SWAMI VIVEKANANDA HAD SUCH AN AMAZING COMMAND OVER ENGLISH LANGUAGE AS HE COULD TWIST IT ACCORDING TO HIS NEED. HIS PROSE PRESENTS THE DICHOTOMY OF STYLE—THE BREVITY, UNDERSTATEMENT AND APHORISMS OF A SAINT, AND LUCID, TRANSPARENT AND LOOSE STYLE OF A PREACHER AND ORATOR. SOMETIMES HIS STYLE IS BIBLICAL, SOMETIMES COLLOQUIAL AND AT TIMES APHORISTIC. BORN AND Brought UP IN INDIAN CULTURE, HE WROTE AND SPOKE IN ENGLISH WITH EASE AND MASTERY OF A MOTHER TONGUE. THOUGH HE IS REPETITIVE IN HIS SPEECHES, Vivekananda maintains brevity, compactness and precision in his writings, especially his "Paper on Hinduism", "Reincarnation" and "Raja-Yoga". IN HIS DISCOURSES AND TALKS, HE SPEAKS SOMETIMES IN APHORISMS AND SOMETIMES THROUGH PARABLES.

However outspoken Vivekananda may be, his language is nowhere flippant or flamboyant. He maintains the decorum of a saint. the Whole personality of Swamiji is reflected in his style.
Buffon's definition of style-style is the man himself stands true to his style that reflects the whole facet of Vivekananda-his mood and temperament. This is an achievement a writer can boast of. Variation in style in accordance with the subject and occasion characterized his sense of propriety. We can see how his style departs from the usual Baconian and Senecan styles whenever he speaks about his master, Ramakrishna: Pithy sentences voluntarily get changed into long ones. It comes a bit close to Ciceronian style. His speeches, though they are rhetorical prose, aptly display the qualities of epigrammatism and the economy of words. A virile style, the serene, calm, placid atmosphere, stirring rhythm and lucid and transparent composition are to be noticed. Vivekananda's success lies in reviving the spirit of true religion, its philosophy, its science, and reconciling the concepts of religion with those of science. He was born in the age when religion was considered no more than a myth. A spirit of rational inquiry and scientific reasoning was supervening upon an age of childlike faith. He discarded the dogmas of religion and gave a scientific interpretation to it so that it may stand true to the test of science. He expressed this desire in one of his letters to a disciple:
The dry, abstract Advaita must become living-poetic-in everyday life; out of hopelessly intricate mythology must come concrete moral forms; and out of bewildering Yogism must come the most scientific and practical psychology and all this must be put in a form so that a child may grasp it. That is my life's work.

(Works V: 104-5)

The letter indirectly throws light on his style. It is clear that he wanted to hammer out like Swift a simple, serviceable style bare of ornament. The second point in the letter is that the style should be made concrete as far as possible. And this, one finds, particularly in his case who wrote or spoke on mainly abstract subjects, an arduous task if not impossible. However hard phraseology like Maya, Soul, Prana, Bhakti, intuition, love etc, in a discussion of abstract philosophy. Swamiji, by way of giving concrete examples and illustrations, achieves to a reasonable extent the concreteness of style that can be called a great achievement. A superb example of it can be found in his illustration of the concept of Maya:

Death is the end of life, of beauty, of wealth, of power of virtue too. Saints die and sinners die, kings die and
beggars die. They are all going to death, and yet this tremendous clinging on to life exists. Somehow, we do not know why we cling to life; we cannot give it up. And this is Maya. *(Works II:92)*

If Vivekananda’s speeches have been kept so much alive for their theme or subject, they are no less because of his style-simple, virile and modern. Had they been in scholarly language, they would have died out before long the way many other scholarly writings on Vedic subjects have. Vivekananda’s works, on the other hand, have been translated into several languages and are read the world over. It is rightly written in the Introduction to his *Complete Works*:

> For ages to come the Hindu man who would verify, the Hindu mother who would teach her children. What was the faith of their ancestors will turn to the pages of these books for assurance and light. Long after the language has disappeared from India, the gift that has here been made through that language, to the world, will remain and bear its fruit in East and West alike. *(Works I: ix)*

His prose work is so rich and varied in subject that it encompasses in itself almost all the major forms of style, ranging from narrative to
epistolary, from subjective to objective and from formal to informal. Two broad categories of his prose-works can be made—oratorical prose and written prose. Except his *Letters*, “Paper on Hinduism” and some other pieces, his prose is oratorical and hence its language is colloquial. But the elements of written and spoken prose are indivisibly mixed. Surprisingly enough, he spoke without any notes; and yet not a single paragraph has a disjointed look. Each sentence and each paragraph is linked with the preceding one syntactically and thematically. Though there are repetitions, Vivekananda maintains the precision and compactness of written English.

I know the difficulties. Tremendous they are, and ninety percent of us become discouraged and lose heart, and in our turn, often become pessimists and cease to believe in sincerity, love, and all that is grand and noble. So we find men who in the freshness of their lives have been forgiving, kind, simple, and guileless, become in old age lying masks of men. Their minds are a mass of intricacy. 

(Works II: 6)

We can see how skillfully each sentence is linked with another and the second paragraph is linked with the first. The second sentence is
linked with the first with the pronoun 'they' of the object 'difficulties.' There is an unhindered flow of ideas. Sentences like 'They don't curse. Nor become angry, or they cannot' are examples of spoken English. But the passage has the compactness and precision of genuine subjective prose. One, however, marvels at the word 'super divine' and wonders what can be the state above Godhood.

As far as the power of orderly arrangement of ideas is concerned, it is not judged from one or two passages, but emerges from the whole context. "The Powers of the Mind", "Hints on Practical Spirituality", his lecture "My plan of Campaign" and other lectures from Colombo to Almora group are imbued with the subjectivity of style that one finds in the prose of Hazlitt and Charles Lamb. In this group of writings the writer comes out vividly with his likes and dislikes. His personal impressions are the subject of discussion, even when the subject is objective like Vedanta, Maya, Science, Power of Mind, etc., he gives a personal touch to it. While talking about practical Vedanta in his lecture delivered in London, he gives a subjective interpretation of it, though in the light of Hindu scriptures. He begins:
I have been asked to say something about the practical position of the Vedanta philosophy. As I have told you, theory is very good indeed, but how are we to carry it into practice? If it be absolutely impracticable, no theory is of any value whatever, except as intellectual gymnastics. (*Works II: 291*)

He gives a subjective analysis of such a subject as theory of heredity and theory of evolution but nowhere is he whimsical—he proceeds along the line of ratiocination and inductive method of Bacon. Like classical preachers and orators, he is adroit in inventing ingenious analogies:

Man plays a tune on a piano; he places each finger on each key consciously. He repeats this process till the movement of the fingers becomes a habit. He then plays a tune without having to pay special attention to each particular key. Similarly, we find in regard to ourselves that our tendencies are the result of past conscious action. (*Works II: 320*)

His prose has his authorial presence or voice that he projects in order to achieve the emotional responses of the reader and the audience.
This personal mark on his prose is born of his direct experience of truth. His words come out from the depth of truth, to use Derozio's phrase, he dives into the "depth of time" and brings out the whole body of sublimity that one rarely finds elsewhere. In the West, he rarely spoke on a subjective theme. One of such speeches is "My Life and Mission," beginning with a historical background of India in a pictorial language, he moves on to present his own life.

I would have to go from house to house to collect sufficient for one meal. And then the bread was so hard, it made my mouth bleed to eat it. . . . Then I would put it in a pot and pour over it water. *(Works VIII: 84)*

Then he narrates the life of his Guru—how he had grown up into a monk and how he was devoid of body consciousness:

He never knew whether he was living or dying or anything. Sometimes, when talking, he would get so excited that if he sat on live charcoals; he did not know it. Live Charcoals! *(Works VIII: 82)*

In this speech, Vivekananda carried the audience to a world of India in imagination. The language and style is colloquial and natural but expressive. Vivekananda's speeches are full of rhetorical qualities.
Style has its origin in the school of rhetoric. Aristotle, Longinus, Cicero and Quintillian were the masters of rhetoric and a study of their works gave Swamiji a sense of organic style and decorum. In rhetoric, he employed the whole range of stylistic armoury that Gladstone would have employed to achieve the desired end.

Vivekananda’s letters are the best examples of his subjective prose as they throw light on his private life—his diffidence, his early craving for name, his iconoclasm, his feelings for the priest in India, the ‘heathen Indian’ and his cynicism. Here is an excerpt from his letters:

Kick out the priests who are always against progress. Because they would never mend, their hearts would never become big. They are the offspring of centuries of superstition and tyranny. Root out priest-craft first.

(Works V: 10, Ep. III)

But his letters are by no means merely a personal account or reportage; they at times take the shape of a research paper, a travelogue and a poem. His letters put together can be a classic in the philosophical work of art. They exhibit his deep insight into
human psyche; his gradual progression can be read as a moral treatise.

A perusal of his speeches reveals that they are in an informal and loose style. Colloquial expressions and phrases, Sanskrit quotations and Hindi phrases and quotations from scriptures are often used. They are delivered in a simple and conversational language of day-to-day life, so many of the rhetorical devices can be traced in his oratory.

Many of his subjects demand impersonal, objective and hence formal style. When they do so, Swamiji comes up like a critic to interpret the subject like Gita, Raja-Yoga, Karma-Yoga, BhaktiYoga, Jnana-Yoga, Practical Vedanta and many more objectively. He confesses that not a single ideas that he teaches is his own. He is an interpreter who has elucidated the complex and abstruse philosophies, metaphysics and mythology of our classical scriptures which are in their original form incomprehensible to the common man, sometimes even to the elite. The credit goes to him for making accessible to the world the infinite reservoir of knowledge and wisdom contained in the Hindu scriptures. Vivekananda was not only a paragon of Vedanta but also of Indian
English literature. Among these works, *Raja Yoga* is his most assiduously composed work, for which he studied several books from India. He dictated the whole book in his private classes. *Jnana-Yoga* comprises ten lectures delivered in London and six in America. *Raja-Yoga* displays not only his descriptive power but also establishes him as a translator par excellence. His secretary Miss Sarah Ellan writes on his mode of writing:

> In delivering his commentaries on the Sutras, he would leave me waiting while he entered deep states of meditation or self contemplation, to emerge there-from with some luminous interpretation. I had always to keep the pen dipped in the ink. He might be absorbed for long periods of time and then suddenly his silence would be broken by some eager expression or some long deliberate teaching. (*Life II*: 60)

He gives these a book form consisting of eight chapters in the first part and four in the second named *Patanjali’s Yoga*. The second part is the translation of it. The book, published in 1896 from New York, received appreciation from Leo Tolstoy.
Though the style of conversation, it is no less vigorous than that of his oratorical speeches. There is great difference between the two. The former draws its strength and energy from the bare honesty and simplicity of the language but the latter brings forth style so persuasive and pervasive. The prose of Raja-Yoga is like a scientific essay. Blended in it are the elements of expository, argumentative and philosophical style:

What is the use of such knowledge? In the first place, knowledge itself is the highest reward of knowledge, and secondly there is also utility in it. It will take away all our misery. When by analyzing his own mind, man comes face to face, as it were, with something which is never destroyed, something which is, by its own nature, eternally pure and perfect, he will no more be miserable, no more unhappy. (Works I: 130)

The philosophy contained in the expository and argumentative prose is the highest ideal of Vedanta-the oneness of the cosmos. Besides it, the passage is an example of hyper tactic style that is common in Swamiji whenever he writes or speaks a longer sentence. His speeches however are not bereft of paratactic style:
As it were to give a living example of this preaching, as it were to make at least one part of it practical, the preacher himself came in another form, and this was Shakyamuni, the preacher to the poor and the miserable, he who rejected even the language of the gods to speak in the language of the people, so that he might reach the hearts of the people, he who gave up a throne to live with beggars, and the poor, and the downcast, he who pressed the pariah to his breast like a second Rama.

(Works III: 263)

Clauses in this long periodical sentence are loose enough to fall apart.

Bhakti-Yoga and Karma-Yoga are the product of his class room lectures delivered from December to February 1896. The two sets differ in language, style and effect. The language of the Addresses is simple, straightforward and devoid of abstractions and technical terms while the lessons for the beginners in the book Bhakti-Yoga are laden with Sanskrit quotations and terminology.

A wonderful flow of language by which he proceeds through each sentence: “We see love everywhere in nature. Whatever in society is
good and great and sublime is the working out of that love” (Works 3:73). Love is identified with God and frequently personified. The frequent use of the word ‘Love’ is all too obvious. There is no fire of Sannyasin’s spirit; it is all loving, emotive, calm and tranquil. There is no trace of rhetorical fire that one finds in many of his speeches. There is no irony, no invective, no sarcasm. It is emotive, devotional and, to some extent mystic. It draws heavily upon the Gita and the Upanishads. This is peculiar about Swamiji’s prose. We usually do not find this in Indian English writers though Latin and French expressions are common and are taken as signs of scholarly and sublime writings. One plausible reason can be that he would not be at home in the art of Romanization, though he had done Romanization of words here and there, Another reason can be the fact that he took Sanskrit for a sign of grandiloquence and elegance and to make his style grand and sublime he might have experimented the use of Sanskrit in English as Latin and French are used. It is again typical of Indian preachers who cannot help using Sanskrit mantras or Slokas in their oration. If it is his inability to do Romanization or translation, it shows both his diffidence and his honesty in his language. Take for example a typical Vivekananda
way of sentence-making—It is (Abrahami Brahmadirrtya Anusandhanam). “Vedanta in all its Phases” is another example of his grand style. By means of images, similes, metaphors and Sanskrit quotations he elevates his style:

away back, where no recorded history, nay, not even the dim light of tradition, can penetrate, has been steadily shining the light, sometimes dimmed by external circumstances, at others effulgent, but undying and steady, shedding its luster not only over India, but permeating the whole world with its power, silent, unperceived, gentle, yet omnipotent, like the dew that falls in the morning, unseen and unnoticed, yet bringing into bloom the fairest roses. (Works III: 322)

The Ciceronian sentence structure consisting of simile ‘dew’ and symbols of ‘roses’, ‘light’ and ‘bloom’ make it a piece of grand style. Marie Louise Burke’s assessment is that it is a classic example of ‘oratorical art.’ A perusal of his speeches gives an impression that his language is simpler and sentences are shorter in his lectures in the West than in his speeches in India.
If the language of Bhakti-Yoga is poetic, the language of Karma-Yoga is prosaic didactic and moralistic; the language of the Jnana-Yoga is illustrative, repetitive and ornate. Karma-Yoga heavily draws on the teachings of the Gita.

Vivekananda was a moralist who preached non-attachment, non-resistance, selfless action and dutifulness. He read from Maha Nirvana-Tantra that prescribes a set of duties for all-the householder, the children and women. To him, a Karma-Yogi should stick to his duty as Satan in Milton’s Paradise Lost or Ravana in the Ramayana did. The central ideas of Karma-Yoga are driven home by parables and other stories. To illustrate the duty of a householder, he tells the story of birds who being the householder sacrificed themselves to feed the three guests-the King, the Sannyasin and the princes. Showing this, the Sannyasin narrates the duty of a householder to the King:

King, you have seen that each is great in his own place. If you want to live in the world, live like those birds, ready at any moment to sacrifice yourself for others. If you want to renounce the world, be like that young man to whom the most beautiful woman and a kingdom were
as nothing... Each is great in his own place, but the duty of the one is not the duty of the other. (Works I: 51)

The art of teaching here reminds us of the hermit in Leo Tolstoy's story “Three Questions” in which the hermit teaches the king in the same practical manner. Again, parables and fables have always been the favourites of the preacher, be it Christ, Buddha or Shri Ramakrishna.

‘The chief elements of style,’ according to S.H. Burton, are ‘diction, imagery, and rhythm.’ An in-depth study of diction in a work of art is the work of a semantics, but even the briefest consideration will show Swamiji’s mastery of English diction, his taste and his skill in the use of words. Though Swamiji was well read and had a sound knowledge of Bengali, Sanskrit, Hindi, Persian, Latin and French, and had browsed German and French literature, he rarely, if ever, used French, Latin and German words or expressions. His favourite French words that he used in his speeches and writings are raison d’etre, reductio ad absurdum, deus ex machina, regressus ad infinitum, affaire d’amour, sine qua non, etc.

It shows Swamiji’s diffidence in the use of foreign expresses. He did not have a strong association with French and Latin
expressions though he had written a few letters in French. And since his speeches and dictation were extempore, and he did not pester himself for uncommon words, they did not come out naturally. His vocabulary is laden with Vedantic and scriptural terms which are confined to the Hindu scriptures and the Bible. So is the case with his quotations. There is dominance of Saxon words, Indian words and words drawn from everyday speech in his prose though he has employed skillfully words drawn from Latin and French origin and a wide range of images to give an air of immensity and magnificence. As a matter of fact, no absolute distinction can be made between the referential and the affective use of language. The difference is in degree. As an orator, he evokes emotion and also supplies factual information. The language of Bhakti-Yoga is more affective than that of Jnana-Yoga. Even the pieces like “On Art,” “On Language,” “The Basis for Psychic or Spiritual Research,” historical essays like “Aryans and Tamils” and objective essays like “Fundamentals of Religion” display the flavour of emotive language. Words like ‘racial religions’, ‘race’, ‘Vedic’, ‘Mosaic’, are referential and connotative in suggestion rather than emotive. In most of his works whether they are emotive, narrative or descriptive,
there is a directness of expression, consciously or unconsciously. Whenever he has to make clear and persuasive statement of ideas, he prefers the direct expression. There is no trace of difficult imagery without proper explanation as he himself says:

Simplicity is the secret. My ideal of language is my Master’s language, most colloquial and yet most expressive. It must express the thought which is intended to be conveyed. (Works V: 259)

Like all great preachers Swamiji also made adroit use of figures of speech and images. Whatever images, and symbols he employs are mostly concrete, descriptive and suggestive of his ideas.

It may be urged that there is what might be called ‘fossilized imagery’ in the text. They are not usually thought of as images or treated as such in criticism. Phrases like ‘the garb of the Sannyasin’, ‘the begging bowl’ and ‘the flag’ are connotative. The author wants to drive home the idea that the progress of India will spring from religion and not from matter. In the above quoted line, the balanced and parallel structure achieves a subtle rhythmic effect. But this is a too obvious and outdated pattern. The twentieth century writer seems to rely less on syntactical repetitions and more on interplay
between a primary rhythm and a secondary rhythm. This is a sign of modernity in language that can also be found in Vivekananda's prose:

From the high spiritual flights of the Vedanta philosophy, of which the latest discoveries of science seem like echoes, to the low ideas of idolatry with its multifarious mythology, the agnosticism of the Buddhists, and the atheism of the Jains, each and all have place in the Hindu religion. (Works II: 6)

His oratory blends in itself the East and the West and spirituality and materialism. His speeches are an excellent example of 'impassioned prose.' The conventional rhythm pattern is obvious. The second pattern of rhythm is the rhythm pattern. Swami in his miscellaneous prose displays greater degree of modernity in language by virtue of precision, epigrammatic strength, rhythm pattern and compactness. They are by no means rhetorical. There is no repetition or contradiction. In language and style, they differ from his four books on Yoga. The style is not loose, nor the language conversational.
We have seen the directness of expression in Swamiji. But he can speak in another vein as well. Note the indirect expression in his emotive prose piece “Christ, the Messenger.”

The wave rises on the ocean, and there is a hollow. Again another wave rises, perhaps bigger than the former, to fall done again, similarly, again to rise driving onward. In the march of events, we notice the rise and fall and we generally look towards the rise, forgetting the fall. But both are necessary, and both are great.

(Works IV: 138)

The passage in itself does not say anything but the image of ‘wave’, ‘ocean’ and ‘hollow’ prepares the background in the light of which the life of Christ is dealt with. ‘Ocean’, ‘wave’ and ‘hollow’ are the tenors that are suggestive of the ‘rise’ and ‘fall’ in the world of thought and religion. The chief purpose of these images is to show how ‘hollow’ that stands for ‘liberal ideas’ is crushed by the ‘wave’ only to emerge like a phoenix with greater strength. The ‘hollow’ is a state, a predicament that can also be compared with the state when Christ was born to cause a great ‘wave’-Christianity.
Swamiji was equally good at narrative prose which shows his skill in dramatic exposition of character. Some narratives like "The Ramayana", "The Mahabharata", "The Story of Jada Bharata", "the Story of Prahlada" "The Great Teacher of the world", "On Lord Buddha", "Christ, the Messenger", are in the tradition of Indian folk tale and the technique is that of the story telling of the Indian priests and grandmothers. These narratives are full of dramatic exposition and short dialogues among the characters:

Immediately, at the cottage was heard the voice of Rama, crying, "Oh, Lakshmana, come to my help!" and Sita said, "Lakshmana, go at once into the forest to help Rama!" "that is not Rama's voice," protested Lakshmana. *(Works IV: 69)*

Swamiji presents the climax, crisis and the most sensitive part of the story in dialogue form that enlivens the story and helps to retain the dramatic effect of the original one. For example, the conversation between Savitri and Yamaraja in the story "Savitri and Satyavan" is presented in the dialogue form:

He turned back "Savitri, daughter, why are you following me? This is the fate of all mortals." "I am not
following thee, Father,” ‘replied Savitri,’ ‘but this is, also, the fate of woman, she follows where her love takes her, and the Eternal law separates not loving man and faithful wife.” (Works IV: 89)

The use of archaic words and poetic construction give weight, dignity and sonority to the narrative.

Among other narratives are sketches of some living personalities of his time who had influenced him. These had been written by Swamiji in a narrative style but the sketches are bereft of dramatic quality. They are “On Dr. Paul Deussen”, “On Professor Max Mueller”, “Sketch of the Life of Pavhari Baba” and “My Master.” They fall neither in the tradition of storytelling nor in the tradition of biographical writing. They do not present the life of the subjects only, they also present the character. Take for example his article “On Professor Max Mueller.” It does not record his life, rather it presents the author’s impressions of him. So the essay is impressionistic rather than biographical. Here again, the typical Vivekananda admixture of English and Sanskrit in a sentence is to be found. “his aparavidya (lower knowledge) has indeed helped him to rich the paravidya (higher knowledge)” (Works IV: 281). In these
essays there is a periphrastic way of narration. Vivekananda does not come straight to the subject. See the opening lines of the ‘Sketch of the life of Pavhari Baba.’

To help the suffering world was the gigantic task to which the Buddha gave prominence, brushing aside for the time being almost all other phases of religion; yet he had to spend years in self-searching to realize the great truth of the utter hollowness of clinging to a selfish individuality. (Works IV: 283)

Writing on Pavhari Baba, he begins from Buddha and gradually comes down to the subject. This style serves the purpose of putting the subject in the great tradition of renunciators. Vivekananda cannot be objective while writing or speaking on these subjects. At one place he confesses that he cannot remain unaffected while speaking on Ramakrishna. His words and ideas in all such pieces, however near the truth, are born of his admiration for them. But Vivekananda comes out as an objective critic in “A Study of Sankhya Philosophy”, “Sankhya and Vedanta”, “On Art” etc. He expounds the ideas contained in Sankhya philosophy, takes up each idea, deals it in the light of other and shows the merits and
shortcomings of each point. The criticism of shortcomings is marked by understatement and humility of the language while the merits receive hyperbolic treatment.

Swamiji, however, maintains an individual dialectical and cross-questioning approach to the subject. There is a gradual step-by-step progression of his logic that drives home each aspect of an idea or theory. The method of his logic is mainly inductive. Swamiji’s prose, though fraught with his learning, wit and scholarship, has childlike simplicity of his personality. Hardly a technical term is left unexplained. He depends more on simple commonplace illustrations, ingenious analogies, parables, fables and concrete images, and less on a plethora of textual quotations drawn from the authorities, on abstract images and on far-fetched comparisons.

So far as aphoristic style is concerned, it is at best in his Complete Works “India’s Message to the World,” “Fundamentals of Religion,” in his “Sayings” and “Inspired Talks,” and in several other articles. Nowhere else does he display a greater affinity with Bacon, the master of aphoristic style, in the terseness and brevity of language, “India’s Message to the World” consists of forty two listed
aphorisms. Again "The Social Conference Address" contains a number of paragraphs consisting of a single sentence. "It seems God created the Brahmin, God created the Kshatriya, but who created the Sannyasin? But they have not learnt the modern method of self advertisement" (Works IV:305). We may quote a few examples from his "Inspired Talks:" "Know you are the infinite then fear must die" (Works VII:7). "Love is beyond time and space it is absolute" (11). "Conquer yourself, and the whole Universe is yours" (32). "Be beyond both freedom and bondage. We are Shiva, we are immortal knowledge beyond the senses" (32). These are some of the oft-quoted proverbs from his texts. An aphorism does not merely perfect accepted wisdom, it is also a proper vehicle for new inquiry and intellectual adventure. Vivekananda was unlike Hooker, Raleigh and Milton in that he was opposed to Ciceronian style. Naturally he identified himself with the Senecan that had dethroned Ciceronian style in the second half of the 16th century. In place of long periodical sentences, he preferred pithy and short units. He, however, comes closer to later Bacon than to early Bacon. Aphorisms and epigrams give Vivekananda's essays a singular force and weight. They are packed with striking formulas and practical
wisdom. But being a preacher, he had to expand his ideas; his objective was to make others understand his thoughts, not just to jot down his random feelings on different subjects as was the case with Bacon. Obviously, he could not afford the same terseness, brevity and understatement that Bacon could. His sentences, unlike Bacon’s attain a musical cadence which is the saving grace of the best prose of Donne, Browne and Milton. Again, his prose is replete with the flashes of poetic fire that one finds in D.H.Lawrence’s prose. K.R. Srinivasa Iyengar, acknowledging his contribution to Indian English prose, writes:

Vivekananda spoke and wrote so often and with such intensity of feeling that he could hardly find the time or be in the mood to pause and refine his sentences. The words gushed out as it was, and carried with them the native energy and impetuosity of his mind and his feeling for the common people. The many volumes of his English prose constitute part of India’s cultural history, but he should be counted more among our prophets and builders than among mere master of prose. (536)
The Swami had no time to revise or refine his sentences and yet his sentences rarely, if any, give soon to any error or flaw. This is a unique quality in itself. Of course, his sentences can be restructured but in most cases they will lose heir oratorical effect. His prose written or spoken has to be judged from the Arse Predicandi's point of view. His prose in general is not a scientific essay that calls for a very compact structure. His language is flexible and not pedantic. To illustrate the point, we may take an example: "it is a man-making religion that we want. It is a man making education that we want. It is man-making theories that we want" (536). We have proof enough to suggest that Vivekananda was conscious of style and was always conscious of the decorum. As he wrote to Alasinga about the magazine Awakened India:

There is yet a vast untrodden field, namely-the writing of the lives and works of Tulasidas, Kabir, Nanak and of the saints of southern India. They should be written in a throughgoing, scholarly style, and not in a slipshod, slovenly way. In fact the ideal of the paper, apart from the preaching of Vedanta, should be to make it a
magazine of Indian research and scholarship, of course bearing on religion. *Works V: 116*

And then again to Nanjunda Rao about the design of *Prabudha Bharata*: “A design should be simple, symbolical, and condensed. I will try to make a design for *Prabudha Bharata* in London and send it over to you” (*Works V: 114*). He writes to Alasinga about the publication of *Jnana-Yoga* in *Awakened India*. “They have to be very carefully gone through and all repetitions and contradictions taken out. I am sure I will have more time to write” (*Works V: 115-16*). We know that *Jnana-Yoga* is the collection of his lectures and before letting it publish, he asked for the removal of repetitions and contradictions. This very fact dispels doubts, if any, about his mastery of written and spoken style. This awareness is noticeable in his writings. Despite paucity of time, he was conscious of style. His articles contributed to the *Metaphysical Magazine*, New York, are quite scholarly. In them he makes a comprehensive study of the subject in world’s perspective by interlarding them with specific references and quotations from world thinkers. The language and style of these are best suited for a standard articles. Again, it is true that Vivekananda was one among the builders of Indian English
prose that had its origin in Raja Rammohan Roy and was nurtured and developed by Keshub Chunder Sen, Ranade and Michael Madhusudan Dutt. Swamiji made a clear departure from the existing trend of English-educated young men of his time. The ‘Derozio men’ as some of them are called, gave unrestrained expression to their ‘excessive enthusiasm for things British and the excessive derogation of things Indian (or Hindu)’. Swamiji contrary to all this, reinterpreted India’s past glory and spiritual heritage and established India’s spiritual superiority over the West. Others used to sit at the feet of the West but Vivekananda made the West sit at his feet. The prose of that time was the result of political activities and thus has little literary and perennial value. Swamiji’s prose has most of the literary qualities of a good prose. He introduced a systematic body of metaphysics and philosophy to Indian English literature, in fact, the whole of Hindu religion and philosophy was translated into English for the first time by an Indian monk. He enriched English language by introducing a panorama of new words, images, and expressions culled from the Hindu scriptures and some drawn from everyday life. He broke away from the Macaulayan tradition and introduced a type of his own laden with the Hindu phraseology that makes his
style more distinct than others and perhaps no one's style among his contemporaries is more characteristic of the age of Renaissance and more positive than his. The total output in a span of just nine years of his literary career is so voluminous, qualitative and varied in genre and in subjects that we cannot undermine his historical and literary value in the study of Indian English literature. Such a force he was in the world literature that literary stalwarts like Leo Tolstoy, D.H. Lawrence, Aldous Huxley, Henry James and Christopher Isherwood were deeply influenced by his writings. R. Rybakov writes that reports of Swamiji's lectures in newspapers stirred the writer [Leo Tolstoy] profoundly and for a while he could not continue reading. He went to the bedroom and read Vivekananda's books all through the night" (63). Leo Tolstoy once remarked: "What English has Vivekananda! He has learnt all its subtleties." (34) It is relevant to quote Christopher Isherwood's comments on his art of speaking:

one of the most enchanting things about Vivekananda is the way he was eternally changing sides when he was speaking to different people; he could denounce the British in words of fire, but again he would turn on the
Indians and say: 'You cannot manufacture one pin, and you dare to criticize the British!' And then he would speak of the awful materialism of the United States, and on the other hand, he would say that the treatment of women in India was absolutely disgraceful. (53)

It is the spirit of assimilation in him that finds beautiful expression in his prose. In it are assimilated the spirit of mysticism and socialism, the concept of the other world and that of this world, Vedant and the concept of Daridranarayana, renunciation and social work, the seeds of revolution and internationalism sublimated. And at last this perusal comes to the conclusion that Vivekananda was a master and one of the pioneers of Indian English prose style who developed Indian English non-fictional prose and gave a wider perspective and a universal dimension to it.