

# History of English Literature in Pre-Post Independence India

Smt. Deepa\*

Assistant Professor, Department of English, Sai Meer Degree College, Uttar Pradesh

**Abstract –** The main theme of the current magazine, entitled "History of English Literature in India before Independence: It is considered fundamental. It addresses the different parts of the books when freedom. There has also been an attempt to connote the books of Mulk Raj Anand, Raja Rao and Manohar Malgonkar as a true Indian ostracism The title proposal is a humble attempt to discover the excellent work done by the prominent authors MRAnand, Raja Rao and Manohar Malgonkar in Indian writing in English. With this in mind, the purpose of this research is to review his modified strategies used to convey perspective on life. It also reflects the particular highlights of his books and the representative importance of anecdotal work, temperament, tone, and special methodology used in describing Indian English today. To show how English writing began in India before 1920 and how it was created in India, we first saw it in Section I, entitled Introduction. In an article entitled "History of Indian English Literature", do you present the revival of Indian writing? The reformers for example Aurobindo, Rammohan Roy, etc. And his commitment to the development of the Renaissance. The impact of writing in English in India is also discussed in depth in this article.

**Words Keys –** English Literature, Independence Before and After Independence

-----X-----

## INTRODUCTION

The British were presented to India almost as a check that in the 1600s they introduced Royal Paper was due to the East India Company which has its main hope of becoming part of the most important bags of flavor with Indonesia. He was closely following the Dutch in the driver's seat, focusing on an optional market, India. The British Empire comprised nearly a quarter of the "mass land" of land and a quarter of its population with all their possessions, and none was more valuable than India, the "crown jewel" of the Kingdom of Victoria. Various assets might be larger or more productive, but none of them consisted of a relationship as deep as that between Britain and India, a relationship that James Morris embodied so perfectly. India has not been identical to the rest of the UK for so long that it has become a part of public knowledge, so monstrous that it was in fact the second dual-force focal point with the UK itself. It is an essential part of the kingdom clear in the present was the British people that ' India meant something to the whole world, the Queen herself - even with her family to the Hindu servants, of which the most humble do", he - Do - Well, brothers, a while before he had taken a cruise to get lost in the sleeping areas of Cawnpore. India spoke of the British love of brilliance and imagination, and most of it. They seemed not only intertwined, but also dissolvable. India was the Brightest diamond, Raj, the demand side. To the

people of the misty north, owning a nation in general seemed like a miracle at home, perhaps limited to a phoenix, or the image of an incredibly wealthy father.

This unique relationship revealed articulation in a large group of English scripts. This collection of writings is so extensive that it contains a classification in itself and has been completely overlooked by researchers. Perhaps this is due to an inability to perceive the above relationship, or perhaps a fine and selective understanding of what "English literature" means. Whatever the situation, any attempt to present British Indian writing is likely to require common ground between the reader and the class subject of the many anecdotal books on display about India, as the mind is the part. most important of collaboration between the small group. of the British in India and the real opportunities on the subcontinent. The accompanying prologue to the writing of the British Raj thus opens with two retrospectives on the authentic and social foundations of nearly three centuries of British inclusion in India. The British were not the main Europeans to come to India. In the 4th century BC, the conquered masses of Alexander the Great penetrated deep into the Punjab and opened sea lanes that lasted more than 800 years. The fall of the Roman Empire and the rise of Arab forces in the Middle East, especially in Europe, west of India, and in the 16th

century the Portuguese pioneers began, to reestablish contact. With their prevailing maritime innovation and intensity of conversion, the Portuguese soon created a vast kingdom in the Indian Sea. In 1580 Portugal was added to Spain and in 1588 the Spanish Armada was led by the British naval force. The collapse of the Portuguese Empire paved the way for other European countries to cross the Indian Sea in search of trade and utility. In order to exchange valid Indonesian likes, the East India Company traveled to India, where the 'Mughal Empire was much more than willing to consider releasing the last remnants of lateral force by the British. Portuguese sea. As a result, the British obtained commercial rights and were allowed to create production chains.

"There was a moderate but substantial consolidation in the 17th century. France and other European nations also acquired comparable territorial and commercial rights, regardless of market size and moderately limited spending, which did not create a real rivalry." (1) England and France clashed in 1742, and this simple European confrontation sparked a period of equal military and political conflict in India. The situation changed significantly by the conflict of Austrian progress. Both sides used political interest and political automation, reached delicate agreements with neighboring Indian leaders, helped rival investigators free up seats, and in particular, controlled India's confusing local opportunity situation in their favor. After a period of initial suffering, Robert Clive's military virtuoso made a difference for the British and by 1761 the French presence had been completely eliminated.

The most important addition at this time to the Anglo-French confrontation was the creation of an undisputed British force in Bengal. The British were concerned for the safety of their Calcutta emporium and effectively retaliated against attempts to evict them. In this way they became the true rulers of a vast region the size of England. However, the defining point of the East India Company was exchange and advantage, not regional expansion. Due to its predominantly military position, the organization has obtained several business concessions from neighborhood leaders. The most important of these was a total exception to the expenses incurred by the people of the organization during a private exchange. With this concession, the way was opened for the storage of colossal private assets. The great flood of the next twenty years brought the entry into force of the Law on Indians of William Pitt in 1784, which established a double control on trade and organization. The East India Company withdrew extreme political violence and the British government recognized some of its obligations to admit them to India. The new century brought more changes, exemplified by British expansion into India. Until then, every political and financial action had been guided by the contemplation of the absolute soldier of fortune, but

gradually a reluctant familiarity with another job: that of uniting the many empires of the divided Mughal Empire into a solitary and peaceful whole and bringing the western one a civilization. this vast subcontinent. The amazing settlements reviewed and distributed the rights to the land and fixed the cost of each farm. Unprecedented in the history of India, the following has seen real cases of Indian workers on their property and the contamination of the old valuation schemes has been removed. Unfortunately for the workers, most of the entitlement ratings were ridiculously high and the abandonment of discounted land led to the creation of another class of wealthy Indian landowners. An important part of these objectives had been achieved in the middle of the 19th century. Almost all of India was under direct British control or the standard of flexible local overlords left to the brittle British syndication of international affairs and military force.

In 1857, the clear calm of the Indian subcontinent was shaken by the revolt of a modest group of Indian fighters at Meerut. The revolt immediately spread to Delhi, where the Maverick soldiers sent the incapacitated Mughal emperors as their leader. The Indian mutiny lasted a few months. The last obstacles were finally removed in 1859, but not before two new names were inevitably etched in the minds of the British country : Lucknow and Cawnpore, the first equivalent of British mental strength, and the second, The Deserter. Indian. Dishonesty. In fact, there are still conflicts today over the scope and direction of the uprising. The reasons for the riot can remain the subject of controversy and conjecture forever. The effects of the mutiny were seen in all the resulting relations between the Indians and the British. Even when British forces in India demanded a gruesome tool of revenge, the London authorities were quick to urge that steps be taken to ensure that this revolt never happened again. The administration of the Indian Law of 1858 displaced the rest of the East. The Indian Company was pressing for the crown and around the same time a royal decree changed the course of the British settlement in India. Therefore, there was no further expansion of the Indian kingdoms, there was no more westernization of Indian culture or culture.

## HISTORY OF INDIAN ENGLISH LITERATURE

Indian writing is consistently seen and recognized as one of the most established scripts in the world through its myriad of legends and stories from ancient times. India has 22 officially licensed dialects and a titanic range of scripts has been created and reproduced in these dialects. In this way it becomes evident that the body of Indian writing absorbs an infinite selection of stories and untold realities from ancient times, the Middle Ages and the present itself, which can be represented as a living substance. Even in recorded perspective,

Indian writing puts tremendous pressure on oral and compound structures. Both were key examples of advanced transportation. As known in the history of ancient India. Hinduism was the most dominant strict group still ruling in pre-Christian times and evoked lasting impressions of the plight of scholars.

The customs of Hindu scholars have engulfed a significant part of Indian culture. Aside from the Vedas (including the Upanishads, Samhitas ), Brahmins and Aranyakas, cardinal types of sacred information apply, there are other works that illuminate to satisfy this connection and oral Hindu custom. The history of Indian writing is performed on a healthy space by Hindu epics like the Ramayana and compositions of the Mahabharata, for example, Vaastu Shastra in planning and urbanism and Arthashastra of Kautilya (also seen as Chanakya ) that provides political theory and contribution to legislation. Family affairs in ancient India. Ancient and impressive Hindu verses, plays and arias radiate the subcontinent with an almost peculiar symbolism that can be seen in the continuing development of writing in India. Of course, if the research is examined further, it can be seen that the writing experience in India can easily be divided into three periods. Including ancient, medieval, and present or present. The age of ancient Indian writing can be represented by those absolutely significant compositions communicated orally in the manner of Master Shishya and gradually replaced and restored in the Vedic age, which signifies only the beginning of the golden age in India through the Sanskrit writing. Second, in the period of archaic Indian writing, there was a shift towards significantly more rigid energy in local departments, although Sanskrit was still considered the basic language of handwriting.

The Bhakti movement in general has been responsible for a particular break with the old "golden moments". After impressive verifiable developments, creations, revelations, compositional contours and wars in the vicinity of Indian writing, the opportunity arose for indigenous writing to observe its movement towards contemporary Indian writing. This phase was a critical moment in the post-Christian period to characterize the ideal transformation of immoral Indian scholars and their fiery communism in the myriad developments of Indian independence and beyond. Kalidasa and Tulsidas (incredibly reliant on the Ramayana for their epic Hindi sonnet called Raamcharitmaanas ) are among the most popular works, the history of Indian writing and its innate inclusion in the current state of India to trace. Tamil verse from " Sangam Poetry ". which dates back to the first century BC, it is also widely celebrated in the law. By keeping Hindu scientific traditions together with the historical context of writing in India, Islamic influence may come later in the famous turn of events of the artistic lineage. In fact, the advent of

Islam in India had experienced a crucial difference in the form of composition, conversation or protection through the Persian Silk Road. During the Middle Ages, when India was generally under Muslim rule, Indian Muslim writing flourished, particularly in Persian and Urdu verses and artifacts. A chewed drop to this day, under contemporary Indian writing, Rabindranath Tagore, a foundation, without the help of anyone else, had won the first Indian Nobel Prize for his excellent work on Gitanjali.. One thing we have been incredibly pleased with so far, the India Director of Studies scholarship, the " Jnanpith " stock market, has been offered time and again to Bengali authors, demonstrating the richness of Bengali writing. The historical background of Indian writing is the recorded improvement of the compositions displayed or in verse with the aim of providing education, entertainment and enlightenment to the readers, as well as improving the scientific procedures used in the correspondence of these rooms. However, Indian writing in the English language has a moderately continuous history; In fact, he is only one and a half years extraordinarily older. The history of Indo-English writing edifies readers that the first Sake Dean Mahomet book ever written by an Indian was called The Travels of Dean Mahomet ; The pass trip Muhammad was distributed in England in 1793. Vowing to change and repair some of the materialistic and greedy practices and, therefore, workers negotiating the East India Company, the British Parliament passed the Act Letter that holds England responsible for the educational improvement of people. The resulting English Education Act, inspired by Thomas Babington Macaulay's "sick" minute on the Indian school of English, became the mechanism for Indian writing and education. English is a disciplinary subject in educational institutions in India). A well-established tree that grows with it. In fact, everything awaited his continued transformation. On. Either way, he did not start writing in English in a day: it took a variety of recorded occasions and recognized and prominent personalities to bring Indian English to its contemporary distinction, and verifiable writing and development came close to the combination that was achieved. Originated under British rule. In India.

Either way, there is " a selection of key reviews of Indian content that are completed in English. Despite the fact that experts acknowledge that the experience of Indian English dates back to at least the middle of the 19th century. In its early stages, the performance was influenced by the western artistic expression of the "novel." Early Indian writers used pure English after Indian words to convey an encounter and understanding that were essentially and generally Indian. Its beginnings had been catalyzed by three sources: school changes by the British government, the

recruitment of preachers, and the response and recognition of the English language and script by upper-class Indians. First, there were the educational changes that were also required by both the Statutes Act of 1813 and the Bentinck English Education Act of 1835. The basic and authentic vision of Anglo-Indian writing is a work to contextualize the development and rise of this type, from its origin to its present splendor. In the situation today of India, the nation has a number significant of people who have English as an essential auxiliary language or methods of correspondence. This is certainly due to the fact that India had been separated as a colony from the then British Empire for almost 200 years and therefore required an extremely accurate and consistent history of justification in writing. British Indians and their foreseeable development.

In any case, India's relationship with the British, and therefore with the British, is much more established. It is now a generally accepted fact that the 'Mughal Emperor Jahangir William Hawkins of India granted permission to trade in 1608 and it was at this point that the British took the first steps in the east... ground in the correct method of history. The British concluded their victory over the victorious and complicit India. Consequently, the expansion of the English language alongside the Empire in India was not exactly a surprise out of nowhere, but rather a highly anticipated angle. English supplanted Persian as the court language in the mid-9th century, and deciphering and identifying with English became a matter of perseverance rather than a matter of vanity for the metropolitan class.

### Indo-English literature before independence

The authors of the original Indo angliani have significant abstract legitimacy; Most of the books of this period, sometimes even at some point, exceed the level of mediocrism that has developed everywhere. Indian artistic revival was spurred by the effect of the write English. Indian scholar who tried to communicate in English, they were fascinated by early Victorian models when they tried to copy their own works. The history of Indo Anglian started as a wandering child, which means wading, but he tried to imitate the elderly and had a lot of energy to learn and improve. Books on early Victorian era models : In fact, the early Indo angliani books were imitations of early Victorian authors, and we should know that two of the Indo angliani books that were distributed during this period were all La proof of this period are the stories of preferences and seasons of the past that are of little interest to the reader today. Usually what has lasting value and what only happens in a short period of tasting is eventually hidden. In addition, these writers Indo angliani not been considered or seriously evaluated at that time. "As the specialty of another era, it is necessary to some extent to enter the mind, recognize its missions and obtain the will to accept certain situations that are

eccentric in one's values." (1) The early journalists, and mainly the South Indian scholars, are known to the British Raj and "their language is adapted from English and Victorian operas or romantics." The recorded books from this period also show Sir Walter Scott's undeniable influence on both structure and structure. Written in the 19th century and in the first twenty years of the 20th century there was little inventive effort. Social injustice praised the adorable characteristics of Indian femininity and represented life in the Indian countryside. "(Two)

Miss Sorabji "Love and Life Behind the Purdah (1901)" SB by Bannerjea " Tales of Bengal (1910)" and A. Madhaviah Thillai Gvindan (1916) "are valuable for these poor secondary studies of human fiction.

Subject Selection : The main thing any reader of these books will notice is that they are quite similar to the lines of early Victorian writers. It is true that there is an immense difference in ethical terms and some small contrasts in the subjects, for any essayist, add to the scope of the subject. = Padmini 'by T. Ramkrishna shows a verifiable scene, although' Arabian Nights' S K. Ghosh a sincere imitation of one thousand and one is the night. Then they tested different arguments, with their own perspective or point of view in the general Indian sense. In both cases, the artistic and structural differences are considerably smaller than the similarities. Another striking point, of course, is that the basic example of books with unavoidable individualistic contrasts is something very similar. These stories contain a wide variety of characters and episodes that gather around the figure of the saint, come together in an unusually relaxed path of interest, and end in a happy marriage. This applies to all books, whether Roshinara by Lahiri Kalikrishna or "Prince of Fate" by SK Ghosh or "Dive to Death" by T. Ramkrishna. For example, in "The Prince of Destiny," despite the inevitable individual contrast, the main story unfolds in the normal, worn and often reworked routine of a ruler, his wishes and his love, and ends with the wedding bells. The names change, the consequences change, but the example remains the same. The third extraordinary reality of these books is that they contain a phenomenal combination of solidarity and lack. Most of the books are nonsense and some like "The Hindu Wife" are hideously horrible. Everyone is twisted by false opinions, melodic performances and wooden figures, often the legend itself is made of wood. "The Prince of Destiny" of SKGhosh, which could be considered the greatest novel of that time, Prince Bharat is the holy. The story is full of fascinating conversations to understand the controversy from an Eastern and Western perspective. However, the character Barath needs life and essentiality. It is extremely rare to find a solitary novel in which the story is seen as a natural whole, of which each occurrence and character is a fundamental part. Choose a



normal action. Impossible, she accuses him of an attitude and characters with whom he does not have a natural association. The result is that the main interest of the book is in the characters and scenes that are not essential to the narrative. In "Prince of Destiny", the story of Barath hangs by a thin thread. It's full of political conversations, strange occasions, ridiculous relationships, and equally irrational love scenes.

The early Indo Anglia authors are concerned only with having a few stocks without fundamental associations and with moving on regular and free lines. In "1000 and One Nights" several companies have merged ' Vasudeva Sastri, the novel, the BR Rajam Iyer leave absence and in the book meanders aimlessly published in Vedanta', showing the personality of a vedantinischen Brahmins truly outstanding represent, but it is so overloaded with an undercurrent of Vedantism. S. M. Mitra's " Hindupore " (1909) tells of Master Tara's cult of Princess Kamala, but the story is too disturbed by political speeches and mockery from British rulers and public pioneers. Beyond these imperfections, we are impressed by its obstacles and its scope.

The treatment of sex is pathetic and regularly ridiculous. We hardly ever discover the idea, the realization, or the public issues of the day in these books. This does not mean that these topics never appeared in these books. No author can get away from them, but they appear in these books in very different ways, and they even make their conversations make sense. The thematic barrier is lowered again. Its best manifestations Vasudev Sastri, Barath (The Prince of Destiny) and Narayan I (The Arabian Nights) are more types than exhaustive investigations into the singular human instinct. The inner struggle is a rare miracle in these books. The deeper issues of human existence that are the main concern of the characters have not been included in these Indo angliani books. The result is that a figure represented everywhere is just an optimistic sketch and is therefore very far from the true figures of life. An examination of Western writers, certainly by Western standards, as attractive as would be the wrong way due to Indo- Angliani writers. The Indus aglienne inscription was still in support of him; The Indo- Anglische author at that time did not originate from the novel as a structure. Many authors of Indo angliens do not come from an English author, who in turn is truly honest since most of the scholars who composed with the help of English, did not have a creative perspective on these essayists. Perhaps a talented writer was on the way, and therefore previous efforts were preparing for the development of works.

The epic most important Indo Anglico ' the wife Rajmohan ' of Bakim Chandra Chatterjee was distributed in 1864 somewhere in the range of nine

years after the Indian Mutiny of 1857. However, after this first attempt in English, Bankim Chandra he composed his books in Bengali, apparently making sure that his English performances were completed on time. Why he stopped composing directly in English, the remaining parts remain a mystery to be solved by around 5 exploration researchers. The reality, however, is that the Indo- Anglican epic is just over 100 years old. Once again, it took about fifty years, until the Indo Angliens authors mastered their strategy and found the level of writing in English script. As Bengal was the main driver of the abstract Renaissance was characteristic that Bengal was at the forefront of writers of Indus Anglia in the last century. At Bankim Chandra Chatterjee, you can discover amazing stories, energy for social change, and tactile humor. Some experts on Indo Anglia when they were still meeting at the crossroads of Western models and Eastern subjects. Works that have the general character of youth, for example Roshinara K Krishna Lahiri or Bijoy Chand by H. Dutt, are books of interest in antiquities, and HM Mitras Hindupore "The Love of Kusuma " by Balkrishna is equally young. In the end, some stories have a very good turnout. For example, " Bianaca o la chica española" by Toru Dutt was a memorable performance. The books by T. Ramakrishna, SK Ghosh and Sardar Jogendra Singh are viewed with a creative mind and have a kind of solidarity. The social books of the pre-independence period with the strict premise and the liberation of women fundamentally influenced a welcome change. Philosophy and proclamation determine these books. The accompanying books (1) The Wife of Rajmohan (1864) by Bankim Chandra Chatterjee, (2) The Hindu Wife of Raj Laxmi Devi (1876) fall into this class. (3) Sarata and Hingana from Kshetrapal Chakrabarti (1895). (4) Bijoy Chand by H. Dutt (1888). (5) Vasudeva Sastri (published in Rambles in Vedanta) by Rajan Iyer (1905). (6) Thillai Govindan from A. Madhaviah (1912). (7) Tales of Bengal (stories) by SB Barmergea (1910) (8) Unfinished song by Mrs. Ghoshal. (9) The Fatal Garland de Frau ( Ghoshal ) (10) Hindupore (A Look Behind Indian Troubles) by S. M. Miter (1909). (11) Nasrin by Jogendra Singh (1915). (12) Balkrishna 's Kusuma ' s Love (1910). (13) Love and life behind of the purdah of Sorabji Cornelia. (14) Sun Babies (1990) by Cornelia Sorabji, (15) Between Twilight by Cornelia Sorabji (1908)

The summary cannot normally be exhaustive, but no known work in the field of social work has been ruled out. The Hindu Bride or Enchanted Fruit by Raj Laxmi Devi and Sarata and Hingana by K. Chakravati are unstable books written in an extremely old-fashioned style. Since their actions are normal, these books neglect to strengthen our advantage and deserve just a brief note. Bijoy Chand H. Dutta is also a novel with a ridiculous

and improbable plot. "Unlike the innovative specialists who have experienced standardized media that his contemporary Bankim Chandra Chatterjee with extraordinary experience in a great device (1834-94) for his books and stories have changed. Bankim Chandra is known in India as the father of the novel. stories, stories and histories of the heart are known in India for more than 2000 years ago, but the novel is seen today is a Western import. the virtuoso Bankim made the external structure were local, which illustrates their significant and shocking effects. successors. "(3) the history of Anglo - Saxon Indo- fiction. it is then only very old the main Indo-English epic. usually came from Bengal Bankim Chandra Chatterjee, whose distinction is based mainly on his Bengali books, that he composed his first novel. the wife of Rajmohan was published serially week after week in the field of India in 1864. The presence of those this novel was also his biographer and nephew Sachis Chandra Chatterjee, this Bankim, who gave forget for a while, that this English story is not complete. When Mr. Brajendra Nath Banerji was walking the flies of the famous Anglo-Bengali newspaper The Hindu Patriot in 1864, he discovered that the strap had tied everything together except the first three from the Indian camp, where the epic Bankim appeared. Consequently, an accidental mistake in the dark sheet revealed the most important Indo- Anglican epic. The public activity of these days is reflected in these books. It was a time of great change and liberation for women. There was political unrest, but the desire for total freedom had not conquered the personality of the people who, in the best of cases, demanded a directive at home.

In the case, the Hindu woman tries to present the Indian ideal of the Hindu spouse to the readers. Nasrin and Sarata and Hingana show the love and discomfort of Indian families. Vasudev Sastri presents an ideal Brahmin who is so consistent today but has not yet been destroyed to this day. Romantic stories are completely overwhelmed by the conventional idea of affection, in which the better half is ready to bite the dust for their other half. The love for Kusuma, Nasrin, The Fatal Garland and such diverse stories show a similar point. 7 The change of religion was the right thing to do and it appeared in books like Thillai Govindan and Vasudev Sastri. The political moment is reflected in Hindupore and in some reports of Tales of Bengal they resist. Despite efforts to portray life at the time, the books were far from acceptable and exceptionally unreasonable. Chronological books written in the pre-autonomy era do not show much wit or genuine sentiment.

You need the breadth, vision, and study that the verifiable novel requires. As a result, these books are just related feelings. Uma Parmeshwarn skillfully summarizes the characteristics of these chronic feelings. Books - You have the natural Scott of - Great feelings, battles, bare-handed achievements, entrenched love protests, melodies and sonnets

within the novel, minstrels and fortune-tellers, women and talisms, stories of the elderly told and remembered, women in distress and cheeky gentlemen and devotion to passing followers. (4) They are stories of affection and heartbreak, interest and murder, centered on real events. At the time it was pretty hard to hope for anything like a fictional Indo Anglico criminal investigator story, so it's a good shake to follow up on the evidence from Banerjea SB "Indian Detective Stories" (1911 ), Banerjea Arther Conan Doyle and Sherlock Holmes was moderated by Sir. Obviously, these stories do not correspond to our hypotheses. They hardly or not at all reach the logical perfection that is so fundamental to the scouting profession. These reports of misconduct and recognition remain fascinating feats at best. India should be fine before they can create Sherlock Holmes or Then Decay or Perry Mason.

## CONCLUSION

Indian writing in the English language and its actual development had come very close to the consolidation of British rule in India. However, there are "a number of reviews of important Indian content that are conclusive in English, although experts believe that Indian writing experiences in India date back to at least the mid-19th century. Its beginnings had been catalyzed by three sources: school changes by the British government, ministerial efforts, and the reaction and recognition of the English language and script by privileged Indians. The main recorded view of Anglo-Indian writing is an attempt to contextualize the development and emergence of this classification from its origin to its current dimension. First, there were the information reformers required by the Treaty Act of 1813 and the English Education Act of 1835 by William Bentick. In an attempt to correct and compensate for some of the materialistic and greedy and therefore bargaining practices of the East India Company workers, the English Parliament had passed the Statutes Act which held England responsible for revealing the improvement of the population. The resulting British education law, caused by Thomas Macaulay's unpleasant "hour" in indigenous education, made English the vehicle for teaching India and the realization of a subject of English discipline in the educational organizations of India its transformation in progress. Still, the Indians did not decide to write in English overnight; they seemed to have innumerable authentic opportunities and distinct personalities to bring Indian English writing to its contemporary meaning.

## REFERENCE

1. Anand Mulk Raj (1935), "Untouchable", London : Wishart Books Ltd.

2. Anand Mulk Raj (1986), "Untouchable", New Delhi: Arnold Heinemann.
3. Anand Mulk Raj (1970), E. M. Forster: Preface to Untouchable", New Delhi: Orient Paperbacks.
4. Anand Mulk Raj (2001) "Coolie", New Delhi: Karol Bagh.
5. Mangonkar Manohar (1964). "A Bend in the Ganges", New Delhi: Orient Paperbacks.
6. Rao Raja (1971). "Kanthapura", London : George Allen and unwin, 1938 (rpt. New Delhi : orient paperbacks)
7. Abidi S.Z.H. (2002). "A Bend in the Ganges", Bareilly Prakash Book Depot.
8. Ahemad Aijaz (1994). Jameson's Rhetoric of otherness and the National Allegory In Theory : Clases, Nations, Literatures" Delhi : OUP.
9. Ali S.M. (2010). "Contemporary Indian Writers", Jaipur Mark Publishers,
10. Ambedkar (Dr.) Babasaheb (1997). "Writing and Speeches", Bombay: Government of Maharashtra.

---

#### **Corresponding Author**

**Smt. Deepa\***

Assistant Professor, Department of English, Sai Meer Degree College, Uttar Pradesh