



The Influence of Colonialism on English Literature: A Critical Study

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Abstract

Colonialism has played a decisive role in shaping the development, circulation, and canon formation of English literature across different historical and geographical contexts. Literary production during and after the colonial period reflects complex negotiations between imperial authority and indigenous responses, resulting in new genres, narrative forms, and linguistic practices. English emerged as a dominant medium of expression in colonized societies, simultaneously functioning as an instrument of control and a vehicle for resistance, adaptation, and cultural assertion. Literary texts produced under colonial conditions often reveal tensions between domination and dissent, particularly in representations of identity, power, and cultural difference. Colonial encounters influenced not only writings from the colonies but also literary traditions within Britain, where imperial experiences informed themes, settings, and narrative strategies. Over time, postcolonial writers appropriated and transformed English to articulate localized histories, hybrid identities, and critiques of colonial ideology. Travel writing, translation practices, and institutional patronage further contributed to the construction of colonial knowledge and literary hierarchies. A critical examination of colonial influence thus exposes how English literature evolved through unequal power relations and cross-cultural exchanges. Understanding these processes enables a reassessment of the literary canon and highlights the enduring impact of colonialism on contemporary Anglophone literatures.

Keywords: Colonialism; English Literature; Empire; Canon Formation; Language and Power; Postcolonial Writing; Cultural Identity.

1. Introduction

Colonialism represents a major turning point in the formation of various literatures across the globe. Not only did it give rise to various forms of literature pertaining to native histories and experiences, it also led to a certain type of homage being paid to various European languages. It can thus be argued that English literature in general, and its canon in particular, cannot be divorced from colonial encounters. The types of literary forms that emerged and the status that was conferred upon them were primarily determined by the existing socio-political situation in the colonies, the micro-history of each colony, and the nature of the indigenous response to the colonialist onslaught (Pillai, 2015). Colonization invariably led to the production of letters that participated in the construction of an Anglophone canon epistolary records, travelogues, broadsheets, pamphlets, journals whose relative importance shifted owing to the unevenness of colonization (R. Tracy, 2012). Moreover, it also determined the activities of later-generation writers, who, although educated and socialized under free and different kinds of nationalism, employed English language and neo-colonized genres to question colonial difference, subvert nation-territory models inherited from the colonizer, and ultimately revise the earlier national and post-colonial canon.

2. Theoretical Framework

Colonialism constitutes a historical experience of continuing relevance to the contemporary literatures of formerly colonized peoples who write in English. As Ashcroft et al. (R. Tracy, 2012) observe, English became the medium for literary expression in many of the former British colonies, and English-language writers, across a wide geographical scope, nevertheless share a common colonial history and therefore certain features. Colonialism also influenced literary production in Britain, Ireland, and the United States, where colonial encounters significantly affected the creation of a national literature and the development of language itself. An analytical focus on colonialism and its legacies necessitates both an empirical and a theoretical framework for the investigation of literary works, practices, and institutions.

3. Historical Overview of Colonialism and Language

The influence of the colonial project on contemporary English literature is a topic already approached by men of letters, both as a historical break and as a decisive rupture of literary traditions. The most articulate and influential transformation of thought connected with this colonial rupture is English writing produced in the so-called outer or expanding circle, a corpus identified with the Indian English, African Anglophone, Caribbean, or Pacific Anglophone. Patrick Williams reminds that the metronome of modern literature is already misread with no awareness of a direct link between colonial pretensions and a writer like Joseph Conrad, whose imprint remains central in English and French. The critical horizon surrounding colonial origins and literary neglect of the colonial experience further constrains the perception of canonical writers such as Rudyard Kipling or E. M. Forster, such perception easily troubling identification of the colonial project as a life-and-death battle. Writings in the Empire imperfectly reflect the celebratory language of expansionism and the occasional reference to subjugation, wrapping the surface of those writings with purely literary interests, subverting and exposing colonial fantasies marketed with imperial confidence. Recent criticisms emphasise considerations previously deemed peripheral, revealing not only colonised subjects but also narratives without direct reference to the Empire (K. Tatko, 1998).

The expansion on the written expression as a literary medium questions prevalent assumptions about expansionism limiting the scope of vernacular literatures where English or French were officially employed. The French are fully aware of the colonial message achieved by dominating the vernacular, permitting a reappraisal of an explicitly colonial topic to remain also under consideration exclusion of those vernacular mediums freely circulating elsewhere. Other extensions of initial capacity perceived in the nineteenth-century South African situation stimulate reflection along a different axis by regarding the expansion of literature conducted in non-standard varieties. Developments in a supposedly limited English situation provide new perspectives offering alternative insights. The analysis of colonialism through literature can still be examined with non-political, frequently humorous or merely journalistic, travelogues describing brief visits: often foremost narrative.

The colonial enterprise remains on the literary agenda due to the proliferation of literature outside the main stream, modification of festivals and attacks on culture. Elements of such reflections follow from debates established within France and French. Inspired ideas along those colonial lines thankfully articulate echoes closer to core consideration of literature of the Empire that remains inessential, output courageously classified by designated purveyors of criticism in anxious anticipation of upcoming demise. The scrutiny of colonialism emerged as a theme, then, from the intersection confinement afforded by those very omissions (Pillai, 2015).

4. Colonial Encounters and Literary Production

Colonization and the formation of a colony follow the establishment of political and economic dominance over a geographical mass and the civilization dispersed therein replacement. European colonial dominance led to the rise of English creative writings. The desire to control power or seek

revenge on the colonizers through literary works is depicted well in William Shakespeare's play *The Tempest*. Aphra Behn's *Oroonoko* contributes to the emergence of the literary figure of the colonial master and colonial literature. A similar work of colonial literature, *Robinson Crusoe*, is written by the colonial master himself. These three texts contribute to the emergence of a new colonial literature (Nehar, 2006).

After colonization, the exercise of colonial power and the struggle against it generate English literary creativity in the previously colonized regions of the globe. The Indian subcontinent serves as a primary example, where the arena of his creative writing becomes a channel for expressing the colonizers' revenge, the survival struggle of the colonized people, and examination of the colonial masters themselves rather than a mere field to promote a colonial literature (R. Tracy, 2012). Selections of first English language novels by colonial master and colonial subjects reveal the angle of representation of the colonies by the colonizers and the colonized people, the literary genre tackled and generic transformation grappling with the creative production under colonial conditions (Pillai, 2015).

4.1. Patronage, Institutions, and Canon Formation

Colonial encounters have produced a keen interest in the relationship between colonisation and the production and dissemination of literature in the English language. Such concerns, although dating back to earlier historical periods, were particularly marked during the colonial and post-colonial phases. They engaged literary studies in analyses of both English language literary expressions and translations from a range of indigenous oral and written texts, genres, and forms. Yet, despite its intrinsic interest, the emergence of colonial literatures in English, and the revision and reassessment of then-canonical texts and writers came rather late into the disciplinary arena. Colonial writing, and an understanding of the processes of both translation and multilingual articulations in English, remained neglected and treated as inferior until the 1980s (Pillai, 2015).

4.2. Language, Power, and Translation

Colonial domination constituted a massive restructuring of societies, their organizations, technologies, knowledge, and languages. Therefore, the conflict between colonial and neo-colonial powers has recently found its echo even in the state languages of erstwhile colonial possessions. The state language of an erstwhile empire, in varying contexts, evokes. In many contexts, the influence of the last colonial power persists even after decolonization. (Ngiewih Teke, 2013) Details the importance of language acquisition in postcolonial countries touching upon the topics of power acquisition, hybridisation, and the intolerance of dominance. As a postcolonial transformation tackles elitism, through pedagogy, dialectical engagements, and anchoring in local metaphysics, the power of ascendant languages can be weakened and, where unknown, resisted entirely. Postcolonial appropriation of colonial languages occurs at four principal levels; however, colonial languages frequently dominate early developmental paradigms. Furthermore, Academy function models favour languages of erstwhile empire on account of their wealth of research tools. Hence, as during colonialism, English still dominates significant strands of world academia. "Would-be dominators must exploit every avenue to communicate with those in ascendance and expansive migrancy, engaging every counter-venue available within the language of the ascendant". Those who previously dominated the English language can go further. Consequently, it is not uncommon, particularly in immigrant speech, to locate segments of Malaysian, Hongkongese, Indonesian, Chinese, and South African English reformulation among continental provenance of the language coming to occupy manifold yet identifiable subsistences. The proliferation of other various post-colonial Anglophone expression globally supplements descriptive exposition of extensive irreducibly distinct writers' projects beyond the totalising "de-colonisation" theme (Novita Dewi, 2016).

4.3. Travelogues and Representations of the Other

Travel writings widely circulated in the colonial period, shaped by imperial encounters, were crucial in forming knowledge about the colonies, heightening the desire to consume such content, and providing models for the subsequent construction of narratives in familiar imperial or colonial formats. These writings—ranging from travelogues to natural histories, ethnographies, missionary

texts, and fictional narratives portraying ‘other’ places and peoples—served as vehicles of knowledge about British India for wider consumption (Edensor & Kothari, 2018).

Early representations of Britain drew upon the tradition of travel literature and sought to locate the ‘peculiarities’ of British life and culture in relation to other locales. Attempts to map Britain’s contested position in the world and widen its literary horizons directly fed into travel writing about the colonies and constituted a culturally specific form of ‘internationalism’ both of and against empire, intertwining with the establishment and consolidation of the imperial archive.

5. Anglophone Literatures in the Colonial and Postcolonial Eras

Colonisation largely shapes English-language literary history. Works produced in or on British colonies/dominions have been defined as postcolonial, including those from Canada and New Zealand. Literatures in former British colonies remain “postcolonial” even after independence, encompassing Anglophone writing from India, Nigeria, the Caribbean, and the South Pacific islands (R. Tracy, 2012). Caribbean and Pacific Islands literature, closely linked to developments in the United States, emerged as expressions of cultural identity and artistic difference ((Novita) Dewi, 2016). Aesthetic emphasis aligns with independence, exploring Europe’s impact on local culture.

Indian English literature developed within British India and flourished post-independence. Products of colonial administration, elite Indian writers initially chose English as a medium. Awareness of the “English literary canon” stimulated derivative experimentation, with English adopted as a language of power, elaborated as a tool of creative self-expression, and ultimately appropriated, hybridised, and indigenised. African societies under British hegemony remained linguistically diverse. Post-independence, Anglophone writing by generation-educated and expatriated African authors retains colonial linguistic aspects, often parodying or mimicking imposed colonial norms. The colonial encounter actively cultivates English exchange, significantly shaping Government policy and literary production (Pillai, 2015).

5.1. Indian English Writing

When the British colonized India in the mid-eighteenth century, the encounter gave rise to a body of literature in the English language so extensive and rich that it is regarded as a separate tradition, Indian English Literature. Considered a major domain of postcolonial literature, it has been described as “an incessant exploration of the nature of the Indian identity” (Grant, 2008) , often expressed in the sonnet form. The Political Science professor Ananya Jahanara Kabir observes that “an Indian-born, Indian-educated, and Indian-writing-in-English person appears before the world as an Indian, not an Indian citizen” and “is imagined to partake of the quintessentially Indian” (K. Tatko, 1998).

Through both colonial and postcolonial rule, English literature remained a vehicle for education, public service, economic advancement, national and cultural identity, and political resistance. In pre-independent India, educational policies such as the Vernacular Act of 1978 and the Indian Educational Act of 1835 had a tremendous influence on the discourse surrounding English literature, the socio-classification of English literature, English language learning, and the political resistance movements during colonial rule (Pillai, 2015). The established cultural norms also underwent much hospitality in the post-independent era, especially when a new system of education and new subject specifications were brought into the discourse.

5.2. African Anglophone Narratives

African Anglophone narratives in the twentieth century reflect and shape decolonization efforts on the continent (Msiska, 2016). Writers used the novel to examine family, kinship, ethnic, national, and gender identities, and to articulate political ideologies. Many key figures of the 1940s to 1960s were instrumental in self-determination and independence movements, drawing upon educational and cultural capital to influence decolonization. Fiction provided a vital forum for indigenous perspectives

on colonial power and contributed to debates concerning a post-colonial future. Literature served as both private and public discourse that articulated collective ideas, with the novel emerging as a primary genre for an educated, secular class at the forefront of decolonization narratives. Expanded educational opportunities, accelerated urbanization, and heightened political awareness fostered a fertile environment for long-form prose, which reflected African subjectivities and attracted overseas readers. The concentration on the rise of the novel after World War II incorporates the works of Peter Abrahams, Amos Tutuola, Cyprian Ekwensi, and Chinua Achebe (R. Tracy, 2012). Such cultural formation was largely a by-product of missionary efforts since the 1850s to integrate Africans into European religious and cultural values through education.

5.3. Caribbean and Pacific Islands Expressions

The Caribbean islands are divided into the Bahamas, the Greater Antilles, and the Lesser Antilles, with languages including English, French, Spanish, and Dutch. English is spoken in the Bahamas, Jamaica, and Trinidad & Tobago, while French is dominant in Haiti, Guadeloupe, and Martinique. Spanish is spoken in Cuba, the Dominican Republic, and Puerto Rico. Dutch is official in Aruba, Bonaire, Curaçao, and the Netherlands Antilles. English is the most widespread official language, used by 66% of Caribbean territories, followed by French at 14%, Spanish and Dutch at 10% each. Most varieties of English spoken in the Caribbean deviate significantly from Standard English. Both expansion and restructuring can occur in Pidgin and Creole continua, often leading to normalization and stability, with decreolization moving towards English. In Caribbean Creoles, decreolization happens when the Creole is in contact with and competing against its superstrate language. West Indian Creole faces a paradox: English presence and social mobility reduce extreme Creole varieties, yet these varieties preserve cultural identity and authentic expression. The Caribbean context is characterized by "linguistic indecision," torn between two languages, highlighting the connection between Creole and oral culture. Oral culture in the West Indies is mainly expressed in Creole, creating a division between "high" culture in English and "low" culture in Creole and oral genres. After WWII, Caribbean writers navigated complex political and linguistic tensions, often combining Standard English with Creole in their works. Creole features are mainly found in dialogues, with some early writings extending Creole use to narration.

6. Postcolonial Theory and Revisions of Canons

The postcolonial metropolis is a highly contested and volatile world; *Feral Cities: The Aesthetics of Urban Ruins of the Global South* draws attention, in text and images, to the feral, precarious conditions of many of these megacities, where an uninvited, uninviting green undergrowth of vegetation thrives, sheltered by generosity and anonymity (Pillai, 2015). Nevertheless, many colonial and decolonial texts articulate a similar politics through a 'feral' aesthetics: a textual architecture that preserves the interrupted remains of colonial and the unattended tropes of decolonial experiences. Rather than a simple resistance to the colonial procedure, decolonial poetics thus affirms a new claustrum protected by the former colonial clause (R. Tracy, 2012). The colonial configuration – the direct and reciprocal influence of two previously distinct cultural sets across roughly three centuries of colonial and decolonial exchanges – is itself claimed as a feral arrhythmia, the otherwise interminable 'deviations' thus acquiring a kind of legitimacy. The notions of crosspollination process and colonization pact have been instrumental in articulating the plurality and usability of Anglo-colonial experiences ((Novita) Dewi, 2016).

6.1. Hybridity, Pastiche, and Global Circulation

Postcolonial theory took shape in the high-colonial period and became an influential critical tool in the period following the independence of several colonies. It has since generated alternative terminologies, introduced new hybridized genres, provoked debates among its practitioners, and questioned its dependence upon the category of 'nation' at a time of globalisation. Furthermore, it has turned the critique inwards to reveal the culturally specific conditions under which an earlier one was developed and to consider the extent to which self-conscious hybridity is possible. These developments are reflected in the work of yet another Anglophone writer whose own colonial history originally linked

him to the field. The projection of hybridity as a universal 'post' continues to attract attention, but the scope of the debate has widened as it comes to involve a broader examination of the global circulation of written literature and the genealogies of utopia, fantasy, and empire that entered English prose fiction through the colonial encounter.

The postcolonial approach continues to be a tool for countering accepted literary canons or for asserting the legitimacy of emerging national vernaculars and productions set in a colonial or neo-colonial context. It often works directly at the level of representation to counter or parody imperial myths and stereotypes or to liberate the grooves established by earlier writers. It also articulates a developing critique of the entire English medium itself and of the historical manuscript-handling institutions through which texts circulate. An alternative pre-colonial literary history has begun to emerge from the perspective of non-English languages and still-developing non-vernacular or second-language literatures. Each historical moment creates its own genre book, as witnessed in cases such as colonial, neo-colonial, post-colonial, and on to simultaneous multi-colonial histories.

6.2. Self-Representation and Assertion of Difference

The emergence of postcolonial literatures in colonial and postcolonial contexts and the formation of Anglophone literatures under colonial domination invite critical reassessments of imperial texts within the English canon (Nehar, 2006). For example, the consolidation of canon formation processes from the late nineteenth century onward has led to the almost total absence of Indian writers fluent in English from scholarly corporatisation (El Samad, 2014). At the same time, the development of a distinctively Afro-Caribbean literature produced in the Anglo-European palette similarly resists unqualified revision. Postcolonial authors such as Joseph Conrad and Rudyard Kipling have often highlighted prevailing assumptions about colonialism across time, location, and political orientation; nevertheless, imperial projects continue to resonate through Anglophone writers operating in societies far removed from the metropolitan context.

7. Methodological Approaches to Studying Colonialism in English Literature

Colonial and post-colonial studies constitute a field of macro-historic and macro-analytic literary analysis that studies dominant and subordinate discursive structures inscribed in texts rather than text-centric questions of form and content (Rassendren, 2005). While the colonial dimension of dominant discursive structures is often explicit, the post-colonial dimension of those same structures becomes evident only by drawing on peripheral textual and contextual information, an aspect that is generally neglected in the study of colonial canonical texts (Pillai, 2015) involved. Some archival approaches to colonial and post-colonial studies rely on archival research and digital humanities, arranging canonical texts alongside peripheral, often forgotten, and often minor texts produced under conditions of colonialism/anti-colonialism, relating canonical works in unexpected ways to non-colonial and ex-colonial contexts and post-colonial activist and institutional dimensions.

7.1. Interdisciplinary Methods

Literary studies increasingly employ interdisciplinary approaches to investigate the influence of colonialism on texts originally written in English. An expanding cohort of scholars scrutinizes cultural-political intersections that shape the reception of literary works. British literature during the colonial period can no longer be construed as neutral or universally representative, as it was ultimately produced and distributed under imperial control (Rassendren, 2005). When addressing the emerging postcolonial era, a growing number of critics and educationists problematize the emphasis on mainstream Anglophone literatures. It is imperative to engage with the literary cultures of locales where English has not been adopted as a second or foreign language. In India, the cultural studies turn reached the field of English literature and pedagogy due to the desire to connect texts with relevant and lived socio-political realities (Pillai, 2015). Against an increasingly neo-imperial backdrop, the reconsideration of cultural representations became urgent, especially concerning increasingly popular works on Western theories, theories of the Self, and local engagements. Work

examining the colonial influence on English literatures beyond the upon metropoles—Caribbean, African, and Pacific, for example—strongly resonates with these critical insurgences.

7.2. Archival and Digital Humanities Approaches

The significance of material supports, in the wake of the posthuman turn, is one aspect of an archival turn in the humanities (Laura Stoler, 2002). Indeed, “the materiality of texts remains crucial” (Rassendren, 2005). Manuscripts, letters, and artifacts in themselves may form literary and cultural constellations; even digitization can merely render fragments of the larger ecology in which documents originally circulated. Still, such “traditional” archival approaches—combined with appreciations of lesser-known individuals and lives in the colonial and postcolonial encounter—enrich critical efforts to reexamine the English literary field of the past two centuries. Furthermore, applying mapping and network methodology can expose the material, sociotechnical, and migratory dimensions of circulation even beyond the space-and-time-focused categories usually found in the Anglophone postcolonial and the material-turn conversations.

8. Implications for Literary History and Canon Formation

The impact of colonialism on the history of English literature is significant and has a lasting influence on the formation of literary canons today. Moreover, the colonial encounter accelerated the global dissemination of vernacular literatures and created new practices of writing in English across Africa, the Indian subcontinent, the Caribbean, and the islands of the South Pacific (Rassendren, 2005). The activities of English-educated writers constrained by colonial governance further prompted revisions of received literary histories and canon formation outside the United Kingdom. Although English was not officially introduced in territories such as Sri Lanka, colonial educational policies propagated the language to a sufficient extent that local Kamau and Lingua franca literary production in English remained durably integrated within the global Anglophone system of writing. In contrast, the imperial centre’s dominant position continues to determine editorial choices and scholarly assessments of non-hegemonic literatures (Pillai, 2015).

Literary history remains a matter of critical importance to postcolonial studies, shaping the formulation of concrete and comprehensive proposals for a more inclusive and representative curriculum. Decolonising educational institutions also entails the disarticulation of reading programmes from the conventional European canon and the circulation of indigenous literatures within institutional, commercial, and editorial networks that reinforce the legitimacy of subjects and tongues deemed peripheral or subaltern. Close and comparative investigations of textual production and circulation across different phases of colonial domination and political independence demonstrate how vernacular writing in many localised spheres reached large transmigrant audiences. Colonised geographical space and subjugated human development are thus understood as determinatives of literary history rather than perspectives from which it is sought to be theorised and conceptualised.

9. Conclusion

For studying forms of colonialism beyond Western land annexation, the crucial aspect is colonial power—when a significant part of the world has adopted the British language and cultural traits, the former colonial power has been displaced or vanquished, or histories of colonial power have been rewritten (R. Tracy, 2012). The critical advantage of the Imperial canon investigated in the testimony lies in its retrospective analysis of the themes, aspects, and paradox of domination. The counter-discourses elucidate their operation yet do not assert the discourses and discursive practices left untouched by living colonial institutions. The Imperial profile depicts self-reference attached to native forms of affection still prominent in a literature of contact. Native resistance to these accents directly before departure climaxes in the device of native imitation of the Imperial authorities’ self-constructed images now fading in their own canons. These examples leave the mathematics of post-colonial influence, where Nomads’ Shadows are not so post-colonial after all, oppressively open. Enlistment in the national hurry cannot accurately measure post-colonial content—there is at least

Empire itself, accompanied by its own integral critique. The means of doing so, historical and political connection apart, is analysis of specific conceptual structures disregarding questions of date or region. The literature of the last two centuries already available in profusion remains incompletely studied. Systems for studying mechanically reorganised and reprocessed systems worked out elsewhere now appear feasible, applying the concept of fungibility to investigation of constitutive materials.

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