Historical accident brought India in close contact with the English language. But the accident has become a blessing for her to-day. The language gave her the power of self-searching and self-expression and helped her to move from darkness-coded freedom to slavery, from slavery to revolution, and from revolution to independence — in short, from stagnancy to dynamism. Today, she is again proceeding a step further — from independence to the task of re-construction, re-valuation and re-modelling. The period of slavish imitation is over.

The Indo-Anglian non-fictional prose literature of today is more conscious, more confident, more dynamic, and more modern than what it was in the long past. Creative self-expression has taken the place of uncritical stylistic ornamentation. Deliberate flamboyancy, Victorian practice and gritty was of writing have vanished from the style of today. Intellectual restlessness has replaced the old aristocratic contented consciousness. The creative writers of pre-independence period were individualists and each had his own personality which was strongly present in his style. They were, though often pompous and ponderous and elegant in style, never without dignity. Their traditional self-complacency has withered away with the advent of modern critical sense and scientific outlook.

The Indo-Anglian non-fictional prose writers of the present time are shaping their style out of the material of their sensations, intellect, restlessness, most modern ideas and ideals. Intellectually heightened in spirit, their prose-style reflects the whole process of absorption, assimilation, synthesis and creative tempering. Today, the Indo-Anglian prose ( non-
fictional) is no longer bookish and freely garnished with phrases and turns of expression derived deliberately from the great English or European writers. Creative originality has become the propeller of prose-style. Social chaos, political uncertainty, economic inconsistency, and cultural contradiction are factors contributing in numerous ways to writings, especially of non-fictional prose, for creative experimentation. The scholars, intellectuals, journalists, philosophers, literateurs and political leaders of today are thinking critically, deeply and exactly; and expressing themselves carefully and in familiar style keeping pace with the changing idioms, phrases and images. Their voice is the voice of India. Their style is Indian in colour, flavour and sensibility. The most obvious trend of Indo-Anglian non-fictional prose style is towards the informal and the colloquial on the one hand, and the conscious planning and shaping of sentences, the flexibility, persuasiveness, simplicity and directness on the other.

Of the non-fictional prose writers of today, mention may be made of Khuswant Singh, Dom Moraes, Ved Mehta and Shastri Brata, who have been shaping the language, making it free from deeply entrenched 'English' associations; and also trying their best to 'Indianize' their respective style (as done by American, Canadian or African writers) by using laboriously and effectively more Indian lore, phrases and idioms on the one hand, and on the other, saturating the sentences with nuances of their original Indian intellect that need no more be retarded and distorted by an 'alien' grammar and phonetics. Their prose has become satirical in edge, ironic in tone, inspired in criticism and lyrical in response.
idiosyncratic in expression and unembellished and naturalistic in style. Their intellectually detached analysis of a given situation has enabled them to be restrained in style. And they use a kind of English that is natural in a non-British cultural context.
Khushwent Singh is one of India's leading editors, a short story writer and a novelist. His non-fictional prose writing includes especially *A History of the Sikhs* (Two-Volumes - Vol. I, from 1469 - 1839, published in 1963, Princeton & Oxford University Press; Vol. II, from 1839 - 1964, published in 1966, from the same press) among other writings. Apart from this book, he has been contributing numerous articles, essays etc., to different newspapers and journals — both foreign and Indian. They cover a baffling diversity of subjects ranging from religion, philosophy and politics to sex, flora, fauna and plain nonsensical ribaldry. His conical bent of mind has a satirical turn. He is an anti-romantic. He does not tolerate cant and humbug. His interpretative talent has the flow of indigenous incisiveness. Himself a Sikh, he has made the scrutinising study of his community as one of the sole missions of life. And by doing this, he has earned for himself a place among the historians of Punjab. His ' *A History of Sikh — two vols.* ' has shown a genuine endeavour on his part to present a definitive historical picture of this powerful, virile, active and adventurous community of India. It is written with power and passion, and yet it is objective, detached and restrained. The style of the book is purposefully unadorned and naturalistic. The vitality of this historical writing reveals the vigour of a genuine Punjabi (native of Punjab), possessed by an inwardly felt Punjabi consciousness. The insatiable curiosity of a historian and the devoted energy of an intellectual get a perfect blending in the book. Although a product of a very limited provincial outlook, if compared with the gigantic and
vast canvas of Romesh Dutt's historical work, the book shows the realistic approach and the powerful insight of Mr. Singh which achieve accuracy in the directness, simplicity and vigour of the style— but minus Romesh Chunder's versatility. Mr. Singh, in his book, maintains a clear style all through only for immediate effectiveness. And this stream-of-immediate-effectiveness technique of Khushwant Singh has further joined with the colloquial trend in his articles, essays etc., and thus made his style modern in spirit and conversational in tone.
If Khushwant Singh is comical in spirit and naturalistic in prose style, Dan Moraes is poetic in spirit and imaginative and lyrical in style. Although best-known as a poet, he has to his credit some non-fictional prose works — *Gone Away* (a travelogue) published in 1960 (Heinemann), *My Son's Father* (an autobiography) published in 1969 (Vikas Publication), and *The Tempest Within*—an account of East Pakistan, published in June 1971 (Vikas). He is undoubtedly, in Mr. P. Lal’s words, "one of literature’s most extraordinary precocious people." (1)

Being a poet-cum-prose writer, his style becomes at once sensitive and imaginative, proportionate yet captivating. The extra-ordinary receptive quality of his mind adds beauty to his prose-writings. One can easily find numerous touchingly-descriptive passages in all the non-fictional prose works of Moraes, saturated with the writer’s undiluted emotion. One can pass off easily as modern poems in prose. But the detached and restrained manner of expression in the passages at once draws the attention of the reader only to feel the intensity of the writer’s feelings. The first book reveals Dom Moraes’s sensitive observation at its best; the second, his passionate intensity and emotional attachments; and the third, his aching sensitive heart and his allergic feeling to political violence. But the common factor, — sense of proportion, reigns supreme in all the books. Literary excellencies are abundantly available in his writings. His prose has the terseness of modern English and the naturalness of modern style. Sentence pattern is neither

too lengthy to be monotonous nor too short to be flat and incomplete in carrying ideas. The words, phrases, idioms, images and adjectives that he uses are quite in conformity with the nuances of his thinking and feeling, and do not seem to be accidentally brought in.

Born in India, educated in a convent school and England, his style has the mixture of Indian sensibility and English discipline. And therefore, his prose style achieves a perfect blending of disciplined self-expression and imaginative perception that is born out of 'a tinge of gold and olive, the colour of the country' (2) from which he originated. Clarity and spontaneity are the chief qualities of the style. In short, his is a literary prose-touching, sonorous and soothing. But the unfortunate aspect of the prose is this that the 'Indian sensibility' that he pours into it is easily measurable.

His use of the language shows that it is not a scholar's acquisition but that of one 'England inclined' (3) journalist-poet's spontaneous expression. However, his prose style is good and has the flavour with some emotional touches of psychological attachment to the land of his birth. Some of the flickers of his sensibility originate from the soil of India but eventually get mixed up with the intellectual bohemianism of Oxford and Soho.

(2) My Son's Father : Dom Moraes

(3) As he wrote: "..... Though he (Ved Mehta) had spent his whole adult life in America, he thought of India as his country, while I already thought of England as mine ...... he had roots in its soil. I didn't".

( My Son's Father : Dom Moraes.)
Ved Mehta is a New Yorker Indian. He has been staying too long in America, and has become well-acquainted with the life and culture of that country, of course, without surrendering his intense feeling for the land of his birth — India. He comes to India — but comes with the feeling of an exile. And in his writings, while there is much curiosity and some sympathy for the Indian scene, there is very little intuitive understanding. It is a matter of great shock, because he is a young man of fine sensitivity with real flair for precise and witty writing. His non-fictional writings include — autobiographical Face to Face (1967) and Walking The Indian Streets (1966), a series of essays based on interviews with contemporary, philosophers and historians, John Is easy to Please, and The New Theologian (1966), a companion volume on certain European Christian thinkers — climaxing in the publication of his giant 544 — page The Portrait of India — (a travelogue). If his Face to Face is enormously and immediately successful for being a success story of the type that warns and sustains us — an account of a blind boy's journey towards the illumination of physical, spiritual and intellectual sufficiency; The Portrait of India is a retreat from that advancement. Much can be said about his approach to and rationalistic treatment of subject, and stylistically he is at his best in all the works he has written so far.

His is a tough, terse style much in the line of American prose, in which flat statements and short sentences predominate. He combines the literary exuberance of the true writer
with intellectual rigour of the true scholar; his style is marked with wit and fire and gentle irony. Although he has Chaundhurian sceptical bent of mind but he does not possess his devotion. He has the acute, reacting and observing intellect but not the 'Indian' heart for 'Indian' perceptions. The reason for that is perhaps the fact of his spending of whole adult life in America and also perhaps his desire to see all things — Indian, streamlined and New-York sophisticated. However, apart from contents, his prose style has many qualities that can easily be compared with the modern Indian prose style that is in vogue today. It is plain yet eye-catching with neon-like phrases and idioms, witty and flexible, heavily inclining towards the informal and the colloquial, and naturalistic style concerned with immediate effectiveness and with unveiling the hard and harsh realities of the age.
Sasthi Brata is another promising Indo-Anglian writer who too stays in London. He can very well be termed as Nirad C. Chaudhuri's second edition for possessing all the unconventional qualities of heart and intellect, and one of the modern 'Derozio-men' for his iconoclastic attitude. Like Chaudhury, he too has struggled in life for being a writer, he too has suffered humiliation, felt a stranger in his own country, and the experience of loneliness. And like 'Derozio-men', he has the spirit to stand against social and religious hypocrisy, fake moral and ethical ideas and practice.

His non-fictional prose writings include —*My God Died Young* (an autobiography) 1968, and *Confessions of An Indian Woman Eater* (now titled as *Confessions of an Indian Lover* under paperback Indian edition) 1973. Apart from these prose works, he has also published (of course, very few) articles on his self-experience, e.g., 'Gone Abroad', (published in Hindusthan Standard Magazine, August 22, 1971 - Page-I) and interviews, e.g., 'Some of our Women' (published in Sunday Hindusthan Standard Magazine (colour) - 22nd July, 1973 (page - 4).

The style of his prose writing is quite the opposite of Chaudhuri's, for he is neither pedantic nor heavy as Chaudhuri is. His style has the intellectual sensitiveness of Chaudhury and the temptation for colloquialism like all the modern Indo-Anglian writers. His is a lucid and witty style, at times mixed with his bumptiousness and at other times, with his frankness especially when he delineates his personal experiences.
Spontaneity in his prose-style is the result of his cross-corp experiences originating from the encounter of East and West. He has the natural fluency in English since his college days, and with growing experience it has attained its present maturity. In fact, the searching intellect, strugglingly gathered experience, and natural insight of Sasthi Brata have given extra dimension to his prose-style, which is at once sharp and edged, simple yet convincing, rational yet captivating. In fact, it is this aspect of his prose-style that prompted Manmurt Singh to comment, "Here at last we have a young Indian writing in English as it should be written." (4) (4-
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(4) Blurb of Confessions Of An Indian Lover — Sterling Paperback, New Delhi, 1970.

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No material is available on their work since they are especially the three younger writers (Horace, Idita and Sasthi Brata) discussed here, still in the process of growing and are yet to attain their full status.