Chapter 3

TRADITION AND MODERNITY IN INDIAN WRITING IN ENGLISH

(1) Nature and Scope of Indian English Literature :-

Indian English literature is the by-product of East West encounter. England, English Language and western culture influenced Indian life greatly and created the situation which are responsible for the advent of Indian English literature. “Indian English literature began as an interesting by-product of an eventful encounter in the late eighteenth century between a vigorous and enterprising Britain and a stagnant and Chaotic India.”¹
“Anglo English literature has no racial significance at all, it means merely that this literature is a product of Indo English literary relation.”

India did not come in the contact of England willingly but she had been accidentally thrown together. “It was the consequence of their intimacy. Whether legitimate or illegitimate had come this singular offspring that is Anglo-Indian literature.”

There are few writers who consider both British and Indian writers as Anglo-Indian writers who chose Indian subjects. But few of them include only the works of Indian writers in English under the terms Indo-English literature.

V.K. Gokak comprises in Anglo-Indian literature, “The works of Indian writers in English and Indo-English literature as consisting of translation by Indians from Indian literature into English.”

John B Alphonso also considers only Indian writers to be counted as Indo-Anglian writers. He uses the term “Indo-English literature to mean 'Literature produced by Indians in English.'”

The literature under the influence of British culture was given different names. That is ‘Indo-Anglian’ literature and Indian English literature. K.R.S. Iyengar agrees that “Indo-Anglian strikes many as a not altogether happy expression.” He rejects the term Indo-English saying that it can not be used as adjective and as substantive.

According to Alphonso Karkala the term Indo-Anglian does not suggest the relation between two countries. One may call the Indian English literature by any name but it requires serious scrutiny.

On the last day of the last month of the last year of the sixteenth century, Queen Elizabeth I granted East India Company which decided India’s relation with Britain for two centuries. The East India Company was “a new era in the East-West relationship with the dawn of the new century.”

After spreading its empire in India, the British government began to introduce us European literature and science. They wanted to impress the whole nation with western culture and manner and it was possible only by spreading European
literature and science. English was the language by which this goal might be obtained. Sir Charles Wood, a member of the ‘Selection Committee of the British Parliament’ emphasized the need to extend European knowledge among the citizen of our country. He pointed out that “this object must be effected by means of English language in higher branches of instruction and by the great mass of the people.”

Lord Bentinck, the Governor General, seems very enthusiastic to promote European literature and science in India when he declares, “All funds appropriated for the purpose of education would be best employed on English education along.”

To acknowledge and acquaint the new ideas and thoughts, powerful thoughts and effective language is essential. The ideas and thoughts must be published to increase the knowledge and change the hypocritical beliefs found among the people. The new thing which is contrary to tradition and custom of the society is criticised at first. But later on when its reality is realized, people adopt themselves according to that.

Rammohun Roy argues, “Every good ruler, who is convinced ... secure this important object, the unrestrained liberty of publication is the only effectual means that can not be employed.”

Indo-Anglian literature belongs to the literature of two countries. It should have an appeal to Indians as well as to Englishmen. We may think that Indo-Anglian literature is not as good as Bengali or Marathi or Tamil literature. “An Indian writing in English is rather like one animal imitating the steps of another. Some have even gone to the extent of calling this literature a ‘parasitic’ literature.” An Englishman may think that Indo-Anglian literature is not and could never be as good as English literature. The time between 1857 to 1900 was much favorable for the flowering of English education. The creative English genius gave new life to English literature. During the next twenty years, we also find the spread of English education. After 1920-1947 Mahatma Gandhi led a unique revolution against the British bureaucracy in India. After independence, we are passing through the orders and trails of
reconstruction. “By 1920 at any rate, English education and the use of English by Indians have come in for some considerable criticism and Hindi has been set up as a possible substitute for English”\textsuperscript{12} The foreign influence in our literature leads us towards modernity to be more civilized in every respect. “As a result of their encounter, as F.W. Bain puts it, India a withered trunk ... suddenly shot out with foreign foliage.”\textsuperscript{13} English is pouring as a tool, a connecting force and an channel which is suitable for all India administration. It is also useful for inter-state communication, pursuit of knowledge at the higher level and promoting international contact. “Neither the conscious English man nor the patriotic Indian need new. Be apologetic about the introduction and continuation of English education in India.”\textsuperscript{14} English is proving to enable us to be modern, to think of the future as well as the present. With the help of English, people of India may rise to a level of cultural and economic self-sufficiency.

“Rammohan Roy, Keshub Chunder Sen, Vivekananda, Tagore, Sri Aurobindo, Gandhi and Radhakrishan have got fame at international level. All of them are makers of modern India and what they said and wrote must be our national languages and Indo-Anglian literature too is one of our national literature.”\textsuperscript{15} English is like Suez canal for intellectual intercourse between England and India and traffic is from both the sides.

India came in the contact of Britain in the beginning of seventeenth century. “The discovery of the sea-route to India by Vasco-da-Gama in 1498 brought the Portaguese and the Dutch of India long before the British.” According to a petition addressed to king Henry VII in 1511—“The Indies are discovered and vast treasures brought from thence everyday. Let us, therefore, bend our endeavours thitherwards.”\textsuperscript{16}

(2) \textbf{Beginning of Social and Cultural Change (Chief Social Reformers):-}
The seeds of modernization were planted in eighteenth century which started burgeoning in the nineteenth century. According to Sri Aurobindo, Indian Renaissance was “the attempt of a reawakened national spirit to find a new impulse of self expression which shall give us the spiritual force for a great reshaping or a rebuilding.” According to Jawahar Lal, for the awakening in India she had to look to the west and the same time at herself and at her past. “She looked to the west and her own past.”

Different missionaries established in India had belief that western education will be helpful to spoil Indian culture. It was thought that English education will lead us to assimilate western culture. “The missionaries believed that in providing western education to Indians, every teacher was “breaking to pieces with a rod of iron the earthware vessels of Hinduism.” By absorbing the foreign language, we were on the way of absorbing foreign culture in our country. The British were conqueror. Charles Grant argued: “To introduce the language of conquerors seems to be an obvious means of assimilating a conquered people to them.”

Taking the development of English language and western culture in our country, we find two contradictory opinion. Few of us consider it against Hinduism and few consider it beneficial for the progress of the nation. Conservative minded people did not agree to accept the western culture. They seem clinging to the convention and tradition. The scholars in a large number consider western culture and language helpful for us. All the superstitions found in the society and so many obstacles which check India’s progress must be removed. Although Indian culture is influenced with so many foreign cultures, it is our own Indian culture in the best form.

When English language as well as western culture were receiving strong support, the orientalists were seriously alarmed. According to them, English language is not necessary for the enlightenment of Indian people. They warned us to
realize the dangers of foreign Language and to be cautious of it. “It is not only English language... English cotton into India and bringing it into universal use must at once be felt by every reasonable mind as chimerical and ridiculous.”20 We find much prejudice against English language by conservative minded orientalists. It was on record that the office of the Inspector General of Schools at Patna was at one time popularly known as “Saitan Ka Daftar Khana.”21 Apart from the conventional beliefs, we find many of us who seem anxious to impart education to their children in liberal manner. A Calcutta Brahmin named Baidyanath Mukhopadhyay told the chief justice of the supreme court that “Many of the leading Hindus were desirous of forming an establishment for the manner, meaning obviously English education.”22 Most of the Indians don’t consider English Language a devil’s wine. They seem much enthusiastic to learn English. The younger generation in India has fashion to bath in western language and culture. Trevelyan has noted that on the opening of the Hugli College in August 1836 “there were 1200 applications for admission within three days.”23 Rajaram Mohan Roy seems reluctant to establish Sanskrit Schools in preference to one providing English education. “In the same manner, the Sanskrit system of education would be the best calculated to keep this country in darkness.”24

Henry Derozio taught English and suggested not to ask questions. He was highly influenced by the poetry of great English Romantics. He forced his pupils to change old orders in India. Hindu beliefs and customs were ridiculed. The orthodoxy seemed to disappear from the Indian surface. The new Christian converts started ceaseless movements which were against Hinduism. They were becoming more and more westernised in every way. The new western education spread rapidly in the west and south of India. The Christianity was being assimilated by Hinduism. The first fruit of English education were violently eager to be modern. They could not
find any fault in the civilization and culture of the west. The tradition bound people felt refreshed amidst the western culture.

Conservative missionaries thought that Christianity was established in south at first due to historic reasons. “On the whole Madras was more conservative than Calcutta.” Maharshi Debendranath, the father of Rabindranath Tagore, went from house to house to prevent the spread of English school. He was trying to persuade Hindu parents to send their children to native schools. People seemed to accept Christianity and when they could not do it, they declared that they did not have faith in Hindu Superstitions and “tried to westernize their lives and even their outlook.” Maharshi Debendranath, the father of Rabindranath Tagore, went from house to house to prevent the spread of English school. He was trying to persuade Hindu parents to send their children to native schools. People seemed to accept Christianity and when they could not do it, they declared that they did not have faith in Hindu Superstitions and “tried to westernize their lives and even their outlook.”

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Rajaram Mohun Roy, the first reformist of Asia, held council with his selected friends and tried to seek the perennial truths of all religions. In 1828, he founded ‘Brahmo Samaj.’ His ‘Brahmo Samaj’ “played a vital role in Bengal’s (and India’s) cultural history during the 19th century.” Rammohun Roy started the task of nation construction at a large scale. People in a large number followed the principles prescribed by him because he made an attempt to reorganize Hinduism along the lines of monotheism and repudiation of idol worship and superstitions.”

Dwarakanath Tagore continued and strengthened the movement after Rammohun Roy. After Rammohun Roy, we can name Iswar Chandra Vidyasagar as a social reformer. He was a scholar and a controversialist of eminence. Kesub Chandra Sen also took the task of religious regeneration and the reform. “Movement assumed on all India character, leading to the establishment of similar organizations like the ‘Prarthana Samaj’ by M.G. Ranade and R.G. Bhandarkar in Bombey in 1867.” He sincerely felt that an understanding can be formed between Christianity and Hinduism. He got fame in India and in England with the help of his oratory. According to him India and England both should learn something. The ‘Prarthana Samaj’ also played very influential role like Brahma Samaj and Arya Samaj, at first in Bombay and later on in different cities of India. During the second half of the 19th
century, there was the atmosphere of religious reform by Prarthana Samaj. The different reforms, social, educational or religious, had to go together so that we might proceed forward towards expected progress.

The next name is of Dayanand Saraswati (1824-1983), a Hindu leader from Punjab who founded the ‘Arya Samaj’. Rajaram Mohan Roy wanted to construct a bridge between Hindu spirituality and Christian thoughts. Dayanand Saraswati wanted to recognise the importance of Vedic simplicity, clarity and spirituality “To purify and to preserve Hinduism were Dayanand’s cardinal objectives and to achieve these ends, he organized ‘Arya Samaj’ in 1875.” The ‘Arya Samaj’ was an attempt to revive Hinduism in the pristine purity of the Vedic age.

The chief doctrine of ‘Arya Samaj’ was to check the wrong explanation of religion, to reject the hereditary caste system and revival of proselytization. The ‘Arya Samaj’ continued its mission under the leadership of swami Shraddha Nand and Lala Lajpat Rai latter on. In the educational institutions established by ‘Arya Samaj’, they imparted both oriental and occidental knowledge. The ‘Theosophical Society’ and ‘Ram Krishna Mission’ also did a lot to bring social and religious reform in our country. According to Ranade, the “Varied races of India could really fuse into a nation... India should be roused from the... of centuries, so that it might become a great and living nation.”

The ‘Theosophical Society’ was based on ancient Hindu religious and philosophical thought. Inspite of being a western movement, it was intended to give “The teaching of Hinduism, Buddhism, Pythagoras and Plato, ancient Egyptian thought and early Christianity.” Due to new education Punjab, Bengal, Bombay and Madras could be provided able lawyers, jurists, teachers, journalists and administrators. According to Muthuswami Ayyar, a great judge, India should adopt western culture, science and institutions and should try to modernise themselves. ‘Brahma Samaj’ was an Indian effort to establish link between Indian and western
culture but the “‘Theosophical Society’ was a western attempt to fuse with the springs of Indian spirituality.”

Annie Besant was the President of the ‘Theosophical Society’ and she gathered many prominent Indians around her.

All these movements started by social reformers could not answer the challenges from the west. The arrival of Ram Krishna Paramhansa on the surface of modern India made a new foundation. Swami Ramkrishna (1836-86) was genuine Hindu saint and mystic who proved that ancient Hindu tradition is still vigorous enough and it is capable to produce a fresh living mode. He became successful to “cast a spell on the youth of modern Bengal.” Ramkrishna did not give absolute turning to the west. He advised the Indian intellectuals to adopt the best which West had to give them. He does not seem to be ready to ignore our cultural heritage. “When Ramkrishna passed away, his disciple Vivekananda established ‘Ram Krishna Mission’, a spirited and humanitarian movement that has been doing notable work.”

The message of ancient Hinduism was spread through the world in a very effective way by Swami Vivekananda. The eloquence of Swami Vivekananda got high praise and wide admiration in the world. Our cultural heritage can be the subject of pride for every Indian. Its unique qualities give it supreme position. “Warren Hastings, who established the ‘Calcutta Madarassa’ in 1781, Sir William Jones who organized the ‘Royal Asiatic Society of Bengal’ in 1784 and Sir Thomas Munro at Madras were rather impressed by the culture of the Hindus.”

Munro and Jones criticised the idea of westernization of the Indian culture and they came to be called Brahmanised. The East India Company was a trading corporation. India had to face betrayal due to its own weakness that was its self division. Although English language is required in India, it is suggested that children should be taught in their mother tongue. As the result of East–West encounter, we were highly influenced by western ways. Our manners and customs, dress, eating, salutation and others were
changed in the contact of western culture. We were introduced modern European scientific techniques leading us towards modernism. The young men who received new education, always behaved like a Englishmen. Indian traditional life received a violent jolt with the introduction of western culture. The study of English, the adoption of western scientific technique, all were the factors which influenced our life and literature. In the reawakening Indian atmosphere we were forced to meet with the violent challenge of the values of modern science and civilization of the west. “It is an extra-ordinary story of endurance, assimilation and integral transformation.”

The west proved like a new rich fertilizer for the native soul. This union of East and West produced a new literature. Rajram Mohan Roy’s essay on ‘A Defense of Hindu Thiesm’ (1817) is very significant in the history of Indian English literature. Rabindranath Tagor described him “as the inaugurator of the modern age in India.” He made efforts to bring reform in religion, education, society and politics. “A pioneer in religious, educational, social and political reform, he was a man cast in the mould of the ‘Humanists of the European Renaissance’.”

Ram Mohan Roy was extremely stirred by so many problems pertaining to social and religious field, “The plight of the widows, the darkness of superstitions, the miasma of ignorance, the general backwardness of the country, all stirred him to action.” His main concern was shifted towards social reform. In the superstitious Hindu society, the miserable condition of women prompted him to fight against traditional beliefs. “The plight of women in orthodox Hindu society became his special concern.” He attacked the polygamy and argued that woman should have equal position to man in the society. “Ram Mohan Roy’s famous letter on English Education (11 December 1823) which... the manifesto of the Indian renaissance.”

Ram Mohan Roy waged battle against unjust and partial custom of Sati and he got expected success in his efforts. When Lord William Bentinck abolished the custom. He fought for the rights of women, freedom of the press, the peasantry, English
education, the revenue and judicial system and religious toleration. He wanted India to be a modern country. He did not want to cut India off our past heritage. He wanted only to achieve new integration of our traditional strength. For it, he suggested to borrow new scientific discipline from the west. In his petition for the freedom of the press, he argues, “therefore the existence of a free press is equally necessary for the sake of Governor and the governed.” According to him the exploitation of peasantry by landlords can not be justified and tolerated. He was also against economic drain under East India Company. He started “protest against the economic drain in India and the East India Company rule and the exploitation of the peasantry by the rich landlords.”

Ram Mohan Roy is known as the first of Indian Master of English prose. His greatness depends upon the fact that he belonged to mere Indo-Anglian literary history. He started a new fashion of Indian leaders that is to write autobiography. Modern autobiographers like Mahatma Gandhi, Nehru, Surendra Nath Benerji, Rajendra Prasad and M.R. Jayakar followed the unique tradition of writing autobiographies. During the mid and later nineteenth century, we don’t find prose writing which was, apart from that of Ram Mohan Roy, in the metropolitan centers like Calcutta, Bombay and Madras. All of the writers were intended to chose the theme for religious, social, historical and political subjects. In Bengal, Krishna Mohan Benerji (1813-85), who was pupil of Henry Derozio, tried to trace out flaw in Hinduism. “He wrote strong articles exposing the errors and inconsistencies of Hinduism in ‘The Enquirer’ in 1831.”

In the Bombay presidency, we find Shastri Jambhekar (1812-46) who proved to be a great pioneer of the new awakening. He is well known for founding the first English-cum-Marathi journal in Maharashtra. He encouraged his countrymen to follow English literature and to bring opportunities for the improvements. The contemporary of Jambhekar, Do doba Pandurang also was a scholar, educationalist, religious and social reformer. In 1844 Gazulu Lakshmi Nar su Chetty tried to trace
out virtues and flaws of Hinduism. “He started. ‘The Crescent’, a newspaper dedicated to the amelioration of the condition of the Hindoos.”\textsuperscript{46} Madras presidency could not show enough enthusiasm to have interest in Indian writing in English. Henry Louis Vivian Derozio (1809-31) is known as the first Indian English poet. When he joined Hindu college, Calcutta as a lecturer, he seemed to have spirit of inquiry, passion for ideas, reformistic idealism and romantic enthusiasm. He started a debating club and a magazine to discuss different subjects. There was deep argument about Hindu religious practices, the rights of women and political issues. Consequently, orthodox Hindu society was seriously warned. People began to blame him for these burning ideas. They accused Derozio for “cutting their way through ham and beef and wading to liberation through tumblers of beer.”\textsuperscript{47} He was charged of corrupting the minds of youth and was dismissed by college authorities. Being educated under his principles, the students were required to repeat lines from Iliad at prayers. A student asked to bow down before the Goddess Kali and greeted the image with a “Good morning, Madam.”\textsuperscript{48} In the poetry of Derozio, we find nationalistic feeling as its chief feature. F.E. Oaten seems very generous when he calls Derozio ‘the National bard of Modern India.’\textsuperscript{49} Michael Madhusudan Dutt (1824-73) is famous and epochmaking writer in Bengali but he began his career as an Indian English poet. His poem ‘Captive Ladie’ (1849) comprises the historical theme. It “narrates the story of Rajput king, ‘Prithviraj’ his Lochinvar like abduction of the Kanouj King’s daughter and his unsuccessful battle with the Muslim invader ending in his own death and that of his queen.”\textsuperscript{50}

(3) **Literary Efforts to Bring Change: (1857-1920) (Nationalism):**

Upto 1857, British rule was accepted as a great boon. Our traditional beliefs were being affected by the winds of change. During the period of 1857 to 1920 winds of change began to blow furiously. The Queen’s proclamation of November 1858 announced the birth of a new age. In the changing circumstances many of company’s
servants were filled with the “spirit of youthful adventure and curiosity. Some of them thought no flaw in taking Indian mistress. A British resident named Col. Kilpatrick used to dye his beard, married a Muslim lady and was known as “Hindu Stewart on account of his passion for Hindu culture.” In the early days, the British patronised both the religions, Hindu and Islam in India. They respected the Hindu festivals and offices were closed on Indian holidays. “Troops were paraded in honour of Hindu deities ... British official assisted in the management of Hindu religious trusts.” The start of competitive examination for the services changed the attitude of hereditary service from generation to generation. In 1909 W.S. Blunt announced, “The Anglo-India official of company days loved India... better than now and was better loved in return.” But during the last thirty years, Englishmen seemed to create bitter feeling between different races specially Hindu and Muslims. W.S. Blunt argued, “It is her constantly increasing influence now that widen the gulf of ill feeling and makes amalgamation daily more impossible.” The revolt of 1857 and many other incidents afterwards created such scar which was unable to be healed. The Englishmen began to create ditch between Hindus and Muslims. The ditch was so deep and wide that it could not be removed upto now. Both the races had the feeling of hatred and terror for each other. A series of unfortunate events in the history of India began to occur which was the consequence of “The new spirit which the mutiny encouraged amongst Europeans.” Indian were looked upon as creatures, half gorilla, half negro. They were being humiliated at various places by Englishmen. According to Garrat. “They were usually depicted standing over a murdered woman... praying to God of Battles to steel our soldiers’ hearts.” British officials in India had the realization of living in a strange land where they were absolutely surrounded by envious and unfriendly people, “Here we stand on the face of the broad earth, a scanty, a pale-faced band in the midst of 300 millions of unfriendly vassals.” The attitude of Englishmen as well of Indians was changing
similarly. Due to modern development in various fields, Indian were being united rapidly.

The seeds of modern India began to sprout quickly and movement for different reforms began to come into the existence. The new spirit of our countrymen encourages them to remove various flaws found in our religion and society. Although we find a gulf between conservatives and reformers, “but the movement continued to be vigorous, specially in Bengal, and influenced, in some measure, the thought of men like Swami Vivekananda and Rabindra Nath Tagore.”

In comparison to Hindus, the Muslims are more firmly rooted to the orthodoxy. But the climate of resurgence influenced them deeply, Syed Ahmad Khan (1817-98) founded ‘Anglo-Arbc College’ at Aligarh (1875) and decided the chief mission of his life to introduce the western ideas and education to the Muslims. Later on this ‘Anglo-Arabic college’ was named as ‘Aligarh Muslim University’ and it became the main centre of Islamic thought in India. According to a friend of Syed Ahmad, “Other men have written books and founded colleges, but to arrest, as with a wall, the degeneration of a whole people, that is the work of a prophet.”

The new reformistic zeal prepared the foundation of national unity. In 1876, Surendra Nath Beerji founded the Indian Association to be the centre of All-India movement based on “the conception of a united India, derived from the inspiration of Mazzini.” Later on so many agitations started taking the lowering of the age limit for civil service examinations, the ‘Arms Act’, the ‘Vernacular Press Act’ and the ‘Ilbert Bill’. In 1885 Sir William Wedderburn and Sir David Yule supported A.D. Hume to establish the ‘Indian National Congress.’ Having faith in British sense of Justice, it requested the government to bring political and social reform. At first the British administrators did not take it seriously calling it “Babu parliament supported by a microcosmic minority and the hysterical assembly in which the more violent and silly of their members rule the root.” Although the Congress
increasingly became militant body, Lord Curzon, responsible for the partition of Bengal, forecasted the Congress. ‘tottering to its fall’ and mentioned its aim only “to assist to peaceful demise.”\(^{62}\) The partition of Bengal was intended to weaken the nationalistic movement, not as administrative necessity.

During the period between 1857-1920, we find expected change in poetry also. The first notable work of this period is ‘The Dutt Family Albun 1870’ but there is no trace of change in it. All the three brothers related to the book preferred Christianity to Hinduism. “These poets hardly, therefore, be expected to write with India in their bones.”\(^{63}\) They chose the theme of the poetry from the Christian sentiment, nature and Indian history and legends. In the verses of Ram Sharma (1837-1918), one can find the first glimpses of mystical flame which was visible is Sri Aurobindo and Tagore later. He poured his mystic experience into poetic form. He was compelled to express his experience through conventional western myth. He describes his Hindu yogic experience as “a very sabbath of the soul.”\(^{64}\)

Due to the poetic efforts of Toru Dutt 1856-77 Indian English poetry got authenticity. Along with other members of the family, she was baptized in 1862. During the closing years of her life, she studied Sanskrit and came nearer to her own culture. The Indian legend seemed to her very sublime, grand and pathetic. A poetry should enable us to speculate and to be fascinated and depressed. Toru Dutt is capable to create such phenomenon. She was attracted by the glamour of the west and the gospel of Christ that was why she embraced Christianity. She was also charmed in the interesting and ever new stories of the Indian classics such as the ‘Ramayana’, the Mahabharata’, the Vishn Purana’ and the ‘Bhagavata Purana’. In spite of having deep faith in Hindu epics, she maintained the Christian belief as the same. In her childhood, she used to hear the stories of Hindu epic, Puranas, miracles and local tradition from her mother. The study of sanskrit literature brought her closed to the Hindu stories and legends. She was introduced to the living past of
India and narrated the connecting stories in her works. Toru was chiefly interested in telling the ancient tales. ‘Savitri’ deals with the love marriage and fighting against death with the power of her love. Lakshmana left Sita alone to be the prey of Ravana. Butto (Ekalavya), was rejected by Drona Charya but he was intended to get teaching sitting before the idol of his guru. On demand, he offered his thumb as fee (gurudakshina). Prahlad chose God who is omnipresent and neglected his demon father. All these narrations are not tales, they are the part of the consciousness of Hindu race. “It was thus with a very instinct that Toru sought, in these deathless stories, the right material for the expression of her own maturing poetic powers.”

In ‘Savitri’, we find traditional belief that human beings take birth again and again and death can be avoided with the power of love. At the death of Satyavan, Savitri is holding vigil. The confrontation of Yama shows the existence of some supernatural power which is rejected in the modern age of science. Yama, the God of death is described as the lord of Dharma. Inspite of offering detail description of Lord Yama, Toru Dutt failed to create expected feeling of awe and terror. At last Savitri succeeded to obtain the soul of Satyavan no bigger than a man’s thumb and runs to the dead body of her husband. According to a description from Bhagavata, Prahlad is not afraid of any danger. He is capable to confront any danger. When his demon father kicks the pillar, the narasimha comes out. According to the narration in Sita, the phenomenon of Valmiki’s hermitage attracts the poetess but she is more attracted towards Sita, weeping with the three children. In this way “Toru Dutt is the first Indian English poetess to make an extensive use of Indian myth and legend.”

After Toru Dutt Behramji Merwanji Malabari (1853-1912) showed his interest choosing the reformistic theme. ‘The Stage of a Hindu Female life’ and ‘Nature Triumphs over Caste’ possessed conventional sentiment. His ‘The Folly of War and Defence of Time’ show his pitiful effort by which he seems to follow the Neo-classical principles. ‘The Angel of Misfortune’ by Nagesh Wishwanath Pai
narrates the legend of kind Vikramaditya. It depicts the relentless persecution by the god Shani, the Angel of misfortune.

Michael Madhusudan and Bankim Chandra Chatterjee had opened new avenues of development to Bengali literature and Romesh Chunder Dutt too turned to creative writing. He decided to reduce the 4800 lines of the Ramayana and the 200000 lines of the Mahabharata into 4000 lines each or 8000 lines in all. The war in Mahabharata is different from that of Ramayana. In it, we find fighting “brother against brother, fathers against sons, men against women, many against one, the living fury against the unborn... every modern war is a Mahabharata, a re-enacted with new names and in new places—Truth is its first casualty.” The story of Karna in Mahabharata is the cruelest irony and such kind of tragedy is rare to find in any literature.

Romesh Chunder Dutt’s translations of Rig Veda, the Mahabharata 1895 and the Ramayana (1899) are successful effort to create interest in our epics and legends.

Manmohan Ghose (1869-1924) was highly shocked by his mother’s insanity and his father’s sternness. According to him “His father would vivisect him if he thought that he was highest good.” According to a description of his childhood he accepts, “Nobody ever took a liking to me…as a boy I often perceive with Jealousy that my brothers were always preferred to me.” Serving as a professor of English in a Government College in Bengal, he was absolutely frustrated and wrote Binyon, “Green things are indeed wonderful here but the brown things (that is man) is absurdly out of sympathy with me.” He felt so stranger in India that he lamented, “For years not a friendly step has crossed my threshold,” Having been away in England for too long, he was capable to write only for western theme. “In his best work, the culture of Europe…and not alone the culture of modern England…awareness of India met and fused into a harmony.”
Sri Aurobindo (1872-1950) was deeply interested in Indian culture on his return from Cambridge. When he ascended on Indian surface, “a feeling of the infinite pervading material space and the immanent inhating material objects and bodies”\(^73\) surround him. The sensation of “a vast calm descended upon him and surrounded him and remained with him for long months afterwards.”\(^74\) On 24 November 1926, Sri Aurobindo was lost into absolute seclusion for some time. “He continued his spiritual quest and his literary work comprising poetry, drama, philosophical, religious, cultural and critical writing unceasingly till his death on 5 December 1950.”\(^75\) His ‘Urvasie’ finds its theme from Indian legend of King Pururavas and his love for celestial damsel Urvasie. The same theme was chosen by Kalidas in his play ‘Vikramorvasia’. His ‘Love and Death’ is also based on an ancient Hindu legend having the story of Ruru, the son of the Rishi Bhrigu and Pramadvara (Priyamvada) the daughter of the celestial nymph, Menaka. In a letter he observes for the poem: “For full success it should have had a more faithfully Hindu colouring.”\(^76\) His ‘Baji Prabhu’ is based on military heroism. Sri Aurobindo points out, “This poem is founded on the historical incident of the heroic self-sacrifice of Baji Prabhou Deshpande.”\(^77\) Sri Aurobindo chose the theme of Savitri from well known legend of Satyavan and Savitri. It is the story of pure love which conquers death. The most striking thing in Savitri is its amazing modernity, its mystical quality and its singular poetic power. Savitri is the most powerful artistic work which expands man’s mind towards the absolute. Sri Autobindo’s ‘Savitri’ speculates on human experiences and knowledge prevailing from the vedic age to modern scientific discoveries and inventions. The modernity of ‘Savitri’ is related to physical, biological, philosophical and psychological sciences. “Savitri is neither an overflow of tradition nor an eruption of modernism …ultimate destiny set in the background of cosmic time.”\(^78\) According to Sri Aurobindo, ‘Savitri’ was an attempt to catch something of Upanishadic and Kalidasian movement. The poet describes
his work “as a sort of poetic philosophy of the spirit and of life”\textsuperscript{79} and “an experiment in mystic poetry, spiritual poetry cast into a symbolic figure.”\textsuperscript{80} After the penance of eighteen year Aswapathy, Savitri’s father, became capable to rise form the mortal to the immortal land. According to Aurobindo, “Savitri’ is ‘The Divine Word’, daughter of sun, goddess of the supreme Truth who comes down and is born to save Styavan.”\textsuperscript{81}

Sri Aurobindo’s mother was the daughter of Rishi Rajnarain Bose, the great man of the Indian renaissance in the nineteenth century. We find the personality of the politician, the poet, the philosopher and the yogi in Aurobindo. His poetry is as a bridge between present and future.

In his prose work Sri Aurobindo came under the influence of Swami Vivekananda and offered writing on religious, metaphysical, social, political, cultural and literary subjects. Through his unique prose work ‘The life Divine’, he affirms the divine life on earth. It suggests that man’s highest aim is “the manifestation of the divine in himself and the realization of God within and without.”\textsuperscript{82} “The Life Divine is treatise on metaphysics and it is also a work of prose art.”\textsuperscript{83} Sri Autobindo’s ‘The Life Divine’ was described as a vast philosophical prose epic by an Indian critic D.S. Sharma. S.K. Mitra describes the book as the last arch in the bridge of thoughts that extends to the history of Aryan culture. Sri Aurobindo’s thoughts and attitude represent an intellectual bridge which connects the Vedic culture to modern progressive realities of life. The book includes the insight of the East and that of the West. It provides the view of idealism and the significance of spirituality. It acts as a synthesis of the wisdom of the East and the knowledge of the West. Sri Aurobindo tells us the difference between western metaphysics and the yoga of the Indian saints. Showing the difference between philosophical system of East and West, he says, “In the west at least since the time of Plato, intellect, reason, logic has been regarded as the supreme instrument of knowledge.”\textsuperscript{84} While in India,
metaphysical thinkers have tried to make approach to ultimate Reality through the intellect. In India Yagyavalkya, Shankar, Ramanuja have always been a Yogi and Rishi. Martin Heidegger calls Thinking as the most obstinate adversary of thinking. Thinking suggests that reason is glorified for centuries. Indian and Chinese sages insist that “Man does not attain the truth so long as he remains locked up in his intellect.”85 According to Sri Aurobindo a man can advance in the evolutionary race and reach the Supramental being if he is cautious of Maya. He seems to present seemingly opposite attitude in his work. His foundation of Indian cultural introduces traditional theme while his “The Renaissance in India’ is the description of Indian resurgence in the nineteenth century. He has special interest for British poetry and reads it particularly and all the other poetry in general. While studying European tradition, he feels at home but Indian culture also appeals him deeply. He seems to be unaware of the contemporary poetry and declares that “English poetry has not yet produced anything very decisive, great or successful.”86

Rabindra Nath Tagore (1861-1941), the Nobel Prize winner and founder of ‘Vishwabharati’ at Shantiniketan, is the most outstanding personality in modern Bengali literature. Although he belongs to Bengali literature, he has close relation with Indo-Anglian literature too. Actually he belongs to whole India and the world. Rabinadra Nath Tagore is considered as ‘The Great Sentinel’ personality of his age who enriched modern Indian life at several points. In nearly all the poetry of Rabindranath Tagore, we find metaphysical elements. The chief theme of them was “the relation between the finite and the infinite.”87 The theme of semi-mystical thoughts, he received from divine sources. At the age of twenty one, once he was watching the sunrise. “All of a sudden a covering seemed to fall away from my eyes and I found the world bathed in wonderful radiance, with waves of beauty and joy swelling on every side.”88 He was a poet, dramatist, actor, producer, musician, painter, educationalist and a practical idealist. He was reformer, philosopher, prophet
and critic of life and literature. He was Rishi and Gurudev. Tagore was the inspiration to millions in modern India. The nationalists were angry with him because he was a nationalist in the extreme measure. In some of his plays and poems, orthodoxy and parochialism seems to tremble with ferocity. His ‘Shantiniketan’ was an ashram for cultural and spiritual realization. The ‘Shantiniketan’ was the place to bring the Eastern and Western culture together. The cultures of East and West were brought together to find its own soul to help the world. Tagore once declared that the East is not a beggar and is responsible to contribute to make the history of civilization. Rabindranath Tagore reflects his view for his English verses that they are the result of spontaneous thinking. He writes to his niece. “I simply felt an urge to recapture feast of joy within me in past days.”

While speculating complicated matters his head was ruled by his heart. He never seemed to follow the restrictive formulas of creed, caste and custom. He declares that he has no feeling of Hindu, Muslim or Christianity. “Today every caste is my cast, the food of all is my food.” In ‘Gora’, we find love in conflict with orthodoxy and in ‘The Home and the World’, it is with politics. Nikhil has faith in traditional beliefs. Sandeep is presented to be attracted towards fashionable world of the West. He justifies any means to get the end.

‘Gitanjali’ is the finest achievement of Rabindra Nath Tagore. It is deeply associated with ancient Indian culture. In it, we find wide personal quest for the Divine. Tagore considers God as unbroken perfection. According to him renunciation is not necessary to make approach to God. For him morality is not a tragedy because Death is the servant of God. He argues: “When I go from here, let this be my parting world, that what I have seen is unsurpassable.” There are hundred odd pieces in ‘Gitanjali’ which have central thread of devotional quest. Accordingly Jawaharlal Nehru points out that Tagore “was in the line with the rishis, the great sages of India, drawing from the wisdom of the ancient past and giving it
a practical garb and meaning in the present.”92 In Nehru’s view ‘he gave India’s own message in a new language in keeping with the yugadharma, the spirit of the times.”93 In a lecture, delivered at Harvard University in the year in which he won the Nobel Prize for literature, he observes: “Thou dwellest in me and I in Thee.”94 Prabhat Kumar Mukharji argues, “Most of the Sadhana lectures were either adaptation or elaboration or his earlier Bengali work, Dharma and the Santiniketan sermons.”95 In his essay, Tagore expresses his view on East West relationship. He argues that the west has only sent his machine to the East. It should have “sent its humanity to meet the man in the East. Tagore’s prose in English remarks him as an internationalist and a humanist preaching the gospel of Universal harmony between man and man, man and nature and man and the Divine.”96 His thoughts are derived from the Upanishads, The Gita, Buddhism and Vaishnavism.

In his work ‘Sanyasi’, we find the ascetic running away from the orphaned girl in the fear that she will ensnare him. It shows the discriminatory untouchability found in the society. In ‘The King and the Queen’, we find Sumitra who stands against the King, being lost in pleasure, neglects his subjects. She has a brother, a neighbouring monarch, who helps her in the pursuit. In ‘Karna and Kunti’, we find Kunti revealing the secret of Karna’s mother to him in order to persuade him to fight in the favour of Pandavas. But Karna neglects the proposal because he possesses the high soul and is rigid on his principles of life. All this was the consequence of Kunti’s heart-breaking deeds of throwing away Karna on water. In the ‘Mother’s Prayer’, we find Gandhari requesting her husband to renounce their wicked son. “Gandhari is a great character. She has a clear vision of the doom to come.”97

In the play ‘Mukta Dhara’ (1922), we find Tagore having the feeling contrary to Gandhiji. To improve the economic maladies of India, he did not approve the spinning wheel. He was frightened with technological power. But technology is not much praiseworthy if it makes the humanity uncivilized. Satyavrata Mukerji points
out, “Tagore articulated in ‘Mukta Dhara’ an eloquent protest against the onslaught of machinery on the ancient ramparts of man’s individual freedom.”

According to Tagore, progress is a double-edged sword. When steel plants and hydel schemes were being launched in our country, they were like new temples to awaken the nationhood. With the development schemes, sometimes, human values are sacrificed. According to the intention of ‘Mukta Dhara’ “Human values are paramount and to ignore this truth is to canter towards self destruction.”

Sarojini Naidu (1879-1949) was more than a poetess. She was precocious child and started writing poetry at a very early age. Edmund Gosse advised her “to be a genuine Indian poet of the Deccan, not a clever, machine made imitator of English classics.” Her marriage with Dr. Govindarajulu Naidu was an inter-caste and inter-provincial one which was opposed by their parents. His poetry was widely influenced by social reform movement in the contemporary society. The folk songs mostly take the form of dramatic lyrics in which the speakers present groups of Indian folk playing their traditional occupation.”

In her work ‘Indian Folk Songs’, we find songs celebrating Indian mythology, legends and history. A Hindu Brahmin seems to have faith both in Krishna and Allah with equal enthusiasm. She was well known orator. Admiring her oratory, Harindranath Chattopadhyaya declares, “Her extraordinary oratory... powered through her like music, silver shot with gold, cataracting from summits of sheer inspiration.”

In his analysis of Sarojini Naidu’s works, Mr. Gosse remarks: “I implore her to consider that from an Indian of extreme sensibility, who had mastered not merely the language but the prosody of the west... stirred the soul of the East long before the West had began to dream that it had a soul.” According to him, a poet should indent on his own experience. One had to make compromise with the conventions found in the society. In India, Sarojini Naidu is hailed as Nightingale of Indian songs. Seeing the plight of a Hindu widow at the occasion of Vasant Panchami, she laments for being away of the festival. Her ‘Flute
Player’ and ‘To a Buddha Seated on a Lotus’ reveals high veneration for Lord Krishna and Buddha. Buddha proves to be ceaseless inspiration for artist in the caves at Ajanta.

Harindranath Chattopadhyaya began his career as a dramatist with Abu Hassan (1918). In his ‘Poems and Plays’ (1927) we find the lives of Indian saints. His ‘Sentry’s Lantern’ represents the “hope of dawn of a new era for the poor.”

In Indian renaissance of the nineteenth century we find prose writing of chiefly two types, that is historical—political and religious and cultural. “The prose was prompted by two fold impulse of the rediscovery of the Indian past and a strong awareness of the problems of the day.”

Mahadev Govind Ranade (1842-1901) was a patriot, a social and religious reformer and a thinker who was deeply rooted to the intellectual life of his age. Deeply grounded in Hindu tradition, Ranade’s mind was encircled by the study of modern western thoughts. He made his effort to make a synthesis between East and West.

Kashinath Trimbuck Telang also made his contribution to bring social reform in India. He was a founder member of the ‘Indian National Congress’ and the first Vice-Chancellor of the University of Bombay. Praising his speech, the editor of the ‘Bombay Gazette’ commented, “No Englishman can appreciate the flexibility of the English language till he had heard it spoken by an educated and naturally clever native of India.”

Gopal Krishna Gokhale (1866-1915) was the ablest disciple of Ranade and Gandhiji acknowledged him as the political guru of Tilak. He was absolutely dedicated to his country’s cause and has very gentle and cultured soul. Gokhale always believed in negotiation and adjustment. After the death of Gokhale, Lord Curzon declared, “The Indian statesman would have obtained a position of distinction in any parliament in the world, even in the house of commons.”
Romesh Chunder Dutt (1848-1909) powered his experience in his works. He contemplates on the political and economic problems of India. His ‘Economic History of India’ contains “in essence, a preview of what comes later to be called the economics of colonialism.” His ‘The Literature of Bengal’ shows his effort to point out the impact of western ideas on Indian life and thoughts. He often quotes, “Life is not a game, once lost, we play again.”

Surendranath Benerji (1848-1925) was known as powerful orator in English. He decided to uplift the Indian people in the field of politics. He considered his expulsion from Civil Service as the result of his disorganized community.

Swami Vivekananda (1863-1902) was firmly rooted in Indian ethos. He was blessed and trained by Ram Krishna. After the three days meditation on a rock at Kanya-Kumari, he had spiritual experience. He delivered his extempore speech beginning with ‘sisters and brothers of America’ on Monday 11 September 1893. The influence of his speech “was like a tongue flame. Among the grey wastes of cold dissertation if fired the souls of the listening strong Americans were highly influenced with his unique oratory and called him Hindu Hurricane. He spread Hinduism throughout the world and established in 1898 the well known Ram Krishna Math at Belur. Vivekananda was a man with two fold missions. He wished to bring home to the West the true nature of Hinduism and he aspired to work for the uplift of India. “He finds this universal faith in ‘Adwait Vedanta’ which for him is the most scientific religion and the fairest flower of philosophy and religion in the world.” He has sincerity of his utterance and earnestness in delivery to make his words impressive. His voice was as ‘rich as a bronze bell’ and it filled both hall and hearts.” The source of Vivekananda was Hindu religion and philosophical tradition.
Lala Lajpat Rai one of the 9th great leaders of Punjab, picked up his socialist ideas from U.S.A. He is known as political, religious, social and educational reformer.

Ameer Ali (1840-1928) was first Indian Muslim who became a High Court Judge. He had faith in basic principles of Islam and its former glory.

Among the southern moderate leaders, we are acquainted with the name of V.S. Srinivasa Sastri (1869-1946). We know him as the silver tongued orator of the empire. His speeches represent that he has faith in British connection. “In a speech in London in 1921, he even called the British empire ‘the greatest temple of freedom on this planet... equal partners in glory of the empire and the service of humanity.”

He does not consider Hindu epic as a religion but an essential human document.

Ananda Kentish Coomara Swamy (1877-1947) created a place in Indian English prose writing. At first he was a critic of oriental art. But later studied the Hindu religion, metaphysics, culture and tradition. He removed several misconceptions pertaining to the nature, aim and technique of oriental art and proved that Hindu and Buddhist art was the fruitful expression of the Indian ethos. “He ascribed the degradation of modern India to its neglect of its own ancient art, culture and tradition.” According to him, if we want to have India, we should become Indians. He advocated a world civilization which is based on mutual understanding and cooperation. He wanted to mix the virility of the West with the serenity of the East so that one can be the citizen of the world. “His trenchant criticism of modern life and civilization and his passionate concern for abiding values make him a prophet whose words are of urgent relevance to the human condition today.” The personality of a social reformer in Malabari is visible when “he admires the self reliance and the spirit of English women, though he is shocked by their generally bad teeth and refusal to nurse their babies.”

Harendra Coomar Mukhupadhaya
earned first Ph.D. in English for his thesis on ‘The Origins of the English Novel’ in 1918.

In Indian English drama Krishna Mohan Banerji wrote the ‘Persecuted or Dramatic Scenes’ which presents the errors found in Hindu community. People are shown being cautious against Brahmins. It depicts the conflict found in the minds of youth in Calcutta. The conflict is between orthodoxy and new western ideas and this conflict seemed to be found from generation to generation. Sri Aurovindo’s ‘The Viziers of Bassora’ is based on a story from ‘The Arabian Night’. It narrates the reunion of two lovers through the benevolence of caliph of Bagdad. The ‘Perseus and the Deliverer’ is a romantic story of human temperament. “The two characteristics of Aurobindoean theme in the plays are the idea of human evolution and “love as a benevolent force destroying evil and conflict and making for harmony and peace.”

Romesh Chaunder Dutt translated two of his own Bengali novels into English. ‘The Lake of Palm : A story of ‘Indian Domestic Life’ is closely related to social reform having the theme of widow remarriage. ‘The New Krishna’ (London 1909) is related to an enlightened Rajput prince of later nineteenth century dealing with East-West relationship.

In a ‘Posthumous Autobiography’ edited by Pamba (1908), has the traces of autobiography of the author presenting the “mental development of a contemporary south Indian Brahmin youth.” He was deeply influenced by western education and lost his faith in his own culture but afterwards regains with the help of Gita. ‘Clarinda’ (Madras, 1995) is the work of the same author which depicts the historical romance dealing with the career of woman, Christian convert of Tanjore. ‘Padmini’ (London 1903) is a love story. In which we find the heroine, a village maiden, preferring a lover who possesses high soul. ‘Nurjahan: ‘The Romance of an Indian Queen’ (1909) is a historical one and ‘Kamla’ (1925) and ‘Kamini’ (1931)
are social fictions. In 1920 the star of Tilak set and the sun of Gandhi rose on the Indian horizon. The movements for Indian resurgence began to be violent and impressive.

We find inferiority in modern Indian drama taking the quality and quantity. In 1928, Vasudeva Rao introduced ‘Nala and Damayanti’ which have five acts and 27 scenes. Following the Flizabethan tradition, it is interspersed with songs and prose scenes. It is the Mahabharata story and is capable to thrill a modern reader. Like Romeo and Juliet, Nal and Damayanti meet in a garden. ‘Two women’ of Bharati Sarabhai is in prose and it is packed with thoughts. In the play, we notice opposing pulls of tradition and revolt which is the soul of the play. Bharati Sarabhai “was mainly a master of social comedy, delighting in the incongruous, ludicrous and droll elements in the lives of the sophisticated middle class people most frequently encountered in cities like Madras, Bombay, Calcutta and Delhi.”

In the play Vichu prefers to marry a girl who is under sixteen, tall, with loving eyes and handsome. He does not care for horoscopes. A.S.P. Ayyar, in his play ‘Slaves of Ideas’ and other plays, narrates the theme from different fields. we find the dramatist as a vigorous critic of contemporary life. His ‘Family Cage’ shows the plight of widowed sister in a joint family. Currimbhoy in his play ‘Om’ presents Guru and disciple stand alike nakedly exposed. In order to give the play a spiritual trend, he chose the theme from Vedas and Upanishadas.

(4) Extreme of Nationalism (1920-1947) (Gandhian Age):

Mahaatma Gandhi had no interest in the art of writing but he had to write widely specially in English “The period between the two World Wars and comprising them both was the Gandhian Age in India, our modern Heroic Age.”

“The winds of change blew steadily across the Indian sub-continent during more than a half century after the great revolt of 1857 had left tell-tale marks on the political and social geography of the country.” New and refreshing ideas began to
shake Indian life in several ways. According to Pt. Nehru, “Gandhi... was like a powerful current of fresh air that made us stretch ourselves and take deep breathe.”\textsuperscript{122} Gandhiji began to influence our political economical, educational, religious and social life, language and literature in two ways. Through his writing in English and Gujarati and through various revolutionary movements, he affected Indian life. With the help of Satyagrah, Gandhiji fought at various places. In 1919 agitation against the Rowlatt Bill resulted in Jallianwala Bagh slaughter. Consequently “a scar was drawn across Indo British relations deeper than any which had been inflicted since the munity.”\textsuperscript{123} The Non-Co-operation Movement started by Gandhiji proved to be very effective. It was “a baptism of fire which initiated the people into a new faith and new hope, and inspired them with a new confidence in their power to fight for freedom.”\textsuperscript{124} In 1930 Gandhiji launched revolutionary Civil Disobedience Movement to attain his goal. The movement was “sought to paralyse the government by mass performance of specific illegal acts.”\textsuperscript{125} Gandhian movement brought surprising awakening among the women in the contemporary society. Second world war encouraged growth of industries in India and industrialization played a revolutionary role in the life of Indian people. According to social historian, industrialization “brought into existence modern cities which became the centres of modern culture and increasing democratic social life and from which all progressive movement, social, political and cultural emanated.”\textsuperscript{126}

Indian English literature was extremely influenced by contemporary social disorder, political agitations and movements and industrialization. “In fact, it was during this age that Indian English fiction discovered some of its most compelling themes: The ordeal of the freedom struggle, East West relationship, the communal problem and the plight of the untouchables, the landless poor, the downtrodden, the economically exploited and the opporessed.”\textsuperscript{127} The factors which were responsible for his upbringing were the example of his father, the influence of his mother and
the impact of Hindu legends on his sensitive mind. In England he made an unsuccessful effort to be English gentleman and his view on diet was influenced in the association of London vegetarian Society. In 1909, Gandhiji’s first major work “Hind Swaraj” appeared in Gujrati and it was translated into English by the author himself. John Middleton admired it calling it as “one of the spiritual classics of the world” and the “greatest book that has been written in modern time.” In the book, Gandhiji argues that in order to gain the freedom, only political emancipation is not essential. We would get rid of the bondage of the modern Western machine civilization because it has damaged the frame of Indian culture. Analysing the book Gerald Heard argues that it “is one of those books about which may be said that they are not so much books as great natural phenomena.”

His work ‘Constructive Programme : Its Meaning and Place,’ narrates the comprehensive political, social economical and cultural programmes. In India G.K. Gokhale considers ‘Hind Swaraj’ hastily conceived book due to its criticism of railway system, lawyers, doctors and British parliamentary democracy. According to him Gandhiji would withdraw the weaker part of his argument after he had spent a year in his homeland. “Today the present state of both Western civilization and Indian culture underscores the essentially prophetic nature of Hind Swaraj”

In Gandhiji’s writing, we find the shower of political, social, economic, cultural and spiritual issues. In his writings, we also find him deeply rooted in ancient Indian tradition but he was also grounded in modern Western thoughts.

According to Gandhiji political subjection, economic degradation, social inequalities, untouchability, caste arrogance and occupational prejudices must be removed to gain national realization. He gave the principle of simple living and high thinking. Although there is great importance of technological civilization, he insisted on village industry. According to him. British educational system created the middle class educated people who were away from the hard actualities of life in the country.
They began to avert themselves from manual work. Education should enable the people to participate in creative life, craft, industries and occupation and to have the understanding of environment. Gandhian ethic was grounded on Indian tradition. Gandhiji took the help of Satyagrah and Civil Disobedience and bonfire of foreign clothes to oppose the Englishmen. According to him true swaraj can be obtained by bringing social reform in India. He made tireless effort to bring equality of status and to abolish class discrimination. He fought for the women’s freedom, denounced the child marriage and dowry system. When Gandhiji was in British Jail in Indian, he made a number of translation of Indian lyrics into English. They were published with the title “Songs from the Prison (1934)”. “The pieces are from the Veda and the Upanishads, from Mukundamala and from Bhaktas like Tulsidas, Soordas, Kabir, Nanak, Mirabi and Tukaram.”

For Gandhiji truth was like polestar and all his efforts of literature and various movements are deeply related with Truth and his Karma Yoga. He always made efforts to make the full use of the Knowledge of West. With the revolution in our political life, we also find the revolution in our writing.

Jawaharlal Nehru (1889-1968) was the only son of Motilal Nehru. He remained Prime Minister of India for seventeen years. He was political heir of Gandhiji. “A study of Nehru, the writer, thus becomes, by necessary implication, a study also of the man, and of the modern India awakening from the stupor of the centuries and taking the first firm steps in direction of future.” In his first book ‘Soviet Russia’ (1928), we find sketches and impression of Russia after his visit there in 1927. ‘Letters from a Father to his Daughter’ (1930) includes the early history of the world from creation of the earth to the writing of the Ramayana and Mahabharata. ‘Glimpses of the World History’ (1934) comprises letters written to his daughter from prison during 1930-33. This book narrates the history from beginning of civilization to the nineteen thirties. According to him history teaches
us of growth and progress. “The book gives ample evidence of Nehru’s secularism, his scientific temper and his socialist sympathies.”\textsuperscript{133} ‘An autobiography’ (1936) is the best achievement of Nehru. In it Nehru reveals his scientific outlook, his aversion to organized religion, his admiration for Marxism and nationalism. In the jail, when he nurses a sick puppy, we are aware of his sympathetic nature. His Autobiography seems to strike the generation striving hard to negotiate the difficult passage from the dying old world to new world that was struggling to be born. In the subject matter, he included interesting anecdotes and the mixture of irony and sympathy.

In ‘The Discovery of India’ (1946), he represents the relation between the past and the present day thoughts and activities. It depicts the survey of annals of his country from the Indus Valley Civilization to the nineteen forties. “He concludes by telling his countrymen that their pride in their ancient culture and tradition should not be for a romanticized past to which we want to cling.”\textsuperscript{134} He advises his countrymen to remain true Indians and at the same time to be good internationalist. He dreamt of a secular, democratic and socialist society in India and was influenced with science, rationalism, the British liberal tradition Fabian socialism, Marxism and Gandhism. He placed his country on the high road of modernity to lead towards progress having socio-political ideals. In the view of Nehru, all the regional languages (Tamil, Telugu, Kannada, Bengali etc.) are ancient languages and spoken by many millions of people. He was in the favour of having English as an official language for inter-state purposes\textsuperscript{135} Nehru was, of course, a prophet of modernity. He was a votary of science and an admirer of the Jet age but he had deep faith in his ancient tradition and culture. In his ‘The Discovery of India,’ he argues that he does not want to cut himself completely from his past. He only wants to remove the shackles that check India’s free development.

“A prominent Congress leader who rebelled against Gandhi and Gandhism was Subhash Chandra Bosh (1897-1945); whose tireless attempt to achieve Indian
independence through armed struggle by organizing the ‘Indian National Army’ in East Asia in 1943-45 in one of the brightest chapter in history of modern India.”\textsuperscript{136} The first volume of Subhash’s work was published in 1980. Manvendra Nath Roy introduced us ‘New Humanism: A Manifesto’ (1947) which shows how a man is capable of building a free, harmonious and just social order. B.R. Ambedkar (1889-1956) wrote what Congress and Gandhi have done to the untouchable (1945). He wrote on political, economic and religious subjects. Vinayak Damodar Savarkar (1883-1966) wrote ‘Hindu Rashtra Darshan’ (1949) which presents Hindu religion, cultural values and human values. Muhammad Eqbal (1873-1938) who was poet and religious philosopher depicts ancient Islamic thought and tries to demonstrate its universality and essential modernity. “Maulana Maudoodi, founder of ‘Jamat-e-Islami’ and author of ‘Nationalism and India’ (1958), offered the medieval ideal of the Islamic State as an alternative to political nationalism.”\textsuperscript{137}

Dr. Radha Krishnan (1888-1975) was well known writer of religious and philosophical prose. He was born in an orthodox south Indian Brahmin family. He was firmly grounded in Hindu faith and the impact of Vivekananda increased his faith. ‘The Reign of Religion in Contemporary Philosophy’ (1920) includes the thought of western thinkers. This book is a searching examination in the light of the absolutist thought of Upnishads.”\textsuperscript{138} In his ‘The Ethics of Vedanta’ (1908), he gives vigorous reply to the Western Charge that in Vedanta one can not find the room for ethics. In the ‘Philosophy of Rabindranath Tagore’ (1918) he seeks support of Tagore to express his view on Hindu Ethics. In ‘The Reign of Religion in the Contemporary Philosophy (1920), he argues that many modern western philosophers accept the influence of religion in philosophy. Indian Philosophy describes Indian philosophical thought. The ‘Hindu View of Life’ (1926) neglects the notion that Hinduism is only a rigid set of outmoded doctrines and hoary superstitions.”\textsuperscript{139} ‘Kalki or the Future of Civilization’ (1929) suggests for a world
order based on harmony of the spirit. ‘In an Idealist view of Life’ (1932), he reflects his view on his religious experience. In the book, we find Radha Krishnan’s valuable contribution to constructive philosophy for in it East and West meet creatively and achieve a voice of articulation intelligible to all.”

‘East and West in Religion’ (1933) is a contrastive expression of Easter Religion and Western Thought. He was an effective interpreter of Indian thought to the west like Vivekananda. He has faith both in God and man and it was rational and tolerant. He had been accused of providing wrong interpretation of Buddhist thought. He proved to be a “major bridge builder between two cultures… problems of modern civilization and a distinguished Indian master of English.”

Radha Krishnan was bold enough to rethink the ends and means of human life in the wider perspective of traditional Hinduism and modern thought. In every religion there are mystical elements which can not be weakened by age but there are roads of ritual and custom which can be changed with the passage of time.

During the period between 1920 to 1947, we find several seeds of tradition and modernity widely sown by poets. J. Krishnamurti has introduced us the literary work which is related to religious and political field. Swami Paramanand gave us ‘The Vigil’ (1923), Swami Ram Tirtha provided ‘Poems of Rama’ (1924), T.L. Vaswani wrote ‘Quest’ (1928), Brajendra Nath Soal composed ‘The Quest Eternal’ (1936). All these works are attempt to express philosophical ideas. V.N. Bhushan’s “Silhouettes (1928), and ‘The Far Ascent’ (1948) are inspite of their bustling enthusiasm, uniformly marred by romantic clichés and Victorian moralizing…Humayun Kabir’s Poems (1932) and Mahatma and other Poems (1944) are consistently marred by conventional imagery and faded diction.

In the field of drama we can mention A.S.P. Ayyar (1899-1963) in whose works we find the theme of social reform. In ‘Sita’s Choice’ we notice a young widow who marries a reformist youth. In ‘Slave of Ideas’ we find the description of
young lawyer who possesses spiritual spirit and his wife who is intended towards materialism. Finally lawyer murders her for her infidelity. In ‘Clutch of the Devi’ we are introduced superstitious spirit and ritualistic murder spreading in the rural South India. In ‘Little lays and plays’ (1933) by Thyagaraja Kailasam (1885-1946) presents Bharata’s reaction to the sudden news of his father’s death. It also tells Ram’s exilement and his kingship in the absence of Ram. In ‘Fulfilment’ by Kailasam we notice Krishna as mysterious divine figure in whose hands foe and friends alike are only puppets.”144 ‘A Monologue: Don’t Cry’ reveals the conventional spirit where women are forced to face widowhood throughout their whole life. ‘Karna or The Brahmin’s Curse’ (1946) reminds us the ancient day when Karna had to face the curse of his Guru. ‘Keechak’ (1949) by Kailasam narrates the legend of keechaka who is in love with Draupadi. Kailasam’s rendering of Puranic characters like Bharata, Krishna, Ekalovya, Karna, Droupadi, Kunti and others has a touch of iconoclasm but actually the idealism is deeper than the iconoclasm.145

‘The Well of the Peeple’ by Bharati Sarabhai narrates the story of a widow who is handicapped and prefers to dig a well for the untouchables. ‘The Two women’ (1952) expresses the story of two women who finally are influenced by the teaching of Gita. ‘Ape in the Parlour’ by Joseph Mathias Lobo-Prabhu narrates the story of theft in a temple. In ‘Dogs Ghost’ we are introduced the protagonist confessing the guilt of his sister which was perhaps committed by his brother-in-law. K.R.S. Iyengar calls sarabhai “a master of social comedy, delighting in the incongruous, ludicrous and droll elements in the lives of the sophisticated middle class people most frequently encountered in cities like madras, Bombay, Calcutta and Delhi.”146

The wide scrutiny of the novels during the period (1920-1947) tells that Gandhian movement influenced them deeply in the description of social, political and ideological subjects. K.S. Venkataramani (1891-1951) introduced us ‘Kandan, the Patriot : A Novel of New India in the Making, (1932) which narrates the story of
Kandan who resigns from the Indian Civil Service to jump into the freedom struggle and becomes a prey of police bullet. ‘Three Men of Destiny’ by A.S.P. Ayyar represents how Eastern and Western ideas were stirring the people into various fields of life. ‘Baladitya’ (1930) is Ayyar’s first novel which narrates author’s effort to remove the evils of caste system and pseudo-religiosity. It draws our attention towards social reform. Krishnaswamy Nagarajan gave us ‘Athavar House’ (1937) which presents vicissitude in the life a joint family, and clash between orthodoxy and new ideas. ‘Chronicles of Kedaram’ (1961) depicts how social reform can be brought in a conservative society. “The most significant event in the history of Indian English fiction in the nineteen thirties was the appearance on the scene of its major trio : Mulk Raj Anand, A.K. Narayan and Raji Rao.”147 Mulk Raj Anand, in his autobiographical work ‘Apology for Heroism’ (1946) confesses, “I grew up like the most of my contemporaries, a very superficial, ill educated young man without any bearings.”148 Since the education of those days glorified western culture at the expense of the Indian tradition.”149

Mulk Raj Anand’s father was a traditional coppersmith but with the advance of modern science and technology people were migrating to the city to obtain permanent employment. His early book ‘Curries’ is India’s greatest contribution to civilization. “Some of the old power of creation, the old energy of narration... it must prove a colossus indeed in modern fiction.150 The designation of Anand’s fiction was like a double burden on his shoulders “The Alps of the European tradition and the Himalaya of Indian past.”151 Anand’s first novel ‘Untouchable’ (1935) describes an eventful day in the life of Bakha, a young sweeper from the outcaste colony of a north Indian cantonment town.”152 Bakha, a boy of twentieth century, wishes to look like white foreigner but at the day dawn, his work of latrine-cleaning also begins. His sister, Sohini, is also dexterous after her fashion. In the end, Bakha finds three chance to solve his problems. “A missionary tries to persuade him to
embrace Christianity. He listens to Gandhiji, who advocates social reform and he also hears of mechanized sanitation as the only answer possible.” His novel ‘Coolie’ (1936) shows how Munoo and his fellow coolies are exploited by the forces of industrialism, communalism and colonialism. His novel untouchable narrating, “the problems of cast and poverty, squalor and backwardness, ignorance and superstitions, admits of no easy solution.”

Gandhiji considers untouchability the greatest blot on Hinduism. His ‘Two Leaves and a Bud’ (1937) narrates Gangu’s story whose daughter is raped by a British officer and he himself is shot dead by bullet. In ‘The Big Heart’ (1945) he describes how Ananta, a coppersmith becomes champion of machine and modernity in the traditional society and finally losses his life. ‘The Old Woman and the Cow’ (1960) narrates the story of peasant girl who is forsaken by her husband and sold to a rich merchant by her mother. ‘The Road’ (1963) possesses an untouchable theme. So we see that Anand’s novels come fresh from contact with the flesh and blood of everyday existence.”

Unlike Mulk Raj Anand, R.K. Narayan chose different kind of theme for his novels. “Narayan’s little dramas of middle class life are enacted in Malgudi, an imaginary small town in South India.” In his novel ‘The Bachelor of Arts’ (1937), he narrates the story of Chandran who is caught in a conflict between western ideas and traditional social set up in which he lives. ‘His Dark Room’ (1938) depicts the story of Savitri who leaves her husband and she realizes a traditional middle class Hindu wife’s helpless cut off from home. ‘The Guide’ (1958) is Narayan’s finest novel in which we find traditional activities such as fasting to bring rainfall to a drought stricken village. In the reference of ‘The Guide’ K.R.S. Iyengar argues, “The disappointed lover of Bachelor of Arts becomes a Sadhu for a change... Sadhu, Sanyasi, Swami and Mahtma are names that can cover many sins and describe many virtues.” In ‘The Man-eater of Malgudi’ (1962), we find the narration of ancient
Hindu fable of Bhasmasura who was blessed to burn to ashes to anyone whom he touched.

Raja Rao comes from an ancient South Indian Brahmin family. In ‘Kanthapura’, he narrates the story of small south Indian village caught in the storm of freedom struggle. To plough the field at the first rain shows has traditional belief. The theme of kanthapura may be summed up as Gandhi and our village but the style of narration makes the book more a Gandhi Purana than a piece of mere fiction."\(^{158}\)

After Kanthapura, Raja Rao did not write till 1960. It is believed that after a long silence “the novelist was now an extinct volcano.”\(^{159}\) His ‘The Serpent and the Rope’ (1960) is perhaps the greatest of Indian English novels. The novel represents the story of a marriage of minds, the spiritual auto-biography of a scholar, modern Indian intellectual quest for self fulfillment, the relation of East and West and image of truly Indian novel rooted in native tradition. To compare Raja Rao’s two books, it can be said, “if Kanthapura’ is Raja Rao’s Ramayana then the ‘Serpent and the Rope ’ is his Mahabharata.”\(^{160}\) ‘The Cat and Shakespeare’ (1965) narrates the philosophical attitude of the novelist. It is metaphysical comedy and author calls it a prayer. His ‘Comrade Kirillov (1976) describes opinion on communalism, the British, the war and the Indian freedom struggle.


In the field of short story A.S.P. Ayyar narrates the story of social reform and plight of women in the traditional Hindu society. K.S. Venkataraman, K. Nagarjun and Manjeri Insvaran, contributed to bring reform in various field of life. Many of Anand’s stories can be counted as complex social forces at work in modern India. “Though Narayan’s stories are always readable, they are perhaps not as significant an achievement as his major novels.”\(^{161}\) Raja Rao wrote two metaphysical
stories—‘India: A Fable’ and ‘The Policeman and the Rose.’ The symbolism found in the stories make them brief but memorable.

5- Post Independence Indian English Literature and Tradition & Modernity:

Our Independence in 1947 brought us a new era of challenge and change in Indian life. Facing the challenges, India got progress in many areas. Social inequality was disappearing by progressive measures such as untouchability Act 1955 and several efforts to improve the status of backward caste and tribes. “As a total result of these developments important gains were registered especially in fiction, poetry and criticism.”

The poetry during the post Independence period began to pour modernistic elements derived from T.S. Eliot and others. The first modernist anthology was ‘Modern Indo-Anglian Poetry’ (1958) which was edited by P. Lal and K. Raghavendra Rao. Nissim Ezekiel was one of the most notable post Independence Indian English writer of verse. He learnt his poetic craft from Eliot and Auden. His poetry reveals technical skill of a high order. When he writes below his best, he sometimes lapses into faded romanticism. Dom Moraes won recognition in England and got the Hawthorne Prize in 1958. He declares, “English was my outlook, I found, I could not fit in India. When eventually I came to England. I fitted in at once.”

He had been told, “you are a very English person. Your reactions are not Indian.” ‘The Man of Dharma and the Rasa of Silence’ by P. Lal reveals Yudhishthira’s passage through the spectrum of eight rasas. ‘Rough Passage’ by R. Parthasarathy deals with the theme of identity which exposes the two cultures. Arvind Krishna Mehrotra (1947) introduced us social background in his poems. He declares, that he is a poet “writing a universal language of poetry, of feeling, of love, and hate and sex.” Nandy in his verse writings reveals his imagination obsessed with urban violence and horror, death and sex. Keki N. Daruwalla (1937) was one
of the most prolific modern Indian English poet. In Jayanta Mahapatra’s poetry, we find the notes of love, sex and sensuality and social and political scene.

The women poets construct a sizable modern Indian English literature. The poetry of Kamala Das (1934) conveys us about sex, referring to the musk of sweat between the breasts, the warm shock of menstrual blood. Kamala Das’s poetry tears the conventional attitudes and reveals the quintessential woman within ‘Tribute to Papa’ (1970) and Poem (1978) by Mamta Kalia narrate about love, marriage, family life and society.

So we find that post Independence poetry is amazing. It seems to loss its authenticity and imitate the romanticism of the earlier period. “Fortunately from this versified chaos the work of more than dozen poets stands out by virtue of its unmistakable authenticity, significance and power.”

Gandhian age dropped its influence on the post Independence Indian English fiction. Babhani Bhattacharya, M. Malgonkar and Khushwant Singh fulfilled the principles established by Mulk Raj Anand. Babhani Bhattacharya argues that “Art must preach, but only by virtue of its being a vehicle of truth.” He was highly influenced by Gandhiji and Tagore. The Sahitya Akademi award to him in 1967 was a fitting recognition of his standing and achievement in the field of Indian fiction in English. ‘Music for Mohini’ (1952) by Bhattacharya narrates the story of Mohini who is city-bred and village-wed. The narrative makes effort to connect two different cultures. ‘He Who Rides a Tiger’ (1952) by Bhattacharya presents an intricate mixed theme. It narrates the appearance and reality, the haves and have not and religious hypocrisy. ‘A Dream in Hawai’ (1978) by Bhattacharya depicts the theme of East-West encounter.

Contrary to Bhattacharya, Manohar Malgonkar (1913) believes that the aim of art must be pure entertainment. He declares, “I feel a special allegiance to the particular sub-caste among those whose caste mark I have affected, the entertainers,
Malgonkar belongs to male dominated world who considers women as an instrument of masculine pleasure. Mr Manohar Malgonkar has published four novels in the course of five years. The first, ‘Distant Drum’ appeared in 1960 and the fourth ‘A Bend in the Ganges’ in 1964.’ ‘Combat of Shadow’ (1962) has its title and epigraph from Bhagavad Gita. Khushwant Singh (1918) is rooted in dunghill of a tiny Indian village and his novels are associated with it. According to a character “it was not possible to keep Indians off the subject of sex for long. It obsessed their minds.” ‘I Shall Not Hear the Nightingale’ (1959) by Khushwant Singh represents the narration of a Sikh joint family. His ‘Wound of Spring’ (1960) by S. Menon Marath contemplates the disintegration of traditional Nayyar family in Kerala. ‘The Dark Dancer’ (1959) by Balachandra Rajan narrates the story of a south Indian youth who finds himself in love with British Cynthia and his loyalty to his wife. ‘Too long in the West’ (1961) by Rajan describes the story of Nalini, a south Indian girl who returned from American University, invites several suitors to her in the Swayamvara. In ‘Cradle of the Clouds’ (1951) by Sudhindra Nath Ghose describes the story of Balarama who has traditional faith and participates in ritualistic ploughing ceremony to bring rainfall. The tales of S.N. Ghose are derived from “diverse sources such as the ancient epics and puranas, legend and folk-lore and even history.” Govindas Vishnoodas Desani returned to Indian from England, spent several years of his life in seclusion, practising yoga and studying Buddhism. In his writings, he poured triumphant experiment mixing western and Indian narrative form. “Both Sudhin Ghose and G.V. Desani tried to blend western and oriental modes of narration in telling tales with a modern setting.” In his novels Arun Joshi (1939) makes effort to establish harmony between problems of post-Independence Indian society and East-West ecnounter. ‘Azadi’ (1975) by Chaman Nahal narrates the migration of Lala Kanshi Ram with his family to India at the time of Indian partition in 1947. In ‘Into Another Dawn’ (1977) Nahal
describes the theme of East-West encounter. In the novel Ravi Sharma who is from an orthodox Brahmin family elopes with an American woman but dies due to cancer. In ‘English Queen’ (1979) Nahal narrates the love story of Rekha, an army officer’s daughter with a musician, from an adjoining slum which is a social satire on Anglicised fashion.

“There are five or six women writers who usually made, year after year, some of the most significant contribution to the English novel.”\textsuperscript{174} The name of Ruth Prawer Jhabvala is very prominent in Indian English writing in fiction. She confesses that “She should not be considered as Indian writer but as one of those European writers who have written about India.”\textsuperscript{175} She married an Indian and made access to Indian society deeply and widely. Being an outsider, she is considered as an in-sider. She describes middle class urban Indian life as well as East-West encounter. “When she describes the domestic scene, she is equally-or even more successful in portraying the foreigners in India.”\textsuperscript{176} ‘The Householder’ (1960) describes at first middle class Indian life and afterwards East-West encounter. A Backward Place’ (1965) is the narration of contrasted western responses to India. In ‘To Whom She Will’ we find a young man and woman enjoying the romantic love before arranged marriage. ‘A New Dominion’ (1973) describes the story of three European girls who became prey of a fake swami. “The most distinctive features of Jhabvala’s novels is the thread of intricate human relationship, specially among the women in the Hindu joint family.”\textsuperscript{177}

Jhabvala is an outsider-insider while Kamala Markandaya is an insider-outsider. ‘Nectar in a sieve’ (1954) describes the story of Rukmaní, a rustic woman, who migrates to a city with her husband. ‘In Some Inner Fury’ (1955) by Markandaya, we find East-West relationship. ‘Some Inner Fury’ is a tragedy engineered by politics, even as ‘Nectar in a Sieve’ is a tragedy engineered by economics.”\textsuperscript{178} ‘A silence of Desire’ (1960) portrays clash between two opposite
ideas. Dendekar wants her wife, who has deep faith in traditional religion, to get
operated but Sarojini relies on the faith healing of the Swami. In ‘The Coffer Dams’
(1969) Markandaya provided the most comprehensive picture of the Indo-British
encounter. In ‘The Golden Honeycomb’ (1977) the description of ‘Delhi Durbar’ of
1903 makes it conventional historical fiction. In it, we find the incidents like Prince
Rabi’s affair with a slum girl in Bombay which is supposed as fantasy.

Nayantara Sahgal usually introduces political novels. She admits that each of
her novels more or less reflects the political era we are passing through.179 His novels
“are also preoccupied with modern Indian woman’s search for sexual freedom and
self realization.”180 ‘A Time to be Happy’ (1958) possesses political theme but it
exhibits Maya’s traditional upbringing by her marriage to anglicized Harish. ‘Storm
in Chandigarh’ (1969) represents Vishal who ‘develops a deeper attachment to
Saroj, wife of Inder, who has an affair with Mara, wife of Jit—Inder and Jit both
being in business.’181

Anita Desai writing “is an effort to discover and then to underline, and finally
to convey the true significance of things.”182 ‘Cry, the Peacock’ (1963) presents
Maya who is puzzled with astrological forecasting that her marriage will go to end
in its fourth year. K.R.S. Iyengar describes, “The prophecy acts upon Maya with the
same force of inevitability as the prophecy of witches acts upon Macbeth.”183 ‘Bye-
Bye Blackbird’(1971) contains social, political theme. In it, we find the narration of
East-West encounter. ‘Remember the House’ (1956) by Rama Rai shows the picture
of East-West encounter.

In the field of story writing Khushwant Singh is known for satire on several
aspects of modern Indian life. Ruskin Bond in his stories seems highly responsive to
nature. He shows great affinity between trees and men. ‘A search For Home’ (1975)
by Sasthi Brata reflects on Indian culture and East-West encounter. ‘A Doll for the
Child Prostitute’ (1977) by Kamala Das usually chooses the sex theme.
During the post-Independence period drama has obtained notable achievements. G.V. Desani introduced us ‘Hali’ (1950) which “was originally a work of nearly 300 pages and written and planned as an epic.”184 “As a child, Hali was named after a Muslim saint but has long hair like a girl, wears bangles and anklets and given a girl’s name. Girija”185 ‘Murder At the Prayer Meeting’ (1976) by Lakhan Deb describes the murder of Mahatma Gandhi.

Asif Currimbhoy is a prolific playwright who chose the theme from politics and social-economic problems, East West encounter, psychology, religion and philosophy. ‘The Tourist Mecca’ (1959). ‘The Hungry Ones’ (1965-77) and ‘Darjeeling Tea?’ (1971) possesses the theme of East-West encounter mainly. The ‘Professor has a War Cry’ (1970) by Pratap Sharma describes the theme of sex. In it, Virendra found out that his mother was deserted by her lover, a Hindu professor, and raped by a Muslim and a English man and so he was a illegitimate child.

In the field of prose writing, during the post-Independence period we notice ‘The Autobiography of an Unknown Indian’ (1951) by Nirad C. Chaudhari in which a middle class Bengali boy is drawn towards England and Western civilization. We find Chaudhari having the unorthodox view of Indian history and civilization. According to Chaudhari “the Hindu is the European distorted corrupted and made degenerate by the cruel, torrid environment of India”186 Chaudhari’s scrutiny reveals that Hindu social life is gregarious, disturbing and destructive. He finds joint family troubling and arranged marriage disappointing.

According to the prophecy of a recent historian of Indian English fiction, “Indian English literature is leading to its death. Buddhadev Bose calls Indian English poetry as “a blind alley lined with curioshops, leading nowhere.”187 According to M. Chalapati, Indian English literature “is at the best of it is translation... and write, not compose in, the language.”188 Kailaspathy and Anantha Murthy contemplates that English is only official language. They do not use English
to think and feel, bless and curse, quarrel and kiss.”\textsuperscript{189} Sri Aurobindo argues that “It is not true in all cases that one can not write first class thing in a learnt language.\textsuperscript{190} Professor Paul Christophersen made distinction between foreign language and the second language. One may have good knowledge of foreign language : A foreign language is used for absorbing the culture of another nation, a second language is used as an alternative way of expression of the culture of one’s own.”\textsuperscript{191}

We can conclude that “the educated Indian wrote his letters in English, used English at work and play, and acquired it so perfectly that it often became a verbal skin, rather than a coat.”\textsuperscript{192} Nothing can be said about the future of Indian English writing because literary forecasting is the same as weather forecasting.
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