Indian literature in English has come into existence through the earnestly purposeful and genuinely creative efforts of some Indian writers, obviously fewer than those engaged in producing literature in regional languages. This literature has grown, over the years, both in bulk and quality which naturally calls for occasional assessment of its value.

The purpose behind the selection of the present topic—Indo-Anglian Non-Fictional Prose—A Study of the Development of its Style is both to make an assessment of the value of this most prodigiously utilized genre of Indo-Anglian writing and to show how far the extraordinarily talented and sensitive intellectuals of the country were successful in utilising the 'Learned language' for the purpose of general upliftment of the people, and how with 'shrewd spontaneity' they poured the indigenous sensibility, feeling and emotion into it. English in America, Africa, Canada, West Indies and India is common only from the grammatical point of view. But a language is much more than its grammar. It is like a mirror which can reflect the culture, the historical necessity, and the conglomeration of a nation's agony, aspiration and faith. Beginning from Raja Rammohan Roy the Indo-Anglian writers especially of non-fictional prose have been engaged in this 'task to reflect'. The appearance of English in this country was a blessing in disguise from the point of view of historical and cultural need. The 'Light and Knowledge' of the west that came through the language
at once awakened the sense of past glory and immediate necessity among the few intellectually shrewd people of the country. They started becoming articulate. The result was the birth of various genre of writings.

I have divided the present topic into four categories:

(a) Socio-economic,
(b) Political,
(c) Philosophical and religious,
and (d) Literary.

The reasons for this subject-wise division are as follows:

First, it has been found that the Indo-Anglian writers in English especially of non-fictional prose have been writing on all the subjects under different historical conditions and with varying degrees of emotional and intellectual response to those conditions.

Secondly, the same writer has been employing different stylistic expressions on different subject keeping pace with the changing force of their objectives.

And lastly, to focus attention on the gradual trend of development of the style of writing in each category conforming to the general historical progress of the country on the basis of priority.

The chosen subject is undoubtedly too vast for a short treatment, I have, therefore, not been able to include all the writers, and instead selected the most prolific,
creative and representative (1) writers, who are Indians and have written directly in English non-fictional prose. And instead of studying each author in a separate chapter, I have discussed different authors who have written on different subjects under different subject-heads. This has been thought necessary for tracing the development of their approach to different subjects and style of writing on different topics.

In the category of Socio-economic writings, I have taken Raja Rammohan Roy considering him not as a prolific writer but as the most alert representative pioneer and thus avoided inclusion of Cavally Venkata Boriah of Madras whose only writing, in the form of a disseration on the Jains, appeared in 1801, seventeen years before the publication of Raja Rammohan Roy's tract on Sati (1818). Moreover, of the two, Rammohan and Boriah, Indian history pays more emphasis on the former than on the latter. Apart from Rammohan, I have also included Michael Madhusudan Dutt, Romesh Chunder Dutt, Swami Vivekananda, Mulk Raj Anand among the writers of the pre-independence period, and Nirad C. Chaudhuri as the only much talked-about and recognised writer of the post-independence period.

In the category of Political Writings, I have taken Raja Rammohan Roy again as the pioneer followed by Dadabhai Naoroji, Sri Aurobindo, Mahatma Gandhi, Subhas Chandra Bose and Jawaharlal Nehru. But the non-inclusion of Bal Gangadhar Tilak and Gopal Krishna Gokhale is a case in

(1) By the word 'Representative', I mean the writers who are regarded as pioneers and treated with reverences till today.
point. The first political party in India was Indian National Congress, which soon after its foundation in 1885, was divided into two groups - the Moderate and the Extremist. Both Sri Gokhale and Sri Tilak belonged to the Moderate and the Extremist group respectively. And I have included one from each group. But the reason behind such selective procedure is to show the general political spirit and the consequent expressive technique of writing of the exponent of the policy of each group. Therefore I have included Dadabhai Naoroji instead of Gopal Krishna Gokhale from the Moderate group, on the ground that the former was the first among the long series of the exponents of this group, that he was the first to sound the keynote of Indian Economic Nationalism, and that he is regarded as the 'Grand Old Man' of India till today. On the other hand, I have included Sri Aurobindo in place of Bal Gangadhar Tilak from the Extremist group, on the ground that the former was the first among the long series of leaders belonging to this group, that he was the initiator of Indian Revolutionary Nationalism, and that his was the most daring and towering personality that manifested itself in all the political articles that he wrote especially for 'Indu-Prakash' which are regarded more as political dynamites than mere pieces of journalism even today. But again, the inclusion of Subhas Chandra Bose, who too belonged to the Extremist group, may lead to confusion. However, the most important reason behind this inclusion is due to the fact that it was Bose who first offered a clear-cut, new political policy totally different
from the line of Gandhi's all-pervading political policy of gradualism. Moreover, Bose appeared in the arena of Indian Nationalist Movement like a meteor, created an effective stir in the minds of the people of India, opened a new vista of adventurous political action against British exploitation, and disappeared like a mystery.

In the category of Philosophical and Religious Writings, I have started with Swami Vivekananda instead of Raja Ram Mohan Roy for the simple reason that the former was more positive in his religious reformation than the latter. To this category I have also included Rabindra Nath Tagore (only in regard to his works directly written in English), Sri Aurobindo and Dr. S. Radhakrishnan.

In the category of Literary Writings, I have taken Michael Madhusudan Dutt as the pioneer followed by Romesh Chunder Dutt, Rabindra Nath Tagore, Sri Aurobindo and Mulk Raj Anand. However, the most conspicuous aspect of this category of writings is its meagre quantity. It is perhaps due to the fact that India was a subject-nation and the writers consequently paid less attention to pure literary exercise and more to the practical necessities of life under foreign yoke. But in spite of this paucity the quality of their literary writing could not be suppressed.

There are three influences that exert their pressure on a writer's style. These are, personality, the occasion on which one writes, and the influence of the age in which one lives. But there is a fourth influence which can be termed
as 'awareness of past glory'. In India, the non-fictional prose writers are serious-minded intellectuals who have been writing on hard and serious subjects with a sense of awareness of the past glories of the country. And this has improved and sharpened not only their views and ideas and thought but the style as well.

However, the English language and its conscious or unconscious stylistic utilization by the master-creators of India has developed through many stages — from the embryonic imitative to the full-blown independent enriching it with Indian lore and idiom and feelings. As history is the biography of a nation and literature is its autobiography, similarly language is always the medium of culture of a nation and style is its originality. But to have a historical past is as important as to have a promising future. Because in matters of style tradition is a good instrument but a bad machine. And Indo-Anglian non-fictional writers have been writing in English prose not by making it a machine but by taking it as an instrument and a 'new-won power of an expressive resource' reflecting the whole process of imitation, absorption, assimilation, synthesis, commutation and creative tempering.

The quantity of material on my subject is scanty except some books like K.R. Srinivasa Iyengar's *Indian Writing In English*, Sahitya Akademi's *Contemporary Indian Literature*, and few articles published from time to time in different newspapers and journals. Apart from these, C.P. Narasimiah's *Indian Writers' Series* (Arnold Heimann India Ltd.) and
another book of his *The Swan And The Eagle* (1969) have been a source of unfailing assistance to me.

It is now a pleasure and a duty to thank the many writers living or dead whom I have quoted; in a pioneering survey like mine, this is indeed necessary. And an undertaking like this would have been really impossible but for the large-hearted co-operation, untiring encouragement, deep sympathy and sincerity, and patient-discussion of my guide Dr. Amaresh Datta, Professor and Head of the Department of English, Gauhati University. I am, indeed, very deeply indebted to him.