CHAPTER I

English Language in India & Indo-Anglian Prose Style

Background: English as the official language in India.

English has developed in India as a powerful language and through Indian writers a powerful literature of its own through the ages. Indo-Anglian literature or Indian writing in English has a firm tradition behind it stemming from the decision of the then British Government in India to use English as the medium of higher education in India at the prompting of Macaulay and others. When the East India Company's charter was renewed in 1813 the English Parliament authorised the Company to spend a lakh of rupees on the revival and improvement of literature and the encouragement of the learned natives of India, and for the introduction and promotion of a knowledge of the sciences among the inhabitants of the British territories in India. 1

The political motive of the charter was perhaps to employ all the said funds appropriated for the revival and improvement of literature . . . . . on English education alone.

In this connection a great debate started between the Orientalists who wanted to continue the existing classical learning of the traditional school and the Contd......P/2.
Anglicists, who wanted to accelerate a scientific and liberal education in English. The great Bengali reformer and philosopher, Raja Rammohan Roy, founder of the Brahmo movement and inspiration of the liberal Hindu atmosphere pleaded for a new liberal Education in India in his famous letter to Lord Amherst in 1823.

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 legislature. 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 and anatomy, with other useful sciences.

Macaulay's minute of 1835 finally decided the argument between the Orientalists and the Anglicists about the language medium and therefore the kind of education to
be adopted in Indian Colleges and Universities. He points out that whatever the policies of the Government, the Indians have already started showing keen interest and enthusiasm in English. It was specially in Calcutta and the province of Bengal and some principal cities like Madras and Bombay where the actual anglicisation process started from the year 1835 among the educated classes:

There are in this very town (Calcutta) natives who are quite competent to discuss political or scientific questions with fluency and precision in the English language. I have heard this very question on which I am now writing discussed by native gentlemen with a liberality and an intelligence which would do credit to any member of the Committee of public instruction. Indeed, it is unusual to find, even in the literary circles of the continent, any foreigner who can express himself in English with so much facility and correctness as we find in many Hindus. 3.

SPREAD OF ENGLISH IN THE NATIONAL LIFE AND THE BIRTH OF A NEW PROSE STYLE

The revolutionary fervour of Rammohan Roy, the revival of the Hindu religion in various forms, Bentinck's enforcement of Macaulay's Minute, the educational
enterprise of the missionaries were carried out in English language more conveniently that any other regional medium. English language news papers (Hickey's Bengal Gazette) English Grammers, and texts, dictionaries, the system of imparting education in English in schools and colleges and ultimately the founding of Presidency College in Calcutta are enough to prove the spread of English in Indian life. Compared with Hindi, Bengali, Marathi, Tamil or Urdu the English language was of course minor and confined within a limited class of educated and relatively sophisticated Indians. Yet it had obvious advantages over the genuine Indian languages. It is slowly but no doubt steadily spreading in every part of the country, in the schools and Universities and in civil service; in India it becomes the mother tongue of one recognised community, that is, the Anglo-Indians and lastly it becomes India's principal link with the outside World. In 1835 alone about thirty two thousand books in English were sold in India and the popularity of English books in various branches of knowledge increased and the demand for English books came more from the Indian than from the Englishmen residing in India:

Many critical and bibliographical difficulties face the student of this literature. Indian books in English are not always easy to obtain, some

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being published in India only, where they
frequently go out of print. Criticism sometimes
founders on uncertainty about how Indian writing
should be viewed, as "Indian" or as "English".

Sometimes some difficulties crop up to define what an
Indian writer is when we are talking about his work in the
English language. The missionaries have established print­ing presses in the different parts of the country in order
to print English books to meet up the increasing demand
for English. The effects of the British irruption were
paradoxical. British imperialism, missionary influence,
the wealth of European culture and literature and the
gradual decay of Indian self-respect - all these led to
anglicisation of the Indians who were tempted to throw off
everything Indian to imitate the European style of living.

But the Orientalists strongly reacted against
the aggression of the European culture. Their reaction
against foreign influence led to the revival of interest
in classical Indian literature and language and the revival
of the Hindu religion in various forms like the Arya Samaj
and the Ramkrishna movement etc. Bentinck's enforcement of
Macaulay's Minute was the most important achievement for
the Anglicisers and in reality it did not hinder the British Indian relationship and accelerated the tremendous development of Indian national self-consciousness duly sustained and stimulated by the spread of English. The Indian nationalists received the blessings of the language and began to speak and write in English in order to put India once more on the cultural map of the world. In India thus a new prose style in English takes its birth as the off-spring of the anglicisation process. A good number of news papers and journals partly in English and partly in the regional language sprang up in the second half of the 19th Century. 'The Amrita Bazar Patrika' came out assisted by Surendra Nath Banerjee in 1868; 'The Hindu', then an English Weekly and now a daily in Madras; 'Sudharak' edited by Gokhale and 'In-duprakash' by Ranade, a prominent journalist and teacher of the day. These news papers and journals did a great job in making English popular to the common masses of the country. They simultaneously acted as the 'interpreters' between the Government and the people, to modernise their attitudes, tastes and temperament. The movement bore commendable results. When universities were established in India, after the Charles Woods despatch of 1854, they were mainly affiliating and examining bodies, with an emphasis on the liberal arts and on preparing their students for the posts in the civil service on professions such as law and teaching.

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To attend such a course of study, the boys from the more remote rural districts had to reeducate themselves completely. An example from A. Madhaviah's novel 'Thillai Govindan' (1903) shows how this involved a break with traditional modes of behaviour and thought. Govindan goes to the local village school until the death of his grandfather who was opposed to English education. Then he and his uncle Mahadevan are left in lodgings in Bamboor while they prepare for Madras University:

He (Mahadevan) had been brought up by his father in strict, orthodox discipline during childhood and early youth, and when the weight was suddenly removed, his spirit bounded up like a spring cushion and all the native buoyancy and abandon of his character asserted themselves ....... I became under his guidance an ardent reader and admirer of the works of Ingersoll and Draper and the English atheists Bradlaugh and Mrs. Besant. It was all like a new and beautiful country suddenly thrown open to my view. 5.

The effects of Western culture, the interest in English language and study of English literature and the introduction and use of scientific techniques in the Colleges and Universities stimulated the young minds not only of the cities and towns but also of far-off rural areas of the country.

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The Nineteenth Century saw the growth and development of English in India and the great debates between Indians on political, religious and social problems were carried on in English because in this country of many regional languages English is the only available common language by the help of which proper communication of ideas and thoughts among the different provinces became possible. When English became available to a tiny number of important educated Indians as a medium of literary communication, it was seen first as a tool of understanding, as a bridge between the Eastern and Western culture. This was certainly the role of English for Raja Rammohan Roy, Aurobindo Ghosh, Swami Vivekananda, and Keshab Chandra Sen etc. in their search for a reformed Hinduism based on their experiences of the study of Western literature from the Greeks onwards and of English missionary Churches. On the other hand, the educated English-speaking Indian considered himself a leader and spokesman for the masses. This mentality produced certain evils. Gokhale said in 1905, in a speech to the New Reform Club in London:

This Class is steadily growing, and unless you close your schools, colleges and universities, it will continue to grow. And with the growth

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of this class, larger and larger grows the number of men who are discontented with the present state of things. Public opinion is practically limited to these men in the first instance, but what they think to-day, the whole country thinks tomorrow. And there is no other public opinion in the country.

The wave of new liberal education created differing opinions in the country among the elite people. There were the people who were keenly interested in applying the liberal ideas they had learnt through reading Milton, Mill, Park, Gibbon and Carlyle to the existing social, religious and political order in the country. This liberal view was shared by Raja Rammohan Roy along with others such as Keshab Chandra Sen, Michael Madhusudan Dutta, H.L.V. Derozio, Manmohan Ghosh, Sri Aurobindo and lately Rabindra Nath Tagore and the moderates of the Indian National Congress - and shows how strongly Hindu India had come back into the arena of contending philosophies and world views. Most of them were literary geniuses whose fame was not confined to literature only. As products of Nineteenth Century wave of inspiration and achievement they were prominent in religious and political thought, in social and educational reform. There were again those like Tilak and other extremists who resisted any kind of reform either social,
political or religious. They firmly believed in conserving the traditional institutions of India but at the same time more radicalists in their political views. The clashes between these two points of view was complicated and paralleled by the arguments between the religious reformers of the time. Raja Ram mohan Roy and Keshab Chandra Sen were alike drawn to a sympathy with Christianity, although they stressed the contribution of Indian spirituality to restore the balance upset by materialism and Western science. It was inevitable that there would be a reaction against anglicisation and against the humanism of the Brahmoists. It came partly at least in the Arya Samaj founded by Dayanand Saraswati in an attempt to vindicate Hinduism in its Vedic purity. This was an intellectual Hindu reaction. A different but even more powerful vindication of Hinduism is implicit in the influence of the mystic Ramakrishna (1836 - 1886) who preached the Vedantic monism of Hinduism in a strongly mystical and ethical form. Swami Vivekananda, his disciple was a brilliant orator and an effective writer in English. Building upon the Hindu Vedantic ideal of self-realisation, he stressed the value of positive action both within and outside the country. The appeal of the Ramakrishna Mission was partly in the magnetism of its leader, Vivekananda; Contd....P/11.
partly because it restored to Hinduism much of the dignity which Christian missionary and the Christian-inspired Hindu reformist movement had stripped it of. In connection with the conflict between the nationalistic and liberal reformers of the Nineteenth Century Nirad Choudhury made a very convincing remark:

As true conservatives, they (Bankim Chandra Chatterjee and Swami Vivekananda) looked to their own, their national religion to furnish the basis of the religious culture they valued so much. On this assumption the two men between them offered a version of Hinduism to modern Indians which became a serious rival of the liberal doctrines offered by the Brahmo Samaj. These two schools wrestled for the soul of modern India and there was hardly one modern Indian with any capacity of thinking who did not experience this struggle within himself. Even Tagore, a Hindu liberal, felt drawn towards the new Hinduism, and his novel, Gora, is an exposition of this theme.

BIRTH OF INDO-ANGLIAN LITERATURE AND ITS CREATIVE EXPANSION IN DIFFERENT FIELDS DURING THE NINETEENTH CENTURY

The two Chief ways in which these new ideas were spread were oratory and journalism. They are closely linked.

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together and they laid the foundations of English prose style in India. Along with the publicity of English language in various forms Indo-Anglian literature was born. Like other regional literatures of India, Indo-Anglian literature is also regarded as an Indian literature. It is a kind of literature written by Indians, some of whom rarely left their own shores or did so only to return to India and for whom Indian subjects were paramount. In whatever name we call it either 'Indian writing in English' or 'English writing in India' or 'Indo-English' or 'Indo-Anglian', it must be more than a label for literature in English produced by Indians. The above mentioned terms are always tentative, clumsy as well as ambiguous and there are temptations to abandon most of them in favour of one over all term 'Indo-Anglian'. It will be appropriate to distinguish this literature from Anglo-Indian literature written by English writers on Indian themes, translations by English writers of Indian classics and books on India by English residents in India. Prof. V.K. Gokak's proposal of the term 'Indo-Anglian' has been largely adopted in all the extensive studies in this literature and has gained wide currency both within and abroad. We shall not include under its heading a novel written about Russia or America with no reference to India even though the writer were an Indian. We will expect the literature to be about India or Indians; to have an Indian point view, to have an Indian style and to be written mainly by the Indians. Above all, we must take

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notice whether the work has been impelled by an Indian consciousness. Indian English represents the evolution of a distinct standard - a standard the body of which is correct English usage, but whose soul is Indian in colour, thought and imagery, and, now and then, even in the evolution of an Indian idiom which is expressive of the unique quality of the Indian mind while conforming to the 'Correctness' of English usage. It is illustrative of a special type of language phenomenon - a language foreign to the people who use it, but accepted by them because of political and cultural reasons. What we mean is that good 'Indian English' is simply good English, English that differs a little in vocabulary and idiom from good English as written in London or New York, so that it brings out the inwardness of Indian life and literature. It rests upon the same basis as that which the standard English of Great Britain rests upon, but it reveals the Indian Character and Indian life in all their glory and shame. Again, 'Indian English' or 'Indo-Anglian English' establishes an Indian idiom of English as opposed to the English idiom of British English, the American idiom of American English and the Australian idiom of Australian English. In other words, the Indian Social, Cultural and linguistic set-up has affected the features of the English language as used by the Indian creative writers in English, especially the novelists, and 'Indian English' is only a variety of English whose characteristics stem from

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the life and culture of the people of India. And the Indian-ness of it consists in its cultural overtones and undertones and not in a legalization of the ignorant misuse of English.

When we examine the English that was used in India in the Nineteenth Century, an enormous change is apparent over the years and certain national styles begin to emerge clearly. Literature of the English medium is quite rapidly seen as part of the wider process of anglicised education and culture. The earliest Indian to write extensively in English with brilliance and elegance was Raja Rammohan Roy. He was well versed in Sanskrit, Persian, Arabic, Hindi and English was virtually a second mother-tongue to him. Largely self-taught and self-schooled, he seems completely at home in English. He wrote in powerful English against the age-old forces of superstitions and prejudices of Hinduism. The plight of the Indian widows, the darkness of ugly customs and superstitions, the vastness of illiteracy and ignorance, the general backwardness of the country forced him to write in English. He uses English as the best tool to speak and write vigorously as well as with great ease for sophisticated argument:

In accordance with the mild and liberal spirit of universal toleration, which is well-known to be
a fundamental principle of Hindooism, I am far from wishing to oppose any system of religion, much less Christianity; and my regard for the feeling of its professors would restrain me from thus exposing its errors, were they not forced upon my notice by the indiscreet assaults still made by Christian writers on the Hindoo religion. But when they scruple not to wound the feelings of a Hindoo, by attacking the most ancient and sacred oracles of his faith, the inspired Veds which have been revered from generation to generation, from time immemorial, should he submit to such want-on aggression without endeavouring to convince these gentlemen that, in the language of their own scripture, they 'strain at a gnat and swallow a camel'?

It is a prose which achieves its effects by using emotionally charged but carefully balanced sentences and there is no difficulty in understanding the meaning perfectly. The slightly mannered oracular ring of 'from generation to generation, from time immemorial'; the wit in using the Biblical question at the end 'strain at a gnat and swallow a camel', aimed at provoking the Christian missionary readers.
Rammohan Roy was a reformer. He made English a provocative tool of self-expression on topics concerning religion and social reform. It would be therefore unwise to expect a creative expression in prose, expression of a more imaginative kind from him. But Jogendra Chandra Ghosh in his introduction to the works of Rammohan Roy, mentions that Jeremy Bentham admired his style which 'but for the name of a Hindoo I should certainly have ascribed to the pen of a superiorly educated Englishman'. Bentham speaks of James Mill's 'History of India' in this connection and says 'though as to style I wish I could with truth and sincerity pronounce it equal to yours'. The point is that although there may be occasionally clumsy or unwieldy sentences in Rammohan Roy's writing, there is no doubt that he was almost as much an English writer as James Mill or any other powerful English writer.

Rammohan Roy's work was carried on by the Bengali religious reformer Keshab Chandra Sen (1838-1884). His English speeches on the contribution of Indian spirituality in restoring the balance upset by materialism and Western Science left deep impact on the learned people within and abroad. Sen's prose style has the elegance of poetry and the phrasing of his predecessor. He could have painted vivid pictures of sorrow and agony with a sure touch of
sincerity and deep-felt emotion. His "Asia's message to Europe" reflects the style of his swiftness of thought and expression. His style is noble, earnest, deep flowing because his sentiment is lofty and fervid:

Behold the sweet angel of the East, in whose beauty the very colours of heaven seem to have been woven - the fair East 'in russet mantle clad' lies prostrate, a bleeding prisoner! ......
The desperate onslaughts of Europe's haughty civilisation, she says, have brought sorrow into her heart, ignominy in her fair name, and death to her cherished institutions ..... Enough Stay, Europe, desist from this sanguinary strife. 9.

Sen's style is no doubt old fashioned and conditioned by the rhetoric like that of Burke and Gibbon. But its' peculiarity lies in the display of gradual advance from the simple to the gorgeous, from the cool sanity of logic to the impassioned outbursts of high imaginative fervour. Phrases and words such as in 'russet mantle clad', 'a bleeding prisoner', 'onslaughts of Europe's haughty civilisation' etc. are highly pedantic but have the elegance of poetical beauty. Sen is like a poet who speaks in prose.

During the last quarter of the Nineteenth Century

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English had already become a living force. English education was well established by this time and men like Ranade (1842-1901) were students of English in the newly established universities. His range of study as a student included Milton, Macaulay, Gibbon, Adam Smith, Scott and Bulwar Lytton. His 'Rise of the Maratha' is a classic in English in which a supreme idea of fusing the varied races of India into a nation has been clothed with oratorial English. Oratory was a common device either in writing or in speeches. But this style was nonetheless illuminating and elegant. Oratorical powers of Keshab Chandra Sen and Ranade go along with their style of writing. Their imageries, rich imagination, the foundation of facts and figures and wisdom elevate their speeches to the high water mark of excellence. Ranade's speeches are in a slightly ponderous and pedantic style which lacks the elegance of phrasing of his predecessor Rammohan Roy and Keshab Chandra Sen. For example:

The question for consideration to us at the present moment is whether in consequence of the predominance for five centuries which intervened from the invasion of Mahamud to ascendency of Akbar, the people of India were benefited by the contact thus forcibly brought together between the two races.

There are those among us who think that the

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predominance has led to the decay and corruption of the Indian character and that the whole story of the Mohammaden ascendancy should, for all practical purposes, be regarded as a period of humiliation and sorrow. Such a view, however, appears to be unsupported by any correct appreciation of the forces which work for the elevation or depression of mankind.

We notice immediately in Ranade and the speech makers of his time that English has acquired already certain local turns of phrase which in course of time become noticeable as Indianisms. Ranade's command of the English language was thorough and he developed a style devoid of lyrical excesses and therefore of considerable flexibility and simplicity. Notice the phrase 'consideration to us' and in the same speech:

All that is needed is that we must put our hands to the plough and face the strife and struggle etc. which show the symptoms of Indianism in English prose medium. It is noticeable too in Subramanya Iyer's speech at the opening meeting of the Indian National Congress:

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From to-day forward, we can with greater propriety than heretofore speak of an Indian nation, of national opinion and national aspirations.

The messages of Ramakrishna Paramahamsa, based on Vedantic monism of Hinduism in strongly mystical and ethical form were carried out and preached in Europe and America by Swami Vivekananda in effective English. He made the language his lyre to make the whole World hear his Vedantic and missionary voice. His English has the quality of straightforwardness and flexibility and most strictly suited to his subject:

I almost died of hunger. Barefoot I wandered from office to office, repulsed on all sides. I gained experience of human sympathy. This was my first contact with the realities of life. I discovered that it had no room for the weak, the poor, the deserted. Those who several days before would have been proud to help me, turned away their faces, although they possessed the means to do so. The World seemed to me to be the creation of the devil. One burning day, when I could hardly stand upon my feet, I sat down in the shade of a monument. Several friends were there, and one

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began to sing a hymn about the abundant grace of God. It was like a blow aimed deliberately at my head. I thought of the pitiable condition of my mother, and brothers, and cried out, "Stop singing that song". 13.

or notice this utterance:

The only God in whom I believe is the sum total of all souls, and above all I believe in my God the wicked, my God the miserable, my God the poor of all races ...... 14.

Such were the native influences that gradually shaped Indo-Anglian writing in the Nineteenth Century - specially in religious and social controversial prose. This pattern was simultaneously followed by Surendranath Banerjee, Bipin Ch. Pal, and Tilak. They used a fiery, impassioned style, building up clauses for a final effect and appeal:

Let us imprint upon our minds the lessons of sobriety, moderation, of life-long devotion to the Mother land which Naoroji taught us. Then we shall have raised in his honour a memorial more lasting heritage of our people in the rich possession of those moral qualities which are the truest guarantees of continued and undying national progress. 15.

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By the time 1880 English prose had assumed a shape of its own. In every big city of India a select audience had been created to hear the lectures delivered in English. The great leaders like Surendranath Banerjee, Swami Vivekananda, Bipin Chandra Pal, Tilak, Sarojini Naidu etc. travelled the big cities of the country speaking in English to select audiences. Inspite of the newly acquired qualities of clarity and directness English language has still elegance of phrasing and eloquence and exuberance of tone of the earlier period. Consider Amalendu Bose's remark on one of the rhetorical speeches of Sarojini Naidu:

For nearly a quarter of an hour she spoke on the glories of poetry, its origins in the primordial spirit of man, its infinite variety, its pangs and ecstacies, all in a single sentence. And what a sentence! The words gushed out of her mouth in a ceaseless flow, clause succeeding clause to a richer and richer effect. 16.

This strikes out the true note of form and style English language has achieved during 1880. In Tilak's speeches there is a more direct and natural, if more aggressive tone:

As if there was no Swaraj in India where they were not here. We were all barbarians and ready

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to cut each other's throats ....... Nana Phadnavis was a fool. Malik Amber was a fool, Akbar and Aurangzeb were fools. Therefore, these people have come here for our good and we are still children. Let us admit for a moment also that we are children. When are we to become grown up? 17.

Here we find the beginnings of a deliberately simple style such as Gandhi used. The earlier politicians consciously followed such models as Macaulay, Burke, Gibbon but Gandhi used language as a tool to convey facts, to make clear his position and to convert the common people to his point of view.

There is very little declamation even in the English of Remesh Chandra Dutta who turned to creative writing at that time. He thought of himself as an interpreter of India to the English and he wrote frankly for an English rather than an Indian audience. His translation of the Indian epics - The RAMAYANA and the MAHABHARATA into English was an attempt to present Indian epics to the English public in a readable form. The interpretation of ancient Indian culture as embodied in the great epics inspired Max Mullar and Edwin Arnold and many Western scholars.

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It has also been a task expected of Indian writers. This Indian subject matter provided Aurobindo Ghosh with materials for his works. It still plays an interesting role in the imagination of Raja Rao and R.K. Narayan, though the inspiration is less direct in these twentieth Century novelists than those of the Nineteenth Century. Ramesh Chandra Dutta's ample English prose style distinguishes his historical works. A History of Civilisation in Ancient India, India in the Victorian age, The Economic History of British India, and A brief history of Ancient and Modern Bengal. Ramesh Chandra Dutta was more a scholar than an imaginative writer and that is why he was prepared to modify his originals often very considerably to satisfy his intention to illuminate, clarify and explain. He excelled more in his essays and surveys than in his novels which he wrote. For example:

The characters of the MAHABHARATA are characters of flesh and blood, with the virtues and crimes of great actors in the historic world; the characters of the RAMAYANA are often the ideals of manly devotion to truth, and of womanly faithfulness and love in domestic life. 18

Dutta's seriousness gives his writing an individuality and distinction of its own. He had also no models like others of the Nineteenth Century. Through extensive reading and
writing and mixing with the Western people he developed the piquancy and straightforwardness in his style. Arrangement of words and phrases and the simplicity of expression and the aesthetic grandeur of the following extract from the epilogue are impressive:

The main incidents of the epic are narrated in the original work in passages which are neither diffuse nor unduly prolix and which are interposed in the leading narrative of the Epic, as that narrative itself is interposed in the midst of more lengthy episodes. The more carefully I examined the arrangement, the more clearly it appeared to me that these main incidents of the Epic would bear a full and unabridged translation into English Verse and that these translations, linked together by short connecting notes would virtually present the entire story of the epic to the modern reader in a form and within limits which might be acceptable. 19.

For the language and diction his book 'THE PEASANTRY OF BENGAL' earned high praises of eminent critics, as for example, The Examiner:

'............. ... so completely indeed, has

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Mr. Dutta 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. 20

In the Nineteenth Century India in all her social, political and cultural life English played a dominant role. Since the day of its becoming a compulsory medium of instruction in the institutions of this country in the year 1835 it has been reaping harvest. By the end of the Nineteenth Century it became a powerful tool in the hands of Indian nationalists for self-expression and self-assertion. These nationalists were among the makers of modern India and what they said and wrote must therefore be cherished as our national literature. Their speeches and writings led to the formation and enrichment of Indo-Anglian literature.

**PROSE STYLE OF NINETEENTH CENTURY INDO-ANGLIAN FICTION**

There were also attempts at the novel writing but these attempts did not reach the heights of Indian writing in other branches of literature. The strength of the Indian contribution so far lay in religious and

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philosophical writings and in poetry, with translation from Indian classical literature as a continuing and important element. By the 1830s Indian English prose style began to develop its own tradition and novelists wrote in the national idiom. But creative writing in English in India is closely linked with writing in the regional languages. Many early novelists wrote in two languages and it is possible to see from their work the different technical problems they faced. The first English novel in India is perhaps Bankim Ch. Chatterjee's 'RAJMOHAN'S WIFE' written in 1865 which, though an original work in English, appears to be a translation from his regional language. This first and the only English novel of Bankim Chandra appeared as a serial in 'The Indian Field' of 1864, a weekly edited by Kishori Chand Mitra. It is to the credit of Brojendranath Banerjee that this novel was discovered by him in 'The Indian Field'. The whole novel was re-printed in 'The Modern Review' and that office issued it in book form in 1935. 'Bajmohan's Wife' was included in the centenary edition of Bengiya - Sahitya Parishad as evidence of Bankim Chandra's art of English writing. Though an ardent lover of English language Bankim Chandra excelled more in writing Bengali novels. Like other Nineteenth Century writers, he also insists more on the technical virtuosity and technical effects of English than on its intelligibility to the Indian audience.

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An Example:

The dainty limbs of the woman of eighteen were not burdened with such abundance of ornaments, nor did her speech betray any trace of the East Bengal accent, which clearly showed that this perfect flower of beauty was no daughter of the banks of the Madhumati, but was born and brought upon the Bhagirathi in some place near the capital. Some sorrow or deep anxiety had dimmed the lustre of her fair complexion. Let her bloom was as full of charm as that of the land-lotus half-scorched and half-radiant under the noon-day Sun ....... the eyes were often only half-seen under their drooping lids. But when they were raised for a glance, lightning seemed to play in a Summer Cloud. 21.

The pull of the mother tongue in the formation of words and construction and the efforts in rendering the English more graceful and forceful mar the total charm of the narrative. 'Bajmohan's Wife' may be a failure artistically but it is a living document of Bankim Chandra's love of English language. Jogesh Ch. Bagal puts his remark in the introduction to 'Bankim Rachanabali':

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Bankim Chandra utilised English as a medium of communication of our thoughts, ideas and aspirations to our brethren of the other provinces of India. He also believed that for acquainting foreign rulers with our views, needs and grievances, the English language should be thoroughly cultivated and used. The English rulers have now lost their domain in India. But their language is still not only the only medium of our communication throughout the country, but it has since the days of Bankim Chandra turned into an international language. Bankim Chandra's English writings, therefore, should be studied and propagated. The genius which permeates his Bengali writings is manifest also in his English works. 22

Like Bankim Chandra, Ramesh Ch. Dutta was also of the opinion that except as a medium for imparting education to the West on the riches of Ancient India and informing them of 'our views, needs and grievances', the ambition of an Indian to produce anything, specially on the literary faculties enduring in English is, foredoomed to failure. Like Bankim Chandra, Ramesh Chandra wrote in Bengali because he was of the view that creative writing can be best done in one's mother tongue. Yet inspite of such a motive of the
writer, his literary art in English has nowhere suffered much. He was mainly a historical novelist and the two great historical novelists under whose influence he came were Sir Walter Scott and Bankim Chandra Chatterjee. The English compared him with Rudyard Kipling and valued the novel 'THE SLAVE GIRL OF AGRA' for surveying the pageant of India by 'One of the blood'. Mr. Dutta's main purpose of informing the western readers of India's history was saved when an English paper remarked that more Indian history could be learnt from the reading of the historical novels than from Blue-books or Parliamentary oratory. In 1885 appeared his 'THE LAKE OF PALMS' translated from the Bengali social novel 'SANSAIR' which depict the domestic life of Bengal and clearly show the influence of Bankim Chandra. 'THE LAKE OF PALMS' was reviewed widely and admired by the English press. The author's purpose of enlightening the west on India's life and culture was fulfilled when 'The Spectator' expressed its gratitude 'for giving something of Indian life from the Indian point of view! 23.

The Pall Mall Gazette' felt that the calm, peaceful India depicted in the novel gave 'a glimpse of the solemn and immutable East'. 24.

'Dundee Advertiser' thanked Mr. Dutta for giving a picture of 'India of the villages rather than of cities'. 25.

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'India thought that a perusal of the novel would bring about a complete change in the Western reader's pre-conceived ideas about India. 26.

'The Lake of Palms' has already achieved a synthesis of the Western novel form and the indigenous narrative prototypes, besides also, in the process, transforming fiction into a faithful vehicle of individual and national sensibility. The novel is an idyll of happy village life. Most of the characters are simple, good-natured and contented even their poverty, as most of the ordinary people of India are - or rather, used to be in those days. The novelist, like most modern Indo-Anglian novelists, does not allow his teaching to dominate over his story. The descriptions of pilgrimages and travel are so striking that at times they captivate the interest of the reader more than the story. The novel tells of the art and form of future Indo-Anglian novels. It demonstrates the rules that a truly Indian novel in English should obey - that such a novel should have an Indian theme judged from an Indian point of angle and to be told in an Indian style.

Swami Vivekananda was in favour of using simple English in the Indo-Anglian literature which will serve the vast masses of the country. He creates his own language without being influenced by models or literary conventions.
He wrote to the editors who were publishing stories and novels in English:

Use the simplest language possible and you will succeed. The main feature should be the teaching of principles through stories. Do not make it metaphysical at all. 27.

Again, the Tamil Magazine 'VIVEKA CHINTAMONI' which was publishing a novel 'KAMALAMBAL' in serial had a mainly literary end in view and while stressing the importance of simplicity and clarity of outlook and vision, pleads for a Tamil style using English models as were already done by Bankim Chandra and Ramesh Chandra Dutta in their writing. C. N. Swaminatha Aiyar, the editor writes in his introduction to 'KAMALAMBAL':

It is clear that we must preserve and protect our ancient epic and literature if the Tamil language is to be saved from extinction. 28.

But while realising this, we must also be aware of two things which are essential to the improvement of the language and in bringing it closer to common usage. Those who are equally well versed in English and Tamil must evolve such a Tamil style as will be comprehensible to the common reader. Those who are skilled in English alone, must train

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themselves to write in Tamil as well.

The two novels of the period 'Kamalambal' and 'Vasudeva Sastri' make an interesting study in construction and style. Within two years of the publication of 'Kamalambal' Rajam Aiyar wrote a great deal for the English magazine 'Prabuddha Bharata' which serialised his only English novel 'Vasudeva Sastri'. The Lake of Pains', 'The Slave Girl of Agra' by Ramesh Chandra Dutta and 'Vasudeva Sastri' belong to the same period but thematically and linguistically the novels have different ends in view. While the first two novels are based on social and historical themes and written in sophisticated ornamental English, 'Vasudeva Sastri' and the English translation of 'Kamalambal' preach Vedantic ideals of life and are written in simple, Tamilian devotional style.

The central character in 'Kamalambal' achieves the Vedantic ideal after a long period of trial and hardship as narrated in the first issue of 'The Prabuddha Bharata':

It will with that view endeavour to present the sacred truths of Hindu religion and the sublime and beautiful ideal of the Vedanta in as simple, homely and interesting a manner as possible, and amongst other, will contain Puranic and classical

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episodes illustrative of those great truths and that high ideal, philosophical tales and novels of modern type, short articles on philosophical subjects written in a simple, popular style from technicalities and the lives and teachings of great Sages and Bhaktas irrespective of caste, creed or nationality, who are and ever will be the beacon lights of humanity.

The central lesson of the tale is that -

God is the end of things, their final destination, and the sure way to Him is the recognition of the fact that everything that happens, happens for our good, and our very punishments are blessings in disguise.

The recognition and realisation of this ideal constitutes the plot of the novel. The literary genre is exploited more; there is more domestic detail and more perceptive characterisation than in the English novel "VASUDEVA SASTRI". The novelist viewed life from a different angle altogether, without any reference to the socio-political implications. Religious realism in the study of actual conditions of life did however contribute towards a more realistic attitude to human psychology.
The central character in the 'VASUDEVA SASTRI' has already achieved the Vedantic ideal at the beginning of the novel and therefore the plot lacks the conflicts and hardships of the previous one. The hero's reaction to various situations is merely used to illustrate the true Vedantic attitude to life. As a result, the novel is mainly episodic and has no clear beginning or end. From the two novels it appears that Rajam Aiyar lacks the sense of architectural; on some occasions he appears sentimental and melodramatic; but he breathes into character and situation the divine spark of life that transforms the philosophical material into simple, homely and living symbols. Like Bankim Chandra and Ramesh Chandra Dutta, his predecessors, he has the attribute of a great artist, creative imagination. This is the virtue that redeems all his failings.

Rajam Aiyar drew upon both Tamil and English literary sources. The introduction to his collected writings, 'RAMBLES IN THE VEDANTA' speaks of his passion for Shelley and Wordsworth -

... a passion which very soon developed into the philosophic yearning for realising the truth, the Atman itself. 32.

It also speaks of his reading of the Tamil poets like...
KAMBAI from whom Rajam Iyar inherits the wealth of rich imagery and the peculiar devotional style. The two passages one from 'KAMALAMBAL' and one from 'VASUDEVA SASTRI' speak of his typical devotional style on the one hand and the journalistic technicalities on the other:

The hair on his body stood on end; faltering with joy he could scarcely speak the words, 'How great is your power? Am I really destined to shelter at your feet? And when shall I claim your grace? Shall my sorrow be your burden?' Saying this, he fell into a trance, and forgetting the world and himself, in supplication and in longing, as if he had pierced a mustard seed and reached the ocean, he pronounced the 'OM' - that first and primary mantra which was made to hold in essence an abridgement all truths of the Vedanta.

Or

Krishna, take courage. I see tears are starting forth from your eyes. God Yama is come; that too I see: Your breath becomes intermittent; care not. Sastri wakes, he sees you, he talks to you of the playful God Krishna, he reminds you of His flute, he reminds you of the Gopis and how they loved Him.

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Your breath fails, he speaks to you yet of how
He appeared before them. He utters the "OM", that
ocean of mystery, that sacred magic; he explains
to you how it symbolises God, the Atman within
you, and asks you to utter it. "OM" you say.
"Aloud" he says; "OM" you say.

Both these passages are interesting examples of
style – one of English in translation and the other of English
in original. The difference is apparent and most amusing.
No doubt, the two passages are concerned with a mystic expe‐
rience symbolised by the utterance of the syllable 'OM' and
have an aesthetic grandeur in parallel with the greatness of
the subject. The two Vedantic novels started to appear in the
Nineteen Nineties after long gestation are no doubt remarkable
achievements conveying the mysticism of the Upanishads and of
Indian religious consciousness. But the difference in constr‐
uction and form do not escape our notice. The Tamil sentences
are longer, more tortured and artificial and do not easily
convey the sense of the experience. At the end of the passage,
Aiyar's Tamil vocabulary falls short of expression and he has
to use difficult sanskrit terminology which may not be
intelligible to the common reader. Moreover, the long-winding
sentences speak of the same old traditional English character‐
istic of the Nineteenth Century. By contrast, the English

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passage does not at all suffer from inadequacy of English vocabulary. The sentences do not have structural monotony. Word or phrase glints with compression or suggested meanings. The last few sentences starting from "He utters the 'OM', that ocean of mystery ... ... " convey the profundity of the experience more simply, deeply, yet more dramatically. Aiyar's journalistic training has been of advantage here; he was used to writing popular philosophic discourses in English, in a style which Vivekananda advised him to keep free of technicalities and unnecessary complications. The novels discussed so far confirm the faith that English we use has started taking its mould from the sensations and feelings of our daily lives, from the intimacies of family and fellowship or the larger social experience, from the place and time and from the very 'ethos' we breathe. Would our English articulate these adequately, truthfully and in a manner to awaken delighted recognition in our fellows? The answer should be in the positive in the light of the development held so far in the region of Indo-Anglian fiction. But everything depends on the intimacy of the adoption of a foreign medium, the level reached in the process of naturalisation. The art of writing is nothing more or less than the art of feeling, the art of seeing, the art of hearing, the art of using all the senses whether directly or through the imagination and that in an alien medium is no doubt a challenge to the Indian writers.

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The problem, in so far as it concerns language, has always been, is how to give us the 'feel' of Indian life in all its varieties in a foreign language. The language has to be made new and absorbing so that it can convey that expression and gesture which distinguishes the life of the home or of the social round, to convey that unique flavour of rural life or life of the small towns where everything seems strangely coloured by superstition and the ritual of tradition.

DEFECTS OF NINETEENTH CENTURY INDO-ANGLIAN FICTION

The Nineteenth Century novelists of course do not succeed in making English a perfectly suitable medium. Our first impression of their English is that it is extremely limited. They do not seem to be interested or not capable of exploring the fuller, deeper possibilities of the language they are using. On many occasions the entire narrative is carried on through the same limited means. And there are moments when one has the uneasy feeling of its inadequacy. As a new branch of Indian literature, Indo-Anglian fiction in the Nineteenth Century is still exploratory in form. But the awareness of its possibilities has already made the quest itself vigorous and self-sustaining. Slowly but steadily Indian writing in English begins to be recognised.
as a distinct entity, different in nature from the writing of Flora Annie Steele or Meadows Taylor or Rudyard Kipling. It has no doubt strange and beautiful qualities and growing as a language of its own, with its own history, its own way of looking at things. Judging the English of Indian writers at this stage by applying strict international standards of literary criticism will be unjust. Again, as critics we should not be more concerned with ethnographic depiction in literature than with proper literary criticism. We should not treat together all Indian novels available in English without making any distinction between original English works and those translated from Indian languages and not deny the existence of any marked difference between the two kinds, that is, of the possibility of the separate existence of Indo-Anglian fiction. A. Madhaviah published his Tamil novel, 'PADMAVATI CHARITAM' in 1897. His last novel 'THILLAI GOVINDAN' is in English and was published in 1903. The difference in style of these two novels is equally striking as those of 'KAMALAMBAL' and 'VASUDEVA SASTHI'. The Tamil 'PADMAVATI' is more truly a novel, 'THILLAI GOVINDAN' being in the form of an autobiography. Both works are full of asides, digressions and long comments on Indian society. 'THILLAI GOVINDAN' is more easily absorbed into the body of the autobiography and 'PADMAVATI' loses in unity and wholeness of structure and construction. These digressions also show that Madhaviah, having acquired many of his ideas through Contd.....F/41.
English reading, is more competent in discussing them in that language. Again we compare two extracts to show the longer and laboured expression of the Tamil sentences and precision and freeness of the English sentences. It invariably indicates the awareness of the possibilities of Indo-Anglian fiction:

In this spacious and well-peopled World, how singlemindedly each seeks his own pleasure ......
In this ocean of life you and I are but islands and it may be truly said that all the people of this World are but islands, near or far from each other. How dangerous is this earthly life!
Even the bravest and most valorous of us hesitates in his path. Fellow traveller! May some solicitous person help you when you stumble; you too should try to help those next to you.

.....And coming to society at large, the caste, the tribe, the state, the nation and all international law and equity, believe me, hypocrisy is the cement of the whole social fabric. Mutual deceit and self-deception along keep society from utter dissolution and there never was a true story told than of life-long friends who foolishly
decided to speak plainly about each other's faults and never met or spoke again to each other on this side of the earth. But, mind you, the World does not call all hypocrisy by the same name and it has cunningly coined several convenient pseudonyms such as 'common sense', 'policy', 'Politeness', 'courtesy', 'good manners', 'consideration for other's feelings' and the great motto 'live and let live'.

Both the passages deal with the same idea of selfishness and hypocrisy, but Madhavia's cynicism towards the society ends on a different note. The inconsistency of the Tamil passage cannot escape literary attention. The passage moves to a sentimental comment ('Fellow traveller! May some solicitous person help you when you stumble') and ends on an easy moralising note ('You too should try to help those next to you'). The image of the ocean of life in which people of the World are but islands is incomplete but good. In the next line he moves to a different image entirely, that of life as a pilgrimage or a journey without any consistence with the earlier one. But the English passage from 'THILLAI GOVINDAN' is perfectly clear and harmonious and is a pleasure to read. The reader will be struck with the ease and harmony, vigour and grace of style of the English. It is more precise, direct and free from
sentimentality of the earlier passage. The critical tone is the inner spirit and it is more continuously maintained with greater ability.

'THILLAI GOVINDAN' is distinguished by Madhaviah's control over his material; there are very few wasted incidents, the style is an excellent example of the literary English of the time. It is an autobiographical novel but there has been little scope for self-indulgence or sentimentality. Unlike the other novels of the time, it has a very minimal plot: its form is based not on events and description, but the growth and development of a single character. In this respect, 'THILLAI GOVINDAN' stands apart from his own earlier work and also the other novels of the time. Madhaviah, like many good modern novelists, uses a simple, reflective autobiographic form but the defect lies in his incapacity to explore his theme more dramatically. In the novel a full description of a confrontation between Govindan and his wife has not been given but we get an analysis of the situation from Govindan's points of view:

I cannot adequately describe how much this vexed me once, and how loath I was to abandon all my dreams of enjoying the sweets of Kampan and Shakespeare in her company. I entreated her, 

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exhorted her, threatened her, and she too poor girl, did really make more than one attempt to recover lost ground. But all to no purpose. She was dull, too old to learn and burdened with a thousand anxieties and cares, there were no facilities for educating one in her position and there were innumerable obstacles; altogether the odds were hopelessly against us, and so the sparkling cup of youthful dreams.

The very spontaneity and simplicity of the English resembles the style of R. K. Narayan, a prominent Twentieth Century novelist; 'THILLAI GOVINDAN' is a little-known work but it clearly anticipates the themes and the technique of later novelists. There is, for example, a significant parallel between it and Rajan's 'THE DARK DANCER' (1959).

In 'THILLAI GOVINDAN' the novelist explores the disillusionment of a man with rigid social concerns. The hero in 'THE DARK DANCER' is as well bound by intense social discipline, intensely trapped by the rigid society and is still in search of an identity of himself. Krishnan very well represents the disillusionment and despair of Govindan. Neither Govindan's liberal western-type education nor Krishnan's Cambridge education are really the point of either of the two novels. The point lies in the nature of

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the questions asked: The role of the individual and the role and scope of right action in the contemporary pattern of social life.

The first Indo-Anglian novels were written in the late Nineteenth Century which was a time of political and religious upheaval in India. This was a time when the agreed social and moral norms were cast in doubt by the intellectual elite of the nation. Some of the nationalists advocated any social reform that would change the traditional pattern of Hindu society while the liberals and progressives were committed to such social reform - each one re-interpreted the classical texts in order to sanction his message. The first major novelists in India such as Bankim Chandra, Ramesh Chandra Dutta, Rajmohan and Madhaviah felt that they had something to say about the direction that religious and moral ideas and appropriate social action should take. This accounts for the intense social and moral preoccupation which characterises their work and which is very different from the kind of moral preoccupations which distinguish the Eighteenth Century novel in England. David Daiches comments that English novel started at a time when the moral norms of social life were taken for granted by both the writers and the readers:

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The English novel, from its beginning in the Seventeenth and early Eighteenth Century to its great popular flowering in the Nineteenth Century, has been essentially what might be called a 'public instrument', basing its view of what was significant in human affairs on a generally agreed standard. Its plot patterns were constructed out of incidents and situations which were seen to matter in human affairs equally by writer and reader. Changes in social or economic position, or in marital situation were obvious and agreed indication of a significant alteration in a character's state, and such changes marked the crises of virtually all Eighteenth Century and Nineteenth Century plots ....... The correlation between internal and external, between moral or intellectual development and appropriate social action or inaction was taken for granted and society was taken for granted. 38.

Daiches is of the opinion that such an established frame work of norms makes it possible for Jane Austen to pursue her particular themes; the relation between private will and public status; between individual and social good;
between Reason and Romance. Austen had the artist's awareness of her own limitations. Except for an occasional elopement of a disappointment in love, nothing sensational outside the norms of life ever happens in her novels. Life moves on in the quiet accustomed groove of genteel society: a social visit or a ball dance now and then, a quiet dinner party or a ramble in the country were materials sufficient for her purpose.

The first Indo-Anglian novelists, on the other hand, see the human predicament in terms of choices between shifting moral norms and this is often seen against the framework of a historic destiny. Thus Bankim Chandra's historical novels or those of Ramesh Ch. Dutta and the social novels of Aiyar or Madhaviah were written to show a moral destiny working for India, thus explaining her present condition and pointing to a future task. The emergence of a good Indo-Anglian novel presupposes historical and geographical awareness of the Indian situation. Since the novelist's subject is man-in-society, his subject-matter must also be the texture of manners and conventions by which social man defines his own identity. Indo-Anglian literature may have begun as a colonial venture vaguely aspiring to continue the great English tradition, but where the Indo-Anglian

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novel is concerned, more was needed than mere models. Whatever be the language in which it is written, a novel by an Indian author demands direct involvement in values and experiences which are valid in the Indian context. There was a certain lack of such a direct involvement in the early generations of English-educated Indians who hoped to create literature in English. Those in whom the involvement was direct and decisive took either to creative activity in their own languages, or to constructive work in other areas like social and moral reform.

In the Nineteenth Century English was mainly used by the English-educated Indians for the exchange of ideas. When the novel first reached India in the late Eighteenth Century and the Nineteenth Century, it must have seemed quite strange, even to those few educated Indians who could read and speak English. At that time nobody thought seriously of the possibilities of Indo-Anglian fiction. But it did not long remain an alien form. During the late Nineteenth Century it was absorbed into the literary tradition first of Bengal, then of the Southern and Northern states of the Country. While the early novels in English by the Indian authority are perfectly fluent and indeed imaginative and vivid in argument, narrative and description, the novelists are often unable to equate in English the familiar and colloquial regional language

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that was largely used in the home. This unevenness in style resolved itself in time, when English came to be used more popularly and intimately in India, and not only as the language of the intellectual elite. During this process English changed in India, acquiring regional characteristics owing to a close contact with the regional languages.

ENGLISH PROSE STYLE IN THE NOVELS AFTER 1920

- EMERGENCE OF A NEW DICTION -

'The novel, the genre of imaginative literature', as Meenakshi Mukherjee remarks, 'which gives artistic form to the relationship of man and society, was conspicuously absent until the nineteen twenties. One reason for this absence may be found in the fact that the novel as an art form came to India with the British and it was new in every Indian literature ...... The delay in the development of prose fiction in Indialiterature has often been related to the late emergence of the historical sense among Indians. 39.

The novel which developed in the western world was greatly concerned with time and space and their effects on man. The modern novelist views time not only as a dimension of the physical world but also as a shaping force of man's individual and collective history. Place has assumed Contd......P/50.
an equally vital point because every human experience is rooted to particular point in space. The modern novelist is particularly aware of time and place of action. The modern novel is the organic product of a particular environment in a particular society in a given time. It must keep pace with the trends in contemporary social reality. This is perhaps one vital reason why the emergence of Indo-Anglian fiction was more delayed than Indo-Anglian poetry. Indo-Anglian poetry could be written in old Victorian idiom fashioned by a foreign culture but the manifestation of a perfect Indo-Anglian novel must depend on a definite location in temporal and spatial reality.

Although the Indo-Anglian novel has been relatively delayed manifestation of the modern Indian imagination, it has always been instrumental both in an artistic rendering of the contemporary social reality and also in reflecting the changing national tradition as a complex of inherited values and acquired habits of attitude, taste and temperament. The Indo-Anglian novel, properly speaking, made a diffident appearance during the nineteen twenties and earlier when most of the vernacular literatures in India had already achieved tremendous maturity - specially in the medium of fiction reflecting the universal consciousness of change as well as the constantly expanding
horizons of national aspiration. Prominent novelists such as Bankim Chandra, Sarat Chandra, R.N. Tagore, Premchand, Rajan Aiyar, Phadke and Madhaviah have already achieved a synthesis of the Western novel form transforming fiction into a stable vehicle of individual and national sensibility. India had many of the cultural conditions favourable to the novel form before she came into direct contact with the Western culture and literature. But now she has social forces actively favourable to the production of fiction: a large audience, an educated class, a new questioning of age-old socio-religious dogma, and a consuming urge for knowledge and interpretation of society. The literary stalwarts took advantage of these newly available forces in order to suit the artistic requirements of their novels. Moreover, they have an extraordinary cultural multiplicity to contemplate, embracing differences of age, caste, religion, wealth and politics. It is a common mistake among many novelists to regard these factors as background or social setting, the raw material for the scene-painting against which the action is set. On the contrary, these divisions and contrasts are dynamic; the drama of a novel has to contain them and concretely objectify them. The novelist is complimentary to the modern sociologist, psychologist, even economist. The Marxian novelist, for instance, will seek to propagate

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a doctrine, but even he, if his work is to be worth anything, must objectify his dialectic and describe his reactionaries with a dramatic sympathy. The Indian novelists - at least many of them have tried to write with the eye on the object in the vernacular languages and without pondering to the national self-esteem of Indians or qullibility of European intellectuals.

The factors behind the maturation of the vernacular Indian novel were many; but most important of all was the quickening of the national consciousness into new areas of tension, thereby pressed to express its own released energies or political independence in the life of action, and as creative autonomy in the life of the imagination. The two impulses, more often than not, combined themselves into a single force for a comprehensive change. As a result, the transition from the utilitarian to the aesthetic use of English language, especially in the field of fiction, has been natural and smooth.

INDO-ANGLIAN NOVEL AS THE SPEAR-HEAD OF PROGRESSIVE IDEAS AND EXPERIMENTS

Since the twenties, the Indian novel written in English has not only established itself on the native soil but has also been the spear-head of progressive ideas and
experiments in the novel. Then gradually Indo-Anglian novel gathered confidence and established itself in the next decades. The momentum has yet to subside and more novels have been published in the 'forties, 'fifties and 'sixties. This increase in output is difficult to account for, especially when there were hardly half-a dozen Indo-Anglian novels until the year 1923. It has also acquired a status of meaningful independent existence in the complex body of Indian literature, providing as it were, a direct access to the Indian mind and heart, which is denied to outside readers by the language barrier, inherent in the vernacular literature. Thus it is by no means an irrelevent undertaking for a serious student of literature to venture an exploratory analysis of the Indo-Anglian novel, in terms of the cultural values and the patterns of change that have affected them. The Indo-Anglian novel has been a product of change; it has also become the major vehicle of the consciousness of that change. It may be noted that while in most Indian languages the novel form may by that time boast of hundred years of development, in the case of Indo-Anglian fiction the entire development has been telescoped into a span of less than forty years.

The spirit and mood of the twenties and thirties in India was a complex of traditional certitudes and
transitional uncertainties, at once nostalgic and rebellious, contemplative and impulsive. India was moving into a new dimension in her cultural and political life. The first world war imprinted the seal of history on the factors of a whole culture's modern transformation. Describing the national ferment that was the aftermath of the first World war, Jawaharlal Nehru observes:

The peasantry were servile and fear-ridden; the industrial workers were no better. The middle classes, the intelligentsia, who might have been beacon-lights in the enveloping darkness, were themselves submerged in this all-pervading gloom.... There was no adjustment to social purpose, no satisfaction of doing something worthwhile, even though suffering came in its train. 40

Earlier still, the British impact on the national life during the Nineteenth Century was almost traumatic. The political subjugation of India in the Nineteenth Century cannot be conceived however, as her cultural capitulation. That the tottering civilisation of Victorian India should prove its vitality and resilience so strongly that the rejuvenated nation could immediately strike a perfect stride in almost every department of human culture is perhaps one of the happily rewarding ironies of recent world history and the cultural collision between India and England has

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resulted in the emergence of a new India with a larger vision of the world. The political paramountcy of Britain in India had yielded the rich fruit of an Indian Reformation and Renaissance. The cultural movement was essentially non-political in origin and was a radical revolution of the traditional ideas. Over and above, it meant a cultural reorientation and a literary stimulation, the English language offering a passage to the west no less than a passage to India.

The situation of the writers in the twenties and thirties was conducive to the imaginative work only in so far as the latter was inseparable from the national situation in general. In the Indian tradition, the Indian writer has never sought to build a superficial image of his own, because for him Art is more a spiritual discipline. This tendency has persisted in the modern imagination too, but under the impact of the new climate of ideas and forces for change, it has taken a new orientation. The Indo-Anglian novel thus made its debut in the thirties.

In the early years of the twentieth century, the technique of the modern novel was the primary concern of the Indo-Anglian novelist. This concern with technique has been slow to evolve in Indo-Anglian fiction, but as early as 1938 we find Raja Rao asserting that the epic

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method is the most suitable for the Indian temperament:

And our paths are paths interminable ....
Episode follows episode, and when our thoughts stop, our breath stops, and we move on to another thought. This was, and is still, the ordinary style of our story-telling.41

This very attention to technique is a sure sign of the maturity of Indo-Anglian fiction. Secondly, in Indo-Anglian fiction the most distinguishing and the most effective technique is that of the first person narrative. A good number of novels of the Twentieth Century are autobiographical in technique. The problem of 'the point of view' which was discussed by Henry James in different terms of the 'large lucid reflector' and 'the central consciousness' was solved in the Indo-Anglian fiction by choosing the central character as the narrator. During the Nineteenth Century Rajam Aiyar, Madhavish, during the Twenties of the Twentieth Century, Venkataramani, Tagore and during the next succeeding decades Raja Rao, R.N.Narayan, M.R.Anand and many others have in many occasions employed this technique perhaps because it suited their literary demand. It is accepted as the most suitable technique specially into that region where the

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theme of the work is quest for 'self'. Since this is the very popular theme of the Indo-Anglian novel, such a technique has been applied in widely diverse situations by the novelists. Thirdly, the conscious use of myth is a technique adopted in Indo-Anglian fiction for enhancing the effect of a contemporary situation. Both thematically and technically the use of myth so far has been successful and the Indian epics offer the basis of a common background which permeates the collective unconscious of the whole nation. The myths chosen in the novel are part of an established literary convention and do not show any unusual insight on the part of the author in perceiving links between the present situation and its parallel situation; yet on the whole the experiments have been varied enough and the methods of execution diverse enough to make the study rewarding. Reflecting on the utility of the use of mythical references in Indo-Anglian novel Meenakshi Mukherjee observes:

......Since most of these myths are part of the heritage of all Indians regardless of their language, using myth as symbol for the Indo-Anglian novelist is an excellent artistic solution of the problems arising out of the
heterogeneity of his audience. The contemporary novelist is preoccupied with the idea of expressing the "whole of modern life". In undertaking such a feat, James Joyce turned to the traditional framework of the 'Odyssey' in which he could work and achieve a "vital connection" between the demands of the individual creative personality and the influence of the total European literary tradition. For Indian writers, a preoccupation with the Radha Krishna legend or an allegory based on Draupadi's choice of husbands would provide a similar vital connection. The violence before and after partition becomes a re-enacting of the Kurukshetra fratricide.

This conscious use of myth is now a familiar technical device used by many Indo-Anglian writers.

EXPERIMENTATION IN THE USE OF NEW PROSE DICTION

As a new and creative stem of Indian literature, Indo-Anglian fiction is still in the experimental stage during the first part of the Twentieth Century. It is possible to make a clear distinction between the earlier novelists and those who wrote after 1920, a distinction which the novelists themselves stress. K.S.Venkataramani is the first of this group of novelists of 1920s, who

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experiments with several kinds of style and technique, but drawing upon the increasingly established national idiom rather than Tamil literature. 'On the sand Dunes' is a creative prose poem on the frustrations and ambiguities of modern urban life and is written in the poetic prose style which was being used with greater zest all over India after R.N. Tagore. Later on in 1921 he published his 'Paper Boats' with an introduction by Annie Besant. It is an interesting study of ten portraits of Indian life written in the leisurely, whimsical and mock-heroic style of Charles Lamb:

My Sembadavan is a fisherman by the sovereign right of birth, with the irrevocable legacy of a sure rod and a wide ocean. He hates the mockery of a dilettante who makes a past-time of idle hours. The conservative instincts of tradition tell him that fishing is a science no less perilous or exacting than war, never mastered in parades and sham-fights, in leisurely and regulated fits of valour. My Sembadavan has the vision splendid. By fishing, he always means ocean-fishing. His soul is as restless as the sea.  

Venkataramani changes this pattern of style in his two novels, 'MURUGAN THE TILLER' (1927) and 'KANDAN THE PATRIOT' (1932). These two novels have been praised by the 

Contd....P/60.
commentators of Indo-Anglian literature. K.R. Srinivasa Iyengar writes:

.....Books like Yurugan and Kandan are written out of one's heart's blood, and cannot be written to order; they are more than novels, and are really a poet's and a Vendantin's testament that bridges our traditional living past and the modern dynamic present and shows the way to a rich ambrosial future.44.

But Venkataramani's sentences have not attained the edge of sharpness or simplicity. They are strewn with similies and metaphors. For example, -

The image of his mother stood in his storm-tossed soul as a wrecked ship in the sea would stand for its captain on the shore.45.

Or

"You are for me even as the see is to the ship or the wind is to the sails". 46.

The discussion of ideals and goals in both the novels becomes the chief point of interest. Character, situation and plot are all contrived to prove an end. The discussion has been conveyed in the language of speeches and debates. For Example:

Contd., P. 61.
We want a Sannyasin order of men to whom compassion, the joy of service and selflessness comes as native as the drops of honey to the tiny, pure thumba flower. Men like Gandhiji, instead of being a rare-world phenomenon to be worshipped like the Sun, must grow on every hedge like blackberries. At least every village must have one Gandhiji working for its renovation till it is restored to a healthy life. 47.

Or

We require a nobler order of men and a very high and united average among the common folk—pure and selfless, with full control of body and mind, like links of a chain, even and equally strong. 48.

The repetition of proverbs and images is not a common characteristic of modern English. But this tendency has been inherited from some of the earlier Indo-Anglian writers like Venkataramani who have used original English textbook phrases. Take, for example, the conversation between a master and a servant in MURUGAN THE TILLER:

'Muruga, it is really "putting new wines into old bottles", though you don't understand the metaphor'...

"Swami, what is the use of "crying over spilled milk"? 49.

Contd.....P/62.
The fact that many Indians tend to overuse these clichés which the high school grammar books call 'idioms and phrases' is perhaps explained when one takes into consideration the system of teaching English in India. But when a writer uses it consistently in a novel, it reveals his stylistic naivety, as in the case of Venkataramani who seems to believe sincerely that use of these idioms helps him to write good English.

To some extent, the language of oratory was the style in English that came most readily to the earlier novelists. But Venkataramani deliberately chooses it for his most serious purpose, after having experimented with different kinds of writing. This dependence on English literature for his style is ironic in view of the aggressively nationalistic themes of Venkataramani's novels. His heroes Kundan and Ramu are both believers in traditional Indian values and they reject all that is western. Therefore, it is rather amusing that Venkataramani should make them speak in an ornate Nineteenth Century British idiom.

R. K. Narayan and His Treatment of Theme

If the Indo-Anglian novel has secured a place of prestige, it is mainly due to the contributions of the...
leading writers such as M.A. Anand, Raja Rao and R.K. Narayan. Each of them has contributed in his own way to the rich thought and technique of the form. The human centrality of Anand brought humanism and the 'Stream of consciousness technique', Raja Rao developed the metaphysical novel so as to redefine man's relation with the Absolute. Narayan has depicted in his novels the life in a hypothetical town of Malgudi, it mediocrity, it pathos and its comedy with a rare irony and compassion. He has been writing since 1935 but his novels have not been deeply modified by the political upheavals of the time like those of Anand and Rao.

"It is difficult to pin a label on Narayan as a writer. He has been called an Indian Chekhov, a satirist, a purveyor of amusing oddities" - remarks A.M. Williams.

No Indian writer has so accurately and so repeatedly created a world of sunshine and laughter, a happy warm and compassionate humanity under whose shade eccentric individuals polish their absurdities. If Anand has power and amplitude, Rao has keen eye for observed details, Narayan has the gift of healthy, refreshing, invigorating humour, compassionate, sympathetic and even profound.
R.K. Narayan may be described as a novelist of the middle class. His novels right from 'SWAMI AND FRIENDS' to the 'THE VENDOR OF SWEETS' present members of the middle class as engaged in a struggle 'to extricate themselves from the automation of the past' - 51. He has accurately picked up, observed, analysed the comic elements of such people as seen in the Tamil Town with complete objectivity, with a strange mixture of humour and irony and an underlying sense of beauty and sadness and exposed them in the spoken English of the Tamil country retaining its regional characteristics.

NARAYAN'S ADHERENCE TO THE INDIAN TRADITION

The novels of R.K. Narayan offer a new creative orientation of the traditional imagination as it acts upon the individual consciousness within the contemporary society. They reveal to the reader in their essential arrangement of the national experience a characteristic pattern of the archetypal images of man embedded in the social consciousness. They are, as it were, so many slices of felt life. But Narayan's articulations of his direct and personal impressions of life is not in the naturalistic sense, wide and sociological but deep and psychological. He illustrates the point of individual existence in a continuum of time.

Contd....P/65
Superficially, the structure of his novels as we have examined, appears to be a medley of comedy and tragedy, violence and non-violence, melodrama and sentimentality, human relationships and their psychological treatment. But when seen in the light of what is native to the genius of Indian literature, there is an Indian wholeness, because the constant pattern underlying the structure of his novels is the mode in which crisis and consummation intermingle and yield up contingent and artistically envisioned realities to the permanent structure of life. This peculiar attitude to life and reality specifies and defines the characteristic universe of discourse and the corresponding fictional idiom in the Indo-Anglian novel, particularly in its treatment of historical and cultural change.

It is agreed that in Modern India especially after the first world war, there has been a great ferment of change in our intellectual attitudes. The old attitudes to tradition have been either radically altered or arbitrarily rejected according to the nature and disposition of individuals and groups. But the consciousness of change has been universal and it is in this basis that an authentic Indo-Anglian literature, particularly, novel, has been developed. Change, the nature of change, the drama of change and the significance of change - these are the issues that have been singly or collectively raised in our literature. The final emergent attitudes and responses are however neither uniform nor ultimate. But they are worthy of careful
study not only as the indexes of modern India's complex fate, but also as illustrations of the paradoxical quality of all experience that gets rendered as vision in Art. R.K. Narayan has risen to a great height of achievement because of the very intensity of his art—an art whose self-effacing quality liberates itself into the realms of dignified splendour free from the tyranny and triviality of mere facts.

The emergence of the novels of R.K. Narayan has significantly coincided with the coming into focus of the Indian consciousness those seed-ideas and germinal intellectual patterns which had previously remained on the nebulous phase of mere intellectual history. The mental absorption and imaginative proliferation of modern India's cultural synthesis from the natural substructure of the novels. The triple streams of Indian thought as symbolised by Aurobindo with his philosophy of the spiritual evolution of Man, Mahatma Gandhi with his faith in the marriage of ethics and politics in the sanctum of Truth and non-violence, and Tagore with his sage outlook for a 'Universal Man', is the summum bonum of the Indo-Anglian fictional philosophy. The Indo-Anglian novelists such as M.R. Anand, Raja Rao and R.K. Narayan not only sum up the major achievements of the Indo-Anglian novel, but also represent the changing
pattern of national tradition as they have come to be projected as the archetypes of the world's new awareness of itself and of modern India. In his article 'The Fiction Writer in India : His tradition and his problems', Narayan says that the writer in independent India -

hopes to express through his novels and stories the way of life of the group of people with whose psychology and background he is most familiar.52.

TWO FACETS TO THE CONFIGURATION OF THE NATIONAL TRADITION IN HIS NOVELS - 'SOCIAL IDEAS'

To this general rule, Narayan is no exception in the sense that his novels are the psychological projections of the typical individual in society in the light of the changing pattern of national tradition. It is interesting to trace out the particular pattern which Narayan adopts in exploring the national consciousness by means of his universal vision. There are primarily two facets to the configuration of the national tradition in the novels of Narayan: First, social ideas, and secondly, the racial subconscious. Socially the hero of the novels of Narayan is generally critical of certain traditional rules and customs - though he himself is firmly rooted in the family tradition. The hero reacts to such old social values. He almost rebels but comes back. For example, Chandran in the

Contd.....P/68.
'THE BACHELOR OF ARTS' renounces the earthly world but finally returns to his family, marries in the same old traditional way and settles down happily in life. Savitri's high caste in 'THE DARK ROOM' creates a deeply psychological barrier between herself and Mari and Panni of the lower caste who rescued her from death. In 'The Financial Expert' caste is of major significance. The role of the priest temple in this respect strikes out anybody's attention. In 'Waiting for the Mahatma' Gandhi's main plank of social amelioration is the eradication of untouchability. Bharati's comment is remarkable:

Bapuji forbade us to refer to anyone in terms of religion as Muslims, Hindu, or Sikh, but just as human beings. 58.

When Gandhi speaks on the problems of untouchability and caste, Sriram reflects on the stupidity of segregation of people on the basis of caste superiority or inferiority. Rosie's caste in 'THE GUIDE' is condemned by the public to be that of a 'Public Woman', though Raju tries to convey that Rosie's caste is 'the noblest caste on earth. Things have changed. There is no caste or class today'. Marco is above all these narrow things and marries Rosie. Secondly, as William Walsh observes that Narayan's
preoccupation is with the middle class, a relatively small part of an agricultural civilisation and the most conscious and anxious part of the population. 54

It is true that all the protagonists in the novels belong to middle class society and are trying to accommodate to the changing conditions of society. Perhaps, this class consciousness is best reflected in the 'The Financial Expert' where Margayya hankers after the goddess of wealth, performing in typical traditional fashion certain Mantras and hobnobbing with the pseudo sociologists like Dr. Paul. Similarly, Raju in 'THE GUIDE' is concerned more with money and sex than with Rosie's art. He says without any reservation:

My philosophy was that while it lasted the maximum money had to be squeezed out. 55

The upstart has to maintain his status in this way. His cupidity causes his downfall finally. It is to be mentioned in this connection the Indian middle class bears no relation to the western concept of the bourgeois. The middle class as represented by R.K. Narayan is typically intellectual, tradition-oriented and in general impecunious. The Indian intellectual's predicament is best
represented in Narayan's earlier novels such as 'THE BACHELOR OF ARTS', 'MR. SAMPATH' and also 'THE MAN-EATER OF MALGUDI'. The Protagonists of the remaining novels, Ramani in 'THE DANK ROOM', Sriman in 'WAITING FOR THE MAHATMA', Margayya in 'THE FINANCIAL EXPERT', Jagan in 'THE SWEET VENDOR' and Raju in 'THE GUIDE' - all belong to the middle class but strictly cannot be called intellectuals. Nonetheless, economically the disparity is negligible. Incidentally, this explains Narayan's picaresque treatment of Margayya and the early Railway Raju in 'THE FINANCIAL EXPERT' and 'THE GUIDE' respectively. Being most familiar with the psychology and background of this section of the society, Narayan presents several types which develop into archetypes as they grow and mature in time.

Balachandra Rajan's 'TOO LONG IN THE WEST' is probably representative of the alienation of the intellectual which Narayan vaguely hints in 'THE BACHELOR OF ARTS', but develops into an archetype of evil in 'THE MAN-EATER OF MALGUDI', in which Vasu, the taxidermist is entirely cut off from the national tradition. Idealism and faith are the two cardinal principles of the national heritage which Vasu violates and in the process he degenerates into a self-destructive mythical monster. His appearance in the form of a half-crazed man-eater betrays the Indian image of goodness and purity of soul and is therefore more

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disturbing and terrifying phenomenon and it takes death itself and a violent death to save Malgudi and her beloved temple elephant from the depredations of this modern 'rakshasa'.

The disruption of the traditional joint family disturbs the individual in most of Narayan's novels. In 'THE BACHELOR OF ARTS' for example, we notice that the uncle of Chandran lives in Madras while his own father lives at Malgudi. Krishna in 'THE ENGLISH TEACHER' lives with his wife and child at Malgudi away from his parents and relatives at the village. This domestic dislocation comes not out of personal animosity or bitter relationship, but because of the centrifugal impact of the new socio-economic changes in the country; the impact of industrialisation and increasing urbanisation naturally tells upon the traditional culture. 'THE ENGLISH TEACHER', 'MR. SAMPATH', 'THE FINANCIAL EXPERT' and 'THE MAN-EATER OF MALGUDI' etc. represent this modern phenomenon, disturbing the traditional structure of the society. While in 'THE BACHELOR OF ARTS' and 'THE ENGLISH TEACHER' the disturbance is due to social reasons; in 'THE FINANCIAL EXPERT', 'MR. SAMPATH' and 'THE SWEET VENDOR' it is owing to mutual misunderstanding and jealousies and discriminations among the members of the family, the existence of Hindu joint family is at stake. Similarly, in 'THE MAN-EATER OF MALGUDI', Nataraja's joint family is disrespected after his grandmother's death and

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the similar incident takes place in the family of Jagan after the return of his son from America with a Korean-American mistress. William Walsh remarks:

"The family indeed is the immediate context in which the novelist's sensibility operates and his novels are remarkable for the subtlety and conviction with which family relationships are treated."

The nucleus of the family is the mother. The woman, as wife and mother is portrayed with a rare feeling of delicacy and even romantic sensitivity. In 'THE BACHELOR OF ARTS', Kailas, the drunken debauchee says with an unusual sensibility that 'mother is a rare commodity, whose value one does not realise, until one loses it'. Savitri in 'THE DARK BRIDAL' is miserable as the wife of a civilised brute but is redeemed by her sweet motherhood. Perhaps the best ideal type is Sushila in 'THE ENGLISH TEACHER', whose indentity with her husband is both physical and mental. She is the only helpmate of Krishna, instructing the English teacher in his attempts at psychic development. Bharati in 'WAITING FOR THE MAHATMA' is perhaps Sushila in her later birth. Acting as the guide of Sriman, she moulds him into a man from his original state of a moron. Both Bharati and Sushila are

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thoroughly human figures portrayed in the light of true Indian womanhood. Roks in 'THE GUIDE' is typical of a traditional form of culture. Her fulfilment lies in her disinterested performance of the classical dance. The wives, grandmothers and mothers in the remaining novels are affectionate, service-giving, dedicated and self-effacing types of the Indian womanhood.

The Indian society is thoroughly patriarchal. The role of a father in every family is dominating and all-pervasive. In 'SWAMI AND FRIENDS' the father is an archetype of the generations of fathers in Narayan's succeeding novels. Father, seen through eyes, has authority - but it is the mainly sensible and loving authority of parenthood. Even Margayya in 'THE FINANCIAL EXPERT' so much bothers about his son's education and domestic harmony that he voluntarily courts the displeasure of his dangerous tout Dr. Paul. Jagan in 'THE SWEET VENDOR' fights for his ideals against his upstart son into the last. He feels it better to retire from the household affairs than making an illegal compromise with the ways of Mali.

The Grandmother, better known as granny is after all an inevitable part of the Indian household. Of the role of his granny in the vital matters of family life Narayan says in his autobiography :

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.... She was a key figure in the living of many. She was versatile and helpful. She was also a match maker. She pored over horoscopes and gave advice and used her influence to get marriages settled .... 57.

The Granny in 'SWAMI AND FRIENDS' is benign, talkative and ignorant of public affairs. Swami 'bosses' her, passing on the information and aspirations of his boyish world, exhibiting scorn at her incomprehension of cricket and other matters which appear to Swami to be childishly easy to understand. Swami's pontifications and Granny's heroic ignorance provide a rich comic duet. But her counterpart in 'WAITING FOR THE MAHATMA' is clever and rigidly orthodox. Srim's Granny is 'Old, very old'. She even defies death once, but she is intensely religious and goes away to Benaras to die a peaceful death on the banks of the Ganges.

**RACIAL SUBCONSCIOUS**

The projection of the racial subconscious through the subtle use of symbols is characteristic of Narayan's art. These symbols are not obscurely personal, but significantly national. They not only help the artist's craft but also convey to the reader the significance of the experience that forms the substructure of the novels of A.K. Narayan. There are four major

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symbols in the whole body of Narayan's fiction that signify the conscious influence of the racial subconsci­ous. They are: the temple, the village, the town of Malgudi and the river Sarayu. Narayan seems to have invested these four major symbols with a deep sense of mystery that influences the individual consciousness as it flows into the universal.

The temple stands as a symbol of the national cultural values. It is a recurrent idea in many of Narayan's novels. In 'THE ENGLISH TEACHER' Sushila worships the God in the Srinivasa temple and exclaims that it is a lovely image:

She brought together her palms and closed her eyes in prayer...... The priest broke the coconut and placed it and the other things at the feet of the image. He lit the camphor, sounded a bell and circled the flame around the image. In this flickering light the image acquired strange shadows and seemed to stir, and make a movement to bless. I watched my wife. She opened her eyes for a moment. They caught the light of the camphor flame and shone with unearthly brilliance ...... her lips were moving in prayer. 58.
The tranquility of the temple is ennobling. Later Krishna receives the 'messages' of the spirit of his wife through a medium in the quiet compound of a temple, the construction of which is traced to the time of Sankara. In 'THE DARK ROOM', Savitri is sheltered in the temple of the Sukkur village. The serenity and calmness of the temple consoles her grief-stricken mind. The temple gives her protection which she recovers from her psychological shock of being humiliated by her husband. In 'MR. SAMPATH', apart from the general spiritual atmosphere, Ravi's madness is to be cured at Sri SAILAM. Here it symbolises the mystical or magical potency of the temple. In 'THE FINANCIAL EXPERT' Margayya's tide of fortune turns after his visit to the temple. He plans to propitiate the Goddess Lakshmi by confining himself for forty days to a secluded room and chanting sacred prayers in praise of the benign Goddess. His worship of Goddess Lakshmi without any sense of the ethical responsibility is the Indian version of the worship of Mammon. On being asked by the priest of the temple if he will propitiate the Goddess of wealth or the Goddess of knowledge, Margayya says:

A man whom the Goddess of wealth favours need not worry much. He can buy all the knowledge he requires. Saraswati holds in her palm.

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In 'WAITING FOR THE MAHATMA' the dilapidated temple symbolises the violent and therefore, immortal terrorist activities of Sriram and Jagadish. It is also noteworthy that the ruined state of the temple signifies the lack of character of Sriram when he makes a lustful assault on the honour of Bharati. In 'THE GUIDE', above all, the temple's influence on the democratic consciousness is so deep that it results in the ultimate redemption of Raju; the temple converts the sinner into a saint.

A minor Oedipus, Raju lives on to redeem himself; the bogus holyman changes into a dying God sacrificing himself for his people. 60.

In 'THE MAN-EATER OF MALGUDI', the temple of Krishna is a symbol of faith, hope and spiritual victory. The procession of God Krishna with the temple elephant is symbolic of the victory of spirit over matter, virtue over vice. The temple festival and this procession with the entire people of Malgudi joyously congregated together have always been unaware of the threat of the evil power. 'THE MAN-EATER OF MALGUDI' is thus an anagogic affirmation of the spiritual truth of the nation.

The village in the philosophy of Narayan always symbolises native strength and simplicity. It reinforces Contd.....P/78.
the individual pilgrim in quest of truth, with the necessary vision. Chandran in 'THE BACHELOR OF ARTS' becomes a wandering Sannyasi through bitterness and not wisdom. The innocent love and respect of the villages disturb his pricks of conscience and he abandons his sack cloth and asles because he is not yet for that finality of life. The village of Sukkur in 'THE DARK ROOM' soothes the grief-striken Savitri while the village in 'THE ENGLISH TEACHER' initiates Krishna into the mystical knowledge of the human psyche. In 'THE FINA-NCIAL EXPERT' it is the villagers who support Margayya, and he is finally obliged to come back to real India which is rural. The Sylvan scenery of 'THE GUIDE' not only enchants Raju but also put him on the right track of salvation. Velan, the villager with his finer qualities of simplicity and faith in 'THE GUIDE' forestalls Muthu in 'THE MAN-EATER OF MALGUDI'. It is the Mempi village that leads to the welcome death of the man-eater, 'the man with the gun'. Louis Fischer observes:

from time immemorial, India's chief defence against the invader was her villages. Invaded twenty six times and always from the west, India fears the west and enjoys defying and condemning it ...... ..... For an emergency, the central

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redoubt, the last fortress, against the armed or unarmed intruder would be the peasantry. Foreigners might conquer and rule in federal and provincial capitals and even in districts, but the villages singly unimportant and remote had their own inner Gibraltar - cohesive, popular, internal organisation which Gandhi wished to keep intact.

Narayan seems to suggest that the soul of India lives in the serenity and peacefulness of her villages. We never miss the sweet fragrance of the shady villages in any of his novels.

Malgudi is a compromise between the oriental age-old traditions and the modern occidental civilisation. As the western modernity comes to Malgudi in due course of time, its own indigenous values are corroded. For Malgudi is the symbol of modern India rooted in the ancient tradition. In 'MR. SAMPATH', Srinivas' vision of Malgudi is certainly symbolic; Malgudi is India which is the universe. Malgudi, the image projected as the symbol of the changing Indian civilisation grows and gets warped in time. In 'SWAMI AND FRIENDS' Malgudi is a pure Semi-Agricultural town, surrounded by the three natural

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land marks - the Sarayu, the Mempi Hills and the Mempi forest while in 'THE BACHELOR OF ARTS' the little world of Malgudi is a mixture of good and evil, a conglomeration of the old values and the new ideas. Chandran's revolt against the traditional customs is indicative of the portentous invasion of Malgudi by the modern civilisation. Nonetheless, Malgudi's charisma dispels the dark prejudices of Chandran whose return to Malgudi is final. But Malgudi in 'THE DARK ROOM' is already corrupted and civilised as a commercial centre. Ramani's job as the agent of an Insurance Company foretells the future appearance of Margayya as the financial expert by which time Malgudi's transformation will have been not merely topographical, but cultural. Materialism, hedonism and hypocrisy which are the ingredients of a commercial civilisation vitiate the salubrious atmosphere of Malgudi, operating through Ramani in 'THE DARK ROOM', the old land lord in 'MR. SAMPATH' and Sampath himself and Margayya and Dr. Paul in 'THE FINANCIAL EXPERT'. Malgudi's affirmation of it's natural beauty and inherent virtue in 'THE ENGLISH TEACHER' and 'WAITING FOR THE MAHATMA' is symbolic of the self-assurance of India herself successfully surviving the numerous foreign invasions. Malgudi's faith and resilience are effectively affirmative in 'THE GUIDE' and 'THE MAN-EATER OF MALGUDI'. The Mempi hills as the natural basins of faith are the
'Himalayas' of Malgudi, while the caves are symbolic of the Indian cultural continuity as, for example, in 'THE GUIDE' when Marco digs up the ancient musical notations recorded on slabstones which provide the nexus to the prevalent classical music in modern India. The primeval quality of the caves in the novels of Narayan and the absence of any awful experiences, is in contrast to the deeper and more primordial significance of 'the caves' in Forster's 'A PASSAGE TO INDIA' in which all the voice of civilisation blend into a continuum of mysterious silence that terrifies Miss Quested. Like Faulkner, Narayan develops Malgudi into a place-symbol for the whole of India as well as of the universe.

If the Mempi Hills are the Himalayas of the Indian world of Malgudi, the Sarayu river is its Ganges with a divine origin. Srinivas in 'MR. SAMPATH' visualises the genesis of the Sarayu, dating back to the days of Rama, 'the incarnation of Vishnu'. The river as the symbol of eternity and of the flexible morality of the Malgudi populace appears in all the novels of Narayan. Flowing quietly, the Sarayu carries and purifies like the Ganges, all the impurities of the people. 'IN SWAMI AND FRIENDS' the river plays an important though silent role.

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in affecting a lasting friendship between Rajam and Mani and Swami. It is on the banks of the river that the people of Malgudi organise their public meetings - specially the one on the 15th August, 1930. In 'THE BACHELOR OF ARTS' Chandran's crisis of conscience is the result of what happens on the Sarayu banks.

The river's influence on the development of the individual consciousness is invisible but unmistakably significant. The river is a natural force to reckon with, which can be used for destructive purposes as, for instance, when Savitri in 'THE DARK ROOM' attempts to commit suicide by drowning herself in the river. But Sarayu's protective influence indirectly operates when a villager swims across the river and saves the despondent Savitri. It is, however, in 'THE ENGLISH TEACHER' that Sarayu is presented as the manifest aspect of nature, pure and beautiful. Krishna's preference for the Sarayu street is chiefly due to the ozonic breeze of the river as well as the natural beauty of the locality. In 'MR. SAMPATH' the corrugating symbol of the modern civilisation is menacingly situated, ironically enough on the bank of the river; the studio is the grotesquely artificial on the beautiful banks of the river which is the natural protective gindle of Malgudi. In 'WAITING FOR THE MAHATMA' Gandhi speaks to the people.

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of Malgudi and preaches the doctrines of non-violence and truth in the serene atmosphere provided by the Sarayu river. He tells Sriman later:

God is everywhere and if you want to feel his presence, you will see him in a place like this with a beautiful river flowing, the Sunrise with all its colours and the air so fresh.

It is however, in 'THE GUIDE' that the river's ennobling moral force is revealed. From Raju's first pretentious sainthood to the final self-realisation, the events are dramatised on the banks of 'the river' beside 'the temple', near 'the village', on the out-skirts of 'Malgudi'. Thus Narayan's symbolic imagination vivifies the sub-conscious national images of the traditional values in a fast changing modern world. If Sarayu is a witness to history, it is also a testimony to Eternity.

THE WRITER'S ANONYMITY TO INDIVIDUAL RECOGNITION

In the Indian tradition, in contrast to the western, the writer, although universally respected, has never sought to build for himself a separate identity. The Indian artist like R.K. Narayan, Raja Rao and Kamala Markandaya etc. by and large have preferred anonymity.

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to individual recognition, because for them Art is more a spiritual discipline than egocentric expression of a mere individual. In Indian art pressures of individual sensibility have always been effectively transformed into the flowing pulses of the collective cultural life. This tendency has persisted in the modern imagination too, but under the impact of the new climate of ideas and forces for change, it has taken on a new orientation.

The growth of the Indian sensibility in modern times traces a broad arc of development and is marked by three distinguishable phrases which were prevalent also in the writings of the Thirties and after. First, the writer articulates the general experience and his own subjective compulsions are artistically identified with the general drama of life. Next, having absorbed the general weight of life into his own consciousness, he seeks to utter his private truth of the felt life. Lastly comes a stage of synthesis in which the public and private components of life become integrated and raised to the level of the universals - myth, vision and prophecy. The texture of Narayan's philosophy is particularly marked out by these three fundamental concepts.

Although it is sometimes argued that India through the ages has shown historical consciousness,
modern India has found herself in a complex situation in which the notions of time and the concepts of historicity have been forced on a culture wedded to eternity and spirituality. The result has been on the one hand, a sense of continuous crisis, and on the other, a continuous assurance of the possibility of the way out of the crisis. The western tragedy elaborates the idea of a consciousness in tension but represents the human fulfilment as something always short of final consummation. The quest for consummation rather than the subtle drama of consummated being is the essential feature of western literature. The novels of Narayan and of the other Indo-Anglian novelists are unmistakably Indian in the sense that like all other forms of Indian literature they commit to imaginative expression the actuality of a life continued beyond the contingencies of conflict as well as the substances of plot.

**NARAYAN'S TREATMENT OF STANDARD INDIAN ENGLISH**

R.K. Narayan's style is different from that of any prominent Indian novelist. It is clean, racy, vivid, concrete. The themes, characters, and dialogue carry the feel and sound of Malgudi and he feels no urge to resort to unusual structures of Anglo-Indian idioms. His style is so unobtrusive and so devoid of purple patches that it is difficult...
to find passages to illustrate his particular charac­
teristics. The following dialogue between Krishna and 
baby in 'THE ENGLISH TEACHER is a rare example of his 
tragic irony and extreme lucidity of diction :

'Father, why is that door shut ? ....'
'The door is still closed, father. Is mother bathing 
still ?' and Narayan comments :

That was enough to choke him but manages to overcome 
it by a superficial reply : He replies :

'If the door is open she may catch a cold'.
'Don't you have to go to her ?'
'No.'
'Is she alone ?'
'There is a nurse who looks after her'.
'What is a nurse?'
'A person, who tends sick people'
'You don't have to go and stay with mother any 
more ever ?'

'No, I will always go with you'. She let out a yell 
of joy and threw herself on me. 63.

On very rare occasions a casual description like the 
following startles the reader :

On the eve of his farewell party Krishna returns
home reflecting poignantly if Sushila were at home to receive the jasmine garland. He cries with a lacerated heart: 'My wife, my wife! my wife! and a miracle happens.'

'Sushila! Sushila! I cried.' 'You here!

'Yes I'm here, have always been here'. I sat up leaning on my pillow. 'Why do you disturb yourself?' She asked. 'I am making a place for you'. I looked her up and down and said: 'How well you look!' Her complexion had a golden glow, her eyes sparkled with a new light, her Saree shimmered with blue interwoven with 'light' as she had termed it ..... There was an overwhelming fragrance of jasmine surrounding her ..... I picked up the garland from the nail and returned to bed. I held it to her..... She received it with a smile, cut off a piece of it in a curve on the back of her head. She turned her head and asked: 'Is this all right?' 'Wonderful', I said smelling it.

R.K. Narayan has an English style that is perfectly suited to his matter. It is this style of writing that makes the simple things of life have a special charm and quality. We can go out in Graham Greene's words:

In those loved and shabby streets and see with excitement and a certainty of pleasure, a stranger

Contd... P/88.
approaching past the bank, the cinema, the hair cutting saloon, a stranger who will greet us we know with some unexpected and revealing phrase that will open a door on to yet another human existence. 65.

Narayan's themes and treatment of his themes do not simply carry literary, moral and religious traditions of Indian life and culture. They have an organic and objective quality rare in the whole range of contemporary fiction. Narayan's greatness lies in the steadiness and fineness of his emotional and technical growth from 'Swami and his Friends' (1935) up to the recent novel 'THE SWEET VENDOR' (1967). The English language has passed through experiments and acquired naturalness and liveliness of standard English.

Ever since the appearance of Venkataramani's novel 'Murugan the Tiller' in 1927, the number of novels published every year has constantly been on the increase. Creative experiments to shape the English prose fiction to a sensitive tool capable of concrete and exact expression of the Indian mind have been going without any major halt whatsoever. There has been no doubt a considerable amount of criticism against the use of English in fiction or in any other form. Critics like Jyotirmoy Dutta are of the
firm view that an Indian writer cannot use a language creatively which is not his own - that creative English is far away from the Indo-Anglian novelists and poets. He says spoken English cannot be regarded as a unified Indian language. In his article called 'CAGED CHAFFINCHES AND POLYGOT PARROTS', he writes:

There is not one but many such lingos because on the lips of Tamils it sounds like Tamil and when spoken by a Bengali, like Bengali. 66.

He further says in the same article :

The characters in his fiction seem wooden because the dialogue is dull and literary ... what a nightmare of sterility have our writers in English created for us ! 67.

Mr. Dutta compares the Indo-Anglian writers to caged birds who can never attain -
the full range of sounds of the world songstar. 68.

If they are the cuckoos or the nightingales they will never be able to sing as marvellously as the cuckoos or nightingales of England.

Such remarks do not contain the seed of truth. They do nothing but expose their lack of faith in the creative English of the Indian writers. While national

Contd.....P/90.
styles were being developed, spoken English in India acquired regional characteristics, not only in accent, but in turns of phrase, imagery, art and general feeling. This indeed gives it its naturalness and liveliness in usage. Works written in this style have been highly admired and appreciated by English critics and writers like Edmund Gosse, Arthur Simons, W.B.Yeats, E.M.Forster, Graham Greene, and John Hamilton. As time goes on Indo-Anglian literature will become more popular and acceptable. The writers of the Twentieth Century were lucky enough because after many years of use English had become an Indian language used widely at different levels of society, and therefore the novelists could write more boldly and freely without any fear of facing adverse criticism. A new dimension is added to the present day Indian English - that of symbolic suggestion. The language has shaken off all traces of foreign acquisition and begun to assert its inalienable rights as an independent idiom. The word has become the perception. The strength and maturity of much Indian writing in English are beyond dispute, and it ought not to be necessary at this stage to ask such questions as whether an Indian can write English.

Narayan's various experiments in giving English a distinctively Indian tone and colouring without violating

Contd.....P. 91.
its basic linguistic structure has been discussed. From the discussion it appears that in its case it is basically an attempt to find an individual style rather than an Indian style and in this sense the experiments of the Indo-Anglian novelists are no different from the experiments of creative writers anywhere in the world. The creation of an 'Indian English' is by no means the primary duty of the Indian novelist, and if the style is a natural and inalienable part of the author's vision, will it be artistically valid. A cautionary note may not be out of place here about the attempt made by an Indian specialist in linguistics like Dr. Braj Kachru to postulate an 'Indian English' based on examples drawn from Indo-Anglian writers. Dr. Kachru seems to mislead himself by regarding the departures of Indo-Anglian novelists from norms of the English language, specially as represented in the speech of Indian characters, as some kind of 'standard' Indian English. The Indo-Anglian writer should be allowed the freedom to experiment with the language for his own artistic needs rather than be herded into a system of linguistics in search of that elusive medium - a standard Indian English.

Let us conclude with the remarks of Meenakshi Mukherjee:

Contd....p/92.
That as long as novelists continue to write, critics will continue to assess the work, is as much a truism as saying that as long as there are mountains, mountaineers will climb them. Indo-Anglian fiction, which has served for long as a file of documents of sociology or anthropology or educational theory, must now be regarded as literature and evaluated as such.

APPENDIX

- ANAND AND HIS STYLISTIC DEVICES -

In the last thirty years there has been a great deal of experimentation in the use of the English language in Indo-Anglian fiction. Not all these experiments have been successful, and some writers are perhaps not even aware that they are experimenting, yet the tendency itself deserves notice because it reflects an important change of attitude towards the English language. The few writers who wrote novels in English in the early part of this century used the language carefully, with stiff correctness, always conscious that it was a foreign tongue. Perhaps

Contd....F/33.
because of this consciousness, some of the best creative talents kept away from it. There may even have been a kind of shame, a tag of servility, attached to the writing of creative literature in English in the late Nineteenth and early Twentieth Centuries, in the Era of newly awakened nationalism. This of course applies to literary writing.

In the Thirties one notices a sudden development in Indo-Anglian fiction, in quantity as well as quality. This may be related to a recognition on the part of the writers that English was no longer a foreign language, but after a long period of stay in the country has become like any other language in India. This self-assurance gave them the confidence to appropriately use the language in their own way. The liberty one can enjoy with one's own native language cannot be easily enjoyed with an acquired language which one has learnt at school according to the rules of grammar. Therefore, attempts will have to be made to wield the English language in a different way so that it no longer appears as an alien medium. Mulk Raj Anand is the first conscious experimenter in diction and syntax of the English language. He was extremely critical of the earlier Indian English and he expressed his criticism in a paper called 'The King-Emperor's English'. By 'King-Emperor's English' he means "the copious prose (and verse) written in the erstwhile Indian Empire of His Britanic Majesty". Such an English is also ridiculed as 'Babu' English used...
by the then Indian clerk who was a direct product of the education he was given in the British-governed India; for -

under the influence and example of the official language taught in the universities and used in government departments and the highest courts of justice, English was perverted out of all recognition. 72.

It was due to this mechanical process of education the Indian people in general lacked the capacity for cultural synthesis, and

any attempt at creative writing on the part of the 'Babu' was simply preposterous and obviously open to ridicule: it laid the foundation for the style I have labelled 'King Emperor's English' and which is the kind of English we justly abhor and want to banish from our land. 73.

Andand expresses his dislike for such an old-fashioned, elaborately wrought clerical English of the Nineteenth Century average Indian writer. He distinguishes that style from the new styles in Indian English:

Contd......P/95.
And because Indians of the present generation writing English have completely emancipated themselves from the perverse influence of the King-Emperor’s English taught in the Universities, because they have been consciously reorientating the English language and because they are concerned with synthesizing Indian and European values in contemporary India, from within the magic circle, as it were, they form a movement whose contribution will perhaps come to be considered in perspective as one of the most important parts of Indian literature as well as supplying the highlights to the largely superficial mass of Anglo-Indian literature.

It was right from the time of Anand that the Art and form of English prose began to flourish. It acquired a modern incisiveness, force and lucidity and spread out to reach the common people of all classes. English journals like 'Bandemataram' and 'Karmayogin' edited by Shri Aurobindo, 'Young India' and 'Harijan' by Mahatma Gandhi were some of the widely read organs of public opinion during the thirties and after. The English of these journals was distinguished for the virtues of clarity and directness and brevity rather than eloquence.
and exuberance of the last century. It was definitely not the 'King-Emperor's English' with the Macaulayan grandeur and richness of phrasing and style. It was an English wisely utilitarian - entirely permeated with simplicity, pointedness and clarity. An important part of 'The King-Emperor's English' describes Anand's own method of arriving at an Indian English idiom. He had begun to write early while he was at school:

This habit was encouraged by the translation of a page of Hindustani which my father set me to do everyday, a practice that was to have a powerful influence on me, because it made my later writing in English what it has always been, mainly a translation from my mother-tongue, Panjabi, or Hindustani into English.

It seems there will be a continuous experimenting in giving English a peculiarly Indian tone and colour by drawing on the resources of the Indian languages and infusing their essence into normal literary English. It is essentially a personal experiment where each writer has to forge the medium that will best suit his needs. It is an attempt to find an individual style. But an apt experimenter also finds a style that could be called Indian in that it is different from British or American English. Any way
creating an 'Indian English' style is the special concern of every Indo-Anglian writer. Whether he will succeed or fail will be measured not by the amount of Indian imagery, proverbs and mythical elements he has exploited in his novels or by the power of capturing the rhythm of the regional language in English but by the role they have taken in serving some purpose in the context, in becoming integral to the total pattern and thereby enhancing the scope of the language. In this respect the experiments and efforts of the Indo-Anglian novelist in remaking his own style are no different from the experiments of creative writers of any part of the world.

The Indo-Anglian writer has to face certain problems in his experiment. He writes mainly about people who do not normally speak or think in English, secondly, he is writing in a language which is not his own. The second problem is not important because a man who is not wellversed in English should not attempt to write in English at all. We should not give any importance to those writers whose mastery of the English language is doubtful. The good writers are never beset with such naive linguistic hurdles. Their problem is more complicated. They are generally dealing with non-English speaking people in non-English speaking situations. They are to successfully overcome the difficulty.
of conveying through English the widest range of emotions, expressions, thoughts and observations whose natural vehicle is an Indian language. It is a vigorous task to any responsible Indo-Anglian novelist who cannot solve the problem by making literal translation because he will have to take care so that the translated idioms and images do not spoil the charm of the English language. This problem becomes acuter in the writing of dialogue and presenting conversation. In every aspect, in dialogue, in description, narration and reflection, the Indo-Anglian novelist deals with the motives, manners and responses of people whose mentality and temperament have been conditioned by a language other than English. A good writer indicates this basic difference in attitudes and responses through his use of the English language.

The quality that marks Anand’s writing is often the quality of the particular area, the characteristics of its speech, its typical responses and its distinctive spirit. He conveys a Punjabi flavour through his English by using the virile colloquialism of the illiterate villager. In this respect he is stylistically isolated from the other Twentieth Century novelists. The transliteration of Punjabi expletives such as "Get away! Get away you eater of your masters! May you die!" 76. Or the idioms like 'mother-father' and 'don't eat my head' are the literary descendents of Irishisms, Scotticisms and various examples of stage-dialect found in English literature from Shakespeare onwards.

Contd... P/99
"Is this any talk?" Or "There is no talk, son" or "Are you talking true talk?" are literal translations of Hindi phrases, just as expressions like "May I be your sacrifice" or "to make one's sleep illegal" are transference of Hindi or Punjabi idioms to English. The pages of Anand's novels are crowded with such expressions. Among the more prominent are phrases like 'eating the air' (to take a stroll), 'counterfeit luck', (rotten luck), 'breaking the vessel' (to expose a secret) or 'black in the pulse' (something wrong). They are very usual and common in Hindi but rendered into English appear quaint and unusual. Anand uses these literal translations deliberately because this is how the common man of Uttar Pradesh or Punjab would sound if his speech was rendered into English. More interesting are the instances when a number of sentences follow each other to resemble the sequence of vernacular conservation. Following is an extract from Anand's 'ACROSS THE BLACK WATERS' to prove such an instance. Sepoy Lal Singh asks the old soldier Kirpu if at the end of the war the Sepoys will be given land as reward:

"The son of land!" Said Kirpu "Thank your luck that you are still alive .... Land, he says, the brother-in-law".

Proverbs play an important part not only in Contd...P/100.
Punjabi speech but in Indian speech in general, The attempt to use Indian proverbs in English has been common practice of most Indo-Anglian novelists. Anand renders proverbs like "Your own calf's teeth seem golden" 78. Or "a goat in hand is better than a buffalo in the distance". 79. Or "the camels are being swept away, the ants say they float" 80.

Khushwant Singh, another Punjabi writer makes literal translations of Punjabi proverbs like -

"Sarder Sahib, you are a big man and we are but small radishes from an unknown garden etc." 81. ... while Bhabani Bhattacharya's novels are crowded with Bengali sayings like -

"When an ant grows wings and starts flying in the air, it is not far from its doom" 82. Or "you may be digging a canal from the river to the house door and inviting the crocodile" 83.

Besides idioms, phrases and proverbs another aspect of the device of literal translation is discovered in the combination of new compound words in the contemporary novels. Here the sound and pronunciation of the regional dialect is communicated to the English language. Bhabani Bhattacharya writes of a child 'ten-eleven' years old, or of the 'milk-infant' growing into a woman, or

Contd....P/101.
of 'keep well away from the vote-mote' etc. and Raja Rao writes of the 'next-house-women's kitchen' or of the 'that-house people'. In many occasions such words add charm and variety but their excessive use will spoil the broth. Bhattacharya makes another experiment in his use of English language - that of using expressions that are obviously not English and their counterparts will not be available in the regional dialect also. But the expressions are such as they seem to have been taken from Bengali, namely, words like 'starveling', 'wifeling', 'childling'; terms like 'sun-up', 'picture-play', 'joy-moments'; sentences like 'Two moons were gone since they were wed'.

The exact sources of such coinings are not available but these are neither English nor literal translations of any other living mode of speech. Such obscurity is to be considered as a serious shortcoming of his art of diction. Occasionally Bhattacharya uses peculiar expressions that can easily degenerate into bad English. For example,

Mohini was excited to have Harindra's full confidence as well as with his plans. 86. Or, Manju in a muse ate her fish. 87.

Mulk Raj Anand has some more stylistic devices to his credit. The examples of the straight use of Hindi or Punjabi words into English such as 'angrez-log'.
'Yar and 'Khaichal' and something more daring use of verbs such as 'thak - thakking at a cauldron' and 'burburred in his sleep' and so on do not escape our curious notice. The next experiment of changing the spelling of English words to exhibit the illiteracy of the rural folks such as 'notus' for notice, 'Amrika' for America 'yus' for yes is equally funny. The other device of transferring Hindi words in English is also a daring practice which can distort the dignity of the language altogether. Using 'han' for yes, 'achha' for very well and 'nahin' for no is nothing new to Anand. But sentences like the following may be unintelligible to any reader:

Why don't you say it loudly? Why this phus phus?

"Shut up, Sale, stop your tain tain.

Anand tries to convey a certain mood at all costs. He changes and modifies the diction of English and invents new words to get his desired effect. He attempts to communicate the sound and pronunciation of what is being said in the living mode of speech:

Don't you go! Called Ram Charan naughtily after him. 'This, your brother, wants to be a gentleman and work on the roads, while he wants you to do the dirty work on the latrines'. 'Don't baky, obey brother-in-law' said Bakha good humouredly.

Contd.... P/103
There is a vigour in the experimentation no doubt but the trouble is, such use degenerates into mannerisms. It is a problem inherent in the Indo-Anglian situation how to express through English situations, moods, motives and expressions that are essentially Indian?

Inspite of all the defects Anand's English has notable marks of vitality and a keen sense of actuality. He was the first Indian writer to take as his heroes and heroines the Indian poor people and to present a picture of Indian life and society free from romantic idealism. The novel for Anand is the realistic and naturalistic novel of Dickens or Balzac or Zola - earthy, vivid and natural. The language through which his characters speak is the 'home-grown variety' of English and therefore, has a rustic flavour. His art of narrative, his creative literary talents, the vitality and sweetness of his style enrich the form and texture of Indo-English in the thirties and forties. His novels illustrate Anand's characteristic virtues as a writer: affectionate but realistic portrayal of real life and lyrical celebration of the hill landscape and crisp, clean narrative writing typical of the 'New writing' prose of the Nineteen-thirties. He simplified the literary style of Indo-Anglian English and made it different in form and flavour from the commercial and official English of the time. His novels are far from perfect as works of art but their passionate realism is arresting in a powerful way and they remain

Contd....P/104.
compulsive reading to this day. The emergence of the Indo-Anglian novel of social realism and social revolution after first world war can be seen as both an Indian phenomenon and as part of the English social realism of the period: in Anand. He should be given most credit for establishing the novel as a favoured medium for Indo-Anglians and for deflecting this literature from a worn-out romantic poetising into the more vigorous forms of realistic prose fiction.

RAJA RAO AND HIS EXPERIMENT WITH NEW TECHNIQUE AND VISION IN STYLE

After first world war the literature of the Indo-Anglian writers became determinedly more realistic, less idealised and a more earthy presentation of India was sought. Literature became valuable to the nationalists as a convenient way to dramatise and popularise their cause. The example of Ireland where a nationalist movement had been accompanied by a literary renaissance, may have inspired the Indians to some extent, but the time under discussion was in any case, one in which social realism and literature of revolt were fashionable in Europe and America and in India as well. In fact Indo-Anglian literature can be consistently viewed in two ways: as a more or less faithful reflection of Indian consciousness reacting to the experienced world; and as part of the world of English-speaking literature, sharing with England and America, trends, ideas, attitudes and genres that suggest a certain degree of literary uniformity stemming Contd.....P/105
from the shared language and its literary traditions. Thus after the first world war Indo-Anglian novel of social realism came as a great force related to the newly active nationalist movement among the intellectuals and the masses.

While Anand sticks to social realism, Raja Rao, another outstanding Indo-Anglian novelist of the thirties constantly discusses the nationalist struggle and its revolutionary implications in terms of Hindu mythology, religion and culture. When Anand reflects the humanism of Gandhi, Raja Rao reflects his conservatism and his religious consciousness, his essential Hinduism.

Raja Rao has a power to tell the story in a traditional style. The art for him lies in his method of narration and in the use of the novel to express ideas and heighten sensibility. Rao's approach to the art of the novelist is epical, autobiographical and poetic. He lays great stress on style - the way how the story is effectively told in the age-old Indian tradition of story-telling. His style is unconventional because of his spontaneous use of the idiom, the rhythm, the tone, the flavour of the native speech into English. This is not the so-called 'Babu English' or the English of the high sophisticated intellectuals used in clubs, conferences and parties. This is the simple speech of the rural Indians trasmuted into English. But this is not the translation of native dialects in English as was practised
by Anand. Raja Rao never uses Kannada words in English except
for words like 'Kumkum' or 'arathi' more for the sake of
clarity than for any special effect. Nor does he use region­
al idioms, proverbs and exclamations like Anand and Bhabani
Bhattacharya. The flavour of Kannada as it is there in his
English comes out of the unconscious use of Kannada figures
of speech and terms of reference. The following extracts
collected from his first novel 'KANTHAPURA' (1938) should
illustrate the point:

Postman Subhayya, who had no fire in his stomach
and was red with red and blue with blue.... 91.

Or

You are a Bhatta, and your voice is not a sparrow
voice in your village and you should speak to
your people and organise a Brahmin party. Otherwise
Brahminism is as good as kitchen ashes.... 92.

Or

Whenever there is ignorance and corruption
I come, for I, says Krishna, am the defender of
dharma, and the British came to protect our dharma. 93.

Or

The Mahatma will go to the Red-man's country and
he will get us Swaraj. He will bring us Swaraj,
the Mahatma, and we shall all be happy. And Rama
will come back from exile, and Sita will be with
him, for Ravana will be slain and Sita freed, and he
will come back with Sita on his right in a chariot
of the air.... 94.
Or

...and mother and wife and widow godmother
went up to their lighted lizard-clucking homes.

The expressions used in the above instances are
no literal translations but they serve their purpose with
great accuracy in their context. The expressions here are
more spontaneous and living than any other accepted English
expressions that might have been used in their place. In
addition to this, these sentences contain no devices or
tricks or dubious cliches that would be difficult to a reader
who does not know Kannada. Such a prose has the rhythm of
Sanskrit and this is its prime quality. This is more than
what can be said about the linguistic experiments of most
Indo-Anglian novelists. Relevance and simplicity are perhaps
the two fundamental tools in any experiment with diction,
imagery and literary construction. Aja Rao attempts to alter
significantly the normal structure and rhythm of English
sentences and exploit it in his own way to meet his own
literary requirements. Rao adopts a different kind of sentence
structure, a different kind of rhythm, a tone and most
essential of all, a different kind of thought movement;
In his forward of 'Kanthapura' Rao comments:

The tempo of Indian life must be fused into our
English expression, even as the tempo of American
or Irish life has gone into the making of theirs...
The Mahabharata has 214, 773 verses and the

Contd.....P/108.
Ramayana 48,000. Puranas there are endless and innumerable. We have neither punctuation nor the treacherous 'ats' and 'ons' to bother us - we tell one interminable tale. Episode follows episode, and when our thought stops, our breath stops, and we move on to another thought. This was and still is the ordinary style of story-telling.

In 'Kanthapura' Z&o uses an age-old Indian tradition of story-telling - a particular type in which stories of gods or saints, portions of the two great epics are told in contemporary terms. He uses many devices from this tradition, strings of rhyming names, repetitions and chorus-like answers, and passages of elevated prose. Essentially this is a discursive spoken style, but the digressions are all deliberate and are all carried back to the main story of Moorthy, the local Gandhian leader. For example:

There are others coming too. The temple people and the Fig-tree-House people, and Dore 'the university graduate' as they call him. He had lost his father when still young and his mother died soon after, and his two sisters were already married and had gone to their mothers-in-law, he was left along with fifteen acres of wet land and twenty acres of dry land. And he said he would go to the city for 'higher studies' and went to a university.

Contd....P/109.
Of course he never got through the Inter even, but he had city-ways, read city books and even called himself a Gandhi-man. Some years ago, when he had come back from Poona, he had given up his boots and hat and suit and had taken to dhoti and khadi, and it was said he had even given up his city habit of smoking. Well, so much the better. But to tell you the truth, we never liked him. He had always been a braggart. He was not, like Corner-House-Moorthy, who had gone through life like a noble cow, quiet, generous, serene, deferent and brahmanic, a very prince, I tell you.97.

Raja Rao adapts the English language to the Indian tune. It is an earnest attempt to carry over and transmute into English the rhythm, and the tone of the natural speech of his characters. Rao, in other words, achieves here a kind of Indian idiom, with its distinct echo of regional speech and reflection of local colour, without slipping into unintentional 'Indianisms'. His achievement is thus much more satisfying than Anand's.

In his forward to 'Kanthapura' Raja Rao discusses the question why English is his chosen medium:

One has to convey in a language that is not one's own, the spirit that is one's own. One has to convey the various shades and omissions of a

Contd.....p110.
certain thought movement that looks maltreated in an alien language. I use the word 'alien', yet English is not really an alien language to us. It is the language of our intellectual make-up - like Sanskrit or Persian was before - not our emotional make-up. We are all instinctively bilingual, many of us writing in our own language and in English. We cannot write like the English. We should not. We cannot write only as Indians. We have grown to look at the large world as part of us. After language, the next problem is that of style. The tempo of Indian life must be infused into our English expressions, even as the tempo of American or Irish life has gone into the making of theirs.98.

The prose of 'Kanthapura' is therefore, an innovation in style. In manipulating a distinctive prose style in this novel he has drawn on many resources of his mother tongue. The Kannada strand that he brings in is a conscious and deliberate introduction or a fusion of many elements in his mother tongue into the classic pattern of English language. The Kannada element gives a new form to the English syntax and a new ring to English intonation. 'Kanthapura' is the product of a mind which thinks and feels both in English and Kannada.

Contd....P/111.
Raja Rao has a common tendency to make his sentences sound more archaic, philosophical, even Biblical. This characteristic becomes prominent in his latest novel 'THE SERPENT AND THE HOPE' and in the stories of 'THE COW OF THE BARRICADES'. We find sentences like -

when they said 'Here's a coin' he said 'Nay' and the snake was right glad of it.\(^33\).

Or
And people were much affrighted. \(^100\).

In 'Kanthapura' also this tendency is marked:

For hath not the lord said in the Gita etc.\(^101\)

Or

And when Moorthappa comes let the rice be fine as filigree and the mangoes yellow as gold.\(^102\).

In 'THE SERPENT AND THE HOPE' where the tendency towards archaism becomes very marked, we notice two special stylistic devices aimed at creating the archaic note. The first is the use of 'be' instead of 'are' - for instance,

what wonderful animals these be in our land.\(^103\).

Or

the sorrow of woman be indeed the barrenness of man.\(^104\).

Contd...P/112.
The second device consists of attaching the name of the subject to the end of the sentence to explain the pronoun that has gone before. Thus:

They are so immoral, the English are. 105.

Or

Her hair was so long, she needed a comb wherever she went, did Madeleine. 106.

Or

He is so tender and fine-limbed, is my brother. 107.

It is difficult to answer why Raja Rao sticks to such archaisms as a very common feature of his style in his novels. In 'THE SERPENT AND THE HOPE' he does this perhaps to strike a profound philosophical note or to create a rhythm of Sanskrit or to create a distance between the reader and the happenings of the novel and give the impression of timelessness. In this respect it is a larger technical device inherent in the novel. 'The deliberately ambiguous rhetoric of his speculative sentences' raise the novel higher than the logic and probability of contemporary reality and make it more metaphysical. The following speculative sentences will illustrate this point more clearly:

It is a metaphysical comedy, and all I would want the reader to do is to weep at every page,

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not for what he sees, but for what he sees he sees. 108.

Or

Kingship is an impersonal principle, it is like life and death, it knows no limitation .... and when a king apologizes for being a king, he is no king; he establishes a duality in himself, so he can have no authority. 109.

Or

I wish you could sing me a song and I would lie on your lap, far away, where there is no land or road, no river or people, no father, fiancé, filigree, palace or elephants - perhaps just a mother - and on some mountain.... 110.

Or

So how shall I ever know if I love cats? I must know cats and I know that I love cats. When cats are there, where am I ? When I am there what becomes of the cats ? 111.

In going through sentences like these the immediate reaction in the sophisticated reader, may be this that truth itself is complex and it is difficult to convey the mysteries of truth in simpler words than these and hence the style becomes integral to the content.

Metaphors and images are the natural mode of

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awareness of Raja Rao and in their use in the novel he is greater than perhaps all other Indo-Anglian novelists of the time. The authenticity of his style can be judged from the quality of his imagery which for want of better term we may call 'Indian' imagery. Consider the following for example:

In Khandesh the earth is black. Black and grey as the buffalo, and twisted like an endless line of loamy pythons, wriggling and stretching beneath the awful heat of the sun. 112.

Or
On the high palms two vultures sat, with their fleshy neck, bald as though they had eaten their own skin. 113.

Or
And as he lay down he saw before him a bare rocky hill and the moonlight poured over it like a milk and butter libation. 114.

Or
Surely there is a carcass in the backyard and its surely being skinned, and he smells the stench of hide and the stench of pickled pigs and the roof seems to shake and all the gods and all the manes of heaven seem to cry out against him. 115

The effect of these images depends on the strength of observed details. They happen to touch upon the objects

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and experiences that are conspicuously Indian. Unlike those of Venkataramani the images of Raja Rao are taken from real life and not collected from English literature.

The art of narration in Raja Rao novels has a lyrical quality of its own:

And yet, (he asks), what is the goal? independence? Swaraj? Is there not Swaraj in our states, and is there not misery and corruption and cruelty there? Oh no, Batna, it is the way of the masters that is wrong. And I have come to realise bit by bit, when I was in prison, that as long as there will be iron gates and barbed wires round the Sheffington coffee estate ... and gas lights and coolie cars, there will always be pariahs and poverty. Batna, things must change. 116.

Much of the appeal of such writing as this comes from Raja Rao's stylistic inventiveness, his constant resort to repetition of the conjunction 'and', his multiple sentences and fondness of cumulative devices - lists of nouns, verbs and parallel structures. The aim is to convey the flavour of a South Indian peasant's speech. It is entirely a new technique that contributes to the creation of an Indian English dialect. For the stylistic devices and deep knowledge of the Indian tradition 'Kanthapura' and 'The Serpent and the Rope' have been described as classics of Indian tradition. Contd....P/116.
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