

Chapter I

Realistic Fiction as a Genre

1.1) Definitions of Realism:

One of the difficulties of any discussion about realism is the lack of any really effective vocabulary with which to discuss the topic. Most discussions turn on the problems of the production of discourse which will fully adequate the real. This notion of adequacy is accepted both by the realists and by the anti-realists¹. The notion of the real is a notion, which is tied to a particular type of literary production – the nineteenth century realist novel. The dominance of this novel form is such that people still tend to confuse the general question of realism with the particular forms of the nineteenth century realist novel.

Realism is an issue not only for literature: it is a major political, philosophical and practical issue and must be handled and explained as such – as a matter of general human interest². Realistic fiction is totally different from “romantic fiction”. Realism is to present an accurate picture of life as it is. The realist is selective in his material. He prefers as protagonist an ordinary citizen, engaged in the real estate business. The technical term ‘realistic novel’ is usually applied to works, which are realistic both in subject and manner.

The centenary of ‘realism’ as an English critical term occurred but was not celebrated in 1956. Its history has been so vast, so complicated and so bitter that any celebration would in fact have turned into a brawl. Yet realism is not object to be identified or appropriated. It is a way of describing certain methods and attitudes and the

descriptions, quite naturally, have varied in the ordinary exchange and development of experience³

There has been a simple technical use of 'realism' to describe the precision and vividness of a rendering in art of some observed detail. The most ordinary definition was in terms of an ordinary, traditionally heroic, romantic or legendary subjects.

In the period since the Renaissance the advocacy and support of this 'ordinary, everyday contemporary reality have been normally associated with the rising middle class, the bourgeoisie. Such material was called 'realistic' and the connections are clear. A common adjective used with 'realism' was 'startling' and 'within the mainstream of ordinary, contemporary, everyday reality' a particular current of attention to the unpleasant, the exposed, the sordid could be distinguished.'

Realism thus appeared as in part a revolt against the ordinary bourgeois view of the world; the realists were making a further selection of ordinary material, which the majority of bourgeois artists preferred to ignore.⁴

Engels defined 'realism' as 'typical characters in typical situations', which would pass in a quite ordinary sense, but which in this case has behind it the body of 'Marxist thinking.' The major tradition of European fiction in the nineteenth century, is commonly

described as a tradition of 'realism', and it is equally assumed that, in the West at any rate, this particular tradition has ended.

According to Wallace Stevens 'Realism is a corruption of reality' Henry James claimed, 'the novel remains still under the right pursuation, the most independent, most elastic, most prodigious of literary forms'⁵ then the word 'realism' must surely be the most independent, most elastic, most prodigious of critical terms.

One can sympathize with George J. Becker's mild suggestion that 'it would add to ease of discourse in the future if whatever happens next would be given a new name and not be tagged by some variant or permutation of the word "realism".⁶ Also with the practicing critic who reminds us that 'realism is a notoriously treacherous concept'⁷ perhaps with some impatience – 'I do not want to get bogged down in definitions of the word 'realism'.⁸ Roland Stromberg authorizes this scepticism of theory when he says that 'realism and naturalism must be defined by their historical content. The terms were shorthand for certain cultural phenomena of the times and can be grasped only through a study of this phenomena'.⁹ Rene Wellek deliberately avoids what he sees as 'the whole fundamental epistemological problem... of the relation of art to reality.'¹⁰

Realism is a critical term only by adoption from philosophy: it comes weakened from loss of blood in earlier battles and one needs at least to be able to distinguish the opposing sides before one can decide which advanced.

It was in the eighteenth century with Thomas Reid's 'common sense school' that realism assumed in philosophy the sharply different sense which was to have such a fatal attraction for writers, critics and theorist in literature.

With its loyalties divided between idealism and materialism it may seem that realism is forgotten its duty to reality itself. Philip Rahv observes that it is no longer possible that to use realistic methods 'without taking reality for granted' – and this is precisely what artists can not now do: 'it is reality itself which they bring into question.'¹¹

It is impossible to avoid the charge of equivocation in using the noun 'reality' or the adjective 'real' at all. Vladimir Nabokov exercises the same question with 'reality' as Ortega does with 'realism': he says in his postscript to *Lolita* that it is one of the few words which can mean nothing without quotes.¹² 'As to what reality is, I take no great interest,' said the new realist E. B. Holt.¹³ Reality is not only located in mind but is at the mercy of the moods and caprices of that mind, dilates and contracts with the degree of activity of the consciousness. Reality is 'for the time being'. Here is no path for the philosopher or theorist to follow. Reality runs before the mind.

Reality is like a float that rides
all efforts of the irritated mind
to fame its definition: or a fish,
that swallows up all other forms of life

and then drinks off the sea in which it swims.

A more sophisticated theory sees language not simply as an image of reality but as an instrument in terms of which reality is realized made real; carrying within its own declarative structure the material of truth, so that there can be no appeal made outside the inclusive conventions of this system to the dumb materiality of the world of things. Truth and falsehood become properties of language alone, to which 'reality' – that impossible hypothesis- and both indifferent and irrelevant.

It is in the spirit of this realism that literature seeks to deliver itself up to the real word, to open its gates submissively to the horses of the instruction; to ballast its giddy imagination with the weight of truth and submit its forms, conventions and consecrated attitudes to purifying ravishment of fact. This realism is the 'appeal open for criticism to nature', which Johnson allows in his 'Preface to Shakespeare.'

In philosophy, realism means an interpretation of life as opposed to idealism. It involves the beliefs that time, space and their attributes are real (Transcendental realism), that phenomena exist apart from our consciousness or conception (Empirical Realism), and that our perception of them is governed by direct intuitive cognition, not by the mediate process of representative ideas. It has figured in philosophy from the beginning, e.g. in Socrates, Plato and Aristotle. During the

middle ages the term 'realism' was used in scholastic philosophy to denote the teaching of the 'reality' of the universal ideas.

The term 'realism' as used in literature also originated in an anti-idealistic reaction, as in the anti-romanticism of Flaubert's Madam Bovary. Hence realistic literature has tended to concentrate on everyday's life and roles of sex, money etc. rather than ideals. Though occasionally appearing in the visual arts (e.g. in Van Gogh's early works) realism has been most successful in the novel, its exponents ranging from Tolstoy, Hardy and Dreiser to Sholokhov and Solzhenitsyn. In a would be scientific form popularized by Zola, it is known as naturalism.¹⁴

Realism in art represents the antithesis of idealism, which evolved from elements of the 19th century romanticism. The word was first used as an aesthetic creed by Gustave Courbet in 1855. The realist rejected the academic idealisation of persons and situations and also the romantic's self-indulgence and love of exotic themes. They concentrated on the present with a straightforward representation of ordinary, humble life, frequently in its squalid and depressing aspects.

Reality is a philosophical term of medieval origin, meaning literary thinghood. Consideration of reality is the primary difficulty in all philosophical discussion, since it involves the question of existence and the nature of matter. Many philosophers say that what is commonly understood by reality is nothing more than appearance, reality itself in its ultimate truth being the unknown object of metaphysical inquiry. It is

considerable that between appearance and reality there is a qualitative change e.g. in the way that science reduces matter to electric energy. The term 'real' implies the state of being or existence; thus any notion or concept has necessarily the quality of reality. In logic reality is used as distinct form and intermediate to the extremes of: (1) possibility, i.e. the fact that with certain conditions a thing may be affirmed as existing; and (2) necessity, i.e. the fact that with certain conditions a thing must be affirmed as existing.¹⁵

Realism as the conscience of literature confesses that it owes a duty, some kind reparation, to the real world- a real world to which it submits itself unquestioningly. George J. Becker is clearly writing of this conscience when he says in his Introduction 'whatever reality is, it seems safe to say that it is not identical with a work of art and is anterior to it. Realism, then, is a formula of art, which, conceiving of reality in a certain way undertakes to present a simulacrum of it.'¹⁶

The coherence theory of realism, is the consciousness of literature: its self-awareness, its realization of its own ontological status. Here realism is achieved not by imitation but by creation; a creation which working with the materials of life, absolves these by the intercession of the imagination from mere factuality and translates them to higher order. For the conscious realist reality is not 'anterior': 'Reality in the artist's sense is always something created; it does not exist priori'.¹⁷

The novelist- the poet also must involve himself with the accidental, the material, even if he does not submit to it. 'The inter-relation between reality and imagination is the basis of the character of literature;¹⁸ this is the theme which Wallace Stevens takes up again and again in his own subtle adjustments of the penennial equation – 'Reality is not what it is. It consists of many realities which it can be made into.' - 'no fact is a bare fact', neither is any individual 'a universal in itself'- 'the interaction between things is what makes them fecund'.¹⁹ It is in this spirit that he rejects surrealism: 'the essential fault of surrealism is that it invents without discovering', and maintains that eventually an imaginary world is entirely without interest.²⁰

1.2) Types of Realism:

Damian Grant has arranged the types of realism in alphabetical order:

Critical realism, durational realism, dynamic realism, external realism, fantastic realism, formal realism, ideal realism, infra realism, ironic realism, militant realism, naive realism, national realism, naturalistic realism, objective realism, optimistic realism, pessimistic realism, plastic realism, poetic realism, psychological realism, quotidian realism, romantic realism, satiric realism, socialist realism, subjective realism, super-subjective realism, visionary realism.

Many of these will be found scattered in George J. Becker's collection of documents on realism; others are from modern criticism.

Wimsatt and Brooks create a scale of low realism, high realism and drab realism in their Literary Criticism.

The inevitably subjective and therefore indeterminate status of reality is powerfully dramatized in Joyce's 'A Portrait of the Artist as a Young Man,' in which Joyce follows Stephen Dedalus developing consciousness of different levels of reality of a child's sensations to the liberated reality of the disengaged imagination.

Conscientious Realism:

The conscience that awoke to find itself called realism was stirred from the dreams of the romantics by a group of artists in mid 19th century France.

But more important than the early realists' unease with the word itself, was their anxiety lest realism should be misunderstood and taken for a school or programme. Champfleury²¹ said: 'this terrible word 'realism' is the reverse of the word 'school'. To say 'realist school' is an absurdity: realism signifies the frank and complete expression of individualities; convention, imitation and any kind of school, are exactly what it attacks'.²² So realism- the very word entertained on sufferance- is not a movement. Nor is it a method. The realist saw a straightforward alternative between 'le reve ' and 'la realite', dream and reality. The exposure of this anti- thesis is a recurrent theme in Zola's work. He declared with typical forthrightness in Mes Haines (1866): 'only children and women dwell on dreams', men should busy themselves with realities.²³

Edmund Gosse said that realism 'cleared the air of a thousand follies'; Philip Rahv argues that naturalism 'revolutionized writing by liquidating the last assets of 'romance' in fiction and by purging it once and for all of the idealism of the 'beautiful lie'²⁴ .The appeal made by the realist to truth was essentially simplistic 'when realism appeals neither to ontological argument nor to scientific experiment but to

human experience, philosophers consider it 'naive'²⁵. 'The technique of realism', says Harry Levin (catching the word technique in a peculiar stance), 'is iconoclastic'.²⁶

Realism had faltered (there is a parallel in the fortunes of the revolution) – at least it had never developed. There was nothing to follow-up the anti-romantic offensive. Realism reminds us all the time of its ultimate etymological derivation from res, 'thing' (Harry Levin uses the word 'chosisme' 'thing-ism', as a variant form). Naturalism is the logical result of realism, and by, exaggeration makes the defects and limitations of realism more apparent.

Conscious Realism:

The usual meaning of realism was, and is, that provided by the realist movement of the third quarter of the 19th century. A true daughter of Criticism as Johnson describes her – 'a goddess easy of access and forward of advance' - realism had made herself indispensable with her good looks and promise of performance; Realism had to be found a place, that was obvious and this is how the unlikely fact occurred of her retention in the establishment of Idealism.

The exploration of realism is, ultimately subsumed in the larger question of the relationship between life and art. The naive realist imagines that the world is susceptible of representation in words, or in some other medium, and that he may achieve this representation by

professing to do so, and committing himself to the task with simplicity and sincerity.

Edmund Gosse has written in his article 'The Limits of Realism in Fiction' (1890), when he writes of 'the inherent disproportion which exists between the small flat surface of a book and the vast arch of life which it undertakes to mirror.' Actually the author can do nothing but copy reality. So coarse a reasoning lies at the bottom of what is currently called 'realism'.²⁷

It is the custom to call it realism and it represents a realistic misconception or extreme. The purpose of art is not to improve reality. It does not beautify it, it reproduces it, serves as its substitute. It is the realist with the cry of 'life' upon his lips, who really offers disparagement. Most modern reproducers of life even including the camera really repudiate it. It is in this light that 'realism' is a corruption of reality'.²⁸

In this book 'Time and the Novel', A.A.Mendilow describes how literature 'first tries to reflect reality as faithfully and as fully as it can, and tries to evoke the feeling of a new reality of its own.'

The theory of realism is ultimately bad aesthetics because all art is 'making and is a world in itself of illusion and symbolic forms'.

If naturalism was a rigidification of realism, then socialist realism is a rigidification of what is retrospectively called 'the critical realism' of certain 19th century novelists, particularly Tolstoy. By 'critical realism'

is meant a depiction of contemporary reality, which is informed by some moral belief. The emphasis in socialist realism is wholly political. Georg Lukacs in The meaning of Contemporary Realism makes it clear:

Socialist realism is founded on a rigorous distinction between the falsification of subjectivity and the rectification of the subjective – objective dialectic. Socialist realism discovers a new distortion for the word realism distinct from both the conscientious realism and the conscious realism.

Reality is a cliché from which we escape by metaphor. It is metaphor, working like a germ of energy among the 'facts', that makes them so, adds what one might call the yeast of the imagination to the material dough. What we call reality is a certain relation between these sensations and these memories which surround us simultaneously a relation which is destroyed by a simple cinematographic vision, which loses hold of the real by its very submission to it – an unique relation which the writer must recover to bind the two eternally together in his words.

Liberating the word 'realism' from the restrictive interpretation of the early realists, with their materialistic philosophy and their reductive aesthetic and technique. It enables Meredith to say that 'between realism and idealism there is no natural conflict'.²⁹

In the overwhelming majority of modern novels, the ordinary criteria of 'realism' still hold. In many ways elements of ordinary

everyday experience are evident in the modern novel than in the nineteenth century novel, through the disappearance of certain taboos. Certainly nobody will complain of the modern novel that it lacks those startling or offensive elements, which it was one of the purposes of the term 'realism' to describe. Most description is still realistic. The realistic novel has been replaced by 'psychological novel'. It is obvious that the direct study of certain states of consciousness, certain newly apprehend psychological states, has been a primary modern feature. Yet, realism in this states has not been widely abandoned. It is merely that 'everyday, ordinary reality' is now differently conceived.

Actually, the novel is not so much a literary form as a whole literature in itself. Within its wide boundaries, there is room for almost everykind of contemporary writing.

According to Raymond Williams:

Great harm is done to the tradition of fiction and to the necessary critical discussion of it, if 'the novel' is equated with any one kind of prose work. It was such a wrong equation, which made Tolstoy, say of War and Peace, 'it not a novel'. A form which in fact includes Middlemarch and Wuthering Heights and Hucklebery Finn, The Rainbow and The Magic Mountain is indeed more like a whole literature. In drawing attention to what seems to me now a formal gap. I of course do not mean that this whole vast form should be directed to filling it. But because it is like a

whole literature, any formal gap in the novel seems particularly important.

Within the realist tradition, there are of course wide variations of degree of success, but such a viewpoint, a particular apprehension of a relation between individual and society may be seen as a mode. The eighteenth century novel is formally most like our own, under comparable pressures and uncertainties and it was in the deepening understanding of the relations between individuals and societies that the form actually matured.

The kind of realistic description that 'went out with the hansom cab' is no way essential to it; it was even perhaps the writer like Bennett, a substitute for it. Such a vision is not realized by detailed stocktaking descriptions of shops or back parlours or station waiting rooms. These may be used, as elements of the action, but they are not this essential realism. If they are put in, for the sake of description as such, they may in fact destroy the balance that is the essence of this method; they may transfer attention from the people to the things. It was actually this very feeling that in this kind of fully furnished novel everything was present but actual individual life, that led, in the 1920s, to the disrepute of 'realism'.

1.3) Realism in Modern Novels:

It may indeed be possible to write the history of the modern novel in terms of a polarization of styles, object realist and subject

impressionist, but the more essential polarization, which has mainly occurred since 1900, is the division of the realist novel, which had created the substance and quality of a way of life in terms of the substance and qualities of persons, into two separate traditions, the 'social' novel and the 'personal' novel. In the social novel there may be accurate observation and description of the general life: in the personal novel there may be accurate observation and description of persons, the units.

There are two main kinds of 'social' novel – the descriptive social novel, the documentary. This creates a general way of life, a particular social or working community. Sometimes characters are quite carefully drawn. What we say about such novels is that if we want to know about life in a mining town, or in a university or on a Merchant ship, or on a patrol in Burma, this is the book. Many novels of this kind are valuable; the good documentary is usually interesting. Novels of this kind should go on being written, and with the greatest possible variety of setting. The dimension that we miss is obvious; the characters are miners, dons, soldiers first; illustrations of the way of life. This kind of novel is nearest to the realist novel.

The second type of social novel is very lively, quite different from the first one, is now significantly popular. The tenor, here, is not description, but the finding and materialization of a formula about society. A particular pattern is abstracted, from the sum of social experience, and a society is created from this pattern. The simplest

examples are in the field of the future story, where the future device removes the ordinary tension between the selected pattern and normal observation. Brave New World, Nineteen Eighty Four, Fahrenheit 451 are powerful social fictions, in which a pattern taken from contemporary society is materialized, as a whole, in another time or place. Other's examples are Golding's Lord of the Flies and The Inheritors and nearly all-serious 'science fiction'. Most of these are written to resemble realistic novels and operate in the same essential terms. Most of them contain a conception of the relation between individuals and society. The action is a release of tensions in this personal social complex. The experience of isolation, of alienation and of self-exile is an important part of the contemporary structure of feeling, and any contemporary realist novel would have come to real terms with it. Formula novels are lively because they are about lively social feelings, but the obvious dimension they lack is that of a substantial society and corresponding substantial persons. The common life is as an abstraction and the personal lives are defined by their functions in the formula.

The 'realist' novel is divided into the 'social' and 'the personal' and 'the social novel' in our time has been further divided into social documentary and social formula. Some of the best novels of our time are those, which describe, carefully and subtly, selected personal relationships. There is a certain continuity of method and substance e.g. Forster's A Passage to India is with the balance because of

elements in the Indian society of the novel which romanticize the actual society to the needs of certain of the character.

This is quite common in this form: a society, a general way of living, is apparently there, but is in fact often a highly personalized landscape, to clarify or frame an individual portrait, rather than a country within which the individuals are actually contained. Graham Greene's social settings are obvious examples: his Brighton, west Africa, Mexico and Indo-China have major elements in common which relate not to their actual ways of life but to the needs of his characters and of his own emotional pattern.

In many personal novels, often very good in their own terms, the general way of life does not appear even in this partial guise, but as a simple backcloth of shopping and the outbreak of war and buses and odd minor characters from another social class. If to the writers, society has become the dull abstract thing of the social novel as its worst; it is not surprising that they do not see why it should concern them. They insist on the people as people first, and not as social units and they are quite right to do so. Within the small group, personality is valued, but outside the group it is nothing. We are people, (such novels say), people, just like that; the rest is the world or society politics or something, dull things that are written about in the newspapers. But in fact we are people, and people within a society: that whole view was at the centre of the realist novel.

In spite of its limitations, the personal descriptive novel is often a substantial achievement. In the novels of social formula, a particular pattern is abstracted from the sum of experience and not now societies, but human individuals are created from pattern. The novels – in this class that only one person seriously indeed Joyce's Portrait of the Artist as a Young Man contains it as a main emphasis. And to mention this remarkable work is to acknowledge the actual gain is intensity, the real development of fictional method, which this emphasis embodied.

Like Stephen Dedalus, all James's central characters are 'drawn forth to go to encounter reality?' But James is more scrupulous in his use of the words – real, reality, realism that earlier theorists of the novel. It is intensity that qualifies the reality as real. But he offers a definition of realism as 'the real most finely mixed with life, which is in the last analysis the ideal' Realism surrendered the 'thing' as its 'centre' – or let it become completely overlaid – and attached itself with great flexibility to any conception of reality.

Man can embody truth but he cannot know it. Reality is not knowable – it may not be 'corresponded to', imitated, mocked, understood. Man embodies truth in art: which is therefore a kind of 'knowing', not an abstract or scientific knowing but an act, an affirmation; the kind of knowing that expresses itself not in description, repetition or imitation, but in making new. The world knows nothing because it has made nothing; we know everything because we have made everything.³⁰

Truth may be made not found, made (as diamond is made, out of inferior elements) by intensity of perception, that pressures that gathers in the mind, like gravity, and urges it towards the certain core of truth.

Realism in literary art may be approximately defined as the science of exact presentment of many complexities, abstract and concrete. Realism and romance are found to be as indissoluble as soul and body in a living human being. The true artist is he who is neither a realist nor a romanticist, but in whose work is observable the shaping power of the higher qualities of the methods of genuine realism and the higher qualities of the methods of genuine romance.

The fiction of special pleading can be seen in its clearest form in those many contemporary novels which, taking one person's feelings and needs as absolute create other persons in these sole terms. This flourishes in the significantly popular the first person narrative which is normally used simply for this end. Braine's Room at the Top breaks down altogether because there is no other reality to offer to; we are left with the familiar interaction of crudity and self-pity, negative moral gesture at best. The fiction of special pleading extends into novels formally resembling the realist kind.

Raymond Williams offers fourfold classification – social description, social formula, personal description, personal formula – as a way of beginning a general analysis of contemporary novel and of

defining by contrast, the realist tradition which, in various ways, these kinds have replaced.

The realist novels needs a genuine community: a community of persons linked not merely by one kind of relationship – work or friendship or family – but many interlocking kinds. It is obviously difficult in the twentieth century, to find a community of this sort. Where Middlemarch is a complex of personal, family and working relationships.

The ordinary twentieth century novel ends with a man going away on his own, having extricated himself from a dominating situation and found himself in so doing.

The contemporary novel has both reflected and illuminated the crisis of our society, and of course we could fall back on the argument that only a different society could resolve our literacy problems. Realism, as embodied in its great tradition, is a touchstone in this, for it shoes, in detail, that vital interpenetration, idea into feeling, person into community, change into settlement, which we need, as growing points, in our own divided time.

In the highest realism society is seen in fundamentally personal terms and persons in fundamentally social terms. Discoveries in personal realism which are the main 20th century achievement. The old, naive realism is in any case dead, for it depended on a theory of natural seeing which is now impossible. It is a discovery.

Reality is that which human being make common, by work or language. The individual inherits an evolved brain which gives him his human basis. Reality is continually established, by common effort, and art is one of the highest forms of this process. The achievement of realism is a continual achievement of balance and the ordinary absence of balance, in the forms of the contemporary novel, can be seen as both a warning and challenge. A new realism is necessary, if we are to remain creative.

iv) Realism in Pat Barker's Novels :

Pat Barker's contemporary novelists are, A.S. Byatt, Angela Carter, Margaret Drabble, Alice Thomas Ellis, Zoe Fairbairns, Sara Maitland, Emma Tennant and Fay Weldon. A.S. Byatt's Still Life (1985) is about realist technique. Margaret Drabble modifies realism in The Waterfall and The Realm of Gold.

Basically, Pat Barker is a realist novelist. She is one of the significant modern British novelists. She has written War novels also and there is no need to tell that those are realistic novels.

Union Street, Pat Barker's first novel, is set in the early 1970's in an unnamed city in England's industrial Northeast. The setting is not imaginary – two basic industries – steelworks and cake factory. Each and every character in the present novel faces many problems in daily life. Rape, exploitation of women, prostitution, early marriages, unemployment etc. are the problems we face in our lives and so do

they- the characters in the novel. Pat Barker studied the characters psychologically also.

Her second novel Blow Your House Down is, no doubt, a realistic novel. Here the descriptions of houses, pubs life of working-class women, heart-breaking stories of the women, the pleasureless sex, unwanted pregnancies, violent husbands, the dead-end jobs make the novel more realistic.

Women today are being gradually recognized as important, powerful and meaningful contributors to the life of men; but till a few decades back, their condition was pitiable. In spite of the legislative measures, adopted in favour of women in spite of women's gradual economic independence, countless women continued to be victims of violence. They are beaten, kidnapped, raped, burnt and murdered. Who are the women who are victimized? Who are their assaulters? Where do the seeds of violence against women lie? Some scholars who have studied these aspects in western society have used, the personality approach and others the situational approach.

As the cases of wife-battering, rapes, kidnappings and abductions, murders and so on are being more and more reported since the late 1960's and early 1970's the issue of violence towards women has been transformed from a private issue to a public problem, Pat Barker's novels deal with all these problems so those are more and more realistic novels.

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