

## **CHAPTER I**

## **INTRODUCTION**

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### I

#### ORWELL'S LITERARY ACHIEVEMENT

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Eric Arthur Blair - George Orwell (1903-1950) is now acknowledged as one of the most significant writers of the twentieth century. A few observers would have forecast on the evidence of his early work that forty years after his death his works would be available in numerous editions and in many languages and that he would be regarded as 'a world figure, a name to set argument going wherever books are read'. Until 1945 his reputation rested on his early novels together with The Road to Wigan Pier, which had enjoyed a very wide circulation. At the end of the Second World War, then, he was regarded as a comparatively minor novelist with a gift for documentary reportage and an essayist of some promise. However, the publication of Animal Farm brought his name before a considerably wider readership both in the English-speaking world and beyond. Comparisons began to be made with Gulliver's Travels and the satires of Voltaire, critics were slowly beginning to recognize an unusual original talent in Orwell's works. Animal Farm was followed by many major essays which consolidated his growing reputation as a force to be reckoned with in English literature. Such essays as 'How the Poor Die', 'Politics and the English Language', 'Lear, Tolstoy and the Fool' and 'Writers and Leviathan, together with his prolific journalism for Tribune and the Observer and other papers

earned him respect and admiration as an essayist in the vein of Hazlitt and Stevenson. With the publication of Nineteen Eighty Four in 1949 his stature as a major literary figure was secure. The adjective 'Orwellian' was added to language and his early works began to be rescued from the temporary oblivion into which they had fallen. Today his reputation has never been higher and shows no sign of diminishing. Film and television adaptations of his novels such as Keep the Aspidistra Flying and Coming Up for Air, etc. have brought his works before a vast audience and it is estimated that Animal Farm and Nineteen Eighty-Four have each sold in excess of ten million copies. Today he is acknowledged as one of the most distinctive voices of our age and as a worthy successor to the great radical writers of the past.

His literary achievement can be examined under four heads as novelist, as essayist and political writer, as journalist, and as satirist. However, there is no rigid dividing line in Orwell's life and work between aesthetic and polemic. His whole life was a complex interplay between the two and it is precisely this aspect - the continuous fusion of an artistic with a political intelligence - which makes him a writer of such unusual and compelling interest.

The literary career of George Orwell coincides almost exactly with the two decades of the 'thirties and 'forties. His first book was published in 1933 and from then on his work appeared regularly until his premature death in January 1950. Orwell's works clearly

reflect the life and aspirations of these two decades. The 'thirties were the years of the most painful phase of the economic dislocation following the first World War. Those were the years of economic depression and of wide-spread unemployment. They were the years that marked the rise of Fascism in European countries like Germany and Italy. They were the years of contending ideologies and also of paralysis, not only in political and intellectual life but in the national life as a whole. The 'forties also have their distinctive character. These years are mainly the years of action and achievement. The years of the Second World War are still remembered as cherished as a time of heroic endeavour. As we look back upon the 'forties, we find the general shabbiness of the people and the country itself that is the most striking feature.

While observing the setting of Orwell's novels Keith Alldrift mentions in his book:

*It is this shabby England of depression, war and austerity that provides the setting for Orwell's novels. And it is the social and political issues of these twenty years that provide the themes of all his writings, imaginative and discursive alike.*<sup>1</sup>

Commenting upon Orwell as a major writer of the 'thirties, S.N. Prasad observes:

*Yet I firmly contend that to the student, mainly interested in the history of contemporary fiction Orwell would appear as one of the major survivors*

of the 'thirties ... Among the survivors of the 'thirties he was an outstanding literary figure.<sup>2</sup>

Orwell's works are valuable to us from the literary point of view mainly. Orwell created no valuable work of literary art with the possible exception of 'Nineteen Eighty-Four'. However, his contribution was to literary culture. The term literary culture denotes the way language is used not only as the medium of literary art but also as the medium for all forms of written communication. By Orwell's time, there was the decline of literary culture. There was a lack of energy in the use of language, which manifested itself in passive constructions, lumbering latinate sentences and general inattention to words. It is in this state of affairs that Orwell endeavoured to write a living style and contributed to the growth of literary culture.

While writing about Orwell's defence of language Edward Thomas observes in his book, Orwell,

*Defending the language, he says, has nothing to do with archaism, or with correct grammar, or the avoidance of Americanisms, or what is called "a good prose style". What defending the language means to Orwell is making one's meaning clear, conserving the capacity of the language to express clear thought. Good prose is like a window-pane.*<sup>3</sup>

Paul Fussell evaluates Orwell as an essayist and critic.

*An essayist with values, that's a fair working definition of a critic in general, and it's a good description of Orwell in particular. Although not immense, his critical output is large and impressive and the kind of writers he had chosen to work on suggests at once his critical leanings. He's drawn to satirists and malcontents like Swift and Smollett and to 'manly' novelists, writers like Kipling and Gissing, Conrad and Charles Reade and H.G. Wells.*<sup>4</sup>

This clearly shows Orwell's critical leanings towards the writers like Swift.

The symbolist techniques that he endeavoured to use were thoroughly incompatible with his real concerns as a novelist, that is to say, ~~that~~ the stories that he wanted to tell and the effects upon the reader that he wanted to achieve. Orwell wrote his work under the harmful influences of symbolism until after 1939 when the first phase of his career as a novelist was over. When in the middle of 'forties he returned to fiction and wrote Animal Farm and Nineteen Eighty-Four, it was not with the novel as such that he concerned himself but with other forms of literature such as the allegorical fable and the utopia. These forms were in total opposition to the strong influence of Joyce, Proust, D.H. Lawrence, Yeats and Eliot.

Raymond Williams in his book Orwell divides Orwell's works

produced during his first phase of career i.e., uptill 1939 into 'documentary-factual', and fictional-imaginative'. In this respect he observes:

*Orwell's writing in the thirties can be conventionally divided into the 'documentary' and 'factual' work on the one hand the 'fictional' and 'imaginative' work on the other. The surface distinction is evident enough. On the one hand Down and Out in Paris and London, The Road to Wigan Pier, Homage to Catalonia and such sketches as The Spike, A Hanging Shooting an Elephant; on the other hand the four novels Burmese Days, A Clergyman's Daughter, Keep the Aspidistra Flying, and Coming Up for Air. Yet nothing is clearer, as we look into the work as a whole, than that this conventional division is secondary. The key problem, in all this work, is the relation between 'fact' and 'fiction': an uncertain relation which is part of the whole crisis of being a writer.<sup>5</sup>*

Thus the works produced during the first phase of Orwell are not only documentary or factual but also fictional or imaginative in nature. Still one observes clearly the unity in Orwell's 'documentary' and 'imaginative' writing.

Orwell wrote in the symbolist manner. At the same time he came under the influence of many writers. Zola's novels were an early influence on Orwell. It is to Zola, for instance, that Orwell turns in his first book Down and Out in Paris and London, when

as an inexperienced writer whose own style was yet to crystalize. Keith Aldrit also observes that throughout Orwell's writings references to Zola recur. as if he seems to transplant naturalism in England.

George Moore also influenced Orwell. One of the characters in Coming Up for Air, Elsie Waters, is clearly and more than name alone, modelled upon Moore's heroine. The influence of Dickens and Zola seems to be in his work, Burmese Days. However, the influence of Dickens in particular is very strong in this novel. In A Clergyman's Daughter the influence of Joyce is clear, but much more clear in influence is that of D.H. Lawrence. It seems that Lawrence's fine novelle, Daughters of Vicar might have suggested the title of his novel to Orwell. His third novel, Keep the Aspidistra Flying is his attempt at the portrait of the artist, Comstock. Joyce's influence on Comstock's author is clear enough. Like Stephen Dedalus, Comstock struggles to free himself from the despised life around him. Even Orwell's The Road to Wigan Pier weems to be influenced by Joyce. The influence of Wells is strong in his novel, Coming Up for Air. Orwell used the madish symbolist techniques in the manner of Marcel Proust.

Orwell rebelled against class divisions. There was problem of defining class. Class related to economic and social stratifications. In The Road to Wigan Pier Orwell acknowledged its political implications as well as stressed the need to understand the difficult issue of class. How Orwell was related to class is suggested by Jasbir Jain



in his book George Orwell: Witness of an Age:

*While at school, Orwell had realized the influence of money, and in Burma he had been exposed to the division in both its social and racial contexts. If 'class' could not be got rid of, it was perhaps at least necessary to see how it functioned.*<sup>6</sup>

In all of his works, Orwell tried to explore the problem of 'class' and showed its implications. For instance in Keep the Aspidistra Flying we find the struggle between the haves and have-nots. The hero Gordon Comstock constantly struggles against the money-God solely posed by haves. Orwell's sympathies were clearly on the side of working class.

Orwell did not try to be a philosopher or never tried to act as a philosopher. He did not wander into an abstract philosophy. However 'commonsense' was his forte. His work, however, shows a deep concern with the problem of a philosophical and ethical standard. He is related with the nature of the human mind, human ideas and human will. He is also concerned with the kind of world we live in. Quoting Orwell's concern over ordinary man's life in this world John Atkins comments:

*If we are to regard Orwell as a saint it must be a new kind of saint, ... a social saint without religious promptings. He shared the taste of the ordinary man for life in this world, yet he seemed to go out of his way to*

*endure its pains. He did not wish to cut himself off from life but appeared to have the conviction that he could help recreate a better life.*<sup>7</sup>

Sir Richard Rees also describes Orwell's defence of the aggrieved and the distressed, and calls him A Fighter for Justice who instinctively and spontaneously responded to the call of the aggrieved and distressed".<sup>8</sup>

Commenting on Orwell's novels, Tom Hopkins observes:

*First, all his novels are alike. They are all tales of solitary characters, each in one way or another an expression of Orwell himself, seen against backgrounds which are sections of his own experience.*<sup>9</sup>

Commenting upon Orwell as "a socially conscious writer"

Raymond Williams observes:

*It can be said that he chose content before form, experience before words, that he became the socially conscious writer of the 'thirties rather than the aesthetic writer of the 'twenties.*<sup>10</sup>

Orwell's works are closely related to the events of his life. He was an Etonian, colonial policeman, tramp, dish washer, hop-picker, tutor, teacher, reviewer and pseudo-Georgian poet before he published his first book at the age of thirty. And during the next fifteen years he was a book dealer, soldier, farmer, film

critic, broadcaster, editor, war correspondent and all too frequently hospital patient. The roles that he had played in his life clearly reflect in his works. In Such, Such Were the Joys he writes the loss of innocence during the agonising years of adolescence. In Coming Up for Air he has depicted his nostalgic childhood scenes. In Keep the Aspidistra Flying he has depicted his experience of book-shop dealer. In Road to Wigan Pier he has depicted his observation of economic and social conditions in the depressed industrial regions of northern England. In the spring he moved to the village of Willington near Baldock in Hertfordshire where he did some vegetable farming and kept some barnyard animals which he later portrayed in Animal Farm. He used his BBC experiences as the basis for the bureaucratic Ministry of Truth in Nineteen Eighty-Four. His closer examination of lower class life is reflected in his works from Down and Out in Paris and London to Nineteen Eighty-Four. His participation in Spanish War is reflected in Homage to Catalonia. Thus all Orwell's books are autobiographical. In this relation Jeffrey Meyers observes in his book A Reader's Guide to George Orwell:

*All Orwell's books are autobiographical and spring from his psychological need to work out the pattern and meaning of his personal experience; his great triumph is his ability to transform his early guilt and awareness of what it means to be a victim, described in Such, Such Were the Joys into a compassionate ethic of responsibility, a compulsive sharing in the suffering and degeneration of others.*<sup>11</sup>

The analysis of Burmese Days and Shooting an Elephant shows how Orwell experienced and then tried to understand the role of oppressor. The guilt about his imperialistic role is expressed in both these works.

Orwell was an observer of the life of the poor and a writer of political pamphlets. He had important predecessors in nineteenth century. Like Cobbett, Mayhew and Dickens, he informed a largely middle class audience about the actual details of working class life which he himself had observed and shared. His social and political writing involves not only the accurate depiction of poverty and oppression, but also an attempt to use his experiences to test himself and define his values.

Though Orwell was a socialist, he never adhered to a party line and always criticised the Left as freely as he did the Right. He combined commitment with righteousness. His political motive was to push the world in a certain direction, to alter other people's idea of the kind of society they could strive after. He was a rebel and a prophet intensely dissatisfied with the decaying spirit of England and the sharp decline of European civilization.

In the struggle to alert his audience to social and political injustice, Orwell's weapon was language. He emphasizes the values of the pamphlet as an art form. He felt for <sup>fix</sup> plugging the holes in history the pamphlet as an ideal form. The Appendix on Newspeak in 1984 is a self-contained pamphlet. He thought Animal Farm as

a two shilling pamphlet when he was unable to publish it as a book during the war.

Orwell gave importance to honesty and directness which he thought to be the best qualities of a good prose. Commenting upon Orwell's style Jeffrey Meyers observes:

*Orwell is the great master of colloquial ease, and believes that concrete words are better than abstract ones and that the shortest way of saying anything is always the best. His vivid and direct, flexible and far-ranging style is always readable and interesting.*<sup>12</sup>

Orwell's ideas about style are similar to those of Samuel Butler, whom he read in prep school and named as one of 'the writers I care most about and never grow tired of'. Orwell also emphasises the importance of stylistic care, clarity and precision. Butler's Aphorism: "A man's style in any art should be like his dress - it should attract as little attention as possible" is very close to Orwell's belief that: "One can write nothing readable unless one constantly struggles to efface one's personality. Good prose is like a window pane".<sup>13</sup>

Orwell developed a forceful and convincing prose style by skillfully arranging facts. His attempt to efface his personality paradoxically produces a distinctive style. Commenting upon Orwell's style Sant Sing Bal observes in his book:

*Orwell's style and his vision are one. His attack on imperialism and all forms of totalitarianism, capitalism and orthodoxies, political as well as religious, stems from deeply held moral values. Orwell is an impressive witness, an honest man who writes clearly and with a wealth of detail from first hand experience.*<sup>14</sup>

Orwell's books are closely related to the historical events and political issues of his time. Down and Out in Paris and London (1933), A Clergyman's Daughter (1935), Keep the Aspidistra Flying (1936) and the Road to Wigan Pier (1937) were published during the Depression and dealt with poverty. The first is the autobiographical work, the second and the third are novels. The fourth book is the reportage. Burmese Days (1934) reflected the decline of British Imperialism. Homage to Catalonia (1938) came out during the Spanish Civil War. Coming Up For Air (1939) appeared three months before the outbreak of Second World War which it prophesied. Burmese Days and Homage to Catalonia are novels. Coming Up For Air is an apocalyptic novel that records the vision of a world destroyed and concerns an unsuccessful attempt to escape from it. Inside the Whale and The Lion and the Unicorn were published during the Second World War. Animal Farm (1945), the allegorical fable was published a few days after Hiroshima Debacle, Nineteen Eighty-Four (1949);, the utopia was published at the height of the Cold War. The Collected Essays, Journalism and Letters were published during the bitter protest against the war in Vietnam. Thus each of his work relates to the historical event and political issue of his time.

George Woodcock has attempted a detailed analysis of the life and ideas of Orwell. He describes him as a man who "tried to work out his theories in action and then give his actions shape in literature".<sup>15</sup> This observation of George Woodcock has truth in it.

Orwell's personal characteristics: his courage, compassion, honesty, decency, generosity, integrity and responsibility and his stylistic qualities: vigor, clarity, precision, forcefulness, confidence and commonsense are important for making analysis of his works. However, the critics like Eliot, George Woodcock and Bertrand Russell point out Orwell's some pitfalls such as his bitterness, pessimism, negativism and the superficiality and inconsistency of his political ideas. Critics agree that his early novels are <sup>his</sup> weakest books. Critics agree ~~that his early novels are weakest books.~~ However he is a superb reporter and critic. His essays on Swift, Dickens, Gissing, Kipling, Koestler and Henry Miller are essential to an understanding of these writers. Both Shooting an Elephant and Politics and English Language have become modern classics. His Animal Farm is the most popular and perfect work and 1984 which created the concepts of Big Brother, Doublethink and Newspeak is the most powerful and influential work. Orwell's reputation was extremely high when he died in January 1950 and has continued to rise since then.

Estimating the importance of Orwell Jeffrey Meyers observes in his book:

*Orwell is now considered important for his social, political, literary and personal qualities and has been placed with Johnson, Blake, and Lawrence in the English tradition of prophetic moralists.*<sup>16</sup>

Orwell was a social critic of 1930's, the essayist and political satirist of the 1940's, and the austere yet gentle figure. Trilling called him a 'virtuous man' and Pritchett named him 'the wintry conscience of his generation' in the 1950's. His literary legacy is also noteworthy. His novels and his concern with the problems of poverty have influenced English writers like John Wain, Arnold Wesker, Harold Pinter and John Osborne. His essays on popular culture, a genre that he virtually invented, have influenced English sociological critics like Richard Hoggart, Raymond Williams and Malcolm Bradbury. His political essays and reportage have provided a form and a persona for the passionate and persuasive American works like James Baldwin's The Fire Next Time (1963), Mary Macarthy's Vietnam (1967) and Mailer's The Armies of the Night (1968). Orwell's reputation is now firmly established and he is more widely read than perhaps any other serious writer of the twentieth century.

## II

### Novel: Its Structure

The word 'structure' is derived from Latin meaning to 'build up'. Martin Gray in his book A Dictionary of Literary Terms defines structure as: 'The overall <sup>principle</sup> principal of organization in a



work of literature'.<sup>17</sup> Literature may be shaped by many different factors such as: narrative, plot, repeated images, symbols, or motifs;) logical argument. A work's structure may be dependent on any of these, in any combination. Indeed any element of language may be used to create a sense of structure, of meaningful shape or pattern in literature. To some extent 'structure' was a jargon word of the New Critics, a replacement for the word 'form' which had been made vogue by constant redefinition.

The term structure has been defined in The Oxford English Dictionary as:

*The mutual relation of the constituent parts or elements of a whole as determining its peculiar nature or character, make frame.*<sup>18</sup>

Aristotle, the first and foremost law-giver of Western literature called the structure as 'plot',<sup>19</sup> "the combination of incidents" and described it as the most important element in artistic creation, for it provides the 'mode of action', relating character, which reveals 'moral purpose', to the second place.

Roger Henkle in his book Reading the Novel discusses three principal elements that form the structure of a novel, viz., "our expectations about the nature of the novel's world", the second, 'our concern over what will happen to the characters and the expectations that we have about what will happen to them' and the third element that determines the structure of a novel of its meaning is,

"expectations dedicated by traditional plot or story formulas".<sup>20</sup>

E.M. Forster classifies the seven aspects of novel, viz., the story, people/characters, the plot, fantasy and prophecy, pattern and rhythm. Forster emphasizes that the fundamental aspect of the novel is its story-telling aspect. He emphatically asserts that the story is the backbone of a novel. He defines 'the story' as "a narrative of events arranged in their time-sequence" and 'plot' as "a narrative of events, the emphasis falling on casualty".<sup>21</sup> Stressing that the plot is the logical and intellectual aspect of the novel, X.J. Kenneydy defines plot as 'the artistic arrangement of the events'.<sup>22</sup>

Thus from the technical point of view, it can be said that the structure of a novel consists of such elements as, narrative, the story, the plot, the character, the point of view, the setting, dominant themes, and so on. A narrative is a story, tale or recital of facts. To create narrative it is necessary to recount, and establish some connection between a series of events. In understanding and commenting on a story, our attention is immediately focussed on the narrator and his point of view, what kind of connection is being made between events? Is it a carefully wrought plot or loosely related set of episodes? And how is the material presented to an audience? In the first person narrative the narrator speaks of himself as 'I' and is generally a character in the story. In third-person-narrative, the narrator describes the characters as 'he', 'she' or 'they'. Dicken's David Copperfield (1850) is a first person narrative, whereas Conrad's The Secret Agent (1907) is third person narrative. Forster

stresses that the story is the most essential part of novel which records a succession of events, generally marvellous.

Edwin Muir in his book The Structure of the Novel defines plot as "the chain of events in a story and the principle which knits it together".<sup>23</sup> Marjorie Boulton in her book, The Anatomy of the Novel defines plot:

*A plot is a story, a selection of events arranged in time, and one reason why we go on reading a novel is to see what happens next. A true plot, however, is rather more, it has causality, one thing leads to another, and another reason why we go on reading a novel is that we are interested in why things happen. A plot has a beginning which leads through a middle to an end, it makes some kind of pattern, the probability must appear not only in events, but in their sequence, a plot contains motives, consequences, relationships.*<sup>24</sup>

Thus 'plot' suggests a pattern of relationships between events, a web of causation: this happens because of that and so on. Suspense is vital to make a plot entertaining. It is "the author's design for a novel - in which the story plays a part, as well as author's choice of language and imagery".<sup>25</sup>

Robert Liddell in his book A Treatise on the Novel thinks about character. "In a perfect novel interesting characters are displayed in a coherent and well-shaped action and probably they have grown

together in the author's mind".<sup>26</sup> "Character" says Roger Fowler in A Dictionary of Modern Critical Terms "is the fictional representation of a person"<sup>27</sup>. Character, thus, refers to the presentation and functions of persons who are involved in the action of the novel. E.M. Forster invents the term 'Round Character' in Aspects of the Novel to describe a character who changes and develops in the course of a novel. It is presented with much complexity and detail of motivation and behaviour as someone can meet with in real life. 'Flat character' is built around a single idea or quality. 'Stock characters' are such as the innocent female heroine, the handsome prince, the ignorant country bumpkin, the stupid 'gull', the jealous husband and the villain.

Point of view refers to the way in which a narrator approaches his material - characters, action, setting, etc. and his audience. A development of single point of view is the 'stream of consciousness' novel in which reality appears only as it is mirrored in the observations, sensations and memories of a single character. There are many points of view as there are novels, but the novelist has three basic methods for taking up a position. He can tell the story essentially from the point of view of one person, either by impersonating that person and writing as 'I' or by following the person through his adventures of writing of 'He'. He can tell the story as an 'Omniscient narrator' as if capable of seeing every event which concerns his characters, even to the extent of knowing their innermost thoughts and motives. He may be 'intrusive narrator'

who continually comments upon the story he is self-consciously telling.

'Setting' refers to the part which may be played by location or milieu or historical time in the design of the novel. It enhances the nature of action or the qualities of characters which form the structure of the novels.

Marjorie Boulton thinks that we cannot find a themeless novel, but we may find a novel with so many themes that we take it chiefly as a panorama of life. So every novel has its dominant theme or themes'.

Commenting on style in novel Dr. N.S. Subramanyam observes:

*Style in novel is, therefore, the blend of various elements - narrative form, prose rhythm and symbolic rhythm, diction and obsessive words.*<sup>28</sup>

Thus, as a technical term applied to the novel 'structure' can be said to connote the principle of organization which binds together the various elements of the literary form such as the narrative, the plot, the character, the setting and so on. The structure of a novel means the way the story, the characters, that people it, ideas and the feelings that give rise to and emerge from it, the language that clothes it, the images that give it texture - are all put together and integrated into a whole 'piece of artistic creation'.

Some novels are organized on straight narrative patterns, the story is told in terms of events narrated in time sequence and

logical progression. Others are more complex, where the story tells itself or does not even do that, it just is. Ralph Freeman has projected the idea of the 'lyrical novel' which organizes itself, in contra-distinction to the narrative process, by a lyrical process. Explaining his point, Freeman says that the lyric is conventionally seen as either instantaneous expression of a feeling or as a spatial form. In lyrical forms, expression of feeling acquires patterns close to musical or pictorial ones. A lyric poem moves from image to image (means the rendering of an intellectual complex in an instant of time) and at the same time it follows its characteristic progression, acting through variations and expansions of themes, changes in rhythm and elaborations of images to reach a point of greatest intensity <sup>through</sup> of which the poet's vision is realised. In lyrical novels, where the lyrical process conjoins with the narrative one, a balance of different techniques is achieved which creates a poetic effect. The reader's attention is turned from 'men and events' to a formal design. Actions are turned into scenes which embody recognitions.

In conventional narratives the outer world, placed beyond both writer and reader, is fictional world. In the lyrical mode, such a world is conceived, not as universe in which men display their actions, but as poet's vision fashioned as a design. The world is reduced to a lyrical point of view, the equivalent of the poet's 'I' - the lyrical self. In such novels, the usual scenery of fiction becomes a texture of imagery, and characters appear as 'persona' for the self. In such cases, an identity of narrator and subject

is established, the individual encounters the persona whereas a texture inter-mingling past and present, and the novel becomes a picture album. The stream of consciousness technique utilizes in the lyrical mode the associations in the mind of the 'persona' or characters to make a design of images or 'motifs'. The plot bends with the modulations of memory. Self and world appear undivided. Images include, in the lyrical novels, not only objects and scenes but also characters, who exist as image-figures in the protagonist's lyrical point of view.

Cleanth Brooks formulates a new concept of structure by which it becomes a structure of meanings, evaluations, and interpretations, and the principle unity which informs it seems to be one of balancing and harmonizing connotations, attitudes and meanings. The attempt to deal with structure in terms of this concept involves such terms as 'ambiguity', 'paradox', 'complex of attitudes', 'irony', 'parallelism' and contrast as used by Brooks. In the words of Brooks the conventional division of a work between 'form' and 'content' becomes invalidated. On the other hand 'form' and 'meaning' become one. For Allen Tate structure is 'a unity of all the meanings from the farthest extremes of intension and extension'. If applied to novel criticism, Tate's concept of metaphor can be paralleled by the character in the lyrical novel that is a 'persona', a kind of metaphor of the self, an image or 'motif' extended over the total structure of the novel. Mark Schorer equates structure in fiction with 'technique', the form or rhythm imposed upon the world of fiction by means

of which our apprehension of the world of action is enriched.

A novel is made up of 'action', 'character and idea'. Hence the three corresponding elements of the novel are, 'plot, characterization and theme' - the three principal facets of novelistic structure.

Fiction has passed through different stages. In the literature of the ancient Greeks, upon which Aristotle based his theory, action was the predominant element, and it was the story that mattered. Hence 'plot' is the dominant facet of consideration in the structure of fictional art. Later, a notion of motive apart from action came into being, which resulted in the elevation of character as dominant element of fiction. As the character became dominant in course of time, the main facet of fictional structure from this stand-point is character, which has come to be developed by the term "macrocosm" - the sequence of events often in linear temporal order, made up of the external action in society of the people <sup>inhabiting</sup> in habitating the fictional world.

In the modern world, we find people and problems fractured. It has brought into prominence the novel of ideas, where the meaning is not contained in the action. The author manipulates themes and ideas in and around the story. In <sup>some</sup> modern novels, the place of characterization has been taken by the setting, as often as not symbolic in nature. The novel in modern times, <sup>is</sup> as a characteristic genre of the age of interrogation and resultant disintegration, has turned



inward. A typical manifestation of this trend is the rise of stream of consciousness novel. It is an interior dialogue in which the character talks to himself about himself and his world. But unless the mind reflects the responses of integral personality, little characterization is possible. The result is that through this genre we do not come face to face with three-dimensional characters, but get glimpses of "a heap of broken images" as it were, which only suggest, indefinitely and indirectly, meaning through a subtle, complex structure of imagery. In the contemporary mode, the novel presents the aimless hero in the plotless novel, where meaning has to be constructed by the reader out of the intricate, blurred pattern of the structural constituents of the art form.

### III

#### Documentary Novel

This type of novel is based on documents of various kinds and the author attempts a reconstruction of an event in an exact historical rather than imaginative manner. The author, however, provides his own interpretation of events and he may be forced by gaps in the documentary evidence into invention. Here the author shapes and organizes what happened to produce a particular effect, based on experience but then created out of it. The overall organization of The Road to Wigan Pier by Orwell is a major example of this type of novel.

The present study aims at exploring the structural patterns in Orwell's documentary novels viz., Down and Out in Paris and London (1933), Keep the Aspidistra Flying (1936) and The Road to Wigan Pier (1937). As these novels deal with the Great Depression period of the 1930's they make a good unit to demonstrate Orwell's skill in designing his narrative. Orwell's craftsmanship evident in these novels certainly needs a closer attention. Hence it is worth finding out the relationship between Orwell's ideas and the network of his narrative.

In this study stress has been laid on the three principal factors of novelistic structure, viz., plot, characterization and theme of the aforesaid works of Orwell.

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