in the martyrdom of heroic soul, in the ineffable beauty of nature, which can never be a mere physical fact nor anything but an expression of personality......" (22).

And further, (a letter written to his friend C.E. Andrews, dated, October, 12th, 1915):

Srinagar, Kashmir.

"My dear Andrews,

I am technically in Kashmir but still have not entered its gate. I am passing through

(21) ibid., (pp.41). A lecture delivered in America, published in 'Personality'.

(22) ibid., (pp.27-28). — can —
the purgatory of public receptions and friendly solicitations, but Paradise is in sight. How I feel, I am coming nearer myself: the intruder in me who always fusses about arranging dusting his absurd store of knicknacks is, I hope, shut out, at least for a few weeks. It is becoming easier for to feel that it is I who bloom in flowers, spread in the grass, flow in the water, scintillate in the stars, live in the lives of men of all ages.

............... Yours with love, Rabindra Nath Tagore.

All the passages are examples of Tagore's poetic-prose, written with an effortless ease. The style is simple and without any extra-literary technique. The use of alliteration for rhythmic effect is also noticeable in the repeated use of consonant 's' and 'f'. For example, in the first passage ('...... where the sunrise and sunset and the silent glory of stars ....') and 'p', for example, in the third passage ('...... passing through the purgatory of public receptions ......, but Paradise is in sight ......').

Tagore's article entitled 'The Call of Truth', written in 1921, in which he wrote on Mahatma Gandhi's grand stand for the masses of India, is an example of his capability to use words as vehicle of the precise communication of ordered thought:
Thus at the crucial moment, Mahatma Gandhi came and stood at the door of India's destitute millions, clad as one of themselves, speaking to them in their own language. It was a real happening, not a tale on the printed page. That is why he has been so aptly named, Mahatma, Great Soul. Who else has so unreservedly accepted the vast masses of the Indian people as his own flesh and blood? At the touch of truth the pent-up forces of the spirit are set free. As soon as love stood at India's door, it flew open. All inward niggardliness was gone. Truth awakened truth.

The style of the passage is simple and lucid. Selection of words as adjectives like 'crucial moment', 'real happening', 'not a tale on the printed page', 'Great Soul', 'unreservedly accepted' show the writer's perfect expression of his thought in a precise manner. The fifth and the sixth sentences are instances of poetic-prose.

Keenly, almost morbidly, sensitive as he was to praise and blame, he managed yet not to be wholly blinded by the brilliance of his western receptions and recognitions. Because the love and feeling that he bore for the suffering mass of India made him more a humanistic artist than a mere romantic poet. The Jallianwala Bagh massacre created a stir in his sensitive mind, made him a rebel by the touch of the
shocking realism of the incident. Stating the reasons of his inability to accept the title of Knighthood that was awarded to him by the British authority in India, he wrote:

Calcutta,
6, Dwarkanath Tagore Lane,
May, 30, 1919.

"Your Excellency,

The enormity of the measures taken by the Government in the Punjab for quelling some local disturbances has, with a rude shock, revealed to our mind the helplessness of our position as British subjects in India. The disproportionate severity of the punishments inflicted upon the unfortunate people and the methods of carrying them out, we are convinced, are without parallel in the history of civilized governments, barring some conspicuous exceptions, recent and remote. Considering that such treatment has been meted out to a population, disarmed and resourceless, by a power which has the most terrible efficient organisation for destruction of human lives, we strongly assert that it can claim no political expediency, far less moral justification. The accounts of the insults and sufferings undergone by our brothers in the Punjab have trickled through the gagged silence, reaching every corner of India, and the universal agony of indignation roused in the hearts of our people has been ignored..."
by our rulers — possibly congratulating themselves for imparting what they imagine as salutary lessons .................

The time has come when badges of honour make our shame glaring in the incongruous context of humiliation, and I for my part, wish to stand, shorn of all special distinctions, by the side of those of my countrymen who, for their so-called insignificance, are liable to suffer degradation not fit for human beings. And these are the reasons which have compelled me to ask Your Excellency, with due deference and regret, to relieve me of my title of Knighthood, which I had the honour to accept from His Majesty the King at the hands of your predecessor, for whose nobleness of heart I still entertain great admiration.

Yours faithfully,

Rabindra Nath Tagore. (***)

The whole passage letter has been written in simple, lucid and dignified style, with much concentration on the 'sensitive feeling' of the writer. In general the language is restrained and free from hysteria and excitement that such a 'shocked feeling' might have evoked. But at the same time the reader becomes aware of the feeling the writer is controlling. The tremendously sensitive mind of a humanist-poet, who puts his

(***) The letter was written to Lord Chelmsford.
countreman's welfare and well-being before his own achievement, gives a pointed accuracy and meaningful depth to words, e.g., 'helplessness of our position', 'disproportionate severity', 'terrible efficient organisation for destruction', 'trickled through the gagged silence', 'universal agony of indignation', 'incongruous context of humiliation'. Although the language is clear and lucid, but it gains its force and cutting edge from the dominating passion of the writer's mind. It is a prose which creates an emotional vibration in the heart of the reader. Its apparent sweetness is often invisibly superseded by deeply suppressed agony and anger, rebellious but not irreverent feeling of the writer.

In fact, Tagore's literary prose is the result of his various sensitivity — sensitivity to poetic feelings, sensitivity to nature's beauty, sensitivity to human sufferings. Because on the one hand he felt that one cannot go on writing poetry in a 'burning house' (which was India, his motherland) and on the other realised that to be a totally chauvinistic in spirit is to bring self-disaster. And this added an extra-ordinary beauty to his literary prose-style. His literary prose was always propelled by two qualities of his mind — namely, sensitivity and practicability. He was neither too romantic to get rid of the pain of reality nor too practical to give up the beauty of poetic romanticism. And the style of his literary prose is the result of a perfect blending of serenity and sensitivity, musical rhythm and poetic imagination, and practical action and philosophic introspection.
Sri Aurobindo is well-known as a political revolutionary and a propounder of nationalist extremism, a master-mystic and a philosopher of high rank in India and abroad. But he was also a man of literature, a poet and a literary critic. In him we find a unique combination of the faculty of poetic creation and poetic appreciation. But his poetry is always suffused with a philosophical or mystical glow. Because nowhere in his writings — political, philosophical or literary — was he blind to the fact of spiritual reality. In short, his mind was cast in the dye of mysticism which was reflected in all his writings.

His pure literary writings consist of two books —

*The Future Poetry*, 1963 (which appeared in the monthly philosophical journal *Arya* which he conducted during the years 1914 to 1921 but has since been reprinted in book form) and *Letters of Sri Aurobindo* — 1949 (on poetry and literature) — Third Series (***) . All his literary writings were written with a 'divine passion', and were results of a unique combination of his spiritual vision, mystical experience and philosophical realisation. The ethos of his literary writings was drawn from this combination. Thought and memory, divine feeling and terrestrial consciousness, concrete ideas and aristocratic acuity play their part to beautify the style of his writing. And a sincere reading of his literary writings transports the reader to a land of heavenly beauty, and enables him to have the sense of vedic and Upanishadic feeling.

(***) The first two volumes of letters published in this series contained Aurobindo’s letters on philosophy, psychology and practice of his system of Integral yoga.
In short, the style of Aurobindo's literary writings is soul-propelled, God-touched, simple and spontaneous, where words flow with an effortless ease and seem to be dropped into sentences not from intellect but from unique sempiternal planes. Some paragraphs from his *Future Poetry* may be quoted here to show the style of Aurobindo's literary writings:

"........ The epic is only the narrative presentation on its largest canvas and, at its highest elevation, greatness and amplitude of spirit and speech and movement. It is sometimes asserted that the epic is solely proper to primitive ages when the freshness of life made a story of large and simple action of supreme interest to the youthful mind of humanity, the literary epic an artificial prolongation by an intellectual age, and a genuine epic poetry no longer possible now or in the future. This is to mistake form and circumstance for the central reality. The epic, a great poetic story of man or world or the gods, need not necessarily be a vigorous presentation of external action; the divinely appointed creation of Rome, the struggle of the principles of good and evil as presented in the great Indian poems, the pageant of the centuries or the journey of the seer through the three worlds beyond us are as fit themes as primitive war and adventure for the imagination of the epic creator. The epics of the soul most inwardly
seen as they will be by an intuitive poetry, are his greatest possible subject, and it is this supreme kind that we shall expect from some profound and mighty voice of the future. His indeed may be the song of the greatest fight that will reveal from the highest pinnacle and with the largest field of vision the destiny of the human spirit and the presence and ways and purpose of Divinity in man and the Universe ...... " (23).

The passage is an example of Aurobindo's soul-propelled style — spontaneous and without any mannerism. The use of superlative words like 'largest', 'highest', 'most inwardly', and 'greatest', — show the writer's conscious attempt to make his ideas strongly expressed. Again, the use of the phrase 'the pageant of the centuries' is poetically romantic. And the adjectives like 'the youthful mind of humanity', 'an artificial prolongation by an intellectual age', 'vigorou presentation of external action', 'divinely appointed creation', profound and mighty voice', — are examples of the writer's acuity born out of a spiritual vision and philosophical realisation.

Again,

".......... Now the mind of man is opening more largely to the deepest truth of the Divine, the self, the spirit, the eternal presence

not separate and distant but near us, around us and in us, the spirit in the world, the greater self in man and his kind, the spirit in all that is and lives, the Godhead, the Existence, the Power, the Beauty, the eternal Delight that broods over all, supports all and manifests itself in every turn of creation. A poetry which lives in this vision must give us quite a new presentation and interpretation of life; ........ and at the first touch this seeing reconstructs and re-images the world for us and gives us a greater sense and a vaster, subtler and profounder form of our existence. The real faces of the gods are growing more apparent to the eye of the mind, though not yet again intimate with our life, and the forms of legend and symbol and myth must open to other and deeper meanings, as already they have begun to do, and come in changed and vital again into poetry to interpret the realities behind the veil. Nature wears already to our eye a greater and more transparent robe of her divine and her animal and her terrestrial and cosmic life and a deeper poetry of nature than has yet been written is one of the certain potentialities of the future ........ " (24).

(24) ibid., (pp. 326).
It is the divinization of man and nature, vision and reality that is envisaged by Sri Aurobindo in the passage, just quoted, in a lofty, sonorous and rhythmic style. The sentences are long but not monotonous; and the words follow one another creating an air of divine spontaneity. The sentences like, '......The real faces of gods are growing more apparent to the eye of the mind.........', '......Nature wears already to our eye a greater and more transparent robe of her divine....', are indeed full of literary beauty — not deliberately imposed but spontaneously fused with the burning intensity of the Divinely feeling of the writer.

Sri Aurobindo's comments on Rabindra Nath Tagore is also a commendable example of his spiritually critical and analytical bent of mind as well as his divinely literary and spontaneous prose-style. He writes:

"A great era of man's living seems to be in promise, whatever nearer and earthier powers may be striving to lead him on a side-path away to a less exalted ideal, and with that advent there must come a new great age of his creation different from the past epochs which he counts as his glories and superior to them in its vision and motive. But there must intervene a poetry which will lead him towards it from the present faint beginnings ........ A glint of this change is already visible. And in poetry there is already the commencement of such greater leading; the conscious effort of Whitman, the tone Carpenter, the significance of the poetry of A.E., the rapid immediate
fame of Tagore are its signs. The idea of the poet who is also a Rishi has made again its appearance .............................................»

The need of the age, therefore, is:

"......... to discover the whole greatest integral power of our complete existence ...... This need is the sufficient reason for attaching the greatest importance to those poets in whom there is the double seeking of this two-fold power, the truth and reality of the eternal self and spirit in man and things and insistence on life. All the most significant and vital work in recent poetry has borne this stamp ......... The poetry of Tagore owes its sudden and universal success to this advantage that he gives us more of this discovery and fusion for which the mind of our age is in quest than any other creative writer of the time. His work is a constant music of the overpassing of the borders, a chant-filled realm in which the subtle sounds and lights of the truth of the spirit give new meanings to the finer subtleties of life " (25).

The words of the passage are prophetic as well as penetrating for they reveal the whole gamut of Aurobindo's supernal personality. The poignant sweetness of the style of the passage is a result of a perfect blending of spiritually deep ideas and mysteriously spontaneous expression. '... The idea of the poet who is also a

(25) ibid., ( pp. 285 ).
Rishi has made its appearance... is a kind of sentence that can only be written out of this perfect blending. The last sentence is rhythmic, literary, and sublime in style.

In fact, *The Future Poetry* is a history of literature unique in its kind. Aurobindo's critical comments on the great writers of the world, especially in this book, are marked by deep insight and originality. The book is an attempt on the part of Aurobindo that harmonizes the overhead vision with an equally lofty word-rhythm and an equally beautiful sonorous-style on the one hand, and hope of the future with realization of the Divine in everything on the other. The grandeur, the supernal simplicity, and the incantatory power of the style is possible only in the writing of a man like Aurobindo. The book needs a religiously trained, philosophic, calm mind; and a poetically imaginative, bright, sanctified feeling to understand and enjoy the lofty ideas and exalted expression that hide behind every line. Numerous more passages can be quoted from the book to show this enchanting quality of the style of Aurobindo, but whatever may be the quantity of examples, the quality will remain consistent.

*Sri Aurobindo's Letters On Poetry And Literature - Third Series* reveals the faculty of his poetic and literary appreciation and criticism. These letters were by way of comments or explanatory remarks to a few of his disciples who were engaged in literary creation and who used to submit their works to him for guidance and help, incidentally putting him various questions regarding the inspiration and substance of poetry and sometimes more general questions about literature and art (26). Some of

(26) Letters of Sri Aurobindo (On Poetry and Literature) : 3rd series.
Sri Aurobindo Circle,
Bombay, 1949. (pp. iv. Ch. 'Foreword')
the passages from these letters may be quoted to show the consistent impressionistic style of Sri Aurobindo:

"Poetry, if it deserves the name at all, comes always from subtle plane through the creative vital and uses the outer mind and other external instruments for transmission only. There are here three elements, the original source of inspiration, the vital force of creative beauty which gives its substance and impetus and determines the form, and the transmitting outer consciousness of the poet. The most genuine and perfect poetry is written when the original source is able to throw its inspiration pure and unaltered into the vital and there it takes its true native form and power of speech exactly reproducing the inspiration, while the outer consciousness is entirely passive and transmits without alteration what it receives. When the vital is too active and gives too much of its own initiative or a translation into more or less turbid vital stuff, the poetry remains powerful but is inferior in quality and less authentic. Finally, if the outer consciousness is too lethargic and blocks, or too active and makes its own vision, then you have the poetry that fails. It is also the interference of these two parts either by obstruction or by
too great an activity of their own or by both together that causes the difficulty and labour of writing. 'There would be no difficulty if the inspiration came through without obstruction or interference in a pure transcription — and that is what happens in a poet's highest or freest moments when he writes not at all out of his own external human mind but by inspiration', as the mouthpiece of the Gods ............ " (27).

And,

"Poetry can start from any plane of consciousness although like all art — or, one might say, all creation — it must always come through the vital if it is to be alive. And as there is always a joy in creation, that joy along with a certain ent housiasmos — not enthusiasm, if you please, but ananda maya avesh — must always be there whatever the source. But your poetry differs from the lines you quote. Your inspiration comes from the linking of the vital creative instrument to a deeper psychic experience, and it is that which makes the whole originality and peculiar individual power and subtle and delicate perfection of your poems. It was indeed because this linking-on took place that the

(27) ibid., (pp. 3-4).
true poetic faculty suddenly awoke in you; for it was not there before, was no doubt partly the simple joy of creation, but there comes also into it the joy of expression of the psychic being which was seeking for an outlet since your boy-hood. It is this that justifies your poetry-writing as a part of your Sadhana" (28).

Again,

"....... It is obviously easier to be poetic when singing about a skylark than when one tries to weave a robe of verse to clothe the attributes of the Brahman. But that does not mean that there is to be no thought or no spiritual thought or no expression of truth in poetry; there is no great poet who has not tried to philosophise. Shelley wrote about the skylark, but he also wrote about the Brahman.

Life like a dome of many-coloured glass Stains the white radiance of Eternity is as good poetry as Hail to thee, blithe spirit!

There are flights of unsurpassable poetry in the Gita and the Upanishads. These rigid dicta are always excessive and there is no reason

(28) ibid., (pp. 10).
why a poet should allow the expression of his personality or the spirit within him or his whole poetic mind to be clipped, cabined or stifled by any theories or "thou shalt not"-es of this character (29).

Further,

"The point that a man's poetry or art need not express anything that has happened in his personal life is rather too obvious to be made so much of. The point is how far it can be supposed to be a transcript of his mind or mental life. It is obvious that his vital cast, his character may have very little to do with his writing; it might be its very opposite; his physical mind also need not determine the character of his writings; the physical mind of a romantic poet or artist may have been that of a commonplace respectable bourgeois; one who in his fiction is a benevolent philanthropist reformer full of cherub optimistic sunshine may have been in actual life selfish, hard, even cruel. All that is now well known and illustrated by numerous examples in the lives of great poets and artists. It is evidently in the inner mental personality of a man that

(29) ibid., (pp. 36-39).
the key to his creation must be discovered,
not in his outward mind or life ...........

In fact it is a mixture of the two
things that create a poet. He is a medium
for the Creative Force which acts through
him; it uses or picks up anything stored
up in his mind from his inner life or his
memories or impressions of outer life and
things, anything it can or cares to make
use of and this it moulds and turns to its
purpose. But still it is through the poet
personality may be either a mere reed through
which the spirit blows but laid aside after
the tune is over, or it may be an active
power having some say even in the surface
mental composition and vital and physical
activities of the total composite creature
.................. " (30) (cf.) ".

Ordinarily, we suppose that
aesthesis is concerned with beauty, and that
indeed is its most prominent concern; but
it is the Universal Ananda that is the parent

ibid., (pp. 52-54).
Cf. T.S.Eliot too, in his *The Sacred Wood* has mentioned about
this poet personality: "........The poet has, not a
'personality' to express, but a particular medium, which
is only a medium and not a personality, in which impressions
and experiences combine in peculiar and unexpected ways."

of aesthesis and the Universal Ananda takes three major and original forms, beauty, love and delight, the delight of all existence, the delight in things, in all things. Universal Ananda is the artist and creator of the universe witnessing, experiencing and taking joy in its creation. In the lower consciousness it creates its opposites, the sense of ugliness as well as the sense of beauty, hate and repulsion and dislike as well as love and attraction and liking, grief and pain as well as joy and delight; and between these dualities or as a grey tint in the background there is a general tone of neutrality and indifference born from the Universal insensibility into which the Ananda sinks in its dark negation in the Inconscient. All this is the sphere of aesthesis, its dullest reaction is indifference, its highest is ecstasy. Ecstasy is a sign of a return towards the original or supreme Ananda; that art or poetry is supreme which can bring us something of the supreme tone of ecstasy..." (31).

All these passages are examples of Aurobindo’s extreme philosophically sensitive and divinely spontaneous, elegant style. There is no extra effort on the part of the writer to impose mannerism in style. But the flow of words at once displays a special god-touched naturalness that adorns the sentences with admirable beauty. The

(31) ibid., (pp. 123 - 24).
matter and manner of all the passages require a well-trained and honest mind and a serene concentration to penetrate into their beautiful spiritually-lofty ideas and magnificent practically-plain feelings. Because, in Aurobindo, thought and vision are inseparable from each other; matter and expression are parts of one; style is overmind-propelled philosophically-literary thinking out into language. His use of words like, 'creative vital', 'outer consciousness', 'turbid vital stuff', — (in the first passage); 'certain enthousiasmos', 'deeper psychic experience', — (in the second passage); 'surface mental composition', — (in the fourth passage); and, 'dark negation in the Inconscient', — (in the last passage) — are highly philosophical but into his literary writings with perfect ease, and only a philosophically-trained and hushed mind can enjoy the beauty of this fusion. His use of Indian words like, 'anandamaya svash', 'sadhana', — (in the second passage); 'Universal Ananda', — (in the last passage) — are examples of his unconscious spontaneity in fusing these words into his English prose without any harm to the style. The sentences are cumulative in structure and rich in rhythmic cadence. The sentences like, '.....It is obviously etc.' (in the third passage); '.....this poet-personality may be either a mere reed through which etc.' (in the fourth passage); and, '.....as a gray tint in the background there is a general tone etc.' (in the last passage) — are examples of Aurobindo's literary style — full of poetic grandeur as well as spiritual beauty.

Again, some of Aurobindo's comments on the literary personalities of both India and abroad are magnificent examples of imaginative, critical, and literary quality of his mind and
beautiful manifestations of his delicate and subtle workmanship and an inspired subtlety of language. For example:

(On Blake),

"Blake stands out among the mystic poets of Europe. His occasional obscurity, — he is more often in his best poems lucid and crystal clear, — is due to his writing of things that are not familiar to the physical mind and writing them with fidelity instead of accommodating them to the latter ....... In reading such writing the inner being has to feel first, then only the mind can catch what is behind " (32).

(On Yeats and AE),

"......I do not think I have been unduly enthusiastic over Yeats, but one must recognize his great artistry in language and verse in which he is far superior to AE — just as AE as a man and a seer was far superior to Yeats. Yeats never got beyond a beautiful mid-world of/vital Antaraksha, he has not penetrated beyond to spiritual-mental heights as AE did ......... what Yeats expressed he expressed with great poetical beauty, perfection and power and he has, therefore besides, a creative imagination. AE had an unequal

(32) ibid, (pp. 307 - 308).
profundity of vision and power and range in the spiritual and psychic field. AE's thought and way of seeing and saying things is much more sympathetic to me than 'fats, who only touches a brilliant floating skirt-edge of the truth of things ...." (33).

(On Browning),

"....... There is much stuff of thought in him, seldom of great depth but sometimes unexpected and subtle, a vast range not so much of character as of dramatic human moods, and a considerable power and vigour of rough verse and rugged language. But there is very little of the pure light of poetry in him or of sheer poetic beauty or charm and magic; he gets the highest or finest inspiration only in a line or two here and there. His expression is often not only rough and hasty but inadequate; in his later work he becomes tiresome. He is not one of the greatest poets, but he is a great creator" (34).

(On Michael Madhusudan),

"I had once the regret that the line of possibility opened out by Michael Madhusudan was not carried any further in Bengali poetry; but after all it may turn out that nothing

has been lost by the apparent interruption. Magnificent as are the power and swing of his language and rhythm, there was a default of richness and thought-matter, and a development in which subtlety, fineness and richness of thought and feeling could learn to find a consummate expression was very much needed. More mastery of colour, form and design was a necessity as well as more depth and wealth in the thought-substance — and this has now been achieved and, if added to the ojas, can fulfil what Madhusudan left only half done" (55).

(On Bernard Shaw),

"......... It is peculiarly Irish kind of humour to say extravagant things with a calm convinced tone and if announcing a perfectly serious proposition — the Irish exaggeration of the humour called by the French pince-sans-rire; his hyperboles of self-praise actually rock with this humourous savour. If his extravagant comparison of himself with Shakespeare had to be taken in dull earnest with no smile in it, he would be either a witless ass or a giant of humourless arrogance, — and Bernard Shaw could be neither ........." (56).

These are examples of Aurobindo’s literary vignettes, although

(55) ibid., (pp. 528).

(56) ibid., (pp. 538-539).
not full and multi-dimensional, but their bold composition and neat outlines are remarkable. Aurobindo’s wide-knowledge and deep study of English literature along with his mystic imagination captures, as it were, the golden moment from the flux of literary events. Immersed in a life of spiritual action, he has to rely for the accuracy of his thinking upon spontaneous mystic experience, leaving his imaginative as well as literary faculty free to travel along the glittering vistas of the heavenly light.

In short, Aurobindo’s style of literary writings is related to philosophical impressionism and heavenly spontaneity. Indeed, as a literary writer, Aurobindo is a mystic who believes in the spiritual understanding of literary truth and beauty intellectually incomprehensible, rather than a mere literateur having only the 'physical mind'.

In fact, Aurobindo as a literary writer is a class by himself. The style of his literary writings is genuinely original in the sense that the words, the sentences, the language, the images, the allusions and the usage that he employs are not the results of his deliberate endeavour but the effects of a smooth spontaneity that comes effortlessly from his spiritual vision, mystical experience and philosophical realisation.

If Madhusudan was a literary spark, Romesh Chunder a literateur with a practical intention, Tagore an introvert turned extrovert poet-literateur, Aurobindo was a mystic-literateur. And it is this difference of personality that has its impact upon the style of his literary writings. Because style is personality clothed in words and language, images and adjectives, sentences and phrases.
Hulk Raj Anand, the most prolific and widely-known Indo-Anglian novelist, started his literary writings soon after his meeting with Mahatma Gandhi. But the age in which Gandhi lived was a packed age — full of social, economic, political, and nationalistic activities. No writer of the age could remain content only with pure literary vocation. Because the need of the age turned many literati into politicians, many saintly personalities into orators, and many poets into internationalists. Politics was closely related with life and all actions demanded meaningful expression. Anand too could not but respond to the need of the age. Like Madhusudan and Romesh Chunder, he too started using literature (in the form of novels) as a means to serve the Motherland. His first four novels in the 1950's showed his deliberate tendency of giving a sociological approach to literature. Besides, Anand is also a humanist writer and all his later novels show the humanitarian feelings that lie hidden in the choice of his subjects as well as characters.

But the quantity of his non-fictional literary writings in English prose is less prolific than the quantity of his novels and short-stories. The most interesting fact of Indo-Anglian non-fictional literary writings is this that these were written either by a confirmed poet (like Madhusudan, Tagore), or by an efficient administrator, historian, and economist (like Romesh Chunder), or by a mystic philosopher (like Sri Aurobindo), or by a widely-known novelist (like Mulk Raj Anand), as byproducts of their main activity and vocation, which has also naturally influenced the style of their other writings. The literary prose
of a poet, however, will certainly be different from
the prose of a philosopher-yogi or a historian-economist,
or a novelist. And moreover there is also the influence of
the age in which a poet or a philosopher or a historian
or a novelist lived and had his being. Therefore, a study of
the style of Anand's literary writings can be done in the
perspective of the age in which he lives and the quality of
his mind as a novelist. Because both his ideas and the quality
of his English prose are the results of the effect of the age
and the emotional susceptibility of the mind respectively.

In fact, Anand's writings of the pre-independence period
were purportive, and this required simplicity,
pointedness and clarity in style. But his later writings
(especially his articles on literary topics, treatise, essays etc.)
are literary and artistic in conception, although socially
conscious but not involved, and realistic in interpretation
but attired in pompous diction.

Some of the passages can be quoted here to show the
style of his non-fictional literary writings. For example:

"......... At any rate, I feel that the Indian-English writing has
come to stay as part of world literature. And this new
language has the tang of a rugged rhythm about it, as in a balad. I would like to suggest dropping the phrase Indo-English in talking about it. I put forward simple Indian-English writing for ordinary use and
Pigeon-Indian (P-I-G-E-O-N) in metaphor.

I would like to believe that in the best writing in this language, the words soar in the imagination like a pigeon in flight, shrill when they are frightened, nervous and sensitive, often soft and soothing, somewhat heavy-footed, but always compelled by the love of flight" (37).

"...... The talent of the true imaginative writer is like a flame. It burns away the dead wood of accepted words and shines forth in original images. The style of language, which belongs to him, or her, is the expression of the total personality, projected to a vision beyond the routine experience. The sensitive individual's approach to life, to ordinary things, and to the hitherto unseen phenomena, is the aspiration to awareness of the underlying truth. The writer is possessed of an intensity, which transforms his inner life, and through his realisations, releases the incipient urges, for the flow of sympathy on to the reader. So he is compelled, if necessary, to break all the rules of the game......" (38).

(37) Pigeon-Indian: Some notes on Indian-English writing:
- Mulk Raj Anand
(Paper read in the Seminar on Australian & Indian lit.) (pp.29-30).

(38) ibid., (pp.18).
The style of both these passages is emotion-propelled and to a great extent literary in approach but humble in appeal. When the springs of Anand's emotions are deeply touched, the torrent of his words is alight with the fire of imagination and a lyrical beauty prevails only to add grandeur to the style. The last sentence of the first passage and the first and second sentences of the second passage are clear examples of this emotion-propelled, lyrically beautiful style.

Again, in Anand's literary writings we can see a perfect blending of Victorian elegance, elevation and poetic beauty, and Indian tendency of wordiness, fluency and lyrical excellence. For example:

"........ Desire arose in the heart of the supreme and, by force of this passion, the one became many ........ One can see the excited faces of those primitive astrologers charting the planets. One can see them imagining the hunt on the cave walls before going out. One can hear their thump-thump, the gyrations of the dance, with the one, two, three beats. One can hear the ejaculations of the first poetry. And in their two-dimensional world, the fundamental image seem to have been the holy triangle, which later appears as the female fertility symbol.

Did the worship echo the early cults of the remote civilization before the Flood, which spread from the Aegean sea to the near Arctic and to Tropical India? — the cult of the Universal mother?
Certainly, she appears as the Isis type in the remains of the Mediterranean, the Ishtar type of the great peninsula of mid-Asia; and she is personified as Yoni in the Achichchatra terracottas.

The prominent features of the mother goddess are slightly different in each area. But she is often full-breasted, the holy mounds being exaggerated in size, or in number. She is usually pregnant, with a protuberant rounded belly lovingly configured. And she has a child in her arms being suckled or held up to the face lovingly. She is often a young woman, especially in the Ishtar type — a sublimated divine female, made into the object of man's desire, alluring him with her soft limbs, her exquisite face and the aura of virginity about her ...........

" .......... the feudal monarchs, uneasy on their thrones, wished in their small principalities to make the way of happiness the path of salvation. The arts were necessary for the heightening of the slow rural life. The deep sound of the shenai stole through

Hindustan Standard,
Sunday Magazine, June 3, 1973. (pp. 4-8).
their palaces at dawn, awakening the exalted from their slumbers. The priests offered the temptation of a ritual in shrines, where faith itself had been luscious by the artisans. The empty days were thus filled by the life of the imagination. The boring routine or administration for a few hours was followed by siesta. And, in the evenings the daughters of the gods regaled the princes and princesses with the enactment of those ambivalent poems, stories and myths, in which the gods themselves dance the fugitive phenomenon of the universe, through temptations of the flesh. The fantasy and the dreams enabled the senses to vibrate to the sounds which lead to the depths of the sensibility "(40).

Further, "This art of tender moment in India is beyond our present day prudery, the expression of the sacredness of love between the male and the female, encompassing the preparation through prolonged toilets, interpreting the nuances of the agonies of separation, waiting and fulfilment, enacting the play function of sex through the perfection of nerves and tendons and muscles, until the violin strings

(40) ibid., (pp. 7).
of emotion are fused into silence, which is itself a kind of music of the deeper layers" (41)

All the passages have been written in an emotion-propelled, imaginative style. The flow of sentences is as spontaneous as the flow of 'tender moments'. The use of phrases like 'two dimensional world', 'holy triangle', 'a sublimated divine female' (in the first passage), 'empty days', 'the daughters of the gods', 'tenderness of the flesh' (in the second passage), 'nuances of the agonies', 'the violin strings of emotion' (in the last passage) — show the writer's conscious attempt at making his narrative highly elegant and graceful. The writing has charm and sweetness; and although the shadow of victorianism looms large in it yet it gets itself fused with the fluency and lyrical grandeur of Indian style. The wordiness does not hinder the smooth flow of imagination rather the words became perception and thus give depth and poignant sweetness to the style.

In another article of Anand published in Quest No. 57 (spring 1968), we find him pleading for the continuance of English language in India:

"......... I have been, for thirty years or more, like many of my generation, an English speaking, an English writing Indian; I studied in London and Cambridge Universities and later felt compelled by my conscience to give expression, in the early twenties, to my obsession with certain compassionate humanistic beliefs about the wretchedness

(41) ibid., (pp. 9).
beyond wretchedness of those people of our
country who, I felt, have been disinherited

And,

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Let us not limit knowledge and
awareness. Let us lift the veils of ignorance
which the local fanaticism can build into
thick walls. Let us release our people to
simultaneousness of human experience.
Omniscience, Omnipresence, and Omnipotence
should be our mantra for the young gods of
the world of the year 2000 A.D. The Greek
civilization was destroyed by fratricide.
We ourselves were so divided by the different
languages for a thousand years that five
hundred foreign militarists could always
conquer large chunks of India and enslave us.

The English language united us. And the
self-conscious people from different parts
of our country combined to release us into the
struggle for freedom and the one India, as
part of the modern world."

The passages are frank narrative of the desire of Anand expressed
in the same emotional wordy style. The sentences are cumulative
in structure and maintain the force and vigour of the exalted

(42) 'Quest'. No.57. Spring. 1968. (pp. 30).
(43) Ibid., (pp. 39).
enthusiasm of the writer. An unmistakable sincerity pervades all the passages — a sincerity that arises out of Anand’s devoted energy. Although it is a plea for English for higher education, it is at once a literature when sentences like, '.............' Later felt compelled by my conscience to give expression ........... to my obsession with certain compassionate humanistic beliefs about the wretchedness beyond wretchedness of those people of our country who, I felt, have been disinherited .............', (in the first passage), and '.........' Let us lift the veils of ignorance which the local fanaticisms can build into thick walls', — are abound in it.

In another article entitled 'The Story of an experiment with a white lie', he analyses some of the elements in the process of writing his novel Untouchable. He writes:

"......... The book poured like a hot lava from the volcano of my crazed instinct
........." (44).

It is indeed the sentence of a highly sensitive and emotional writer; it is literary, lyrical, and poetically rich.

Again,

"......... Above all, there was the fundamental compulsion, the urgency of being driven by some demon, as in a man possessed, that was forcing me to wrest from the sky the atmosphere around me, and from the novels of the earth the magic of transmutation of tenderness for life into some kind of

expression. I wanted to renounce those who have for centuries included in the prison of the fourfold order the men whom they also continually destroyed as their enemies by duty. I wanted to reveal how much men had changed from what they originally were — the contrast being available in the 'noble savage' who accepts slavery because acceptance is the lesser way out, a living crucifixion, or prolonged suicide. I wanted to show the vast death of my country before the limping life promised by one-legged politics. I wished to abnegate the death, by slow degrees, as in a vast concentration camp, the death through alienation, caused by the need of every-one to earn a pittance from the flunkies of the few white sabibs, the death whose bleached bones were scattered across the landscape in various attitudes of prostration before the tin gods and the clay gods and the brass gods. I wanted to bring to light the ghosts of the 'dead souls', murdered without a rite by the Dharma-bugs. I wanted to beckon all the phantoms, so that they should haunt the dreams of the half dead, and awaken them, may be, to the lingering sparks of life. ......... I wanted to burn and shine like;
The style of the passage is highly literary and attractively grandiloquent. The passage is loaded with high-sounding words and phrases and adjectives like, 'bowels of the earth', 'the magic transmutation of tenderness for life', 'a living crucifixion', 'prolonged suicide', 'vast death', 'limping life', 'one-legged politics', 'bleached bones', 'Dharma-bugs'. It achieves grand effect by its iterative quality — (repetition of 'I wanted to') — by the swiftness with which adjective is piled upon adjective, and by the heightening of emotion as the total result of both these. Sentences are long and spontaneity despeels their monotony.

Despite the fact that the quantity of Anand's novels and short-stories has surpassed the quantity of his non-fictional literary writings in English, these are enough to justify his status as one of the outstanding writers in Indo-Anglian non-fictional prose. His is a dual personality — the personality of an intellectually, socially and politically committed writer, and the personality of an emotionally and artistically committed literary talent. And it is this second personality that has manifested itself in all his later literary writings.

The India of the pre-independence period, especially under the Gandhian leadership needed the humanistic spirit, humanitarian compassion, and a very special sense of political emancipation from the writers and intellectuals. And Anand, the novelist coverted his attention from pure literary exercise to the presentation of the practical necessity of the age through all his writings. The style too was affected — affected in

(45) ibid., (No. 3. - 1967)
the sense that it became reason-propelled, straightforward, sharp, honestly simple yet genuinely forceful. But as time passed on the art for art's sake spirit took the place of art for life's sake. Yet, the socially conscious attitude of Anand was not killed because his capability of keen observation remains as it was with the only difference that he is no more an 'involved' writer. And the style too has been changed. The style of all his literary writings, especially after independence, has become highly emotional, wordy and fluent, pompous and periodic, satisfying the creative urge of the literature-thirsty literary genius of India.