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QUESTION PAPER

June – 2023

(Solved)

INDIAN ENGLISH LITERATURE

M.E.G.-7

Time: 3 Hours]

[Maximum Marks: 100

Note: Answer all questions. All questions carry equal marks.

Q. 1. Explain with reference to the context any four of the following passages in about 150 words each:

(a) Silence hath bound thee with her fatal chain;
Neglected, mute, and desolate art thou,
like ruined monument on desert plain.

Ans. Ref.: See Chapter-36, Page No. 230,
Q. No. 18 (i).

(b) Life only is, or death is life disguised—
Life a short death until by life we are surprised.

Ans. Ref.: See Chapter-37, Page No. 238-239,
Q. No. 13 (ii).

(c) Eyes ravished with rapture, celestially panting,
What passionate bosoms aflaming with fire
Drink deep of the hush of the hyacinth heavens
that glimmer around them in fountains of light.

Ans. Context: These lines are taken from poem *Indian Dancer* by Sarojini Naidu.

Explanation: When we read the poem, the picture of a dancer comes before the eyes, a South Indian girl with the white jasmines stuck into hair, ranganigandha blooms or gandharajas. When we read the poem, a night full of kaamini dances before the eyes, we mean a small tree full of tiny and clustered blooms and a litter around. A hand full of tiny but fragrant seuli blooms, how to say namaskaram and scatter it over! But side by side it pains us when we think of the devadasis and their plight, the woeful situations of life. The scents of red roses and sandalwood seem to be entangled in her braid and are having bouts combined with the smiles so intriguing and magical adding to the lips which appear to be

luscious. The purple-coloured glittering garments just appear to be like the dawns glistening and glimmering.

(d) We stood it very well, I thought,
Observed and put down copious notes
On things the peasants sold and bought
The way of serpents and of goats,
Three cities where a sage had taught.

Ans. Context: These lines are taken from poem *Enterprise* by Nissim Ezekiel.

Explanation: Nissim Ezekiel in a very holy and allegorical way starts the discussion to make us understand the value of good thoughts and ideas, noble minds and hearts while doing one thing or taking to one's own understanding, but there lie in the weaknesses of man planning for his fall. It is easy to disintegrate, but it is very difficult to enjoin. To see it in the Tolstoyan terms, if good virtues continue to nourish, as his stories tell us, it will last and if the bad things start taking over, the whole industry will topple and fall down. Kabir also asks of keeping the critic in his house making him seated in a cottage built for him especially, but he should be good and constructive, not the bad critic. Nissim has also perhaps tried to learn through the concept of the Seven Deadly Sins. But has not given any scope to the doubting Thomases. Had it been Indian Trishankus, Three-forked Skeptical Ones with 'Tin ticket mahawickat' (Three tickets a mismatch) great danger theory, it would have wreaked havoc with these rustic background astronomical and palmistry believing inactive, fatalistic, idle-seeking superstitious and suspicious people.

(e) I don't know politics but I know the names
Of those in power, and can repeat them like
Days of week, or names of months,
beginning with Nehru.

Ans. Context: These lines are taken from poem '*An Introduction*' written by Kamala Das.

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Explanations: Her rebellion against patriarchy is to secure an identity for herself in a male-dominated world. The poem begins with the assertion, 'I don't know politics, but I know the names of those in power' which shows her distaste for politics in a country where politics is considered a domain for men. Next comes her defiant assertion of her right to write in any language she likes, in response to suggestions that she should not 'write in English'. Her reply to her critics is a reiteration of the (language of) appropriation of a colonial language to serve native needs. 'Categorizers'; an allusion to those who see and group other people in different structures or brackets: the term suggests the tendency to stereo-type people.

**(f) Now she looks for the swing
in cities with fifteen suburbs
and tries to be innocent
about it.**

Ans. Ref.: See Chapter-39, Page No. 258, Q. No. 13 (ii).

**(g) Endless crow noises.
A skull on the holy sands
tilts its empty country towards hunger.**

Ans. Ref.: See Chapter-39, Page No. 259, Q. No. 14 (i).

Q. 2. Discuss in brief the influence of Gandhi on Mulk Raj Anand's novel 'Untouchable'.

Ans. Ref.: See Chapter-11, Page No. 74, 'Gandhi's Speech on Untouchability in the Novel'.

Or

Discuss the significance of 'Harikatha' in Raja Rao's 'Kanthapura'.

Ans. Ref.: See Chapter-16, Page No. 98, 'The *Harikatha*, Element'.

Q. 3. Comment upon Anita Desai's use of 'Imagery' in 'Clear Light of Day.'

Ans. Ref.: See Chapter-22, Page No. 133, 'Imagery in *Clear Light of Day*'.

Or

Discuss the autobiographical elements in Nehru's 'An Autobiography'.

Ans. Ref.: See Chapter-4, Page No. 29, Q. No. 3.

Q. 4. Comment upon the theme of 'A Toast to Herself.'

Ans. Ref.: See Chapter-32, Page No. 196, 'A Toast To Herself': Some Issues'.

Or

Comment upon the prose style used by Arun Joshi in 'The only American from our Village'.

Ans. Ref.: See Chapter-31, Page No. 189, 'Narrative Techniques' and Page No. 188, 'Characterization'.

Q. 5. Comment upon the use of language and techniques used in Rushdie's 'Midnight's Children.'

Ans. Ref.: See Chapter-24, Page No. 147, 'Rushdie's Use of English in Descriptive Scenes' and Chapter-25, Page No. 149, 'Introduction' and 'History and the Individual'.

Or

Discuss the relationship between Tara and Chandan in dattani's play 'Tara'.

Ans. Ref.: See Chapter-43, Page No. 281, 'Themes' and Page No. 282, Q. No. 1 and 3.



Sample Preview of The Chapter

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INDIAN ENGLISH LITERATURE

NON-FICTIONAL PROSE

Non-Fictional Prose: A Survey

1

INTRODUCTION

In the section we will look at the origin and evolution of Indian English non-fictional prose. Like other genres of Indian English literature, Indian English non-fiction prose was also the result of encounter between Indian and British culture. Later it got influenced by the developing nationalistic movement during the first half of the 20th century. While looking at the development and growth of Indian English non-fiction prose we will look at some of the important writers who contributed in both pre-independence era and post-independence era and also those writers who are still writing. We will also take a brief look at different kinds of non-fictional prose for our understanding.

CHAPTER AT A GLANCE

INDIAN PROSE WRITERS

The first Indian author in English, Dean Mahomet published his memories, “*The Travels of Dean Mahomet*,” in 1794. It is the first ever written and published book by an Indian. It is a memory a popular genre in fictional prose. The book is in the form of thirty-eighth letters. The first letter which is also the first chapter of Dean Mahomet’s travels, begins with his birth and childhood. He claims that he was descended from the Nawabs of Murshidabad. In the chapters to come, the author describes the places he passed through. His language is graphic and without state diction when he is describing events in his life or scenes from the army camp. But when it comes to the description of nature, Dean Mahomet turns to cliches he had picked from reading of English nature descriptions.

Dean Mahomet describes various aspects of life in India, always laying stress on the country and the nobility of its people. Dean Mahomet vividly describes, “*The*

Mohammedan Ceremony of the Marriage”, the caste system, the custom of offering betel leaves, and the goods manufactured in different parts of the country, such as fine cloth of Dhaka.

For a pretty long time, Cavelley Venkata Boriah’s “*Account of the Jains*” published in 1809 in a journal was considered to be the first published work by an Indian in English. It shows that beginning of Indian English writings are not fully documented. Dean Mahomet’s travelogue was forgotten. It was only in 1996 that Michael H. Fisher, brought this fact to light. Fisher’s scholarly work, “*The First Indian Author in English: Dean Mahomet (1795-1851) in India, Ireland and England*” chronicled the life of the pioneer of English literature in India. He traced his later life as the first Indian entrepreneur in England, and the role of his wife, Jane played in furthering his business of running a coffee house and later a medicinal bath.

Raja Ram Mohan Roy (1772-1833) played an important role in spreading English language in India. His essay, “*A Defence of Hindu Theism*” (1817) is the first original publication in expository prose in the history of Indian writing in English. The renaissance in modern English literature begins with Raja Ram Mohan Roy. He mastered many languages such as Sanskrit, Persian, Arabic, English, Hindustani besides Bengali. He wrote and spoke forceful English years before Macauley wrote his minutes. In 1828, he founded the ‘*Brahmo Samaj*’, a reformist Hindu movement. He wanted to modernize India and realise the importance of knowing English. His articles about the “*Practice of Burning Widows Alive*” and his “*Address to Lord William Bentinck*” (1830) played a big role in framing legislation to ban this cruel system. His “*Letter on English Education*” addresses to the Governor-General Lord Amherst in 1823, is a fine

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example of his prose style. His works vividly reveals his clear thinking and logical argument.

Bankim Chandra Chatterji (1838-1894), wrote several essays in English. With the growth of English education, a number of Indian writers took to writing books in English. Ramesh Chander Dutt (1848-1905) wrote two volumes of "*Economic History of India*" (1902 and 1904). He also wrote a travelogue, "*Three Years in Europe*" (1896-1871) which were published in 1872. He has the favour of writing first literary history : "*The Literature of Bengal*" (1879). Speeches of Surender Nath Banerjee were published in 1890. Swami Vivekananda (1863-1902), originally named Narendera Nath found the Ramakrishna Mission. His speech at Chicago in 1893 brought him international fame. His "*Complete Works*", consists primarily speeches and lectures. His language has an astonishing modernity about it. The idiom he used is so fresh that it becomes difficult to believe that he spoke a hundred years ago. He used simple diction and short sentences.

Rabindra Nath Tagore (1861-1941) is the brightest star in the firmament of Bengali literature. His autobiographical works in Bengali, "*My Childhood Days*" and "*Reminiscences*" are among his early works. Tagore's prose writings in English were primarily in the form of lectures, though his letter to Mahatma Gandhi, "*The Great Sentinel*", is an outstanding composition. "*Saadha*" (1913), his first prose work in English, is based on lectures he gave to on Indian philosophy at Harward University. Among a number of collections of his lectures, "*Nationalism*" (1917) is the most relevant today. In fluent prose which has almost poetic power, Tagore denounced the economic imperialism of Western Nations, which has destroyed the social fabric of India. His prose is characterized by deep thought expressed in lucid language.

Sri Aurobindo Ghosh wrote essays on religion, society and literature. His most famous works in the field of spirituality and religion are '*The Life Divine*' (1939-40), '*The Synthesis of Yoga*' (1948) and '*Heraclitus*'. A number of his essays on social issues were published in his monthly *Arya* (1914). '*Renaissance in India*' (1920) and the '*Foundation of Indian Culture*' were the books written by him on social and cultural issues. His literary criticism found place in '*The Future Poetry*' and letters.

Dynamic leaders like Bal Gangadhar Tilak, Gopal Krishna Gokhale and Madhav Govind Ranade were orator of par excellence. The greatest orator of this period was a leader of the moderates, V.S. Srinivasa (1869-1946), '*Life and Times of Sir Pherozeshah Mehta*' (1945), and '*My Master Gokhale*' (1946) were his works of biography. Sarojni Naidu also showed her mastery of prose in her speeches. Chakravarty Raja Gopala Acharya was an

eloquent speaker. His mastery on prose is revealed in his great works. He is known for his prose versions of "*The Ramayana*" and "*The Mahabharata*".

Mahatma Gandhi was the most important personality of this age. The autobiographies of Mahatma Gandhi are known to be his best works. In terms of literary merit, Jawaharlal Nehru was the greatest writer of this period, and most critics agree that his autobiography is the best work in this genre.

POST-INDEPENDENCE PROSE

Indians wrote scholarly books in the field of history, economics, religion and philosophy. The most famous writer in the field of Indian philosophy and religion was the second President of India, **Dr. Sarvapalli Radhakrishnan** (1885-1975). He was a profile writer, whose works include "*Indian Philosophy*" (in two volumes, 1923,1927), "*The Hindu View of Life*" (1926) and "*The Principal Upanishads*" (1953).

Khuswant Singh wrote standard scholarly on his community: "*A History of the Sikhs*", published in two volumes (1963,1966). A lot of literature criticism was written during the last 40 years, which covered the studies of individual authors and works as well as theoretical studies like "*Krishna Rayan's Sahitya: A Theory*" (1991). The leading critics, in the field of Indian English literature are K.R. Srinivasa Iyengar, C.D. Narasimhaiah and M.K. Naik.

More than three dozen books of non-prose are published yearly in the area of Indian English writing. Biographies, autobiographies, travelogues, historical and cultural studies form part of this literature. Nirad C. Chaudhuri wrote books of these types. "*The Autobiography of an Unknown Indian*" (1951) is his most renowned work; the autobiographical mode continues in sequel, "*They Hand*", "*Great Anarch*" (1987). His subsequent work, "*A Passage to England*" (1959) is a travelogue. His works on religion, culture, history and Indian society include, "*The Continent of Circe*" (1966), "*The Intellectual in India*" (1967), "*Hinduism: A Religion to Live By*" (1979) and "*The Three Horsemen of the New Apocalypse*" (1947). His biographies include, "*The Scholar Extraordinary: The Life of Max Muller*" (1974) which won the Sahitya Academi Award, and "*Clive of India*" (1973). He revelled in provoking controversy. His first work was dedicated to the British Rule.

Ved Mehta wrote 17 books on non-fictional prose. His first book "*Face to Face*" (1957) is auto-biographical. His non-fictional prose includes a travelogue, "*Walking in the Indian Streets*" (1961), "*The Fly and The Fly Bottle*" (1963) based on interviews with British intellectual, and "*The New Theologian*" (1966) an attempt to educate the ideas of Christian theologies coping with the secular world. He is now at work on an autobiographical series to which he has given the name,

NON-FICTIONAL PROSE : A SURVEY / 3

"Continents of Exile. The first five volumes, "Daddy Ji" (1972), "Mama Ji" (1979), "Vedi" (1982), "The Lodge between The Streams" (1984) and "Sound Shadows of the New World" (1986), describe his family and childhood. "The Stolen Light" (1989) deals with the author's experiences at California.

Change in Style

There is a gap of thirty-two years between his first autobiographical book, "Face to Face" and "The Stolen Light." During this period, Ved Mehta gained a lot in terms of style and character. But in case of Nirad C. Chaudhouri, no change is revealed in the thirty-six years which separate the two volumes of his autobiography. Ved Mehta's early book, 'Walking the Indian Streets' frequently tells about his virtual details. "The Stolen Light" is based on felt experience and his prose conveys it beautifully.

A number of better known writers in other walks of life have written their memories. Sheila Dhar's, "Here is Someone I'd Like You to Meet" (1995), contains entertaining anecdotes of musicians. "Of Nawabs and Nightingales" (1995) by Moosa Raza give the readers an insight into the lifestyle of an I.A.S. Officer. R.K. Laxman published his autobiography, "The Tunnel of Time" (1998). Nayantara Sahal's autobiography, "Prison and Chocolate Cake" (1954) was followed by "From Fear Set Free" (1962). R.K. Narayan's "My Days" (1975) and Ruskin Bond's, "Scenes from Writer's Life: A Mamour" (1997) and "Lamp is Lit: Leaves from a Journal" (1998). P. Lal has written his near death experience in "Lessons" (1991). C.D. Narsimhaiah wrote his autobiography, "N. for Nobody: Autobiography of an English Teacher" (1991). Manohar Malgonkar, has written biographies of figures in Indian History such as "Kanhoji Angrey : Maratha Admiral" (1959) and "Chatrapatis of Kolhapur" (1971).

Biographies

During the last half century, a large number of autobiographies and biographies were published. S. Gopal's biography "Jawaharlal Nehru" won Sahitya Award in 1976. His biography of his father, S. Radhakrishnan (former President of India) is remarkable for its candid portayal. "Jawaharlal Nehru : A Biography" (2 volumes, 1976, 1979) is considered the distinctive work in the field. Gopal's work is loaded with facts and references.

Rajmohan Gandhi (b. 1935) is another important prose writer. His biography of Chakraborty Rajago Palachari; his maternal grandfather, first published in two volumes in 1978 and 1982 is an excellent work. He has now written a condensed version. "Raja Ji : A Life" (1997). His biography of Gandhi Ji his paternal grandfather, "The Goodman: A Portrait of Mahatma Gandhi" is thought-provoking. He was Chief Editor of "Himmat", 'A Bombay Weekly' from 1961 to 1981 and

later resident editor of "The Indian Express" in Madras. His latest work, "Revenge and Reconciliation; Understanding South Asian History" (1999) is his greatest contribution to the modern thought.

R.K. Narayan's travelogues "The Emerald Route" (1977) and "Dateless Diary" (1960) titles about Karnataka and U.S.A. Salman Rusdie's travelogue, "The Jagaur Smile" (1987) describes his visit to Nicaragua. I. Allan Sealay's "From Youkon to Yucatan" (1994) tells us about his journey along the West Coast of North America,

R.K. Narayan's personal essays describe his deep observation of lifestyle in India. He got published "Next Sunday" (1956) and "A Writer's Nightmare : Selected Essays" (1956-1988). His gentle irony make them very entertaining reading. V. V. John has written in a witty manner of modern India. He wrote "Light Luggage" (1969) and "The Great Classroom Hoax" (1976), "Taste for the Jugular" (1994) and "Great Indian Bores" (1996).

FORMS AND VARIETIES OF PROSE

Forms of English Prose: There are different literary forms of prose. We shall devote our attention to the main non-fictional forms : the essay, biography, autobiography and travelogue.

Essay: The word "Essay" is derived from the French word meaning "attempt". "An essay is a prose composition of the moderate length devoted to some particular topic." Again, essays can be divided into formal essays and non-formal essays. Formal essays are also referred to as articles. A formal essay discuss the topic concerned in an objective and impersonal manner. Its primary aim is to impart knowledge. On the other hand, a personal essay seeks to entertain the readers. The style of essay is often conversational, it can be anecdotal and generally reveals the personality of the author. In English literature, "The Essays of Charles Lamb" or "Elia", are famous specimens of the personal essays.

Biography: A biography is the story of the life of a person. A biography tries to protect the personality of the subject. It helps the readers to share the person concerned's hopes, fears, likes, dislikes, facts and fancies. In case of an autobiography, the writer is himself/herself his/her biographer. In this way, it tends to be more subjective.

Events are seen, felt and understood through consciousness of the author himself/herself. It is another thing that with the passage of time, it may give much objectivity to the recollection. Again, in an autobiography and biography, there is a big difference, whereas an autobiography is more selective in the incidents it describes, a biography covers the whole life of the subject from the birth to death and even discuss his/her reputation after his/her death. An autobiography is no doubt incomplete, at the same time it is or in advantageous position of presenting events at first hand. The author/

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authress is in a position to write what he/she has experienced himself/herself.

A Travelogue is a description of the author's travels. It is a sort of autobiographical account wherein the focus is on the places and people he/she has met in his/her travels and not on incidents in the writer's personal life or his/her personality. There is a very strong tradition of writing travelogues in the English writing. Addison, who is known to be the father of the periodical essay, wrote a travelogue. There are a lot of travelogue written in English literature by Indians. The first Indian writer of English literature Dean Mahomet also wrote a travelogue, "*The Travels of Dean Mahomet through Several Parts of India*" (1974).

Varieties of Prose

Upto now, we have discussed the forms of non-fiction prose. Now, we shall concentrate on varieties of prose written by authors. There are *three varieties of prose namely descriptive, narrative and expository*. There can be no hairline distinction. An author is independent to use one, two or all the three forms of prose in a single passage. **Narrative prose** describes incidents and events. It deals with what happens with the passage of time. In the narrative prose, the attention is absorbed in the action. So far as narration is concerned, it can be slow or fast. The narration may be colourful, exciting and heightened or factual and matter of fact. Narrative prose can be both highly imaginative and thoroughly objective. A narrative prose can deal with external happenings or interpersonal relationships. The author is at liberty to narrate the changing feelings.

Emotions and internal events: Non-fiction prose-forms like travelogues, autobiographies and biographies deal with the narratives based on facts, whereas short stories and novels are the product of author's imagination, but no hard and fast line can be drawn between non-fiction and fiction prose. One can find a great deal of historical facts in good historical novels. At the same time autobiographies can be full of imagination and the facts may not be so important. Fiction based on factual events can be seen. Such novels are called a "faction" (fact + fiction) or non-fiction novel. In "*Cold Blood*" (1966) by Truman Capotes novel, the basis of treatment is that of crime and punishment in Kansas. It is based on the interviews by the accused. "*The Executioner's Song*" (1979) by Norman Mailer the term 'true life novel' has been used as the novel chronicles the life and death of Gray Gilmore, a murder, who demanded his own execution in Utah. Whereas, short stories and novels, have a big narrative voices, the narrative prose also finds an important place in the non-fiction also.

Expository Prose: The use of expository prose is done to explain or define a subject under consideration. Works of scholarship religion, philosophy, science, technology, economics, history, commerce, political

science. Expository prose presents details logically, clearly, concretely and in sequence. It is the objective of the author to present facts and ideas and narrate a story to describe something. Dynamic authors use a number of devices to make their subject-matter effective, for that, they use examples to illustrate their point of view, vary their tone from one of public rhetoric to one of personal conversation present analogies in support of their view point, narrate lucid anecdotes and use figurative language, such as personification, metaphor and similes. A lot of non-fiction prose is explicatory. Nevertheless, it means that expository prose has no scope in fiction.

Interesting Prose: There is one thing very clear that prose should be read as interestingly as verse. In analysing prose, the fiction of author should be closely examined – whether it is range of vocabulary or the usage of words. The structure and syntax of sentences must be given due attention, whether they are short or long? Does the author make simple senses or does he give preference to complex ones using many clauses and qualifying parenthetical comments. The rhythm of sentences need be closely examined, how the sentences flow. The style of the author is revealed by the use of punctuation marks and the structure of paras. The meaning should be kept in mind while analysing the style of author. The literary meaning of a piece of expression depends on the manner it is said. Apparent meaning does not constitute the full meaning of the text under consideration.

TERMINAL QUESTIONS

Q. 1. What do you mean by travelogue?

Ans. Travel literature typically records the experiences of an author touring a place for the pleasure of travel. An individual work is sometimes called a travelogue or itinerary. Travel literature may be cross-cultural or transnational in focus, or may involve travel to different regions within the same country. Accounts of spaceflight may also be considered travel literature. The literature of travel has declined in quality in the age when travel has become most common—the present. In this non-fictional prose form, the traveller himself has always counted for more than the places he visited, and in the past, he tended to be an adventurer or a connoisseur of art, of landscapes, or of strange customs who was also, occasionally, a writer of merit. The few travel books by ancient Greek geographers, such as Strabo and Pausanias of the 1st and 2nd centuries AD, are valuable as a storehouse of remarks on ancient people, places and creeds. Travel writing of some literary significance appears in the late-13th-century writings of Marco Polo. Works of a similar vein appeared in the 17th century in the observations of Persia two French Huguenots, Jean-Baptiste Tavernier and Jean Chardin, whose writings were lauded by Goethe. Many books of documentary value were later written by English gentlemen on their grand tour of the Continent. The 18th-century