CHAPTER - II

TECHNIQUE OF CHARACTERIZATION

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2.1 WHAT IS A CHARACTER?

Novel is the most popular genre in English literature. One of the reasons of its popularity is its simple technique. Characterization is an important aspect of this technique. To understand the technique of characterization, the concept of 'character' must be clear.

2.1.1 DEFINITIONS:

It is difficult to define a character fully. However, different scholars have interpreted it differently. Some of these interpretations are:

(a) "A character is the aggregate of traits and features that form the nature of some person or animal".

> Harry Shaha : Dictionary of Literary Terms (1972).

(b) "A character is a verbal construction which has no existence outside the book. It is the vehicle for the novelist's sensibility and its significance lies in its relations with author's other constructions. A novel is essentially a verbal pattern in which the different 'characters' are strands and the reader's experience is the impact of the complete pattern on his sensibility".

> - Percy Lubbock, : The Craft of Fiction (1965).

(c) "Fiction never deals with character in isolation, for what a man determines, what he does, and it is primarily through what he does that we who observe him know what he is".

> - Brooks and Warren : Understanding Fiction (1950).

(d) "Characters, after all, are constructs which we make out of their reported actions, the words they are given to say and the commentary made on them by their creator".

- Ian Milligan : The Novel in English : An Introduction (1983).

2.1.2 CRITICISM:

The concept of 'character' and the technique of characterization is discussed by a number of authors and in the context of different existing trends and movements in literature. These different interpretations and impressions clearly reflect the change in attitude about the character and the technique of characterization over years. Hence, we need to refer to at least some select criticism here.

(A) Theophrastus (319 B.C.):

An interest in character can be seen as early as the ancient Greek writer, Theophrastus, who in 319 B.C., wrote a little book called The Characters. In it, he offers little sketches of types he had known. His aim was didactic. He wanted to help young men to choose their friends and to distinguish good from evil companions. Theophrastus presents us with a description of a type which we can still recognize, despite the local references to fourth century Athens. The 'character', as used originally by Theophrastus and widely imitated in France and England in the seventeenth century and the simple adventure story, was either 'a character put into a story' or 'a story so arranged that a character emerges out of it'.

Quoted from The Novel in English : An Introduction, by Ian Milligan (1983).

(b) E.M.Forster:

According to Forster, "the novelist makes up a number of word-

masses roughly describing himself, gives them names and sex, assigns them plausible gestures and causes them to speak by the use of inverted commas, and perhaps to behave consistently. These word-masses are his characters".

The people in the novel are differnt from the people in the daily life. He also gives the definition of a 'real' character in the novel: "It is real when the novelist knows everything about it. He may not choose to tell us all he knows - many of the facts, even of the kind we call obvious, may be hidden. But he will give us the feeling that though the character has not been explained, it is explicable, and we get from this a reality of a kind we can never get in daily life". He further adds that perfect knowledge about human being is an illusion. But in the novel, we can know people perfectly, and apart from the general pleasure of reading, we can find here a compensation for their dimness in life.

Forster divides characters into two types - 'flat' and 'round'.

Flat Characters - Flat characters were called 'humours' in the seventeenth century, and are sometimes called 'types', and sometimes 'caricatures'. In their purest form, they are constructed round a single idea or quality. One great advantage of flat characters is that they are easily recognized, whenever they come in - recognized by the readers' emotional eye, not by the visual eye, which merely notes the recurrence of a proper name. The second advantage is that they are easily remembered by the reader afterwards. They remain in his mind as unalterable for the reason that they were not changed by circumstances; they moved through circumstances, which gives them in retrospect a comforting quality and preserves them when the book that produced them may decay. We

must admit that flat people are not in themselves as big achievements as round ones, and also that they are best when they are comic. A serious or tragic flat character is apt to be a bore.

Round Character - The case of round character is just opposite to the flat. It is not constructed round a single idea or quality. It shows many qualities and changes by circumstances. The round characters are big achievements in themselves. It is only round people who are fit to perform tragically for any length of time and can move us to any feelings, except humour and appropriateness.

The novelist can either describe the characters from outside, as an impartial or partial onlooker, or he can assume omniscience and describe them from within; or he can place himself in the position of one of them and affect to be in the dark as to the motives of the rest; or there are certain intermediate attitudes.

- Aspects of the Novel (1947).

(c) Mary Orvis:

Orvis says, "Characters simply cannot be developed thoroughly in a few words. The clear exposition of what people are like, of the nature of this crisis and of how they meet it, is all implied in the phrase 'adequate characterization', whether the writer starts from situation or character, he must come quickly to an analysis of traits" According to her, highly consistent characterization makes the reader feel that he knows the hero and can depend upon him to act in a given way and that is the very essence of fiction writing. It is brought about by the use of the details, which gradually yet very surely, as the story moves forward, points the way. Orvis is of the view that the human beings do fall into types; but they are also good deal 'more' than types, they are

individuals. The degree to which the type becomes individual and the degree of charm and interest with which the writer invests him are the important considerations.

She elaborates her idea of characterization further:

"A clear picture of one's character needs, perhaps more detail in the list or dossier than will ever appear in the written story. But somehow one's idea of character to be written about must be very clear; how he looks, how he carries himself, moves, stands, walks; he he dresses; what he thinks about and how he thinks it; what drives, what conflicts, what motives he has; what they are going to get him into, and how he is going to feel about his fate. Above all, the writer needs to know the character's attitude towards himself. Is he secure or insecure? Is he self-possessed or ingratiating? Is he servile or aggressive? And in what specific action does he show his trails?

Above all, what few special traits will best reflect the inner man? What will best symbolize his nature and the character of his relationships with himself and others? All such matters are of immense concern to a writer. They are the very essence of characterization.

After all, the beauty of characterization in a work of art is 'the close, the curious, the deep'".

— The Art of Writing Fiction (1948).

√(d) Brooks and Warren:

Brooks and Warren discuss the problem of exposition and

presentation of character.

The Problem of Exposition:

In some fundamental sense, every character in fiction must resemble ourselves; that is, he must be recognizably human even as we are human. But some characters are obviously much more special than others, and require much fuller descriptive characterization. If the character's inward life is more complicated and significant than his outer, more special problems of presentation may arise.

How shall the author present his character?:

The author can present his character either directly, with a summary of his traits and characteristics; or dramatically, through dialogue and action. The very nature of fiction suggests that the latter is its characteristic means and yet a more direct presentation is constantly used in fiction, and frequently effectively used. Much depends upon the underlying purpose of the story and matters of scope and scale. If the author made every presentation of character direct, insisting that each character gradually unfold himself through natural talk and gesture and action, the procedure might become intolerably boring. Direct presentation works best for flat and typical type of characters.

'Conflict' has the closer relation to character. The conflicts are of different types. Firstly, a man's conflict with the element or with some other inanimate force such as fighting a fire, or trying to beat his way through storm, or fighting with hunger or pain. Secondly, one human being's conflict with the other human being. And thirdly, conflict between character and character shade, i.e. man's conflict with himself, is very important.

'Coherence' plays a very vital role in the matter of character presentation. A character must be credible, must make sense, must command our belief. True, the character in question may be eccentric; he may be brutally criminal; he may even be mad. But his thoughts and actions must ultimately be coherent. But we must remember that the kind of sense a character must make is his own kind, not our kind.

- Understanding Fiction (1959).

(e) Robert Liddell:

Liddell points out that the note which is frequently placed at the beginning of a novel, and which announces, 'Every character in this book is entirely fictitious' is nearly always a lie. The charactger in the novel is not fictitious; it is drawn from life. This is not to say that the novelist often puts people just as they are into his books, a thing which his acquaintances seem to fear and hope. For life and art are two different things and existence in one is very different from existing in other. The fictional character is, therefore, seldom the portrait of a living person, and more often a pattern or sketch suggested by a living person. It is on this account not surprising that character is often invented on a slender basis of observation. Novelists have fixed their imaginations on particular persons, certainly, but they have seldom produced them realistically.

In the autobiographical novels, characters are drawn from assignable persons and intended as portraits. But even in such novels, the character has to be shown in scenes, which must be invented and manipulated by an art entirely different from the biographer's. The

author must pass his material through his imagination - and there re-experience it - he must become one with his characters in a way in which he was not one with them in real life.

It is rare for fictional characters to have their origin each in only one person. Liddell maintains 'Conflation' is probably the most common mode of character creation, whether the character is round or flat.

- A <u>Treatise</u> <u>on</u> <u>the</u> <u>Novel</u>.

(f) Macauley and Lanning:

Macauley and Lanning juxtapose the classic view and the modern view about characterization. According to them, there are two principle ways by which the writer may present his characters. He may choose to describe them either in 'set piece' or 'unrolling' them. The 'set piece' has a long and generally honourable history. It was certainly always a literary device to put people on view at the outset of a story; earlier writers knew perfectly well that they were ignoring the common experience when they labelled their characters hero, heroine, villain, comedy, relief. In life, it takes some time to discover who, if anyone, is the hero, what wife or mistress he will choose for himself and who is going to complicate their relationship with jealousy or malice or from another motive.

They further discuss the conventional methods of characterization: "Once the writer has decided on the method by which he is going to handle his character, he must determine on the best way to make them flesh and blood for the reader. He will want to use some or all of the following: (i) physical appearance, (ii) moments, gesture, mannerism,

habits; (iii) behaviour towards others, (iv) speech, (v) attitude towards self, (vi) attitude of others towards the character, (vii) physical surroundings, (viii) past, (ix) fringe techniques such as names and figures of speech.

- <u>Technique</u> <u>in</u> <u>Fiction</u>.

/(g) Meredith and Fitzgerald:

While teaching the reader, the techniques of characterization used by professional novelists, they begin with a definition of characterization: "Characterization in the traditional novel is the use of which each character puts the traits with which he or she is endowed".

According to Meredith and Fitzgerald, the novelist employs four groups of traits to characterize:

(i) <u>General</u> <u>traits</u>: Those formed by heredity and environment. Again, general traits fall into four separate categories; universal, nationalistic, regional and group traits;

(ii) <u>Physical</u> <u>traits</u>: We associate certain physical characteristics with mental, moral and emotional traits. However, the physical appearance is a very unsatisfactory guide to character;

(iii) <u>Personal</u> <u>traints</u>: These are traits that permit us to distinguish individuals from one another. They identify men or women as posessing certain social and ethical qualities such as bravery, cowardice, selfishness, etc.

(iv) <u>Emotional</u> <u>traits</u>: Our emotional traits steem from our general, physical and personal traits. The feeling of pain is a universal trait, while patriotism, love for motherland are regional and personal emotional attitude is a physical trait.

Further, they examine the techniques novelists employ for revealing characters and making them well-rounded and three-dimensional:

i.   Conflict with environment reveals character. The protagonist's response to the stimulus of that environment becomes his chief motivating force. Everything the protagonist does to try to reach the tangible objectives and everything any other character or characters do try to prevent it, reveals something about the character of the protagonist and the participating character.

ii. True character can only be revealed by action.

iii. Self-discovery and self-realization reveal character.
     Here again, we reveal character by action, but add to it the ability of the character to judge himself.

iv. Motivated action reveals character. When a character does something that is clearly motivated, it reveals something about itself. This principle for indicating character is widely used in all types of traditional novels.

v.   Character tags help to bring characters alive by isolating a dominant quality of character and repeating it. When a motive is found behind the tag, the characterization becomes all the more meaningful. There are various types of character tags novelists use: (a) physical character tags, (b) appearance character tags, (c) mannerism character tags, (d) habit character tags, (e) favourite expression character tags.

vi. Emphasizing a single dominant character trait for minor character helps to reveal character.

vii. Contrasting character helps to reveal character. By using contrasting characters, the novelist is able to strengthen the characteristics which he wants to emphasize.

viii. Names help to reveal character. The selection of right name helps to characterize, since we form many kinds of associations with names.

ix. Moments of truth reveal character. The moment of truth reveals that the character has become fully matured and responsisble to intangible human values.

x. Confession reveals characters. In the character's confession about himself, we get a direct and very intimate revelation about his character. All first person novels employ this principle. However, novels employing third person viewpoint can also employ this.

xi. Giving a person a choice to make reveals character. All traditional novels employ this principle. Tom Jones makes many decisions that reveal something about his character.

xii. Revealing character by exposition. This is the most direct form of characterization and novelists resort to it in those places where only exposition can be used.

xiii. Revealing character by description. This principle brings clear picture of the character to the reader's sense.

xiv. Revealing character by narration. By narration, character cans be revealed directly.

Finally, in the characterization, human behaviour is very important. And it is contrasted with general, physical, personal and emotional traits, and the deeper the novelist probes, the more well-rounded, the better-developed and the more three-dimensional his characters will be.

- <u>Structuring Your Novel</u> (1972).

(h) Ian Milligan:

Milligan observes, "Making a character is a complex process involving work which must be done by author, character and reader. The author creates the character, but he presents him with many hints about how he is to be taken. If he does not do overtly, the reader must be all the more vigilant to look for clues, which will suggest how the character is to be understood. Sometimes, an author may spring a surprise on the reader".

Characters in novels do not usually exist singly, they form part of a patterned group of people, who are nothing if they do not speak and act. The pattern is something a simple one of contract; we become familiar with George Eliot's awkward, dark heroines who are usually contrasted with pretty, fair-haired, blue-eyed girls, who are attractive to men but of little interest otherwise.

There seems good sense in distinguishing between 'primary' and 'secondary' characters. The point of view from which a novel is narrated establishes a kind of perspective along which the reader's attention is directed. Even if the novel surveys a wide terrain - be it War and Peace and Middlemarch - only a few characters will be followed with close attention. Some characters exist merely for the light they can throw on others or for the service they can do for them. They are not accorded the full freedom of action, which we might think is peculiarly human.

Perhaps, the essential difference between types of characters is whether they are seen 'externally', as collections of habits and mannerisms, as wearers of a particular style of dress or as utterers of distinctive kinds of sentences, or 'internally' as being capable of

self-reflection, of doubt, of acts of judgment, of sustained reasoning or deliberate acts of will.

Whatever differences there may be in the methods novelists use to present their characters, it is mistake to apply to them simply the knowledge of life that we bring to them ourselves. For one thing, the novelist may be describing ways of life which are totally beyond our experience. It may require patient attention on our part to trasp the principles by which his characters have been made. It may be, however, that the life of the characters is far more related to their function within the overall structure of the novel and that we should pay particular attention to how the characters are illuminated by patterns of symbolism or imagery in which the life of novel may be found.

- The Novel in English (1983).

∫(i) Marjorie Boulton:

Boulton concentrates on the life-likeness of character. The most enjoyable fictional characters seem very 'life-like'. Sometimes, this arises from vitality rather than deep psychological probabilities. We do not know the people we meet in real life; we do not know ourselves; we must constantly try to love or live at peace with, people we do not understand, to accept their otherness, to grasp that we are alien and as puzzling to them, to remember that each person is the centre of his or her own universe. Reading good novels is one way of enlarging our understanding; so we should not too hastily dismiss something as impossible.

Moreover, just as we cannot in real life fully understand another human being, we cannot expect even the greatest novelist to give a total portrait of a complete person. Characters may be important in novels at

different levels, just as people are important to us at different level in real life. The life with no deep relationships is tragically trivial and stunted; most people aim at a close understanding with a spouse, close family and a few intimate friends; but we can also be on 'friendly' terms with a great many people - scores, even hundreds - to whom we feel some selective goodwill; we do them small kindnesses, we like their company. We also meet shop assistants, bus conductors, traffic wardens, postmen, waitors, dustmen, doctors, meter readers, into whose characters we have no insight at all and whom we notice only as doing a job well or badly, being pleasant or disagreeable. Our idea of good relations with them is for both parties to be civil and cooperative. Similarly, a novelist will try to portray some characters in depth, will have some identified by a few mannerisms; will see some from one angle only. The chief characters probably meet some prople who speak only a few sentences; the servant who says my Lady is not at home, the messenger who delivers the vital telegram, the driver of the coach, the doctor whose one task is to state that a principle character is dying.

The novelist may handle characterization in various ways; an important distinction is between serious and comic treatment.

Almost any character or situation is open to either serious or comic treatment; there is a comic possibility even in alcoholism, insanity or war; conversely, tehre is enough real pain in mere social embarrassment to allow serious treatment as in the novels of Jane Austen.

The novelist is not always aiming at simply a 'life-like' picture. A photographer may put some objects in focus, sharply realistic, but have some objects in soften focus in the background; or he may choose to photograph something from an unusual angle, or enlarge it enormously, so that a gas fire can become an inferno, some milk-bottle tops and a duster become demon eyes and monster fur, enternity be hinted in the tilt of an egg-cup. Similarly, the novelist not only selects and, as in life, gives his characeers varying degrees of importance, but may use them as types, spokesmen, symbols, myths, hints, ornaments, secretaries, organizers, cars, criticisms or rhubarb-noises - and I am sure to have forgotten something.

Great characters in novels are seen as complex human beings and come to life as such, often with such vitality that it does not seem absurd to ask what they might do in other situations. The greatest created characters have a roundness, complexity and multiplicity; they develop, they give the impression that they had a real past, have a real future. A lesser character may be a type.

Character in a novel is not as puzzling as character in real life, a novel is short, it is a work of art, so it is selective, the novelist must start with his own assumptions, preoccupations and experience. Yet we do learn about character in a novel rather as we do in real life; from people's action, from what they say about themselves, from what others say about them.

- The Anatomy of the Novel (1975).

(j) Mirian Allot:

In Novelist on Novel, Allot has given different views of authors on characterization:

The dial-plate or the inner working

(i)

The only ways by which we can come at any knowledge of what passes in the minds of others, are their words and actions, the latter of which hath by the wiser part of mankind been chiefly depended on, as the surer and more infallible guide.

- Henry Fielding, The Champion (11 December, 1739).

(ii)

The motives of actions, and the inward turns of the mind, seem in our opinion more necessary to be known than the actions themselves; and much rather would we choose that our readers should clearly understand what our principal actors think, than what they do.

- Sarah Fielding, Preface to The Cry (1753).

No picture of perfection

(i)

... we must admonish thee, my worthy friend (for, perhaps, the heart may be better than they head), not to condemn a character as a bad one because it is not perfectly a good one. If thou dost delight in these models of perfection, there are books now written to gratify thy taste; but, as we have not, in the course of our conversation, ever happened to meet with any such person, we have not chosen to introduce any such here. To say the truth, a little question whether mere man ever arrived at this consummate degree of excellence, as well as whether there had ever existed a monster bad enough to verify that ... nulla virtute redemptum. A vitiis...(His vices are not allayed with a single virtue).

- Henry Fielding, <u>The History of Tom Jones and Foundling</u>
(1749) Book X, Chapter I.

(ii)

I do not aim to draw a perfect character, for after a pretty long acquaintance with mankind, I have never met with any one example of the sort. How then shall I describe what I have not seen? On the contrary, if I wish to form a character, like this of Henry, in which virtue predominates, or like that of Blackford, where the opposite qualities prevail, I have nature before me in both cases; but if in the former instance, I will not suffer a single shade to fall on my canvas, and in the latter do not let one hint of light appear, what do I present to the spectator, but a confused and shapeless mass, here too glaring, and there too opaque, to preserve any outline that can give to view the form and fashion of a man? - The brightest side of human nature is not without a spot, the darkest side is not without a spark.

- Richard Cumberland, <u>Henry</u> (1755).

Book the Fourth, Chapter I.

<u>No portraits</u>

(i)

And here I solemnly protest I have no intension to villify or asperse anyone; for though everything is copied from the book of nature, and scarce a character or action produced which I have not taken from my observations and experience; yet I have used the utmost care to observe the persons by such different circumstances, degrees and colours, that it will be impossible to guess at them with any degree of certainty; and if it ever happens otherwise, it

is only where the failure characterized is so minute, that it is a foible only which the party himself may laugh at as well as any other.

As to the character of Adams, as it is the most glaring in the whole, so I concenived it is not to be found in any book now extant. It is designed a character of perfect simplicity; and as the goodness of his heart will recomned him to the good-natured, so I hope it will excuse me to the gentlemen of his cloth; for whom, while they are worthy of their sacred order, no man can possibly have a greater respect. They will therefore execuse me, notwithstanding the low adventures in which he is engaged, that I have made him a clergyman; since no otehr office could have given him so many opportunities of displaying his worthy inclinations.

- Henry Fielding, Author's Preface,

The History of the Adventure of Joseph Andrews (1742).

(ii)

I don't write satire; I don't even know what it is. Nor do I paint portraits; that isn't my way. I invent. The public, who don't know what invention consists of, try to find originals everywhere. They deceive themselves and debase the art.

- George Sand, Letter to Gustave Flaubert (19 March 1870)

Correspondence (1893).

(iii)

I may make the note that I never in my life, as far as I can remember, used a character from actual life for the purposes of fiction - or never without concealing their attributes very

carefully. This is not so much because I wish to avoid hurting people's feelings as because it is, artistically, a very dangerous practice. It is even fatal.

> - Ford Madox Ford, It was the Nightingale (1934)
>
> Part Two, Chapter II.

The Novelist's character must be real to him

But the novelist has other aims than the elucidation of his plot. He desires to make his readers so intimately acquainted with his characters, that the creations of his brain should be to them speaking, moving, living, human creatures. This he can never do unless he knows those fictitious personages himself and he can never know them well unless he can live with them in the full realithy of established intimacy. They must be with him as he lies down to sleep and he wakes from his dreams. He must learn to hate them and to love them. He must know of them whether they be cold-blooded or passionate, whether true or false, and how far true, and how far false. The depth and breadth, and the narrowness and the shallowness of each should be clear to him. And as, in our outer world, we know that men and women change, become worse or better as temptation or conscience may guide them, - so should these creations of his change, and every change should be noted by him. On the last day of each month recorded, every person in his novel should be a month older than on the first. If the would-be novelist have aptitudes that way, all this will come to him without much struggling - but if it do not come, I think he can only make novels of word.

> - Anthony Trollope, Autobiography (1883).

All novels deal with character:

I believe that all novels ... deal with character, and that it is to express character - not to preach doctrines, sing songs, or celebrate the glories of the British Empire, that the form of the novel, so clumsy, verbose and undramatic, so rich, elastic, and alive, has been evolved. To express character, I have said; but you will at once reflect that the very widest interpretations can be put upon those words ... besides age and country, there is the writer's temperament to be considered. You see one thing in character, and I another. You say it means this, and I that. And when it comes to writing, each makes a further selection on principles of his own.

> - Virginia Woolf, "Mr.bennett and Mrs.Brown" (1924), first
> published in The Captain's Death Bed (1950).

A character has to be conventionalized

... I was thinking about what T.S.Eliot and I had said about character in fiction. A character has to be conventionalized. It must somehow form part of the pattern, or lay the design of the book. Hence, it must be conventionalized. You can't put the whole of the character into a book, unless the book were of inordinate length and the reader of inordinate patience. You must select traits. You must take many traits for granted, and refer to them, in a way to show that they are conventionalized. If you wanted to get at a total truth, you'd only get a confused picture. Question: Does a novelist want his characters to remain in the mind of the reader? Some novelists don't. But I do, for one. Dicken's characters remain in the mind. They may perhaps be too conventionalized, too simplified. Same for Thackeray - Dobbin and

Amelia. But they remain in the mind. No novelist can always be creating absolutely new, or fresh, characters. Balzac used the same frame of conventionalization over and over again. His titled amorous dames many of them of the same pattern. So did Shakespeare. So did Scott. This implies a form of conventionalization. Then half-critics say, when they observe the necessary conventionalization, that there is no character-drawing at all.

— Arnold Bennett, The Journals of Arnold Bennett (1931).

Authenticity

The poor novelist constitutes his characters, he controls them and makes them speak. The true novelist listens to them and watches them function; he eavesdrops on them even before he knows them. It is only according to what he hears them say that he begins to understand who they are.

I have put 'watches them function' second -because for me, speech tells me more than action. I think I should lose less if I went blind that if I became deaf. Nevertheless, I do see my characters - not so much in their details as in their general effect, and even more in their actions, their gait, the rhythm of their movements. I did not worry if the lenses of my glasses fail to show them completely 'in focus'; whereas I perceive the least inflections of their voices with the greatest sharpness.

I wrote the first dialogue between Oliver and Bernard and the scenes between Passavent and Vincent without having the slightest idea what I was going to do with those characters, or even who they were. They thrust themselves upon me, despise me, ...

- Andre Gide, Logbook of the Coiners (1927), pp.38,44;
translated by Justin O'Brien.

2.2 CHARACTERIZATION IN BRITISH NOVEL:

The British novel has shown remarkable development in the technique of characterization from its beginning. It started with interest in incident and action, rather than in character. But gradually the technique developed from emphasis on external behaviour to internal, from external action to psychological development, from impressionistic analysis to the stream of consciousness technique. The modern novel rejected the so-called idea of 'building the character'. It is possible to trace this development by grouping major novelists belonging to different phases.

2.2.1 DEFOE TO JANE AUSTEN:

In the development of English novel, 'Novel of Action', played an important role. It deals with external events and has not much to do with the mind. The action, its complica-tion and resolution have an irresistible appeal. The novelist attaches very little importance to the development of character. The characters are introduced only for throwing the action in relief. Ivanhoe of Walter Scott is a representative novel of action. R.L.Stevenson's Treasure Island is a story of adventure. In this type of novel, the protagonist has been given too much importance; other characters are almost ignored. The protagonist is introduced at the very beginning of the novel. The novelist gives the distinguishing features of the protagonist. And he remains as it is upto the end of novel. In this way, the character in an action novel never changes not surprises the reader, and hence is invariably 'flat'.

Another important type of English novel is Picaresque novel. It is also a sort of a novel of action. A picaresque novel is a realistic portrayal of criminal life in which criminals and their tricks constitute the chief source of interest. Unlike other novels, the picaresque novel emphasizes the character, only of the hero. Thomas Nashe's The Unfortunate Traveller maybe described as the first picaresque novel in English literature. Daniel Defoe's Moll Flanders is the landmark in the history of picaresque novel.

The picaresque novel may be described as a novel of character, because the aim of the novelist is to delineate men and women with a view to presenting the slice of life, and the story is relegated to a subordinate consideration. In the novel of incident, the interest is diverted to what happens and the characters come move by the way. In the picaresque novel, the attention of the novelist is focussed on the delineation of single figure. Since episode after episode is provided for the sake of the chief figure, picaresque is naturally cinematic and episodic The Unfortunate Traveller is a series of episode, a diary almost, with no beginning and no end, for it is a novel of character rather than novel of plot.

The eighteenth century literature is very rich in the field of fiction. In one sense, it may be regarded as the age of the novel. This century witnessed the rise of the domestic novel, the picaresque novel, the Gothic romances, and the novel of broad humour and caricature.

Samuel Richardson was the first of the great novelists of the 18th century. He was the spokesman of his own times and he gave to the novel many new things. In the sphere of characterization, Richardson made

distinct contribution. No doubt, Defoe and Swift had excelled in characterization, but it was left to Richardson to build up characters only - touch by touch and line by line, so that they gradually assured a stereoscopic substantiality. We learn about them from their own speeches and behaviour, and from what others say about them.

Richardson's main contribution to characterization lies in the presentation of the feminine heart. He is essentially the portrayer of female characters. "His psychological insight into human motives and feelings, and particularly, his understanding of the feminine art, has seldom been suppressed since his day. Clarissa is his finest portrait, but each successive novel shows a greater range and variety of characters. Part of Richardson's importance in the history of the novel lies in his introduction of characters of the lower middle class, whom he portrays with great accuracy"[1], writes E.Albert.

Like Shakespeare, Fielding could observe life with great detachment. He depicts his characters with perfect impartiality and objectivity. In his characterization, there was charity and catholicity. The following are the chief traits of Fielding's characterizations:

(a) Round Characters: There are a few characters in Tom Jones who reveal different aspects of their nature, which are often in contradiction with another. In the mind of Tom Jones, there is always conflict between his ideals and inclinations. We can never doubt for a moment the sincerity of his love for Sophia and yet we find that on several occasions, he falls a victim to his sexual instict. Fielding has also depicted the conflict in the characters of Squire Western between his absolute egoism and his love for

Sophia. In the same way, the manner in which Sophia rebels against parental authority and takes a bold stand about her love for Tom Jones gives her character the stamp of vitality.

(b) <u>Life-like</u> <u>and</u> <u>Real</u> <u>Characters</u>: Another quality of Fielding's characters is that they are life-like and real. It means, they show virtues and weaknesses.

(c) <u>Dramatic</u> <u>method</u> <u>of presentation</u>: There are two other methods of characterization; showing and telling. Showing is otherwise known as the 'dramatic method', in which the novelist presents his characters in such a way that the reader is free to draw his inferences about their talks and action, behaviour and motivation. We observe this practice in Fielding's characterization.

(d) <u>Minor characters</u>: One great quality of Fielding's characterization is that even his minor characters are invested with individuality.

The characters of **Smollett** are sordid and vicious. Smollett could not draw characters in the round, but only in the flat. Rodric Random, Peregrine Pickle and Humphrey Clinker are 'flat' characters. They can be looked at and laughed at, but they are without any inner reality. They are toys in the hands of a skilful puppet master. But his skill is such that he can not only make the shadow play existing but can satisfy us that the puppets have life and individuality.

Goldsmith laid equal emphasis on characterization in the field of fiction. He presented fine characters, both male and female, and there was a regular development and progress in his characters. His characters were life-like and had force in them. His characters of Dr.Primrose has become an immortal character in fiction. In short, Goldsmith's characters were 'round' and memorable.

The Gothic novel in England which grew out of the medieval day-dreaming of the 18th century, encouraged by the precedents of French fiction, developed in the course stock characters and situations and partial emotional effects. A sombre, restless villain is the central figure. The heroine beautiful, innocent and full of sensibility, always waits to be rescued by a chivalorous lover. Supernatural forces aid incidents of physical violence and mental anguish. These classical heroes seemed 'flat' and unenterprising and the medieval ballads, popularised by Addison, provided a new world of heroes, reckless, blood-thirsty and obscure. Some of the remarkable Gothic novels are - Horace Walpole's The Castle of Otranto, Mrs.Ann Radclieffe's The Mysteries of Udolphus, Matthew Law's Monk, etc.

Walter Scott is the father of the historical novels. He was one of the greatest masters of characterization and in his novels, we come across a host of characters, both men and women, belonging to all classes of life, high and low. Scott's characters are extremely complex. They are compounded not out of one or two qualities, but out of a number of qualities. It is commonplace of Scott criticism to say that he approached his characters from the outside, presented, so to say, the public view of them. However, there can be no denying the fact that, on the whole, Scott takes a surface view of character and can delineate only the externals, probing into the depths is beyond his range.

Jane Austen was one of the greatest women novelists during the 19th century. One of the triumphs of Jane Austen's art is the immense vitality of her characters. Her characters are well drawn from the upper middle class. On her narrow canvass, she succeeded in painting the

inifinite variety of the human scene. She draws from personal experience. Her characters are many-sided, they are mixture of good and evil, virtue and wickedness in varying proportions, like real human beings. They are not types but individuals.

Jane Austen's grasp of human psychology enables her to conceive her characters in the round. Her characters are not 'flat', they change and grow under the stress of circumstances and become different from what they are in the beginning. We can observe this in the characters of Pride and Prejudice such as Darcy, Elizabeth and Mr.Bennet. But the minor characters such as Mr.Collins, Lydia, Kitty and Mary do not change and grow. Therefore, they are 'flat'.

Jane Austen's method of character presentation is dramatic. The character is developed through short scenes and dialogue. A character reveals himself in his conversation; further the character is revealed through what others say about him. In this way, a character is examined from various angles, and the various facets of his personality are revealed. Thus, the characters of the Bennets are revealed in the very first chapter through a dialogue between the husband and the wife. Soliloquy, too, is made use of in moments of stress. Thus, the soliloquy of Elizabeth on receiving Darchy's letter of explanation is a remarkable piece of character analysis. The novelist intervenes only rarely with direct description and comment.

2.2.2 CHARLES DICKENS TO GALSWORTHY, H.G.WELLS, C.P.SNOW, SOMERSET MAUGHAM, ETC.:

Charles Dickens' interest lay in characters rather than in incidents. He was a master in the art of characterization and presented a wide variety of characters in his novels. The most important fact

about Dickens' art of characterization is the immense variety and vitality of his characters. Of all the victorian crowded canvasses, his is the most crowded.

In general, Dickens delights in delineating the external peculiarities of his characters. He gives us a very vivid and precise picture of the externals - the face, the gesture, and the dress. He could visualize his characters with uncommon vividness, and present them to his reader with equal vividness by describing the externals of their personality. His fantastic imagination fastens on any oddity or peculiarity of his characters. We are told about the tone of voice, the trick of utterance and the gesture which accompany it, till every word spoken by his characters is real to us. His characters further reveal themselves in conversation, chapter after chapter.

He exaggerates the marked peculiarities and oddities in the dress, appearance, manner or speech of his characters. As Walter Allen points out, "he looks at people through the eyes of little children, and describes them as children would describe the grown-ups"[2]. Dickens had the imagination of a child which tend to exaggerate any peculiarity that impresses it. It is for this reason that those who do not understand his art call his characters caricactures of comedy or puppets of melodrama. As a matter of fact, they are the products of an intense, accurate observation of a child-like imagination.

John Galsworthy was one of the prominent men of letters during the 20th century. He achieved success in characterization rather than story-telling and plot-construction. He created a host of characters full of stature and gave them life-like reality. He exhibited an unerring

insight in the portrayal of the middle class Victorian men and women with their vices and virtues.

The novel, like the drama, has a purpose for him. It has a moral content, it is concerned with human ethics. Speaking of characterization, Galsworthy remarks, "The unending moral assessment which is so deep a part of the life of a human being is more furthered and furnished by the character creations of fiction than most of us realize ... It is always comforting to novelist to know that by the creation of character he contributes to the organic growth of human ethics"[3].

Galsworthy is a traditional novelist who believes in a good plot and well-drawn characters. His characters are typical representatives of a period and a class. His characters fall in types; yet each has its own individuality. He himself says that his characters are first concenived as types.

H.G.Wells was a prolific writer and produced novels, pamphlets, histories and romances with unceasing regularity. He created a rich variety of characters, men, women and children, but his chief skill lies in the presentation of odd, eccentric and humorous characters. "In characterization, Wells was no innovator in method. His characterization has little fineness. It is not deliberately psychological. If there is an innovation, it is in his love of simple souls like Kipps and Polly. It is the beginning 'the little man' that from 'twenties at least of this century has been current with cartoonist and others. Wells' comic characterization is markedly in Dickensian manner" comments Dr.A.S.Colins[4].

The novels of H.G.Wells are the novels of ideas. Plot and characterization are subordinate to ideas. "His men and women are the creation of his intellect. He is not interested in the psychology of their mind. Wells is also very happy at comic characterization. Here, he has Dickens' touch. His major character, in his inter-novels are, however, not very convincing. They are not personalities - they are mere ideas. They do not grow with the growth of the novel" says N.Das Gupta.[5]

C.P.Snow is the novelist of 20th century who is concerned with integrity, duty, principles and ideas. Snow's characters, as we meet them in Strangers and Brothers are usually involved in a test of conflict when personal ambition and social conscience are at stake. The fiction that Snow writes is akin, in technique and manner, to the average Victorian novel of Thackeray and George Eliot. His novelistic world is not distorted or exaggerated; his art rests on artistic re-creation than on faithful reproduction, careful arrangement and common-sensical development of character and situation.

In a society in which the traditional hero and village no longer have meaning, the man of moral stature who works with the material at hand is the real hero. Snow indicates that society depends on the kind of person represented by Eliot; dedicated to some extent, but responsible and flexible enough to change when he sees that in flexibility lies road of social and political survival. His hero seems already middle-aged in youth and the novelist himself argues that life works its way out in compromises. Eliot is hardly romantic. He is, in several ways, a staunch Victorian, only one with a more realistic sense of social fact and greater moral flexibility than most.

The <u>Master</u> is a powerful novel written by Snow, albeit minor in scope, because each character has to measure himself not against issues; but against what he is in relation to the issue. Whenever Snow shows characters who have lost this sense of self-conflict, whenever he presents characters who retain only their social functions, then he tends to present cardboard figures.

Somerset Maugham is one of the prominent novelists and short-story writers of the 20th century. His art of characterization exhibits the skill of a psychologist and a realistic observer of life. His characters are drawn from ordinary life and have their hold on the readers. But his characters fail to exercise a permanent hold on us.

The charge of cynicism is brought against Maugham in building up his characters. In <u>The Summing Up</u>, he says, "I have been called cynical. I have been accused of making men out worse than they are". Maugham squarely meets this charge and is not prepared to accept that he is cynical in his characterization. He continues, "I do not think I have done this. All I have done is to bring into prominence certain traits that many writers shut their eyes to. I think I should be justly blamed if I saw only people's faults and were blind to their virtues. I am not conscious that this is the case".[6] The charge of cynicism agaisnt Maugham's characterization cannot be upheld. "The cynicism with which it became a lazy cliche to charge him was in truth and in the main a humorous appreciation of human oddity and incalculability, though he was never unaware of not unresponsive to the pathos and pain which human relationships may generate",[7] comments A.C.Ward.

84

2.2.3 D.H.LAWRENCE TO VIRGINIA WOOLF:

As a novelist, D.H.Lawrence has some positive contributions. He brings a new psychological touch to English novel. His characterization is not traditional; his aim is to bring out the inner realities of the character. He seeks to explore the dark domains of the unconscious. With a penetrating insight, he wants to touch the soul through the body. He gives a place of position to woman in English novel; he gives woman character and a personality.

D.H.Lawrence is one of those great writers who write because of internal compulsion and in this way seeks relief for their inner problems by externalizing them in fiction. He was the pioneer of the psycho-analytical fiction in England. Just as Lawrence represents the revolt against the reason and materialism, so also he represents the revolt against the well-made novel. He shows little concern with the novel as an art form. There is no plot or character in the conventional sense. His characters, though more often than not, vividly visualized, are not interesting in themselves, or for the projects they might undertake, but as centres of radiation quivering with the inner change of impuluses as the carriers of the vital life-force.

In characterization, his method is rather suggestive than formal. Generally speaking, his characters are vividly individualized. Sometimes, however, he is led astray by his psychological theories, or by his preoccupation with the undifferentiated life-impulse. J.W.Beach argues, "Lawrence in poetry and the novel is an impressionist because he is not concerned with the dramatic shape of the thing but with the living 'feel' of it".
8

The characters in <u>The Rainbow</u> are even in the conventional sense of novel personages, individual characters, clearly recognizable from one another, unique beings. Walter Allen comments, "What interests him in his characters is not the social man, the differentiated individual but the seven-eighth of the iceberg of personality that is submerged and never seen, the unconscious mind, to which he preaches something like passivity on the part of the conscious".[9]

The psychological novel or the stream of consciousness novel is a phenomenon which marks the 20th century. The new novel saw its birth between 1913 to 1915. This kind of novel is also called 'the novel of subjectivity'. The novelist turns from external to internal reality, from the outer world to the world of fantasy and wrote essentially autobiographical fiction, which contained with an abundant infiltration of poetry, a strange kinship of search, voyage and pilgrimage of the mind and spirit through consciousness. The phrase 'stream of consciousness' was first used by William James in his <u>Principles of Psychology</u> in 1890 to describe the flux of the mind, its continuity and yets continuous change through the human consciousness, which is 'an amalgam of all that we have experienced and continue to experience'.

The new novel is a reaction against the well-made novel of the 19th century. "Its tendency is", in the words of J.W.Beach, "towards deformalization".[10] The set description of character of the older novel is substituted by the depiction of the inner selves of the various personages. In place of plot construction in thesense of a logical arrangement of incidents and events leading chronologically to a catastrophe or a denouement, we have a backward and forward movement in time.

A character in a stream of consciousness novel is not known by what he says or does. In order to know the character correctly, we must know what is passing in his mind and we get acquainted in this manner with his uncontrolled and unorganized sensations and impressions. We should see also the characters as they are to-day as well as what they were in the past. The critical moments of their lives as they affect their past and future are to be fully made known to us. Characters are presented outside time and place, the presentation of consciousness is separated from the chronological sequence of events and the quality of a given state of mind is investigaged so thoroughly that we do not require to wait for time to make the potential actual before we see the whole. We gain in immediacy and intensity as a result and the character depicted in this manner is more graphic, accurate and realistic.

In his novel <u>Ulysses</u>, James Joyce recounts the events of a single day in Dublin, dealing with three main characters: a Jew named Leopald, his wife Molly, and a young poet Stephen Dedalus. We are admitted to the innermost thoughts of all the three, but the book is mostly an unending stream of Bloom's consciousness pouring out his half-articulate impressions of the day. In the end of the book, we witness Molly Bloom's long interior monologue. She recalls the lovers she had had, Bloom's courtship, their years together, the rose she wore in her hair, the day Bloom had asked her to marry him as they stood under a Moorish arch. So wakeful, Molly's thoughts flowed on, while Bloom snored in the darkness by her side. The interior monologue is used to represent the dissociated and broken frament of thought which pass through the minds of Bloom, Stephen and Molly. Thus, the inner mind is brought on surface; the characters are all made naked before the reader. Even the most obscure,

the most ugly is presented with candour.

The point of view of Joyce is not limited to that of a particular character he is dealing with. He is not primarily concerned to show life through the eyes of Bloom. Rather, he is using Bloom's impressions to add a dimension and enrich the texture of an objective description of reality. Arnold Kettle praises James Joyce, "It is in many respects the most astonishing and brilliant attempt in the history of the novel to present man, the social being, in his full and staggering complexity".[11]

It was, however, Dorothy Richardson, who deliberately and systematically applied this method for the portrayal or rather, the presentation of character in Pointed Roofs, which appeared in 1915. "It would not do simply to call this technique 'impressionistic'. It is indeed 'impressionistic' of a sort, but at the same time, it goes much further back than that. This is to be found in the 18th century novelists like Sterne, Felding and Richardson", writes Cisir Chattopadhyay.[12]

Though she is considered less important today than Virginia Woolf, yet she influenced her. It was something new which Dorothy Richardson did in this novel. She endeavoured to give both the subjective and the objective biography of a character – a young woman named Miriam Henderson. The description is entirely subject. It is the stream of Miriam's consciousness that Miss Richardson reproduces without any interference on her own part.

Virginia Woolf, who was the most distingushed woman writer of her generation, made a far more exciting use of the 'stream of consciousness

technique' than James Joyce. She was greatly impressed with Joyce's
Ulysses.

"I believe that all novels deal with character, and that it is to
express character - not to preach doctrines, sing songs, or celebrate
the glories of the British Empire that one form of the novel, so clumsy,
verbose and undramatic, so very elastic and alive, has been evolved."[13]
These words reveal her concern with character and of her method, she
wrote, "Let us record the atoms as they fall upon the mind in the order
in which they fall; let us trace the pattern, however disconnected and
incoherent in appearance, which each sight or incident scores upon the
consciousness". For this probing of the inner workings of the mind,
Virginia Woolf's penetrating insight equipped her admirably. "Her range
of character is small; it has been said that she was unable to portray
anyone who did not share her own unusual qualities and it is certainly
true that some of her figures, though presented with amazing subtlety
failed to come alive for the reader", argues E.Albert.[14] Even so, in the
delicate analysis of motive, impulse and reaction to situation, she sets
a standard which very few have been able to attain and of the three
chief characters in Mrs.Dalloway at least we may claim that we know them
from inside as we know few other characters.

In Orlando, there is no story, no narrative of dialogue. The book
is entirely made up of soliloquies in which several characters explain
themselves at various stages of their careers - as children playing
together, then at school, at college, or in society, in business or
family life.

Robert Liddle comments on the essential difference in Jane Austen's and Virginia Woolf's art of characterization. The truth is perhaps this, while we know the character of Miss Austen as we know our friends, we know Mrs.Woolf's characters as we know ourselves.[15]

2.2.4 JOSEPH CONRAD:

Not all the major modernist writers share with Joyce and Woolf a consuming interest in this sort of subjectivity and in the nuances of individual experience. Conrad, for his part, is largely uninterested in the nuances of personality as such. Conrad'swork is largely oriented away from the urban, industrialized West altogether. Indeed, Leavis is right in seeing both Conrad and Lawrence as heirs of the 'great tradition' of English fiction that places the 'ingenu' in need of education or formation at the centre of its imaginative life. That tradition tends to see its protagonist in directly moral terms, terms native to the relatively coherent values of an earlier less-industrialized world.

Conrad has little feeling for psychic process and for inner working of character. His is a vividly externalizing but not a dramatic gift. Again and again, we find in his work pageant-like panoramas of experience consisting of vividly visualized, highly externalized scenes that challenge us to penetrate the ambiguity-ridden actions they contain. For Conrad, as for the nineteenth century novelists, there are always decisive moments of choice and direct consequences of choice, especially for the young and the unfledged. As in the nineteenth century novel. young men are tested by the circumstances, fate, and we read their character, chiefly in terms of their responses to their tests. Conrad's novels pivot on such young men.

2.2.5 CONTEMPORARY NOVELISTS:

During the Second World War and the years immediately following, there was little creative ferment. The War had greatly affected human life and beliefs. For better or for worse, the world was a very different place for the successors of Aldous Huxley and Somerset Maugham. In such circumstances, it was inevitably the older writers who continued to dominate literature, notably such novelists as Aldous Huxley, Graham Greene, Ivy Compton Burnett, Evelyn Waugh, Anthony Powell and L.P.Hartley. "None of these was an experimenter in form and none was interested in Joyce's tragi-comedy of linguistics", writes Neili.[16] .

Among English novelists, **Ivy Compton-Burnett**, a novelist of the pre-War world, occupies a unique position. Her characters, drawn mainly from upper middle class families are outwardly respectable and conformist, while inwardly tormented by demons. Adultery, suicide, illegitimacy, murder, even incest are among the skeletons jostling about in their cupboards. The characters, despite their apparent remoteness, are extraordinarily life-like; the little world of the family becomes in her hands a microcosm. Like that of Jane Austen, her work has the timelessness of classical art.

Aldous Huxley, who left England just before the War, became famous as a satirist by the publication of _Ape and Essence_ (1949). Huxley is obsessed with the failure of the human psyche to resist urges that it clearly recognizes as harmful. At the end, there is a suggestion, through the revolt of the hero, that human love is the one force that can transform and regenerate mankind. _The Genius and the Godless_ (1955), a novel, carried Huxley's exploration of the eternal dilemma between

flesh and spirit a stage further. Ostensibly, it describes a love affair between Rivers, a scientist, and Kathy, the wife of the man whose pupil he has been. Rivers, typical of a long line of Huxley's male characters, has spent his life in self-conflict, 'spirit against matter, reason against passion, mind against body'. Though an act of unpremeditated union with her, adulterous by the conventions of society, Rivers finds the wholeness that has eluded him. Kathy who has exhausted herself in caring for her sick husband finds her vitality renewed by the act of love. The hard and fast rules of life are not applicable in the realm of human relations.

Evelyn Waugh published excellent brief satires in this period. In his three War books, Men and Arms (1952), Officers and Gentlemen (1955) and Unconditional Surrender (1961), Waugh reveals his romantic obsession with the past and the chivalric conceptions of honour inseparable in his own mind from medieval catholism. His hero, Guy Gouchback, contemptuous of the shabby, depreciated type of behaviour accepted by the contemporary society, finds himself out of place in the modern world. Waugh shows how the scrupulous sense of honour can today lead only to self-frustration.

Even his main characters, the one such as Adam or Paul, who are meant to be more than 'furniture' seem 'flat', one-dimensional, so that his work seems at first to lack the weight. He has no sympathy with Woolf's demand that novels present life as a 'luminous halo' of consciousness. He has no interst in consciousness as such, except insofar as his characters' lack of it; and their consequent flatness may be attributed to that. "Waugh's external approach is indebted to the modernist's shattering of the novelists' traditional requirement that

the novelist mediates between the soul and the world", says Michael
     17
Corra.

Considerable interest was aroused in the 1940's by the novels of
Graham Green. Technically, Graham Green adds little to the development
of the novel. He is a competent craftsman whose plots are cleverly but
conventionally unfolded. What distinguishes him is his catholic concern
with sin and damnation in a contemporary society. Catholicism allows him
full scope to create interesting inner conflicts, to explore the
psychological implications of loss of faith, and to probe the moral
conscience on many issues that could not arise in an agnostic world.
There is something synthetic in the brilliance of his later novels. The
strength implied in The Power and the Glory expands itself in his other
works in characters that are slickly conceived and in situations that
become increasingly contrived. Vitality in character-drawing gives way
to adroit depersonalization. Invariably, his finest characters are the
ones who are driven to self-destruction.

Joyce Cary, who died in 1957, was yet another older novelist whose
post-War writing enhanced his reputation and brought him wider
recognition. His best work is to be found in two triologies, the first
of which comprises Herself Surprised (1941), To be a Pilgrim (1942) and
The Horse's Mouth (1944). Apart from philosophy, his novels are packed
with exciting incidents and richly-drawn characters. A style that is
vigorous and concrete is allied to Cary's power to identify himself with
the people in his novels and to present them exuberantly and intimately.
Although he tends to rely on stock types, such as eccentric artist, the
handsome seducer, the bouncer, the muddle-headed but kindly woman with

an illegitimate child, the frustrated spinster and so on, they are all drawn from within. Infusing his own experience with that of his central characters, Cary suggests the flow of life as they live it, while he retains the artist's detachment and shows them modified and refined by suffering.

In the middle of the 1950's, a new generation of writers appeared, the exponents of social ralism that reflected all that seemed characteristic of the post-War world. The new names in fiction included Kingsley Amis, John Wain, Nigel Dennis, John Braine, Thomas Hinde, Angus Wilson and Iris Murdoch.

Writing with verve and gusto in a comic vein, they conveyed their impressions of a society as entertaining. A new social stratum found itself being explored in fiction. Characters were drawn from lecturers in provincial universities, second-rate journalists, library assistants, unsuccessful painters and novelists, all very conscious of being 'outsiders', yet contemptuous of the established social order.

This new generation of post-War novelists was harder, more cynical than its predecessors. They drew their inspiration from Smollet and Fielding, rather than from Richardson and Proust. What chiefly characterized them was the attitude of being anti-ahthority and anti-tradition. Good manners, respect for the past, conventional behaviour were anathema to their character. Their characters were picaresque figures, without status or desire for it, who could turn with equal zest from university teaching to window-cleaning, lorry-driving or peddling dope. Their impressions of life were recorded simply and directly; they are as impatient of rhetoric as they are of lust and hypocrisy. They

represent a generation that had been deceived too often and was on its guard. Their outlook was suburban and provincial; and they only admitted that motive for action was self-interest. Their 'anti-heroes' regret their university training and careful upbringing since it blunts their edges and makes them defenceless. Neutrality, not engagement, is their goal.

The attitude of 1950's was clearly articulated in 1954 by **Kingsley Amis** in Lucky Jim. It is an excellent comic novel. Jim is more than just a character. He is an embodiment of the zeitgeist in England; the new generation in England. A behaviourist, he reacts to situations without reflection; life has neither pattern nor purpose. What a man becomes depends largely on accident. "In Lucky Jim, Kingsley Amis created the portrait of an intellectual tough and the first 'dead-end kid' of modern English literature", comments Neili. .
18

Another long series of novels depicting life in the 1930's and 1940's is **Anthony Powell**'s sequence, The Music of Time. Powell feels the pulse of life in the middle and upper-middle classes and in dubious no-man's land between society and the Bohemian artistic world that fringes it. Powell's characters are ultimately slight, unmemorable. They are controlled like puppets by their creator; contrived rather than springing organically from life. It is clearly done, but is not entirely convincing.

Samuel Beckett, a friend of James Joyce, is a prominent novelist of post-20th century. His novels Murphy (1936) and Watt (1945) are popular for the particular style of Beckett. All his work is a vast self-exploration in which he progressively discards the characters he has

projected in his journey towards the ultimate thing-in-itself. In so doing, he is forced to contemplate the condition of man and to communciate the language of despair. At the same time, he evokes profound pity for his characters. In various stages of dereliction – blind, lame, and deaf – they crawl over the face of the earth. "Beckett's decaying figures lying on the ground, sitting in dustbins, growing along the road to nowhere, inhabit a world in which there has been a Fall but certainly no Redemption, a world without foundation of upright things, but only a lapsing and crumbling away beneath a sky without memory of morning or hope of night", writes Diana S.Neili.[19]

The publication in 1957 of <u>Justine</u>, the first volume in **Lawrence Durrell's** Alexandria Quartet, was an event of great importance for the English Novel. Followed by <u>Balthazar</u> (1958), <u>Mountolive</u> (1959) and <u>Clea</u> (1960), it established Durrell's reputation as a serious writer whom Europe could respect. The French acclaimed him as the greatest contemporary English novelist, a successor of James Joyce and D.H.Lawrence. Human personality for Durrell is multi-dimensional, comprising contradictions and ambiguities; love and hate manifest themselves simultaneously. Everything is ultimately true of everyone in the undivided stream of life. About his characterization, Neili observes, "Every interpretation of reality is based upon a unique position. Each psyche is really an anthill of opposing dispositions, everything will be found true of everybody, saint and village and co-sharers".[20]

2.3 CHARACTERIZATION IN INDO-ANGLIAN NOVEL:

2.3.1 EARLY INDO-ANGLIAN NOVEL UPTO 1920:

Fiction, as a form of Indian literature, has a glorious past, and

yet, the Indo-Anglian fiction, with regard to the same form in other developed languages of the Indian sub-continent, in its most modern sense, is relatively a very recent development. The first generation of Indo-Anglian novelists have not shown anything like considerable literary merit. P.P.Mehta comments, "Most of the novels of this era, seldom if ever, rise above the level of well-cultivated mediocrity".[21]

It is true that the early Indian English novels were but sorry imitations of the early-Victorian novelists and we have to admit that only a few of them published during this era have survived the test of the time. The stories consist of a large variety of characters and incidents grouped round the figure of the hero, bound together in a very slack way by an intrigue and ending with happy marriage. This applies to all novels, whether it is Roshinara by Lahiri Kalikrishna or The Prince of Destiny by S.K.Ghosh. "Most of the Novels are mediocre. Everyone of them is deformed by false sentiments, melodrama and wooden characters – very often the hero himself is wooden" says P.P.Mehta.[22] It becomes apparent that the novels upto 1920 are a strange mixture of the good and the bad. In plot construction, they are weak and in characterization weaker still.

2.3.2 MULK RAJ ANAND, R.K.NARAYAN, RAJA RAO, BHABANI BHATTACHARYA, G.V.DESANI:

This period marks a great leap forward. There is a clear-cut advance in technique, form and style. The Indo-Anglian novelist has by now understood the emphasis to be laid on character. He has learnt that it is novelist's job, not to describe life, 'line by line', but by the exercise of his fastidious selective power, to choose to describe only what is significant. He makes us understand what is passing in the minds

of those whom he portrays.

Mulk Raj Anand's characters belong to the right, humble, kindly, generous souls, controlled by no systematic principles, excepting instinctive emotions. Most of the characters are drawn from the lower classes, because these low outcasts have obssessed Anand in the way in which certain human beings obssess an artistic soul, who seeks to interprete the truth from the realities of his life. Anand is aware of the weaknesses, folly, dissipation and ignorance of his pet characters, who are good human beings inspite of their defects. This clearly shows that Anand has drawn many of his characters from the real people he had known and met in his early days.

His method of character presentation is dramatic. He picks up a character and incident by incident builds up a background and gradually the charater becomes alive and begins to live and breathe under his expert handling; details are piled upon details, and minute touches and suggestions are fully exploited to cast the character in a proper perspective.

The heroes of his earlier novels have been in some cases actually repeated from novel to novel and in other cases, they are planned on the same pattern. Anand draws out the simplicity and nobility of their lives. Like the heroes of Hardy, they try to fight against inexorable destiny and thus stand unbowed beneath the blows of fate.

He was praised by E.M.Foster for his art of characterization: "No European, however sympathetic, could have created the character of Bukha, because he would not have known enough about his troubles. And no

untouchable could have been involved in indignation and self-pity.
Mr.Anand stands in the ideal position"[23]. His love for the soil, the suffering people and their traditional mode of life could be abundantly felt and sighted anywhere. The critics of East and West honoured him for his unforgettable characters like Bukha (Untouchable), orphaned millboy Munoo (Coolie), Gangu (Two Leaves and a Bud).

Born in the same first decade of the twentieth century as Mulk Raj Anand, classicist R.K.Narayan is certainly no less serious contemporary writer. Narayan's plots are based on the idea of character. This very objective is reflected in his approach to his subject matter. In form, the average Indo-Anglian novel consists of a number of characters and incidents woven around a young attractive hero or heroine ending with the happy chimes of marriage bells. But Narayan's approach is entirely different. Narayan's plots do not follow any standardized formula, because Narayan starts with an idea of charater and situation and the plot progresses on the lines he conceives to be the logical development of the idea. In the The English Teacher, the hero is a college teacher, neither romantic nor brave. The hero of Swami and Friends is just a young boy doing nothing brave or noble or adventurous. The heroes of Narayan do not approach the conventional heroic type. Since the action of the stories of Narayan springs logically from characters, the usual stock-in-trade of the novelists - accidents, coincidents, sudden reversal of fortune - have no place in the plots of Narayan.

Narayan's are the first novels which set out to give a picture of life unaffected by any desire for dramatic effects. His stories are conditioned entirely by the logical demands of situation or character. In this regard, Narayan follows the examples of Henry James, Wells and

Arnold Benett. In Narayan, the Indo-Anglian novel structurally comes of age.

Characters of Narayan bear the same stamp of intellectual analysis. They are drawn in their own limited sphere, with continuing psychological consistency. These characters are full of life and vitality. They are thoroughly human in their likes and dislikes. In the The English Teacher, Krishna, the philosophical-minded lecturer of English with all his idealism stands in sharp contrast with the worldly-minded Ramani, who found his happiness in a mistress.

Narayan always grasps the psychological essential which gives his characters their reality. Mr.Sampath, in The Maneater of Malgudi (1961) may not be as full of life as Mr.Pickwick or Mr.Micawber, but we understand him. We know his psychological make-up and we know just how he will behave always. This psychological grip enables him to draw complex characters better. A character like Raju in the novel The Guide or Mr.Sampath is full of complexities. He is not wholly bad. He is not entirely selfish. If he is capable of cheating, he is capable also of generosity. Narayan gives all these inconsistent manifestations to create the most vari-coloured surface of character. His portraits are as convincing as they are well-framed.

Swiftly following Anand and Narayan, as it were, only in three years of their first publications, on the literary scene, came Raja Rao, the youngest of the trio. The autobiographical form of narration so useful in analyzing the character is well utilized by Raja Rao. The technique here is contradiction. The canvass of Kanthapura is a crowded one, for the aim of the novelist was to depict a mass movement and a

social milieu. Still, his characters are not mere symbols or types. They are living, breathing realities, with an individuality of their own. They are simple and static, they do not change and grow, but such is the art of the novelist that even his minor characters are imparted with life and individuality through a few masterly strokes of the pen, and so they linger long in the mind.

In The Serpent and the Rope, Raja Rao's most discussed novel, all the characters run in the same groove, think on the lines of the author and have the very accent of his voice. They are highly unrealistic. On the whole, characterization is not Raja Rao's happy point. The characters do not have any inner struggle to fight. For them, the crisis of the soul is more external than internal and internal conflict seems to be completely overlooked or intentionally pushed into the background.

From this enthusiastic trio, we should now move to a group of novelists who have not received any high critical acclaim, but who need to be mentioned here. Venkataramani, Shankar Ram, Purushottam Tricamdas, Dilip Kumar Roy, Humayun Kabir, D.F.Karaka, Kumar Gune, Ahmed Ali, K.Nagrajan and others. All these writers have followed the same path of concentrating on external qualities of characters. And their art of characterization is more or less the same.

In Bhabani Bhattacharya, we have a sincere, compassionate, hesitant and shy writer. The stories for him originate and develop in the sub-conscious. The characters independently grow and on their own, reach the full stature. Thus, they have hardly much to do with the aims and aspirations of the writer. No dummies, they talk as they choose. All the novels of Bhattacharya are based on the harsh social realities like

hunger, poverty, sufferings, exploitation and so on. The harassment of common people of India is not over even after Independence. The author becomes successful in depicting the inner realities of life and the suffering of the characters by expressing themselves through some critical incidents exposing their behaviour. So, there is a rather deep touch to the inner mind of the character in his novels and this is slight advancement in the art of characterization.

G.V.Desani is another important novelist. He at first experimented with a new type of novel, which, though philosophical, has the touch of humour. His strange novel All About Mr.Hatterr (1946) reminds the reader of James Joyce's Ulysses. A Eurasian-born in Penang, Mr.Hatterr stays in India as well as England. He seems to be the personification of the non-uncommon truth of human life, namely, ease and comfort even at the cost of others. This principle is seen to be woven in seven episodes or stages. "Underlying Desani's characterization of Mr.Hatterr, we discover modern man's most prevalent vision of himself as an alienated, isolated man at odds with a hostile universe, which mocks his insignificance while inspiring him to assert a rudimentary protective integrity", writes S.C.Harrex.[24]

Desani used psychological realities, though slight. He also touched the theme of alienation which was used profoundly afterwards.

2.3.3 KAMALA MARKANDAYA, ANITA DESAI, ARUN JOSHI & OTHERS:

One of the major by-products of the modern industrial civilization is the sense of alienation that it has given to the humanity. Today, alienation, as a concept, has taken deep roots in everyday life, in science, in philosophy, in psychology, sociology and literature,

covering a large gamut of almost every aspect of man's activity. Alienation has assumed the proportions of a great problem in modern fiction.

In Kamala Markandaya's Some Inner Fury, the theme of alienation is brought out well through the juxtaposition of the opposite traits in Kitsamy and Govind. Kitsamy is totally alienated from the Indian way of life. His whole attitude to life is anglicized. Govind, on the other hand, is very much steeped in Indian culture, but is an alien in the society in which Kit moves.

Kit is a typically alienated person, who is only a vine clinging to the British Raj, having no individual identity of his own. Unfortunately, his wife Premala, who is deeply embedded in the traditional Indian way of life, hates going to clubs and leading the kind of social life that Kit enjoys. It is natural that Govind, with his roots firmly in the native soil, should fall in love with Premala. And given Premala's total identification with Indian values, it is natural that Govinda's love for Premala will go unrequitted.

The conflict between Kit and Govinda is not only the conflict between two natures vastly different, it is also a conflict between native and alien values. Kamal Markandaya calls them "Nowhere Men", in her later novels.

Mirabai, the centre of consciousness int he novel, is delineated with loving care. She is the author's voice and seems to share many of her traits.

Thus, the novels which narrate the theme of alienation depict the individual and his inner reality more than the external one. This new trend started with these new types of novels, which was further utilized more effectively by Anita Desai and Arun Joshi.

Anita Desai is one of the most serious yet appealing noveslits on the Indian-English firmament. Her reputation has been steadily rising since the publication of her first novel, Cry, the Peacock (1963). Anita Desai's novels unravel the mystery of the inner life of her characters. Her works are different from those of other Indian women writers in English; she is interested in the psychological life of her characters. For her, it is the "depth which is interesting, delving, deeper and deeper in a cahracer or a scene rather than going round about it", comments Jasbir Jain.[25] Anita Desai disowns all social concerns and asserts more than once that she is interested in individuals and not in social issues. Social issues intrude only where they affect the characters.

Being a novelist of moods and the state of psyche, Desai's characters have a tendency to turn inward. Cry, the Peacock is the story of a hypersensitive young woman Maya, pitted against a reserved husband. She lives a life of acute sensitivity and dies in her quest to find fuller life. In Voices in the City (1965), the three major characters – Nirode, Amla and Monisha – undergo existential crises. Bye-Bye, Blackbird (1971) deals with the psychic turmoil of Sarah who struggles to find her identity. Where Shall We Go This Summer? (1975) is the story of a near-neurotic heroine, Sita. Fire on the Mountain (1977) incorporates the story of Nanda Kaul and her great-grand-daughter Rekha. Nanda feels life only to realize that one is always entangled in the

past. Clear Light of Day (1980) is the story of Bim, who, after a long period of frustration and anger, comes to recognize the importance of attitude to forget and forgive. In Custody (1984), Anita Desai shows a significant broadening of her view. The story is woven around an idea : the failure of Deven Sharma to get an interview with Nur Sahjehanbadi. He is deceived and trapped, yet at long last, he is able to separate art from life and feel 'whole', despite is shattering experience.

Anita Desai's characters can be classified into two distinctive groups - those who fail to adjust to the harsh realities of life and those who compromise. The promise which provides the momentumm to her creative activity is the 'basic human condition'. In a novel, as in life, there are those who always remain 'outsiders' because they cannot accommodate themselves to the world of realities. We encounter some such characters in Anita Desai's world. In order to describe their illusion, fantasies and fabrications, Anita Desai discounts the traditional, worn-out realism and diverts her attention to the disintegrating forces in their inner and outer lives.

Concerned with the subjective analysis, Anita Desai shifts her attention to the inner sensibilities. With the help of outer conditions, she reveals the inner workings of her characters. So, vividly portrayed are their introspection and mood-swings that a pertinent question is often posed if her characterization is autobiographical, to which her reply is, that minor characters, incidents and settings have personal bearing to some extent and are based on experience. But the major characters and their eccentricities are imaginary or an amalgamation of several characters from real life.

Arun Joshi is one of the younger Indo-Anglian novelists who excel in their themes and techniques and in their exploration of human psyche. His inner explorations resemble those of Anita Desai and Chaman Nehal, to some extent.

Indian writer in English, in general, suffers from a paucity of psychological fiction. However, in the post-Independence era, at least three other novelists have made modest effort in this distinction – a fact which illustrates that some novelists are now getting attracted to this neglected area. Shakuntala Shrinagesh's The Little Black Box is an interesting example of the psychological novel. It externalizes the thought-processes of the protagonist, Sarla, who lies dying in the hospital with her moneybox under her bed. Bharati Mukharjee's Wife, which reminds us of Anita Desai's Cry, the Peacock, presents a significant psychological study of the frustrated, neurotic protagonist, Dimple Dasgupta, K.M.Trishankhu has also experimented with psychological fiction. His Onion Peel unfolds the gripping tale of the oversexed protagonist Nathan, who is faced with the crisis of being impotent consequent upon an operation he is to have.

2.3.4 CONTEMPORARY NOVELISTS, FROM 1980 TO 1995:

In the growth and development of the Indian novel in English, the 1980's occupy the most significant position. During the last one-and-a-half decades, some very promising novelists have published their first works, which speak about the originality and unprecedented inventiveness of those novelists eloquently along with their capability of doing away with all apishness and complexes and constraints which the earlier novelists had to suffer from.

/ Probably, the most sensational literary event of the 1980's was the publication of Salman Rushdie's voluminous novel <u>Midnight's Children</u> in 1981. Later, he brought out <u>Shame</u> (1983), <u>The Satanic Verses</u> (1988) and <u>Harem and the Sea of Stories</u> (1991). By his works, Rushdie extended the Indian English novel considerably and left indelible imprint on the future course of its development. /

Rushdie's characters present the qualities of the world of realism and of fantasy. The characters are as inimitably factual and realistic in detail, as in Dickens, and realised in a world of fantasy, thus reinforcing Rushdie's basic fictional strategy of superimposing a world of fantasy on a world of grim, realistic and factual detail. This synthesizing is most vitally realized in <u>Midnight's Children</u>, if only <u>Shame</u> and <u>Grimus</u> present in various degrees, the natural tilt towards the fantastic and marvellous in his characterization.

The characters in a fantastic world differ from their realistic counterparts in many respects, both in their conception and in the very 'process' of realization. Fantastic characters defy any logicality and dimensionality. They are basically logical, without any reference for proportions, or temporal and spatial limitations. They explode the very myth of a unified and coherent self, in the process of its evolution through tensions and conflicts. As the fantastic characters defy conventional three-dimensional models of the realistic fiction, they are essentially incoherent and under-developed or even not capable of developing into substantial 'selves'. "As the fantastic characters do not have any substantial self, with any conflict, their deveoopment, if any, is by non-rational means, such as by intuition and by such literary devices as metonymy and synecdoche", argues Madhusudan Rao.[26] The

characters and their destinies, if any, are realized by external means by such processes of magnification, diminution and virtual reconstruction of the parts of the 'self', however hollow it may be.

Unlike the realistic mode, the fantastic mode psychologically bases itself on the principle of desire, for integration with the 'other self', at least in dreams. It is this basic psychological tension, between the 'desire' and 'other self', which establishes at least certain amount of form in an otherwise chaotic and utterly formless aesthetic design in his characterization.

Rushdie's fictional world is peopled with at least two kinds of characters: one, the protagonists, and two, the accomplices or followers in the quest. Also, at a minor level, there are other characters, who are more like 'presences', invisible or otherwise (as the Gorts in Grimus, Jawaharlal Nehru in Midnight and intensely caricatured personages in Shame). The destinies of all other characters are focussed through the consciousness of the progatonist. Though all Rushdie's characters have a living quality, their actions and destinies are decided by the underlying plot, to a considerable degree.

Rushdie's novel, which became an international literary success, created a real generation of its own in the form of a crop of young Indian novelists eagerly following in Rushdie's footsetps. Among these novelists, the most talented are: Amitav Ghosh, Vikram Seth, Allan Sealy, Upamanyun Chatterjee, Shashi Tharoor, Farrukh Dhondy, Rohinton Mistry and Firdaus Kanga.

A superficial reading of Amitav Ghosh's first novel, The Circle of

Reason (1986), might give the impression that it is a picaresque novel set in the contemporary milieu. It does have an unheroic hero and records various adventures befalling him and his interaction with a host of other characters as he moves from one country to another. The adventures that befall the protagonist stress at one level, the struggle between capitalism and socialism; at another level, the novel depicts a struggle between the power of cold, harshness, reason and the nurturing power of human qualities which follow no rules and yet bring a healing touch to all mankind. There are innumerable characters and loosely connected episodes. The only link which holds together these characters and episodes is the protagonist.

In another novel, The Shadow Lines, he breaks new grounds in his narrative technique and yet he is not without the graces of conventional narration. Characters are brought alive with great psychological depth.

Vikram Seth's The Golden Gate is a novel written in mellifluous sonnets about the West. Set in San Francisco, it is devoid of Oriental characters and colours. His A Suitable Boy centres around the motif of a young woman's quest for love which in these disillusioned times has become a lost thread. The young heroine of the novel, Lata, faces a dilemma over which suitor she should select. Lata Mehta has to choose between three suitors - the unsuitably Muslim Kabir Durrani, the practical Haresh Khanna and the esoteric Amit Chatterjee, who represent three paths in human life. The novel is endowed with human appeal. The character of Lata is the central character. Her inner turmoil is superbly represented by Vikram Seth. The three suitors are the set characters which are true to their traits. They do not change. They represent three special qualities or ways of life. Lata, in fact, wants

all the three qualities in one man, which is not possible. She has to choose one from these three. And here the climax of the novel lies.

Vikram Seth's art of characterization and technique is very much similar to Jane Austen's. R.S.Pathak rightly says, "Seth's novel's technique also brings one's mind the technique employed by Jane Austen (his particular favourite) and George Eliot. It is writ large with imaginative sympathy and organic sensibility. The novelist goes back to the early fifties for artistic effects".[27] It is in projecting characters as realistic portraits that he seems to exploit his resourcefulness to its utmost.

Upamanyu Chatterjee's maiden novel English August : An Indian Story (1988), deals with a crucial year from the life of a twentyfour year old I.A.S. trainee posted at _____. '1983' seems to be the approximately the year of the action of the novel. The protagonist of the novel belongs to the new generation termed 'Cola generation', the 'generation that does not oil its hair', the 'generation of apes' and the generation that would love to 'get AIDS because it is rampant in American'. "You are an absurd combination", says Agastya's uncle, "a boarding-school English literature education and an obscure name from Hindu myth". In this novel, he is named after Agastya, which is transformed into August by his Anglophile friends because August is more convenient than Agastya. His parents too, add their bit to this and his name is compressed as 'Ogu'. Agastya has, it seems, approved of his anglicized name in the initial stages till he is in Madna, where he is put to considerable pain in explaining the meaning of his name, which amused some and baffled many.

Agastya's actions and conduct stand out in almost direct contrast to those of his mythical counterpart and the various implications of his names. His conduct has some 'strange' and 'unusual' tinge. He seems to be a 'vulgar parody' of Agastya of antiquity.

Upamanyu Chatterjee's Indian Story (1988) is told in the third person narrative, which lends greater objectivity to the narrative and allows various characters to participate in it. The protagonist's 'desultory diary', which he maintained like his intellectual mentor Marcus Aurelius and the undated letters are the part of his narrative technique and reveal parts of the personality of his characters who are partially or absolutely off-staged. Thus, with the use of skilful narrative style, Chatterjee reveals so many characters, which seem life-like. His canvass is full of several characters but all other than the protagonist are created to support the personality of the protagonist.

Shashi Tharoor's The Great Indian Novel (1989), a biting commentary on the political history of modern India, is modelled on the ancient epic The Mahabharata in terms of structure and issues. But it has its immediate precedence in Salaman Rushdies's Midnight's Children (1981), the firt Indian novel in English, written in the aftermath of the Emergency, that deals with national history.

"Many of the characters, incidents and issues in the novel", Tharoor states in the 'Afterword', "are based on the people and the events described in the great epic Mahabharata, a work which remains a perennial source of delight and inspiration to millions in India". What operates as the genesis of this scheme is the idea that the battle of Kurukshetra is never over. "Life is Kurukshetra, History is

Kurukshetra", asserts modern Ved Vyas. Gandhi serves as the major linking factor between the past and the present, 'reading Vedas and Tolstoy with equal involvement, studying the innumerable laws of Manu and the eccentric philosophy of Ruskin'. The first half of the novel establishes a point-to-point parallel between Bhisma and Gandhi - from the taking of the terrible vow to the agony of the Partition and the final assassination. As the scheme expands, the story encloses other characters. The modern Dhritarashtra, J.Nehru, "has the blind man's gift of seeing the world not as it is, but as he wanted to see it to be". Subhash Chandra Bose, the modern version of Pandu, is prsented ironically, but not without sympathy. He is seen as one who could have changed the history of India, had he not been betrayed both at home and by foreign powers. Mohammad Ali Jinnah, the modern Karna, is one of the most interesting figures of the novel. Tharoor goes into the details of circumstances of his birth, the reasons for his alienation from the Congress Party which made him join the Muslim League, in order to form equation between Karna and his modern prototype. The other principle characters of the Mahabharata are conceived as the major institutions of India - Bhima as the Army, Arjuna as the Press, Draupadi as Democracy.

There are some weaknesses in portraying some charactrs such as Kunti as a modern and liberated woman smoking Turkish cigarettes, Lal Bahadur Shastri as Shishupal and Morarji Desai as Yudhishthir.

Farrukh Dhondy published his first novel entitled Bombay Duck in 1990. Bombay Duck is unquestionably a powerful fiction of hurriedly shifting senses and moods and we have to go deep to comprehend its motif, it title, its plot - structure, its narrative technique and its

art of characterization. The labyrinthine story moves through a series of scenes and rehearsals of the Ramayana. Ali plays the role of Shree Ram and Anjali that of mother Sita and Kojin that of Laxman. These actors of the drama are the main characters of the novel.

Dhondy has given attention to the development of characters, at least some of them, and to the fineness of the art of characterization. He has made Gerald Blossom (later Ali Abdul Rahaman), David Stream, Sara and Anjali living characters of flesh and blood in the first part of the novel, while in the second part of the novel, he has created some full-blooded and rounded characters like Mr.Xerxes, Xavaxa, Leslie de Freitas, Sonya, Penny and Tilak. These characters crowd the pages of the novel and render it 'a strange medley'. All ranks, all creeds, all countries, all climes are remarkably represented here. Both the sexes – men and women – are properly sketched. At places, Dhondy evidently becomes vulgar and smelly in drawing his characters as though there is no life beyond sex, but, on the whole, he sounds convincing in giving minute details about them. Of course, the overlapping of characters from one part of the novel to the other is somewhat confusing, requiring extra-vigilance on the part of the reader, but that is how he could possibly create the impression of continuity between the two parts.

Such a Long Journey (1991) heralds Rohinton Mistry as a gifted writer. Set against the background of the Indo-Pak War of 1971, it delves into the human predicament meted out to the central character, ruining all his hopes by circumstances beyond his control. Gustad Noble, the central charactr in the novel, is an individual depicted as a classical tragic hero, who is passing from 'happiness' to 'misery' and is pitted against heavy odds, which he faces almost with placid

serenity.

Closely observed, Such a Long Journey is a novel deriving its form from the classical literary tradition. The grandeur the book attains is the creation of the central character, Gustad Novel, in whose life and suffering a large rhythm of universal pattern is carved out. Gustad's suffering is not abstract, for deep down it, there is immense significance through which the novelist's high imaginative power reveals his vision that no happiness will last forever. Everything in the novel happens as if some immanent will is firmly set to counter human action as in epic or a heroic tragedy. In spite of everything, it is destiny that Gustad finds at the helm of affairs. Like Oedipus, he bows to the will of Providence, and not unlike Job, he finds in compassion and endurance, a dignity and greatness, withstanding all that fortune keeps in store for him.

The most important thing that the novelist wants to emphasize is the question of life, i.e. the problem of human loneliness in the modern world. Gustad's suffering and struggle with fortitude and humility in life re-echo the classical tragic hero's life and suffering. Mistry shows his allegiance to literature's timeless values, independent of narrow commitments, whether political or regional.

The contemporary novelists seem to initiate new experiments in the related fields of narration, structure and characterization.

2.4 CONCLUSION:

Some of the major aspects of characterization commented on by critics in the foregoing discussion may be summed up as follows:

(i) A character is the aggregate of traits and features;

(ii) A character is a verbal construction, which has existence only in the novel;

(iii) A character is not revealed in isolation, but we understand it through action, response, choice and attitude of the character;

(iv) A character is revealed through dialogue, comments of the character and others' comments on it.

There are different types of traits used for the revelation of a character by the novelist, such as general, physical, personal and emotional. Physical traits may refer to physical appearance, way of behaviour, habit and physical oddities. Techniques like conflict, action, self-discovery, motivated actions, character tags, contrasting characters, narration and confession help to make the character 'round' and three-dimensional.

In the presentation of character, the novelist uses direct or dramatic method. Direct method works best for the 'flat' characters, while dramatic method suits more to the 'round' characters. Also, set-piece or unrolling the character are the methods which help to present the character convincingly.

Characters are not fictitious, they are drawn from the living people, though not perfectly. The novelist presents his characters at different levels as per his requirement. Thus, portraying a character is a complex process, involving a lot of work, on the part of the author.

The technique of characterization developed gradually in the British novel. The novelists concentrated on the action rather than the character in the first phase. We observe this type of practice from

Defoe to Jane Austen. The technique shifted from action to character in the second phase which starts from Dickens. The novelists use the skill of observation. They concentrate more on the external reality than inner reality. The 19th century novel is known as a well-made novel because of its neat plots and set description of the characters. The traits like physical appearance, the style of walking and talking and habits were used also by the novelists like Galsworthy, Snow and Maugham.

The modern novel developed more advanced technique of characterization, a reaction against the well-made novel of the 19th century. It shows the tendency of substitution of the set-description of the older novel by the depiction of the inner selves of the various personages. The new knowledge of human psychology is used by Lawrence and Henry James in the development of the character. James Joyce, Dorothy Richardson and Virginia Woolf use the advanced technique of stream of consciousness for this purpose.

The contemporary British novelists do not show further development in the technique of characterization. Moreover, they fail to fulfil the demand of Virginia Woolf that novels should pesent life as a 'luminous halo' of consciousness. They have no interest in consciousness as such and so, their characters lack it. They are not interested in the personality of the character as such. Their characters are picaresque figures, without status or desire for it. They hardly show roundness. Lawrence Durrell is called the only successor of James Joyce and D.H.Lawrence, as he shows keen interest in depicting the human psyche of his character.

The early Indian English novel is nothing but a sorry imitation of early Victorian novelists. The novelists concentrated on incidents rather than the character. They were weak in characterization. The second phase of Indian English novelists, which starts from Anand, Narayan and Rao shows clear advancement in the technique. They concentrated more on external realities. Minutely observed and neatly presented characters seem round and life-like. Their technique is very much similar to that of Wells, Galsworthy and Bennet. The writers belonging to the second generation of this phase depict the psychological realities of the characters. In this connection, Bhattacharya and Desani play a vital role, especially, Desani shows the influence of new psychological knowledge.

In the next phase, the novelists shifted their concentration from social scene to individual life. New philosophies, acceptance of liberty in various fields of life, industrial development and materialism changed the values of life and the reality of life. The Indian novelists, now, try to depict the modern man with his worries, alienation, psychological turmoil, unrest and restlessness. Certainly, they show their skill in the development of their psychological characters. Anita Desai and Arun joshi are the major novelists of this phase.

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