

Chapter-IV

The New Men

I

The New Men (1954) is the sixth novel in the sequence of Strangers and Brothers, and it follows immediately after The Masters (both these novels together have been awarded James Tait Black Memorial Prize in 1954). If The Masters covers the years 1937 to 1939, The New Men covers the years of 1939 to 1946, from the idea of making the atomic bomb to the successful operation of a pile. Lewis Eliot, the narrator of The Masters, is also the narrator in this novel, and he is more involved in action here than in The Masters. He represents the literary culture, and his brother Martin, who is the central protagonist of the novel, represents the new scientific culture. The new men in the novel are actually scientists: here in the novel these scientists are those that are engaged in the discovery of nuclear fission and the manufacturing of the atomic bomb. They are purely professional men engaged in an objective experiment, but as human beings they have a moral responsibility - both to the scientific truth and to socio-political consequences

As William Cooper says, these are the new men who have, "emerged in the world of power and they are confronted with the price they have to pay for it."¹ Lewis and his brother Martin belong to the two cultures that Snow talks of,^{and} the relation between them is dramatized by conception of a filial bond between them. Since Snow belonged to both the worlds, of which he had ~~the~~ inside knowledge, Robert Davis thinks that probably Snow is dramatizing his inner conflict by objectifying it as a conflict between two brothers and, in more general terms, a conflict between two cultures, Davis asks: "Is it an opportunity to split Snow's self-image in the novels into two halves to dramatize the quarrel within the self?"²

From the point of view of the two cultures or the two poles of one culture-scientific culture and literary humanistic culture, we have in the novel three distinct groups: one, the group of scientists consisting of Martin Eliot, Walter Luke, Arthur Mounteney, Sawbridge and Francis Getliffe; the second group consists of civil servants and politicians - Lewis Eliot, the academic lawyer, who is the personal assistant to the Minister Thomas Bevill; Thomas Bevill,

who is the Chairman of confidential committees; Hector Rose, a bureaucrat who works with Lewis Eliot, as a Permanent Secretary to the Minister; Hankins, a literary journalist; the third group consists of engineers (about whom Snow talks ~~of~~ in the third section of The Two Cultures): Drawbell, who is the engineering head and superintendent; Rudd, who is the second in command of the establishment; and Pearson who is an electric engineer.

The structure of the novel is a complex design consisting of interactions within each group and interactions between one group and another. We see the members of the three groups not merely from outside but from inside, with all their human frailties and contradictions. The novel, therefore, is a much more detailed study of scientists and non-scientists as human beings than what The Two Cultures can offer in terms of generalities.

II

Let us first take the major figure in the scientific group-Martin Eliot. Jerome Thale considers the novel to be Martin's "moral history"³ as an individual,

which he says is closely related with the other dimension of the novel, "the study of the group".⁴ Martin's 'moral history' is closely connected with the main action of the novel which is, as the TLS critic describes, "the development of atomic energy from the time that sanction is obtained for the establishment of a research station at Barford under the name of Mr. Toad to the post-war discovery that information has been passed on to Soviet Union and the slow wearing-down of the informer".⁵ The story runs from the first unsuccessful attempt to make the atomic pile work, the success that follows to the exposure of two scientists to the effects of radiation and the final dropping of the bomb.⁶


Martin appears in the novel right from the beginning with his fiancé, Irené. The year is 1939 and Martin is twenty five and he gives the impression of being "stable and detached," ^{the} "last man to commit a piece of foolishness, abnormally capable of looking after himself."⁷ It is interesting to note that we know very little of his childhood and early youth even from the other novels in the sequence. Davis remarks: "The sudden importance of Martin - nine years younger than Lewis - is a little startling. He has barely been mentioned in the series since their mother was

indignantly pregnant with him a quarter of a century earlier in Time of Hope. . . . We have no sense of how Martin grew up or what role, if any, he played during the difficult years [for Lewis Eliot] with Sheila [Lewis's wife]."⁸

Martin belongs to the race of new men - the race of rising scientists who have none of the convention of politeness that bureaucrats are trained to, who are neither boastful nor modest, who speak without nonsense, with a directness of men who know what they can or cannot do. Martin tells his brother that he wants to work at Barford as an atomic scientist. Lewis Eliot, his brother, wonders why he wants to be there. Is it because he is interested in his career? No, Is it because of his concern with his wife? No. For Martin, Lewis realises, "it was the science itself that drew him. Though he might have no great talent, nuclear physics had obsessed him since he was a boy. He didn't know, that night, what he could add at Barford; he only knew that he wanted to be there."⁹

When Martin talks to Eliot about 'fission', 'neutrons', 'chain reaction,' and 'the possibility of making an explosive,' Lewis says, "scientists always

exaggerate." Martin replies, "This isn't exaggerated. . . . It happens that one of the bombs would blow up Cambridge. I mean, there'd be nothing left".¹⁰ It is pure passion for science that draws Martin^{to} the nuclear scientist at Barford who are trying to make a bomb. Martin works with his senior Walter Luke with complete trust and loyalty. Martin as a junior partner in the project teaches himself not to be proud. He is sensible, calculating, stoical, secretive and prepared to risk snubs. By taking this job of a scientist in a politically controlled establishment Martin has inevitably taken the risk of encountering the moral problems. For instance, right at the beginning of his career at Barford he encounters the problem of secrecy. "Keeping scientific truths, which to Smith seemed so natural, was to him a piece of evil, even if a necessary evil."¹¹ Martin knows that during war time one has to keep scientific secrets, but he is always aware that science is done in the open, and that is the reason why it has conquered. Martin is a scientific idealist and that's why he thinks that if scientific truths are hoarded by a little secret groups science will dwindle into "a set of recipes, and within a generation they would have lost its ideal and half its efficacy."¹²

When the scientists at Barford learn that the American scientists have succeeded in making an atomic bomb, it is Martin who proposes that some wellknown English scientists among themselves should go to America and request the Americans that the bomb shouldn't be dropped on human beings. Martin's proposal, with regard, is accepted by all ^{the} others. Meanwhile Martin himself wants to record his dissent regarding the use of the bomb in The Times. When Martin insists on writing a letter to The Times regarding the use of the bomb on Hiroshima, the letter as it is given on page 149 of the novel says that the scientists would like to make two comments on the use of ^{the} fission bomb on Hiroshima. His first comment is that it was rather irrelevant since the Japanese had put forward the proposal of surrender. In the second comment he says that they could have demonstrated that weapon by delivering the bomb on unpopulated territory. "The actual use of the bomb in cold blood on Hiroshima is the most horrible single act so far performed. It's more wicked than Hitler's deeds since it involved destruction of many lives in a few seconds. The letter also said something about the relation between England and U.S.A. in power  politics. Lewis is quick enough to say that this letter shouldn't be published

because it means the end of his career. From this moment onwards their wills inevitably cross one another. Their wills cross again with regard to the Sawbridge issue. Sawbridge is supposed to have leaked out some secrets to the Russians. Martin says that Sawbridge shouldn't be dismissed, and ^{that he might be} left under his supervision, whereas Lewis, who is part of the political establishment wants Sawbridge to be dismissed. Ultimately Martin decides to leave Barford though, if he had stayed, he would have been the chief of the establishment, and to rejoin his college in order to teach pure science to his students. Martin never loses faith in science. He holds that individual life may be tragic but it is not necessary for social life to be tragic because the defects in social life are remediable. Here, he just echoes what Snow says in The Two Cultures.

"Most of the scientists I have known well have felt—just as deeply as the non-scientists I have known well—that the individual condition of each of us is tragic. Each of us is alone: sometimes we escape from solitariness, through love or affection or perhaps creative moments, but those

triumphs of life are pools of light we make for ourselves while the edge of the road is black: each of us dies alone. Some scientists I have known have had faith in revealed religion. Perhaps with them the sense of the tragic condition is not so strong I don't know. With most people of deep feeling, however high-spirited and happy they are, sometimes most with those who are happiest and most high-spirited, it seems to be right in the fibres, part of the weight of life. That is as true of the scientists I have known best as of anyone at all.

"...But nearly all of them--and this is where the colour of hope genuinely comes in--would see no reason why, just because the individual condition is tragic, so must the social condition be. Each of us is solitary: each of us dies alone: all right, that's a fate against which we are less than human unless we do struggle."¹³

Martin answers to most of the statements that Snow makes about the scientists in The Two Cultures. Martin is an unbeliever^{what} like Snow says of scientists in The Two Cultures. But interestingly enough he does get his son christened in the traditional manner. Again as a scientist, 'he has the future in his bone.' He is interested in the fission bomb more out of scientific theory of pure science and he never considered it as a destructive weapon. Gradually he becomes aware of the tremendous destructive possibility of the bomb and when Americans use it on Hiroshima, he accepts the news with calmness - calmness because he had already expected^{it,} but in the depth of his soul he is profoundly disturbed. In spite of the apparent compromise with his brother, he silently revolts against the politics of power and the path to power and stoically decides to go back to his former position of a university teacher. What is interesting to see is the moral development of Martin: to begin with he has the moral neutrality of a young man who is passionately involved in science, but gradually he realises that there is a moral dimension to all scientific discoveries and inventions and particularly to the applications of science in terms of technology. During the course of his working career at Barford, he slowly matures

into a responsible adult. He is now the father of his son and, in the laboratory, the second-in-command. When his moral self ultimately asserts itself (this is in keeping with what Snow says in The Two Cultures: 'There is a moral component right in the grain of science itself, and almost all scientists form their own judgements of the moral life')¹⁴ he has gained his liberation from the possessive love of his brother, who all the time feels responsible for his career. In the end, Lewis painfully realises the independence of his brother and the consequent estrangement. Brothers become, during the course of the years, strangers!

Walter^{Luke} is another young nuclear physicist, who is the chief of atomic pile at Barford. He, too, is a typical scientist who has a great passion for science. He, too, is confident of himself and his talent and he is neither boastful nor modest and he has a single minded devotion to science. He feels totally responsible for the experiment he and his colleagues are carrying on at Barford and he feels dejected when the experiment cannot go. He is so staunch about this scene that his colleagues are either for him or against him:

"Luke had managed to arouse passionate opposition; most of the senior scientists as well as Hector Rose, and his colleagues, wanted to kill the idea and despatch Luke and the others to America. But Francis Getliffe and a few other scientists were being passionate on the other side."¹⁵

Like most scientists he is interested in music which is the one art that appeals to the abstract scientific sensibility. 'He plays the piano all day,' except when he's having a row.'¹⁶ He is tremendously single-minded and ambitious. He is bent upon having the bomb first and he alone takes risk in handling plutonium and in the accident ^{that place} takes in the laboratory he is more hurt than his colleague, Sawbridge. He is a man of action and he is more nationalistic than the others. 'Luke never quite forgot that he had been brought up in a naval dockyard, and kept the similar patriotism of the petty officer [like Bevil].'¹⁷

In the Sawbridge case, which splits the Barford community into two, Luke is staunchly with Sawbridge, who has taken the risk of handling plutonium along with him. He refuses to throw Sawbridge out 'because

a lot of old women may see bogies.'¹⁸

The news of Hiroshima sickens him and leaves him without consolation. He says:

"If anyone had tried to defend the first bomb, then I might just have listened to him. But if anyone dares try to defend the second, then I'll see him in hell before I listen to a single word.'¹⁹

At one point he says:

"I couldn't help being a scientist, could I? It was what I was made for. If I had my time over again, I should do the same. But none of us are really going to be easy about that blasted bomb. It's the penalty for being born when we were - but whenever we have to look into the bloody mirror to shave, we shan't be a hundred percent pleased with what we see there.'²⁰

Luke does not know history, he has not read any literature, he has had no time for fun. Being a man of action, he loves power. "I like power too much,"

says Luke. "I'm just discovering that. I shall like it more, when I've got my way for the next few years."²¹ All the time he thinks that, after this pile-work is over, he would 'go back to something worth doing.'²² There is always the longing of the pure scientist in him to go back to pure science from applied science! Luke does not, after all, make his choice to go back to pure science, whereas Martin makes his choice. Luke sticks to his job, builds piles after piles, builds his empire, about which, though limping, not sure of his recovery, afraid of his life being cut short, he is proud about his empire over which he has unquestioned sway. Luke is a scientist who falls a gradual prey to the lure of power.

Arthur Mounteney, aged about forty, is a Nobel Prize winner. Luke does not have much of an opinion about him. Though he is glad to have Mounteney to work with him, he says "He did some nice work once. He's just about finished, of course."²³ He is one of those old generation scientists who finds in science 'one permanent source of happiness in his life,'²⁴ and this happiness is private, selfish; for him, science is good in itself, but in the long run, he justifies science as capable of doing practical good

to human beings. He is a foil to the younger scientists like Luke and Martin, always critical of the bureaucrats. Being a man of integrity and outspoken in the old fashioned way, he calls Thomas Bevill, the Minister, "a broken down reactionary politician."²⁵ With his lively interest in politics, with his wry ironic remarks, he keeps the intellectual atmosphere of Barford alert and alive. He objects to Lewis Eliot being president of a meeting of the scientists, and in principle he is right. Being cantankersous and obstinate, though a man of absolute integrity, Mounteney does not command great respect among the younger scientists. He says good-bye to atomic energy soon after Hiroshima and goes back to his professorship, but he still keeps his membership of the Barford committee of scientists for the simple reason that he cannot bear to be out of things, and in these meetings of the committee his is always a minority opinion.

Snow demonstrates in the character of Mounteney that the old fashioned attitude of science for its own sake has no place in the new world of science, which demands new men with the future in their bones. Snow illustrates this point again in the character of Francis Getliffe, who plays a tangential role in this novel.

Among the characters who cluster round the pole of literary culture, Lewis Eliot is the foremost. He is the narrator and the entire novel is actually his, in the sense that it is written from his point of view. Snow has given him his own talent for perceptive analysis and an objective narrative skill which is critical of himself as well as the others. But since it is not a confessional kind of writing, the narrator often merges into the novelist. Yet the general impression that we get of Lewis is that he is a shrewd civil servant with an uncanny knowledge about men and affairs which he handles with tact and sophistication. His possessive affection for his brother Martin drives him to put Martin second-in-command at Barford and he follows his career scrupulously, always feeling that he is shaping it, but he does not know that Martin is growing up into a self made scientist with a mind of his own. The first crisis comes when he finds Martin on the other side in the Sawbridge issue; and the second crisis comes when Lewis asks Martin not to send his letter of protest against the atomic bomb to The Times. Lewis realises that Martin's moral self has grown beyond his imagination, quite independent of his influence. And later when Martin decides to give up his work in Barford and go back to college,

Lewis realises that Martin is taking an independent path on his own without regard to his brother Lewis's advice or opinion:

"That afternoon, at last, Martin was answerable to no one. Speaking of his future, he had lost the final residue of a younger brother's tone, and took on that of equal to equal, contemporary to contemporary, self-made to self-made."²⁶

Lewis, in the end, realises the mistake that he has made in trying to make Martin go the way he chose for him. He realises that he was trying to give Martin a parent's love. He further realises that just as he cut himself free from the possessive love of his mother, Martin, too, does a similar thing by cutting himself free from his own possessive love. For Lewis the entire experience of identifying himself with his brother has been an experience of "the sadness of the parent's love: a darkness of the heart."²⁷ "I had out of the nature of my affection done him harm," Lewis confesses in the end. "I'd brought some sadness on myself. We were both too realistic to expect that our intimacy could be complete again."²⁸ The novel ends with Lewis Eliot's hope that both he and his brother are on their way to repairing something what had happened between them.

Lewis Eliot is an extremely good example of a liberal humanist who values human relations more than abstract ideals. He is a shrewd man of the world who tries to balance personal and domestic interests, with the interests of the profession and the state.

Thomas Bevill, aged seventy three years, is the Minister in charge of nuclear energy. He is a typical old-fashioned politician who knows how to wield power and influence people. He is a trained statesman who is shrewd and discreet in his speech and action; he never gives away secrets and never makes needless enemies. Being a thorough bred person of the literary humanist culture he is unaware of the working of the young scientists' psychology. He says, at the beginning of the novel, something interesting about his impression of scientists:

“It's funny about those chaps . . .
I used to think scientists were supermen.
But they're not supermen, are they? Some
of them are brilliant, I grant you that,
But between you and me, Eliot, a good many
of them are like garage hands. Those are
the chaps who are going to blow us all up.”²⁹

Here is the aristocratic indifference towards the scientists, though he knows that they have the power to change the world. He says, "Our fellows can't make

much difference to the world. And those chaps can."³⁰ He then asks a characteristic liberal humanist question: "Do you think it will be a better world, when they've finished with it?"³¹ He is rather a cynical old man, a thorough-bred aristocrat who is sceptical about any real progress. But he is patriotic enough to feel that England must have the bomb earlier than other nations. His interest in the bomb is primarily political and he encourages the new 'chaps' to go ahead with the atomic pile. He cannot understand why Martin turns down his job. He doesn't take Martin's explanation that he wants to do some real science at its face value, though the other scientists do so. It is only Bevill who smells that there is something wrong. In his experience men do not turn down good jobs unless by doing so to get a better one. So he puts the blame on to Martin's wife. Bevill's non-understanding of scientists is an example of what Snow speaks of in The Two Cultures on mutual incomprehension between scientists and non-scientists.

Hector Rose, aged forty, is another specimen of a typical bureaucrat. 'Stocky, powerful, and youthful looking, he is extremely confident of himself and his importance as a permanent secretary to the Minister.' In fact, he is too confident to bother about trivialities,

though he is excessively polite in his manners, he is essentially a proud man. He is aware of the dwindling of his country's power and suggests that the Barford scientists should be sent to America. He is also fondly hopeful that his scientists will cross the bridge when they came to it; if they do so, he knows, that it would be a historic occasion. But, when he learns that America has made the bomb, he thinks that his scientists shouldn't break their necks and that ^{they} should avoid unnecessary waste. He always sounds very competent in his views and decisions. For example, he tells Lewis in a polite, harsh, uneasy tone: "Please don't think I'm taking care of these arrangements for the sake of your brother. We simply want to avoid unnecessary waste, that's all."³² For him scientists are the people hired by the government and so they should not talk much but do their work with devotion. Hector Rose's attitude towards the scientists is one aspect of incomprehension that Snow speaks of in his thesis. He is extremely intelligent, but his intelligence is used for making very complicated arguments with a view to confusing his listener and to asserting himself successfully in all meetings and conversations with his colleagues. Poor Lewis Eliot finds it extremely difficulty to agree with Rose's point by point arguments. He doesn't know whether to say 'Yes'

or 'no' to any proposal that Rose makes. Compared to this highly complex bureaucrat, scientists appear to be child-like in their discussions and also in their decisions. Rose represents the degenerate aspect of traditional culture.

There is another member of the world of literary culture who, one suspects, is conceived as a comic character. Edgar Hankins is a literary journalist with all kinds of interests. He is passionately in love with Irene, Martin's wife. Though a journalist, he earns his income by broadcasting, lecturing, advising publishers and not by writing. Lewis Eliot asks him not to write letters to Irene and disturb Martin's peaceful domestic life. The scene in a pub in Portland Place where Lewis Eliot bumps into Hankins soon after the bomb is dropped on Hiroshima is an interesting piece of dramatic writing. There is a comic conversation between them about the bomb and Hankins' radio talk on Current Shakespeareana:

"I wonder how many people listened to my immortal prose!" cried Hankins.

"Current Shakespeareana. I wish it had been something slightly more obscure.

The influence of the Duino Elegies on the later work of C.P. Cavafy - that's how I should like to have added the only comment literary culture was entitled to make on this promising new age."³³

Hankins then makes a comic speech on the established ethical standards of ~~the~~ western civilization and its camp followers. He makes a drunken speech on the end of western civilization:

"The party's nearly over," he said,
 "The party for our kind of people,
 for dear old western man - it's been
 a good party, but the host's getting
 impatient and it's nearly time to go.
 And there are lots of people waiting
 for our blood in the square outside.
 Particularly as we've kept up the
 maddening habit of making improving
 speeches from the window. It may be
 a long time before anyone has such a
 good party again."³⁴

Hankins bubbles with malicious fun. His company is enjoyable for some time but when you part with him you don't feel like meeting him again. He, too, like Rose, represents the degenerate aspect of literary culture. Lewis says: "I'd to remind myself that his literary personality contained little but seedy, dispirited homesick despair."

Another piece of good dramatic writing is the scene in which Lewis Eliot asks ^hnot to communicate with Irene, because Martin is engaged in an important scientific struggle. Hankins then makes his speech about what is important:

'It was futile, asking you whether it was important. What is important? If you were lying ill, and expected to die, what use is it if one of your scientific friends comes bounding up and says, "Old chap, I've got wonderful news! I've found a way - which won't come into effect for a few years as a matter of fact - of prolonging the life of the human race."'

A smile, malicious, fanciful, twisted his lips.

'What is important? Is your brother's piece of politics important? Is it important to know whether Irene is shouting goodbye or whether she's just expecting me to press her?' He continued to smile at me. 'Would you consider that an important question, Lewis, or is it the most trivial one you've ever heard?'³⁵

He is totally cynical in the sense in which Oscar Wilde defines a cynical man, who, he says, knows the price of everything but the value of nothing. He makes a thorough fool of himself by self-dramatizing his so-called love for Irene.

A consideration of the third group - that of the engineers - is occasioned by Snow's comments on them in The Two Cultures. In section three of his thesis he says:

"I think it is only fair to say that most pure scientists have themselves been devastatingly ignorant of productive industry, and many still are. It is permissible to lump pure and applied scientists into the same scientific culture, but the gaps are wide."³⁶

He then goes on to say that there is often an element of incomprehension between pure scientists and engineers. The engineers, he says, are generally conservatives because they have to live in an organised community. The world thinks that they are more disciplined than the scientists. As far as politics is concerned, engineers, he says, "are not reactionary in the extreme literary sense, just conservatives. They are absorbed in making things, and the present social order is good enough for them."³⁷ Pure scientists, Snow says, don't recognise that many of the problems that the engineers face are "as intellectually exacting as pure problems, and that many of the solutions were as satisfying and beautiful."³⁸ The pure scientists tend to consider the engineers' applied science as an occupation for second-rate minds. Pure scientists don't have much sense of social fact, whereas applied scientists have to live with social facts all the time. So they have a greater understanding of productive industry than pure scientists have.

There are three engineers in the novel: Rudd, Drawbell and Eric Pearson. Rudd is the second-in-command of the Barford establishment. Characteristically he doesn't like pure scientists, particularly Walter Luke. Early in the novel when the narrator is on a visit to Barford he goes round laboratories talking to the scientists and the engineers, though he says very frankly, he only one-tenth comprehended what they were talking about. But as an administrator he understands one thing very clearly that there are two main lines at Barford - one group being led by Luke, and the other by Rudd. At one of the important meetings the narrator observes that all the top scientists at Barford are present but none of the engineers. The narrator's comments are very significant.

As an outsider, it had taken me years to understand this rift in technical society. To begin with, I had expected scientists and engineers to share the same response to life. In fact, the difference in the response between the physicists and engineers often seemed sharper than the difference between the engineers and such men as Hector Rose.³⁹

Lewis, then makes certain remarks about the engineers which later Snow repeats in a slightly modified way in The Two Cultures:

The engineers, the Rudds and Pearsons, the people who make the hardware, who used existing knowledge to make something go, were, in nine cases out of ten, conservatives in politics, acceptant of any regime in which they found themselves, interested in making their machine work, indifferent to long-term social guesses.⁴⁰

In comparison to the engineers who are conservatives and interested in practical results, pure scientists, truth seekers, have a different attitude to life altogether:

Whereas the physicists, whose whole intellectual life was spent in seeking new truths, found it uncongenial to stop seeking when they had a look at society. They were rebellious, questioning, protestant, curious for the future and unable to resist shaping it. The engineers buckled to their jobs and gave no trouble, in America, in Russia, in Germany; it was not from them, but from the scientists, that came heretics, forerunners, martyrs, traitors.⁴¹

Being a very practical man he remains as the second-in-command of the establishment even after it becomes entirely Luke's empire.

Drawbell is the engineering head and superintendent,

not at all an academician. As an engineer he believes in flattering the bureaucrats. The scientists do not have any respect for him because 'he is not a scientist at all.'⁴² Drawbell is very keen that Barford project might succeed. He even prays god that his people, that is his group of scientists, will get it first. He happens to have kept intact his religious faith. In the beginning he finds that bureaucrats like Lewis are a little apprehensive about the success of the bomb. Then Drawbell says, "If your superiors take the same hopeless attitude as you do, it will be a black day, Mr.Eliot". Drawbell enjoys using his power, keeping his assistants down to the proper level, dividing and ruling. Like Rudd he too, dislikes Luke whom he loves to disparage in a sadistic manner. For him success is important, it doesn't matter who brings it off so long as some one does. When he is disappointed he ironically remarks about himself, "I'm just a pedlar of other men's dream."⁴³ In the new post-war atomic empire of Walter Luke, Drawbell has a new appointment, which, to him, is a come down. Drawbell, as a man of the world, tries to get a knighthood and eagerly looks at the New Year's honours list but he is disappointed. Ultimately he knows that he is in his decline.

Eric Pearson, aged thirty, is the best electric engineer at Barford and one of the top men there. He is not a nationalist like the scientists. He is also contemptuous of Luke, and, with his experience of having worked with the Americans, he thinks that Luke's plans do not give results soon. In America he was a great success, working on the fixing mechanism of the bomb. Pearson is the only person of the group who doesn't seem to mind the dropping of the bomb on Hiroshima. He takes everything in an off-hand manner. Probably he is slightly proud of himself as one of those who has directly worked on the actual bomb. He thinks he has had a small part, a fractional part in 'the hardware' that had been dropped on Hiroshima and Nagasaki. So in some sense, therefore, he is responsible for the destruction of good many lives. When he is asked what he feels about it, he merely says, "nothing special." When Lewis asks him whether he wished it had't happened, he says, 'Oh... I've not lost any sleep about it".⁴⁴

On the whole the engineers behave in an extremely practical way and almost all of them are not in sympathy with scientists. They are, more or less, conservative who initially seem to have a lot of influence over the

politicians and the bureaucrats. But, ultimately, in keeping with the novelists predilection for the scientists, it is the scientists who ultimately come out as acceptable people, as idealists, as men with a strong sense of morality, as men with future in their bones, as the new men.

In conclusion, The New Men is an extremely powerful novel dramatising the making of the nuclear bomb during the Second World War and the role of English scientists in the matter. The New Men presents the world of the scientists, the politicians and the engineers from the inside, with their conflicts, jealousies, ambitions, disappointments, hopes and disillusionments. It is very clear that Shaw is entirely on the side of scientists. That is the reason why he makes Martin Eliot the central protagonist whose moral conflicts lend a philosophical significance to the novel.

Jerome Thale considers Martin Eliot as a tragic figure, "a man who cannot resolve the conflict between power and conscience."⁴⁵ But Thale is not entirely right in calling Martin a tragic figure. Actually, he goes through a moral crisis and successfully overcomes it by making the right kind of choice, which

gives him his salvation. Tragedy entails loss of one kind or another, but in respect of Martin there is no loss, unless you call his giving up his job at Barford, which would have taken him to the very top of the establishment, a loss. On the other hand, morally and spiritually he goes from strength to strength. In the end Martin is a happy man, partially fulfilled.

Robert Davis has a significant objection to the point of view in the novel:

“But the novel fails in its attempt to present Martin's emotions, his science, and his dramatic shifts of position through his brother's eyes. Martin is too reticent with Lewis for that. The science is inadequately explained, and the presumably dramatic inner life is seen only at one or two removes. Martin does not capture Lewis's imagination - or ours - as Roy Calvert does, or Sheila Knight.”⁴⁶

But Davis doesn't understand the fact that the novel has its effect because it is presented through the point of view of a literary humanist. Lewis Eliot's subtle observations and analysis present Martin from a dimension which, realistically speaking, a scientist like Martin would not be able to command. If the novel

were written from Martin's point of view it would be full of scientific jargon and consequently 'flat and unprofitable.'

Notes and References

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3. Thale. p.42.
4. Ibid., p.43.
5. TLS. 2, 727, Friday May 7, 1954, p.296.
6. Ibid., p.296.
7. C.P.Snow., The New Men, Penguin Books, 1969, ² X
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8. Davis. p.26.
9. ^{Ibid} The New Men, p.25.
10. Ibid., p.14.
11. Ibid., p.102.
12. Ibid., p.102.
13. Snow, The Two Cultures, p.6.
14. Ibid., p.13.
15. The New Men, p.45.
16. Ibid., p.64.
17. Ibid., p.156.
18. Ibid., p.114.
19. Ibid., p.155.
20. Ibid., p.181.
21. Ibid., p.182.
22. Ibid., p.106.
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24. Ibid., p.67.
25. Ibid., p.68.
26. Ibid., p.230.
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29. Ibid., p.56.
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31. Ibid., p.56.
32. Ibid., p.127.
33. Ibid., p.143.
34. Ibid., p.144.
35. Ibid., p.133.
36. Snow., The Two Cultures, p.31.
37. Ibid., p.32.
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39. The New Men, p.136.
40. Ibid., p.136.
41. Ibid., p.137.
42. Ibid., p.36.
43. Ibid., p.109.
44. Ibid., p.150.
45. Thale. p.43.
46. Davis. p.28.