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**FOR ENGLISH ALL EXAM**

**UNIVERSITY GRANTS COMMISSION**

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# **ENGLISH**

**UNIT-IV-**

**Non-Fictional Prose**

**STUDY MATERIAL**

**PAPER-2-**

## INTRODUCTION

The French poet Paul Valéry compared prose to walking and verse to dancing. Verse is the more stylized form, while prose is functional, and used for non-literary purposes also. But this does not mean that prose is a lower form; prose can employ all the rhetoric techniques (like simile, metaphor, personification, hyperbole, understatement, irony etc.) that verse uses. Prose, too, can be rhythmic, though rhythm in prose is different from the music of poetry. Literary genres can use either prose or verse. Traditionally, the epic has always been in verse, but the qualities of an epic can be found in Leo Tolstoy's War and Peace, written in prose. The novel is usually written in prose, but the great Russian poet Pushkin's Eugene Onegin is a novel written in verse. Inspired by Pushkin, Vikram Seth has written a novel in the form of sonnets: The Golden Gate. Drama can be either in verse or prose. Greek drama, and Elizabethan drama which followed that tradition, was in verse. Shakespeare's tragedies are great poetic dramas, but he has many prose passages in his comedies, which are interspersed with songs. Modern English drama is in prose: TS Eliot is the only playwright to successfully attempt poetic drama. Poetry confers a certain heightening, prose is derived from the Latin word meaning "direct, straightforward". There are different literary forms of prose. The short story and the novel, the fictional forms of prose, do not concern us in this block.

We shall devote our attention to the main non-fictional forms: the essay, biography and autobiography, and the travelogue. "Essay" is derived from the French word meaning "attempt". An essay is a prose composition of moderate length devoted to some particular topic. Essays are of two types: formal essays and personal essays. Formal essays, written by scholars in any field with the sole purpose of conveying ideas, are also referred to as articles. (Journals like Critical Quarterly or

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the Journal of Commonwealth Literature publish articles of literary criticism.) A formal essay discusses the topic concerned in all objective and impersonal manner. Its primary purpose is to impart knowledge.

The personal essay, written in a light style, seeks to entertain the reader. The style of the essay is often conversational; it can be anecdotal, and generally reveals the personality of the author. In English literature, The Essays of Elia, written by Charles Lamb are famous specimens of the personal essay.

A biography is the story of the life of an individual. Unlike history, which concentrates on facts and figures, a biography tries to project the personality of the subject, helping the reader to share that person's hopes and fears. In an autobiography, the author is his own biographer, so it tends to be more subjective. Events are seen through the consciousness of the protagonist; of course, the passage of time may give much objectivity to the recollection.

Another big difference between a biography and an autobiography is that an autobiography is more selective in the incidents it describes. A biography can cover the whole life of the subject from birth to death, and even discuss his reputation after his death. An autobiography is necessarily incomplete, but it has the great advantage of presenting events at first hand. The writer can describe what he has experienced personally.

A travelogue is an account of the writer's travels. In this autobiographical account, the focus is on the places and people he has met in his travels, not on events in the author's own life, or his personality. English literature has a strong tradition of travelogues. Addison (1672- 1719), the father of the periodical essay, wrote a travelogue, so did the early English novelist Tobias Smollett (1721-1771). Indian

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English literature too has many travelogues, starting with Dean Mohamet's The Travels of Dean Mahomet through Several Parts of Indiu (1794).

Let us now examine the different varieties of prose employed by writers, whether in fiction or non-fiction. There are three main varieties: descriptive, narrative and expository prose. These are not exclusive categories – a writer may use two or all three types in the same passage.

Descriptive prose can be used to describe a person, a thing, or a place. A good description vividly recreates the object or event in such a way that we feel that we ourselves have seen, heard and experienced it. Some descriptions can be impressionistic, that is, they present things from a particular, very personal point of view; an impressionist description reveals not just the object, but the sensibility of the person who is observing it.

On the other haliu, we can have uescuptions, especially of places. Which have a kind of photographic realism. When we read the passage, we feel that we are looking at photographs or videotapes of the place. Narrative prose describes events; a narrative deal with what happens over the course of time. It is the action which absorbs our attention. Narration can be slow or fast. It can be exciting, colorful and heightened, or matter-of-fact and factual. It can be highly imaginative, or purely objective. A narrative can deal with external happenings – public events or interpersonal relationships. The writer can also narrate internal events, the changing feelings and emotions.

Non-fiction prose forms like biographies, autobiographies and travelogues deal with factual narratives, while novels and short stories deal with events born of the writer's imagination. Of course, ...cre can be no rigid rule; good historical novels incorporate a lot of historical facts into the narrative, while autobiographies can be so

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imaginative that the facts are not important. We also have a kind of fiction based on actual events; such a novel is called a "faction" (fact + fiction) or "non-fiction novel". Truman Capote's novel, *In Cold Blood* (1966), deals with crime and punishment in Kansas, based on interviews with the accused. Norman Mailer used the term "true life novel" for his work *The Executioner's Song* (1979), because it chronicles the life and death of Gary Gilmore, a murderer who demanded his own execution in Utah. Novels and short stories give more scope for the writer to employ different narrative voices, but narrative prose has an important place in non-fiction too.

Expository prose defines or explains a subject. Scholarly writing on science, technology, philosophy, religion, political science, economics etc. falls under the category of expository prose. It presents details concretely and clearly in a logical sequence. The aim of the writer is not to describe something or narrate a story, but to present facts and ideas. Good writers use many devices to present their subject effectively: these include the use of examples to illustrate their point, varying their tone from one of public rhetoric to one of personal conversation, narrating interesting anecdotes, presenting analogies in support of their argument, and use of figures of speech like simile, metaphor and personification

Much of non-fiction prose is explicatory in nature, but this does not mean that expository prose has no place in fiction. Many great novels, such as Tolstoy's, present the writer's views on life and society. Whether it is fictional or non-fictional, prose should be read as closely as verse. In analyzing prose, we should examine the diction of the writer the words he uses, the range of his vocabulary. The syntax and structure of the sentences deserve attention. Are they short or long? Does he use simple sentences, or does he prefer complex sentences with many clauses and

qualifying parenthetical comments? The Victorians had perfected the periodic sentence: long, elaborate sentences with many balanced clauses. We should also examine rhythm, how the sentences flow. The structure of paragraphs, and the writer's use of punctuation, also reveal his style. But it is not possible to analyse the style in isolation from the meaning. The literary meaning of anything depends on how it is said, a simple paraphrase of what is said does not constitute the full meaning of the text under analysis.

### **EMERGENCE OF PROSE IN OLD ENGLISH LITERATURE**

There was a decline in the knowledge of Latin, so the King Alfred (847-899), a ruler of Wessex and the Anglo-Saxons translated some popular books only to encourage learning among clergy in his own tongue. These works are his contribution to literature. The five important translations by Alfred, the King are the Pastoral Care of Pope Gregory, the History of the World of Orosius, Bede's Ecclesiastical History, Boethius' Consolation of Philosophy and the Soliloquies of St Augustine, though it should be noted that Alfred's claim to the translation of Bede is disputed. The Anglo-Saxon Chronicle was inspired by Alfred, who himself may well have dictated some of the entries more particularly those dealing with his own campaigns.

Besides the translations, there were other didactic works in different departments. There is a considerable stock of sermons-some of them imaginative and strong in narrative, like the one on the Harrowing of Hell in the Blickling Homilies, and others, like the Sermones Catholici of Aelfric, softer and gentler in their tone, more finished in their rhetoric. These may not appeal to every reader; but the same might be said of the works of many later divines than Aelfric.

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Most important of the early prose texts during middle English Literature is the Ancrene Riwe which was written for three noble ladies who had become anchoresses. It is a manual designed to guide in the life they had chosen. The other work is the Azenbite of Inwyt written by Dan Michel of North-gate in 1340 and comes from Canterbury. It is a translation of a French work and a bad one at that. It is of less literary value and chiefly known as dull piece of work.

The Age of Chaucer (1350-1400) observed the foundation of an English Prose style. Although much of old English prose consists of translations from Latin and is clearly influenced by the originals, it is by no means correct to consider the prose of the period as lacking in originality or personal qualities. The prose of Mandeville and Malory is a good example of original and individual works. Latin and French were losing grip and the language was settling to a standard with the growing desire of an English Bible that instigated the pace of the development of Prose in Standard English.

The two tales of Chaucer in the Canterbury Tales (The Tale of Melibee and the Parson's Tale) are not as impressive in style and utterly filled with tedious moralizing with copious use of vocabulary. Among the other prose works come an early translation of Boethius and a treatise, composed for the instruction of this little son Lewis on the astrolabe (a popular the then astronomical instrument).

**OTHER PROSE WRITERS FROM THE AGE OF CHAUCER****John Wycliffe (1320-1384)**

He was born in Yorkshire and educated at Oxford, took holy orders and even took a prominent part in the ecclesiastical feuds of the day. He was strong in the criticism of the abuses, too popular at that time, and the only influence of this

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course with two years' study in Paris. As a poet Holmes wrote a great deal, and sometimes not very judiciously. Much the best of his poetry is of a humorous cast, like *The Deacon's Masterpiece: or The Wonderful One-Hoss Shay*. As a poet, however, Holmes was always *Opel*, ili wilampi turning out graceful occasional verse.

His best literary efforts were three companion volumes, *The Autocrat of the Breakfast Table* (1857–58), contributed as a series of articles to *The Atlantic Monthly*, *The Professor at the Breakfast Table* (1860), and *The Poet at the Breakfast Table* (1872). The three, of which the first is by far the best, are a *seus* of descriptive sketches, interspersed with verse, and each is held together by some kind of a plot. They are excellent examples of easy, witty conversation in the gracious, urbane manner of the eighteenth-century essayists, Addison and Steele, whom Holmes took as his models. There is much excellent humour, and some rather tedious moralizing and sentiment. Holmes also wrote several novels, the best of which is *Elsie Venner* (1861). In spite of the author's great tendency to diffuseness, the story is freshly told, and it became very popular.

**The Historians of 19th Century**

Alexander William Kinglake (1809-91) : He was born near Taunton, and educated at Eton and Cambridge. He was called to the Bar, and practised with some success, but in 1856 he retired to devote himself to literature. He saw much of the world and watched the progress of the war in the Crimea. In 1857 he became Member of Parliament for Bridgwater. *The Invasion of the Crimea* (1863–87) is enormously bulky and full of detail. In attitude it is too favourable to the British commander, Lord Raglan, and in style it is tawdry; at its best, however, it is a



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prepared the way for medical prose in the Castle of Health. William Tyndale's translation of the Bible is highly praiseworthy.

**Reginald Peacock (1392-1461)**

He belongs to the category of the important prose writers of the 15th century. Peacock's prose is often found rugged and obscure still it is marked by his preference for English words over Latin. His two works were "The Repressor of over-much Blaming of the Clergy (c. 1445) and The Book of Faith. His books were among the earliest of English controversial works and they mark a victory over the once all-important Latin.

**Sir John Fortescue (1394-1476)**

He was an important prose writer who made some contributions in the development of 15th century English prose. In contrast to Peacock, he stands for clarity of ideas. Fortescue avoids Peacock's pattern of long complicated sentences. H. S. Bennet in his Chaucer and the Fifteenth Century writes "in common with other 15th century writers Fortescue is not capable of writing a highly complex prose but what straight forwardness, simplicity and clear thinking could accomplish may be seen in almost every pages of The Governance of England".

**Winnam Caxton (1422-1490)**

The English printer was also a remarkable prose writer of the 15th century. Printing was brought to England by Caxton (c. 1476), and for the first time in history it was possible for a book or an idea to reach the whole nation. Schools and universities were established in place of the old monasteries; Greek ideas and Greek culture came to England in the Renaissance, and man's spiritual freedom was proclaimed in the Reformation.

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gave more thought to the wonderful language which he had at first despised as much as Aristotle's philosophy. In 1612 appeared a second edition containing thirty-eight essays, and in 1625, the year before his death, he republished the Essays in their present form, polishing and enlarging the original ten to fifty-eight, covering a wide variety of subjects suggested by the life of men around him.

Concerning the best of these essays there are as many opinions as there are readers, and what one gets out of them depends largely upon his own thought and intelligence. In this respect they are like that Nature to which Bacon directed men's thoughts. The whole volume may be read through in an evening; but after one has read them a dozen times he still finds as many places to pause and reflect as at the first reading. If one must choose out of such a storehouse, we would suggest "Studies," "Goodness," "Riches," "Atheism," "Unity in Religion," "Adversity," "Friendship," and "Great Place" as an introduction to Bacon's worldly-wise philosophy.

**Edmund Spenser (1522-1599)**

Edmund Spenser, who was called the poet's poet by Charles Lamb, has written letters and also a longish prose work, a kind of state paper done in the form of a dialogue known as A View of the Present State of Ireland (1594). His opinions in the book are hicblu hostile to the Irish and his methods if put in force, would amount to pure terrorism.

**John Lyly (1554-1606)**

He was born in Kent, educated at Oxford, and, failing to obtain Court patronage, became a literary man in London. At first he had considerable success and entered Parliament; but at a later stage his popularity declined, and he died poverty-

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Browne (1605-1682) Sir Thomas Browne was a Doctor of Medicine and a man of Letters. He was a physician who, after much study and travel, settled down to his profession in Norwich; but even then, he gave far more time to the investigation of natural phenomena than to the barbarous practices which largely constituted the "art" of medicine in his day. He was known far and wide as a learned doctor and an honest man, whose scientific studies had placed him in advance of his age, and whose religious views were liberal to the point of heresy. About 1635 he had already written Religion Medici, a confession of faith which circulated in manuscript among his friends. In 1643 he published the first authorized edition of the book. It is an interesting work for its display of scholarship and for its rich and dignified style. Its success may be due largely to the fact that, among thousands of religious works, it was one of the few which saw in nature a profound revelation, and which treated purely religious subjects in a reverent, kindly, tolerant way, without ecclesiastical bias. It is still, therefore, excellent reading

Two other works of Browne are Vulgar Errors (1646), a curious combination of scientific and credulous research in the matter of popular superstition, and Urn Burial, a treatise suggested by the discovery of Roman burial urns at Walsingham. It began as an inquiry into the various methods of burial but ended in a dissertation on the vanity of earthly hope and ambitions. From a literary point of view it is Browne's best work, but is less read than the Religio Medici.

**Izzak Walton (1593-1033)**

Walton was a small tradesman of London, who preferred trout brooks and good reading to the profits of business and the doubtful joys of a city life; so at fifty years, when he had saved a little money, he left the city and followed his heart out into the

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literary criticism and Bunyan's contribution shows a remarkable development of the prose allegory. The remainder of the prose writers deal with political, historical, theological and other miscellaneous subjects.

Though the prose writings of Restoration are not great in bulk, it shows a profound change in style. Previous writers, such as Browne, Clarendon, and Hobbes, had done remarkable and beautiful work in prose, but their style had not yet found its feet. It was wayward and erratic, often cumbersome and often obscure, and weighted with a Latinised construction and vocabulary. In Dryden's time prose begins definitely to find its feet. It acquires a general utility and permanence; it is smoothed and straightened, simplified and harmonised. This is the age of average prose and it prepares the way for the works of Swift and Addison.

Not that Dryden's style is flawless. It is sometimes involved and obscure; there are little slips of grammar and many slips of expression; but on the average it is of high quality. In the case of Bunyan the style becomes plainer still. But it is powerful and effective. Pepys and Evelyn have no pretensions to style as such, but their work is admirably expressed.

In some writers of the period we find this desire for unornamented style degenerating into coarseness and ugliness. Such a one is Jeremy Collier (1650-1726), whose Short View of the Immorality and Profaneness of the English Stage (1698) caused a great commotion. Thomas Sprat (1635-1713) wrote on the newly formed Royal Society in a close, naked, natural way of speaking. John Locke (1632-1704), in his famous An Essay concerning Human Understanding (1690) wrote with a style bare to bald but clear.

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upon the role played by the human mind in organizing knowledge about the world we lived in. The central argument of his new epistemology was a relativist theory of reality that understood the real world as only an experience of it, which differed from person to person.

(a) A Treatise of Human Nature (1738) : Hume's subtitle to this work was quite interesting: 'An Attempt to introduce the Experimental Method of Reasoning into Moral Subjects'. He rigorously applies the principles of the very tradition that he wanted to undermine. Thus, he declared to carry out an empirical observation of the psychology of his human reasoning and create, in the process, a Newtonian system of morals. He begins with undermining any inherited theological presuppositions. Instead, he bases his knowledge on 'experience', that which is 'given,' and our 'perceptions'. He divides these perceptions into sensations, passions, emotions and ideas. "All probable reasoning is nothing but sensation. 'Tis not solely in poetry and music, we must follow our taste and sentiment, but likewise in philosophy." (Bk I, pt. iii, sec. 8). These sensations are then ordered in to complex ideas using to the Lockean principle of association, by resemblances, through the relationship of cause and effect, and contiguity of time and place. However, because Hume is not able to explain what is the cause of these sensations, and it is not clear whether they "arise immediately from the object, or are produced by the creative power of the mind, or are derived from the author of our being" there is a hint of moral relativism that we see in contemporary times.

(b) An Enquiry Concerning the Principles of Morals (1751) : In this text, Hume describes his theory of ethical behaviour. Like Hutcheson, ethical behaviour for Hume was rooted not in reason but in moral sentiment. It was not rational thinking that results in ethical behaviour; instead ethical behaviour is a result of positive

### **18. George Berkeley (1685-1753)**

Born in Ireland, Berkeley was educated at Dublin, where he distinguished himself in mathematics. Having taken holy orders, he went to London (1713), and became acquainted with Swift and other wits. He was a man of noble and charitable mind and interested himself in many worthy schemes. He was appointed a dean, and then was made Bishop of Cloyne in 1734. He was a man of great and enterprising mind and wrote with much charm on a diversity of scientific, philosophical, and metaphysical subjects.

Among his books are *The Principles of Human Knowledge*, a notable effort in the study of the human mind that appeared in 1710, *Three Dialogues between Hylas and Philonous* (1713), and *Alciphron, or The Minute Philosopher* (1732). He is among the first, both in time and in quality, of the English philosophers who have dressed their ideas in language of literary distinction. He writes with delightful ease, disdaining ornament or affectation, and his command of gentle irony is capable and sure.

### **19. Lady Mary Wortley Montagu (1689-1762)**

This lady, famous in her day for her masculine force of character, was the eldest daughter of the Duke of Kingston. In 1712, she married Edward Wortley Montagu, and moved in the highest literary and social circles. In 1716, her husband was appointed ambassador at Constantinople, and while she was in the East, she corresponded regularly with many friends, both literary and personal. She is the precursor of the great letterwriters of the later portion of the century. Her Letters are written shrewdly and sensibly, often with a frankness that is a little staggering. She had a vivid interest in her world, and she can communicate her interest to her reader.

### **William Hazlitt (1778-1830)**

William Hazlitt was another famous essayist from the Romantic Age who is still read today. Hazlitt initially wanted to be a painter and soon realized that he wasn't great with painting and therefore shifted to literature and journalism. He came in close association with Wordsworth, Coleridge, Lamb, Hunt and others excelled the Romantic literature by his writings. His first book was published in 1805 - A Study of the Principles of Human Action. Fully endowed with the ability of soaring in an imaginative flight, as in his essays on the Picturesque and Ideal and On a Sundial, his dominating bias was however for a union of romantic temperament and classical vigour. The resulting essays, including Common Sense on Fashion, On the want of Money and On Nicknames have the fine-wrought grace of the golden mean. His prose displays the same discrimination between the vulgar and the otiose, for he had a Wordsworthian faith in the simple and the sincere. The Round Table, Table Talk and The Plain Speaker cover a variety of subjects ranging from art and philosophy to politics and prize fighting. These works helped to establish Hazlitt's reputation as the most versatile critic of his day. The Spirit of the Age, a work that is regarded as his critical masterpiece, contains valuable biographical sketches of these writers and of other contemporary intellectual leaders. Farther, Hazlitt lectured extensively on English drama: Characters of Shakespeare's Plays, Lectures on the English Poets, Views of the English Stage, Essays on the English Comic Writers, and Dramatic Literature of the Age of Elizabeth.

Hazlitt's best essays were collected in The Round Table (1817), Table Talk or Original Essays on Men and Manners (1821-22) and The Spirit of the Age or Contemporary Portraits (1825). His essays reveal the wide range and variety of his interests. How remarks that Hazlitt "knew the meaning of words and strove

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patient while he tried to find his vocation in school. Carlyle's childhood home was dominated by his father who moralu showe domation and where the absolutes of Religion, Conduct and Work prevailed. Carlyle's doting and doing mother, Margaret née Aitken, taught him to read and was a true Christian believer, living in the frugal Calvinist way.

Carlyle's spiritual conflict and the restoration of faith are expressed in Sartor Resartus. In 1834, the Carlyles settled permanently in Chelsea. He gave lectures far and wide, and wrote profusely. He died in 1881 in Chelsea. His earliest work consisted mainly of translations, essays and biographies. The translation of Goethe's Wilhelm Meister's Apprenticeship (1824), his The Life of Schiller (1825) and his essays on Burns and Scott are his best works of the early period. His most characteristic book in Sartor Resartus (1834), which is also .one of the most remarkable and vital books in modern English literature.

Carlyle's major historical works are The French Revolution (1837), Oliver Cromwell's Letters and Speeches (1845), The Life of John Sterling (1851) and The History of Frederick II of Prussia, Called Frederick the Great (1858-65). His famous works dealing with contemporary life and events are Chartism, Past and Present (1843) and Latter - Day Pamphlets (1850). The series of lectures he delivered in 1837 was published as On Heroes, Hero - Worship and the Heroic in History.

Carlyle is considered as a sage in moral and political affairs. He was a staunch Puritan who valued moral purpose in life very highly. Thomas Carlyle denounced commercial prosperity, easy-going optimism, scientific materialism and the utilitarianism of the Victorian Age. In other words, whatever are the prominent features of the Victorian age, Carlyle was against it. For example, Carlyle didn't get



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picturesque narrative. His other work of note is Eothen (1844), an engaging and witty account of Eastern travel.

**John Richard Green (1837—83)** was born and educated at Oxford, and became a curate in the East End of London. He was delicate in health, and was compelled to retire from his charge in 1869. His last years were spent in writing his historical works. Of these works the best is *A Short History of the English People* (1874), which at once took rank as one of the few popular textbooks which are also literature. It is devoted to the history of the people and not to wars and high politics. It is told with a terse simplicity that is quite admirable. *The Making of England* (1881) and *The Conquest of England* (1883) are the only two other full-length works he lived to finish.

**Edward Augustus Freeman (1823-92)** : He is identified as a chief opponent of Froude. He wrote many historical works, the most valuable of which are *The History of the Norman Conquest of England* (1867–79) and *The Reign of William Rufus and the Accession of Henry the First* (1882). Freeman specialized in certain periods of English history, which he treated laboriously and at great length. This, as well as his arid style, makes his history unattractive to read, but he did much solid and enthusiastic work for the benefit of his students and successors.

**William Hickling Prescott (1796-1859)** came earlier than the other historians we have mentioned in this section, and his methods were of an older type. He read very widely, but was content with a plain narrative, which his popular style made very attractive. He was intended for the law, but a serious eye-trouble, which afflicted him for most of his life, made such a profession impossible. His best works are *The History of Ferdinand and Isabella* (1836), *The History of the Conquest of*

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(1934); Sir James Jeans (1877—1946), the astronomer, whose most popular works were *The Universe Around Us* (1929), *The Mysterious Universe* (1930), and *The Stars in their Courses* (1931); Sir Julian Huxley (1887–1975), who wrote *Scientific Research and Social Needs* (1934), *Evolutionary Ethics* (1943), and *Man in the Modern World* (1947); Sir James George Frazer (1854–1941), whose vast survey of primitive religious beliefs, *The Golden Bough* (abridged version 1922), influenced numerous writers; Sir Arthur Eddington (1882–1944), with *The Nature of the Physical Universe* (1928); J. B. S. Haldane (1892- 1964), author of *Possible Worlds* (1927), *The Causes of Evolution* (1933), *Science and Everyday Life* (1939), and *Science Advances* (1947); Lancelot Hogben (1895 – 1972), who achieved fame with *Mathematics for the Million* (1936) and *Science for the Citizen* (1938); and J. W. Dunne (1875-1949) whose works, *The Serial Universe* (1934) and *An Experiment with Time* (1927), fascinated many writers.

### **Non-Fiction Prose During Mid 12th Century**

After the end of war the literary realm found a surge of many writings multiple in their genre and charm. One book, however, which is likely to keep its reputation is *The Lust Days of Hitler* by H. R. Trevor-Roper. Vast numbers of escape stories and true adventures found millions of readers; *The Wooden Horse* (1949) by Eric Williams and *The Jungle Is Neutral* (1949) by F. Spencer Chapman are some of the few which remain popular. Perhaps the best personal statement from a combatant was *The Last Enemy* (1942) by Richard Hillary. Among writers on the War, Sir Winston Churchill (1874 - 1965) stands supreme His speeches, beginning with *Into Battle* (1941) add further splendour to British oratory, and *The Second World* (1948-54) combines the breadth and grasp of a great mind with literary gifts rare in a politician.

G.K. Chesterton, E.V. Lucas, A.G. Gardiner, Robert Lynd, Hilaire Sir max beerbhom ,and j.b.priestly.

### BIOGRAPHY AND AUTOBIOGRAPHY

The Biography as an art-form has developed comparatively recently. For classical times we have the Lives of Caesars by Suetonius, and Plutarch's Lives, short accounts, written in pairs, comparing and contrasting a famous Greek and a famous Roman; but modern Biography has no really close resemblance to these or to such odd notes and gossip as one finds in the Brief Lives of the seventeenth century antiquarian, John Aubrey.

It was Dryden in 1683 who first used the term Biography, defining it as "the history of particular men's lives." Its form was still indeterminate, and for a long time it continued to be a promiscuous collection of varied details not governed by any artistic principle of selection or proportion. The formal Life and Letters of any person of note was usually a tedious production. The Oxford Dictionary defines Biography as "history of the lives of individual men as a branch of literature" In the words of Harold Nicolson, the Biography is "a truthful record of an individual, composed as a work of art." Each of these constituents needs to be examined separately.

Biography differs from history in being a record of the life of one individual. "It is a study sharply defined by two definite events, birth and death. It fills its canvas with one figure, and other characters, however great in themselves, must always be subsidiary to the central hero." It studies its subject from both without and within; it is an account of his achievements and of his personality. Pure and Impure Biography Any "pure" Biography would give us a perfect picture of the development of both the external and the inner life of its subject. Unfortunately, several factors

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may intervene more it "impure." The Victorian biographers tended to exaggerate the virtues of his whiert: recent biographers have been inclined to emphasise his foibles. One method may woult in an undeserved eulogy, the other in an unkind satire, and neither will give a full and faithful account of the man and his career.

A second factor making for impurity is the obtrusium viune author's Uwli views and prejudices. The personal mode, which can be so pleasing in other forms of literature, is a defect in the Biography. It is essential that the biographer should stand away from his subject so as to be able to view it clearly and dispassionately. He must maintain an attitude of detachment or disinterestedness, forgetting his personal predilections so far as is humanly possible. He must have only a professional interest, such as a doctor has in his patient. If he thrusts too much of himself into his work - his own likes and dislikes, opinions and preferences – he digresses from the biographical into the autobiographical. A similar cause of impurity is the substitution of moral or another utilitarian aims for the genuinely artistic. What is

**Autobiography:** In an Autobiography the author writes the story of his own life and achievements. Its aim, like that of the Biography, is a successful presentation of personality and, in the best examples, of the period to which the author belonged. The congenital defect is that it can never be complete, for it must always come to an end before that death of the writer Dr Johnson, nevertheless, preferred Autobiography to Biography. Every man's life, he said, is best written by himself. Objective and Subjective Autobiography St. Augustine's Confessions (5th century A.D.) is the earliest example in Europe of full and frank self-analysis, but it stood almost alone for over ten centuries until Rousseau's outspoken Confessions, published in the latter half of the 18th century, came to exert a strong influence on the whole current of European thought.

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Before the century ended, three notable autobiographies had appeared in English - those of David Hume, Edward Gibbon, and Benjamin Franklin. They were not piece of candid, sometimes repellent, selfrevelation or even exhibitionism like Rousseau's but each gave, in an entirely characteristic style, a clear, wellplanned, convincing account of the man w his varied experiences and the lifework that had brought him fame. These narratives inspired many similar documents by people with varying claims to distinction, until in course of time it became almost the rule for anyone who had been in the public eye as statesmen, soldier sailor, cleric, journalist, doctor, author, painter, unior, traveller, murchiant, whatever, it might be, to leave some record of his or her) own career.

The recent production in this field to be greeted as a permanent contribution to English literature is Sir Osbert Sitwell's autobiography entitled Left Hand, Right Hand! Their numbers would make a useful list impossible even if it were appropriate here, but the autobiographical section of any good library would be certain to contain the works of De Quincey, Benjamin Robert Haydon (painter), Leigh Hunt, Shelley's friend Trelawny, J.S. Mill, Ruskin, Morley, H.G. Wells, Lloyd George, Rudyard Kipling, George Moore, Winston Churchill, Mahatma Gandhi, and Pandit Nehru. Despite their difference in form, any note on English autobiography would be incomplete without a reference to the famous diaries and memoirs by Samuel Pepys and John Evelyn in the 17th century, Fanny Burney in the late 18th, and Thomas Creevey and Charles Greville, whose records cover the next period till the middle of the 19th century.

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Journals like these are not only of deep human interest but also of very great historical importance. Such letters as those of the Paston family (15th century), Dorothy Osborne (17th) Thomas Gray, William Cowper, Horace Walpole, Charles Lamb, and John Keats, to name no other, are priceless possessions for the same reasons. Many such works dealing with recent times have already been published, but we are rather too close to the events they describe to judge of their permanent value.

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# Introduction to Literary Forms (Prose)

1 of 1 sets

**1. An Essay is a\_\_\_\_\_.**

- A. Short Composition in Poem
- B. Short Composition in prose
- C. Short Composition
- D. All of the above

Answer:B

---

**2. \_\_\_\_\_ said "An Essay is a Short Composition in Prose".**

- A. Charles Lamb
- B. Francis Bacon
- C. Montaigne
- D. Voltaire

Answer:A

---

**3. The word 'essay' is derived from\_\_\_\_\_ word.**

- A. Latin
- B. French
- C. Greek
- D. Chinese

Answer:A

---

**4. \_\_\_\_\_ is the father of English Essays.**

- A. Charles Lamb
- B. Francis Bacon
- C. Montaigne
- D. Voltaire

Answer:B

---

**5. Personal essay is called\_\_\_\_\_.**

- A. subjective



- B. objective
- C. autobiographical
- D. None

Answer:A

---

**6. Of Studies' is a famous essay of \_\_\_\_\_.**

- A. Hazlitt
- B. Montaigne
- C. Charles Lamb
- D. Francis Bacon

Answer:D

---

**7. \_\_\_\_\_ is the father of Essays.**

- A. Voltaire
- B. Francis Bacon
- C. Montaigne
- D. Hazlitt

Answer:C

---

**8. The Ideal length of writing short story is \_\_\_\_\_.**

- A. 2000-6000 Words
- B. 50000 words
- C. 15000 words
- D. 1000-20000 words

Answer:D

---

**9. The main idea of short story is called \_\_\_\_\_.**

- A. Plot
- B. Theme
- C. Story
- D. Setting

Answer:A

---

**10. \_\_\_\_\_ is not short story writer.**

- A. Rudyard Kipling

- B. Edgar Poe
- C. Henry James
- D. Charles Lamb

Answer:D

---

**11. The Necklace' is famous short story of\_\_\_\_\_.**

- A. D.H.Lawrence
- B. Maupassant
- C. Henry James
- D. R.K Narayan

Answer:B

---

**12. \_\_\_\_\_said "Short story is a work of prose fiction".**

- A. H.G. Wells
- B. M.H.Abram
- C. Henry James
- D. Oxford Dictionary

Answer:D

---

**13. The setting of the short story is \_\_\_\_\_.**

- A. Single
- B. Double
- C. Multiple
- D. Mixed

Answer:A

---

**14. Shkespeare's sister is an essay by\_\_\_\_\_.**

- A. Shakespeare
- B. Tagore
- C. Virginia Woolf
- D. R.K Narayan

Answer:C

---

**15. Virginia's short essay 'Shakespeare's sister' is published in\_\_\_\_.**

- A. 1928

- B. 1828
- C. 1935
- D. 1929

Answer:D

---

**16. \_\_\_\_\_ is the narrator of the essay 'Shakespeare's sister'.**

- A. Woolf
- B. Mary Beton
- C. Mary Shelley
- D. Shakespeare

Answer:B

---

**17. The Religion of the Forest' is an essay by\_\_\_\_\_.**

- A. Sarojini Naidu
- B. M.K Gandhi
- C. Tagore
- D. Mulk Raj

Answer:C

---

**18. The Religion of the Forest' is originally written in\_\_\_\_\_.**

- A. Bengali
- B. English
- C. Gujarati
- D. Hindi

Answer:A

---

**19. The founder of Shantiniketan was\_\_\_\_\_.**

- A. Arbindo Ghosh
- B. Tagore
- C. Raja Rao
- D. M.K Gandhi

Answer:B

---

**20. \_\_\_\_\_ translated 'The Religion of the Forest' into English.**

- A. Khushwant Singh

- B. Priya Adarkar
- C. Mohit K Roy
- D. Tagore

Answer:C

---

**21. Tagore was given Nobel prize in\_\_\_\_\_.**

- A. 1912
- B. 1913
- C. 1911
- D. 1910

Answer:B

---

**22. According to Tagore,\_\_\_\_\_ is the symbol of unity.**

- A. water
- B. air
- C. river
- D. forest

Answer:D

---

**23. The Two Lady Rams' is a short story by\_\_\_\_\_.**

- A. Raja Rao
- B. Mulk Raj Anand
- C. R.K Narayan
- D. Tagore

Answer:B

---

**24. \_\_\_\_\_ is not a character of 'The Two Lady Rams'.**

- A. Sukhiram
- B. Shakutanla
- C. Lalla Jinda Ram
- D. Chhotu Ram

Answer:D

---

**25. Lalla Jinda Ram is \_\_\_\_\_.**

- A. farmer

- B. teacher
- C. contractor
- D. doctor

Answer:C

---

**26. Lalla Jinda Ram was awarded\_\_\_\_\_.**

- A. Nobel prize
- B. Knighthood
- C. Sir Award
- D. Businessman Award

Answer:B

---

**27. The Fall of the House of Usher' is a/an\_\_\_\_\_.**

- A. essay
- B. short story
- C. novel
- D. poem

Answer:B

---

**28. The story 'The Fall of the House of Usher' is published in\_\_\_\_\_.**

- A. 1860
- B. 1802
- C. 1939
- D. 1890

Answer:C

---

**29. At the End of 'The Fall of the House of Usher', Roderick Usher dies of\_\_\_\_\_.**

- A. Cancer
- B. T.B
- C. Corona
- D. Fear

Answer:D

---

**30. Godan' is a novel by\_\_\_\_\_.**

- A. Premchand

- B. O'Henry
- C. Tagore
- D. Ruskin Bond

Answer:A

---

**31. R.K Narayan immortalized \_\_\_\_\_ in his novels.**

- A. Kodinar
- B. Malgudi
- C. Madras
- D. Rameshwaram

Answer:B

---

**32. Swami and Friends' is a novel by \_\_\_\_\_.**

- A. Raja Rao
- B. Mulk Raj Anand
- C. R.K Narayan
- D. Ruskin Bond

Answer:C

---

**33. Our Trees still Grow in Dehra' is a novel by \_\_\_\_\_.**

- A. Ruskin Bond
- B. Anton Chekov
- C. Raja Rao
- D. Mulk Raj Anand

Answer:A

---

**34. \_\_\_\_\_ is the writer of 'Cherry or Chard'.**

- A. Ruskin Bond
- B. Raja Rao
- C. Anton Chekov
- D. R.K Narayan

Answer:C

---

**35. Edgar Allen Poe was a/an \_\_\_\_\_ short story writer.**

- A. British

- B. American
- C. Canadian
- D. Indian

Answer:B

---

**36. \_\_\_\_\_ said that “ A short story should be read in one sitting, anywhere from a half hour to two hours”.**

- A. H E Bates
- B. Somerset Maugham
- C. Boccacio
- D. Edgar Allan Poe

Answer:D

---

**37. Tagore’s Eassay “The Religion of the forest” was published in English on \_\_\_\_\_ birth anniversary.**

- A. 125th
- B. 150th
- C. 100th
- D. 140th

Answer:B

---

**38. \_\_\_\_\_ is called the “Father of Hindi Fiction”**

- A. R K Narayan
- B. Munshi Premchand
- C. Raja Rao
- D. Ahmad Ali

Answer:B

---

**39. Mulk Raj Anand won Sahitya Akademi Award in \_\_\_\_\_.**

- A. 1968
- B. 1970
- C. 1971
- D. 1987

Answer:C

---

**40. \_\_\_\_\_ is the father of Short Story.**

- A. Somerset Maugham
- B. H E Bates
- C. Raja Rao
- D. Edgar Allan Poe

Answer:D

---

**41. The Fall of the House of Usher' is \_\_\_\_\_ story.**

- A. romantic
- B. Gothic
- C. Moral
- D. Didactic

Answer:B

---

**42. Indian Juggler' is a famous essay by \_\_\_\_\_**

- A. Stevenson
- B. Bacon
- C. Lamb
- D. Hazlitt

Answer:D

---

**43. R.L. Stevenson was \_\_\_\_\_ essayist.**

- A. British
- B. Scottish
- C. Indian
- D. Chinese

Answer:B

---

**44. Tagore said that Forest is the source of \_\_\_\_\_.**

- A. Beauty
- B. Joy
- C. Harmony
- D. All of the above

Answer:D

---

**45. \_\_\_\_\_ said "An essay is an irregular, undigested piece".**



- A. Ben Johnson
- B. Dr. Johnson
- C. Edmund Gosse
- D. Bacon

Answer: B

---

**46. The Prince of English essayists was \_\_\_\_\_.**

- A. Francis Bacon
- B. Charles Lamb
- C. Hazlitt
- D. Stevenson

Answer: B

---

**47. The essay 'The Religion of the Forest' has \_\_\_\_\_ parts.**

- A. Four
- B. Three
- C. Two
- D. Seven

Answer: A

---

**48. Ruskin Bond was awarded the Padma Shri in \_\_\_\_\_.**

- A. 1996
- B. 1997
- C. 1999
- D. 2000

Answer: C

---

**49. Anton Chekov was a \_\_\_\_\_ short story writer.**

- A. Indian
- B. Russian
- C. Scottish
- D. British

Answer: B

---

**50. Charles Lamb wrote under the pseudonym of \_\_\_\_\_.**

- A. Ela
- B. Elia
- C. Ila
- D. Ibla

Answer:B

---

**51. \_\_\_\_\_ is considered as Critic's Critic.**

- A. Hazlitt
- B. Bacon
- C. Stevenson
- D. Henry

Answer:A

---

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