

CHAPTER – I

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i. THE DEVELOPMENT OF NOVEL (FROM 1930 TO 1970)

A great change takes place in European civilization at the end of 19th century as well as at the beginning of 20th century. The traditional values are replaced by the new ones. The modern era is marked by progress in science and industrialization, by the material prosperity and spiritual collapse of human ~~life~~. The rapid development of psychology indicates utter complexity in human characters. Freudian theories of psychoanalysis create a new way for the novelists to deal with the human mind at sub-conscious and unconscious levels. The modern fiction tends to be disturbing in theme and difficult in technique. New, difficult and complex experiences of their times put a challenge before the 20th century writers.

The outbreak of the World War-I is a major historical event, which has a great effect on English life in general. Naturally war affects the literary life of England, and writers start to react towards the effects of war. Their writing undergoes a dramatic change in ~~subject~~ subject matter and methods of narration. Poets, dramatists, novelists and even short-story writers of that time often come in conflict with authority. Thus it paves path for literary expression of inter-war world of endless intolerance.

Apart from World War-I it is a different kind of collective experience in the World War-II which has no feature of romantic or patriotic fervour. Many novels written in 1930's are influenced by experiences of soldiers in the World War-I. Among these novels, Frederick Manning's **Her Private We** (1929) and Richard Aldington's **Death of a Hero** are notable works. Contemporary women writers like Elizabeth Bowen, May Sinclair, Rose Macaulay and Virginia Woolf do not deal directly with war experiences though they are a part of socio-historical change. In this regard Elizabeth Bowen is just apart from her contemporaries as she directly explores the social, interpersonal and emotional dislocation resulting from the war in her novels.

The years between 1930 and the beginning of World War-II are a peculiar period in English literary history. The creative writers of this period reflect the current social and political events in their writings. These writers do not continue Joycean attitude of abstract dedication to art or an attitude of poetic introspection like that of Virginia Woolf. Certain political ideologies are exhibited more in poetry than in the novels of these years. As young writers belong to the English upper-middle-class, they are partly committed to ^{the} present socio-political conditions. Because of the effects of war the emerging writers of England are unable to use their imagination in their writing as a natural force. As Cox and Dyson remark in this context:

'The drab English World of the war and immediately post war scene did not lend itself to the transforming efforts of the imagination.'¹

A period of the 1930's and the early 1940's create much more widespread talent in the novel than the 1920's. Young writers like Christopher Isherwood, Graham Greene, Elizabeth Bowen, Rosamund Lehmann, Henry Green and L. P. Hartley are accepted, as readers had accepted Joyce or Virginia Woolf who were also dedicated artists and craftsmen. Christopher Isherwood is an ambitious and promising talent whose long and post-war novel is **The World in the Evening** (1954). His earliest novels **All the Conspirators** (1924) and **The Memorial** (1932) are his first works. The subject matter of his novels is a traditional one. He also discusses the gap between social classes. Isherwood has obtained a great fame with his highly topical novels **Mr. Morris Changes Trains** (1935) and **Goodbye to Berlin** (1939).

Graham Greene is equally a great novelist who occasionally makes use of comic writing. He is a pure and objective novelist. His novels are about morality, Catholics and communists. His novels, **It's a Battlefield** (1934) and **England made Me** (1935) reflect the social tensions and the personal involvements of the 1930's. As a novelist he tries to fuse image and metaphor together and knows his range of characters and typical situations, his own integrity and involvement. Both Greene and Isherwood dominate the literary scene of 1930's in

respect of novels and even years onwards because of their representative qualities. As Cox and Dyson remark in this context:

‘Isherwood stands for the Forsterian tradition of the scrupulous and ironical, individual conscience: Greene stands for a kind of new tribalism and grandeurs and miseries of the communist ethic pave.’²

C.B. Cox and A.E. Dyson call Henry Green as a ‘novelist’s novelist’³ with his unique power for narrative organization and dialogue. He follows Harold Pinter in his handling of dialogues. A verbal pattern is more important to Greene than the characters. Elizabeth Bowen and Rosamund Lehmann have a combination of an awareness of inward sensibility like that of Virginia Woolf with a direct old fashioned storytelling power. In her novel, **The Heat of the Day** (1949) Bowen fully combines atmosphere with the plot of suspense, violence, blackmail and betrayal. L.P. Hartley belongs to the 1920’s. His first short novel **Simonetta Perkins, Eustance, Hilda Trilogy** are set back in atmosphere of 1920’s without reflection of any pressures of 1930’s. Novelists like Joyce, Lawrence, Forster, Virginia Woolf and Forde Madox belong to the late Victorian and the Edwardian age. They do not have any kind of influence upon the writers of the 1930’s because writers of this period are more influenced by current events.

Between the period of two world wars the middle-class people of England suffered as by this time there was a strong hold of aristocratic

tradition both in political and social life. Writers of liberal society are moved by the effects of the first world war and Russian revolution. There are other strong influences in the thirties which change the literary outlook towards war. People become more conscious of the growth of Fascism and Nazism, and secondly they realize that it should be checked by military means. This has a close effect on writers everywhere and they express their deep sympathy for the struggle of the Republican Government in Spain during the civil war. In this way war is looked upon as an inevitable event. It gives to the writers a sense of restlessness and frustration regarding the thirties.

During the years of the World War-II and in the following years there is not much creativity in literature. War itself has absorbed all energies of society, and people are left with no time for creative thought or philosophical thinking. Writers try to forget the painful past, they desire to portray England as a Welfare state. In addition to this there is bloodless social revolution during 1945 to 1951. Naturally the novelists deal with different subject matter and some of them do not go out of England due to international disputes. This state of mind is satirically presented by Evelyn Waugh in **Scott-King's Modern Europe** (1949).

The follower of Joycean tradition is Flann O' Brein. His work, **At Swim-Two-Bird's** (1939) is a minor comic masterpiece. Another writer of the same style is Ivy Compton Burnett, who depicts English middle-

class family life. Her novels like, **Elders and Betters** (1944) and **Two Worlds and Their Ways** (1949) are the picture of family relationship and its psychology. She also belongs to Jamesian tradition along with Elizabeth Bowen.

Satire is a useful weapon used carefully by the novelists like Huxley, Evelyn Waugh and George Orwell. Huxley's, **Brave New World** is the best example of satire in which he reflects the increasing scientific control of human life. Evelyn Waugh published his brief satirical novels, **The Loved One** (1948) and **Scott-King's Modern Europe** (1949). A notable writer of satirical writing is George Orwell. His **Animal Farm** is a political allegory in which there is an authentic satire full of profound sense of pity for human beings. His another novel, '1984' is a reflection of popular notions of future warfare. Inspired by Huxley and Orwell, Percy Wyndham Lewis writes a fantastic satire on modern man, **The Childermass** (1928) and its second and third part published together as **The Human Age** (1956) which T.S. Eliot labels as a masterpiece.

With philosophic bent of mind William Golding writes a novel, **Lord of the Flies** (1954) which is his best known novel. This masterpiece is about the human heart and moral evil in it. Golding also concentrates on themes of sin, guilt and retribution in his another novel, **Free Fall** (1959). Unlike most English novelists of this period Joyce

Cary is concerned with meaning behind experience. His novels are a philosophical with existing incidents and richly drawn characters.

Science fiction becomes popular in the mid-century as it is used as the art of story-telling with the tension of a detective novel, bloodshed, horror, ghost element and the excitement of Gothic tale. The best exponent of Gothic science fiction is John Wyndham who is influenced by H.G. Wells.³ He shows some affinities with the novel of ideas in his finest works **The Day of the Triffids** (1951), **The Kraken Wakes** (1953), and **The Chrysalids** (1955) making exciting reading for the readers of the time. He is also philosophical like Huxley and Orwell. He is a satirist whose imagination is rooted in an understanding of the interplay of social and economic forces and human ecology.

A new generation of writers appear in the mid-fifties who are exponents of social realism which is a major characteristic of the post-war world. Kingsley Amis, John Wain, Nigel Dennis, Thomas Hinde, Angus Wilson and Iris Murdoch are ^{the} new fiction writers. who expose the spirit of their age in their works. Their writing is in comic style and it turns as comic tradition of English fiction in the years after. Specifically the characters in their novels are drawn from lecturers in prominent universities, second rate journalists, library assistants, unsuccessful painters and novelists. Novels like **Hurry on Down**, **Lucky Jim**, and **A Room at the Top** are about lower middle class,

education scholarship holders etc. John Wain's **Hurry on Down** (1953), John Braine's **A Room at the Top** (1957) and Alan Sillitoe's **Saturday Night and Sunday Morning** (1958) are ^{the} novels of new trend about working class life. Nigel Dennis's **Cards of Identity** (1955) is a satire on contemporary society. Iris Murdoch contributes remarkably to English fiction of 1950's. Her writing brings glamour and romantic warmth to the novel. Her novels **The Sandcastle** (1957) and **The Bell** (1958) are her ^{best} works. In addition to this, to the fiction of 1950's Angus Wilson makes a considerable contribution. He is a moralist who uses the novel as a means of exposing the shams and evils of society. His novel is **The Middle Age and Mrs. Eliot** (1958). In spite of this type of novel this period has created chronicle novels from time to time. Most notable among this sequence of chronicle novels are C.P. Snow's, **Strangers and Brothers** and Anthony Powell's, **Music of Time**. Doris Lessing publishes her novel of sharp intelligence and fine analytic powers in **Martha Quest**. Her another novel, **The Great Fortune** is set in Bucharest just before the war. As Diana Neil remarks about the chronicle novels:

'In the chronicle novels brevity, so characteristic of Post War English novel, gives way to victorian amplitude. In them there is an attempt to catch the timbre of life, which their authors seem to find in-coherent in contemporary society, devoid of common principles, beliefs or accepted standards.'⁴

Novelists of the mid-century are insular and parochial in outlook whether they are conventional, disillusioned and satiric. They depict the society of unadventurous nature. The novelists of this kind remain isolated from the great twentieth century tradition. This state of isolation is reflected by two novelists Samuel Beckett and Lawrence Durrell. Beckett surprises England of 1950's by his tragic vision of life and Durrell, too, by his European outlook and the poetic vibrancy of a prose style absent in English fiction. Beckett's best known novels are **Murphy** (1938) and **Watt** (1945). He is a metaphysical novelist who use a sense of humour in his novels. Even there is an integrity of his vision in his novels. Lawrence Durrell's **Alexandria Quartet** is a novel of great importance. His other novels **Balthazar** (1958) **Mountolive** (1959) and **Clea** (1960) establish his reputation as a serious writer. He has introduced vitality, imagination, eloquence and depth in his novels.

ii. A BIOGRAPHICAL SKETCH OF ELIZABETH BOWEN

Elizabeth Bowen was born in 1899, the only child of Henry Cole and Florence who live at Bowen's court. Elizabeth is the daughter of Anglo-Irish parents, whose ancestral home known as Bowen's Court is already in a condition of decline. Her father is a lawyer in Dublin. Her family belongs to a landed gentry. In fact her ancestors originally have come from Wales who now live in country Cork. Since then Colonel Bowen who follows Cromwell to the South of Ireland in the mid

seventeenth century is rewarded with lands in North-Eastern Part of the country. Bowen's court is a historical house constructed in 1775. It becomes the mark of their permanent state in Ireland. 7

Elizabeth's mother, Florence, is a vague and a remote person, and her father is absent-minded, always under the tension of work. Her mother is much devoted to her throughout her life. At the early age of seven, her father gets mental breakdown. As per the advice of the Doctor, Florence leaves Ireland for the English coast with her only daughter. It is a painful moment in the life of Bowen, separating her from her father and even from her birth place. Consequently it makes her to lose feeling of permanence and security. Even after hard struggle her mother cannot give her that security. Because of circumstances both of them are interdependent. Therefore in her childhood Bowen suffers from a tremendous sense of personal isolation. To add to her tragedy Florence dies of Cancer when Bowen is just thirteen, depriving her of only security. In the mean-time her father luckily recovers and she becomes close to him once again. Her aunts take care of her education, she excels in her study as a child, and later goes to girls boarding-school in Kent. In Kent she feels an outsider but studies the customs and behaviour of English people. She is attracted by the English countryside and landscape in Kent which has an exhilarating effect on Bowen. In a short memoir of her English boarding school, she herself writes:

'The war having well outlasted my school days, I cannot imagine a girl's school without war. The moral stress was appalling, we grew up under the intolerable obligation of being fought for, and could not fall short in character without recollecting that men were dying for us. The war dwarfed us and made us morally uncomfortable.'⁵

After graduation she goes back to Bowen's Court, she lives with her father and with his second wife, Mary Gwynne. During these years she obtains a chance to study the socio-political conditions of Anglo-Ireland, and then she leaves for London to study art. In course of ten years in England she is inspired by sights and sounds, characters and situations which are then reflected in her short stories.

In the year 1923 Bowen marries Alan Cameron of the BBC, a cultured educational administrator. He remains source of inspiration for her writing with emotional support. Their married life is enjoyable and full of love for each other but it is without sexual intensity. According to Bowen she is also supported and encouraged by Rose Macaulay, who gives her confidence to become a writer. When they move to London, they seem to have formed personal, professional and ever lasting relationship.

Unfortunately, Bowen's father dies in 1930 and she being the only heir inherits the Bowen's Court. Then onward she takes care of the management of Bowen's court and preserves it as a memory of her parents. By thirty Bowen has a love affair with Humphrey House.

Despite her relationship with House, she remains devoted to her husband in a platonic manner. In 1935 they move to Regent Park, London where she develops a large literary circle. During the second world war Bowen works as an A.R.P. Warden and also serves in the Ministry of Information which makes her to travel to Ireland frequently. In her frequent visits she studies the mood and attitudes of Irish people towards war. According to them war is the only frightening way to human destruction. In the meantime she comes in contact with Charles Ritchie, a Canadian Diplomat who becomes her lover and friend later on. During this period Bowen's house is bombed several times and she and Alan escape by chance from death. The end of the war changes political and social life of her times. By the same time Alan's health starts to decline. Both of them stay and spend more time at Bowen's Court.

7 Besides all difficulties Bowen continues her career. She gives radio broadcasts and also lectures abroad. In 1949 she is awarded an honorary degree known as D. Litt. from Trinity college, Cambridge University. Unfortunately Alan dies on 26th Aug' 1952 and Bowen is alone and isolated but she does not lose confidence. After her husband's death she goes to America and Europe for lecturing. But at this stage it is not possible for Bowen to maintain Bowen's Court with her meagre income. Therefore she sells this old house in 1960 and buys a small cottage on the English Coast. At the same time her health starts deteriorating. She dies of cancer in 1973.

iii. ELIZABETH BOWEN AS A WRITER

Elizabeth Bowen is a writer with outstanding creativity. She is not only influenced by her favourites like Jane Austen, Henry James, Virginia Woolf and Faulkner but she is also affected by World War-I, World War-II and Anglo-Irish War between 1919-1921. All these reflections are embedded in her stories and novels.

Jane Austen is considered an ancestor of Elizabeth Bowen. A trace of Austen's influence is found in Bowen's treatment of themes, scenes, characters and social life. Like Austen Bowen has scene setting of Ireland in her earlier works and of London in her later works. Her characters come from cultivated upper middle-class and is a delicate observer of social absurdities like Jane Austen. She is reputed as witty observer of manners and also known as a delicate satirist. Like Austen she has a sense of place confined to a small world. The influence of Jane Austen is quite common in the works of 20th century women novelists and Bowen is no exception to it. She exhibits Austen's delicacy, humour, restraint, common sense and limited social field.

Bowen's style is largely influenced by Henry James, too. She often uses his style to deal with different social situations. She uses his verbal tricks often resulting in convoluted sentence. The most verbally experimental and Jamesian way of writing is found in her work **Friends and Relations**. Henry James is an American by birth and settled in

England writes novels throughout 19th century. His novels depict his great living for refinements, subtleties of civilized behaviour. In fact he is experimental in art of novel writing, and confers art its dignity. In the same way, Bowen shows interest in experimenting the novel technique which is done easily and never becomes tedious to readers. Like James she is a novelist of 'atmosphere' – of the sense of time, place, sights, sounds and colours.

Bowen is also influenced by Virginia Woolf. From Jane Austen to George Eliot many women writers project the moral climates in their novels. It is also true in case of Elizabeth Bowen. Virginia Woolf is not a generous reader of Bowen's novels, and writes to her after reading,

The House in Paris:

"I had the feeling that your world imposed itself on my world, while I read, which only happens when one is being taken in hand by a work."⁶

Like Woolf, Bowen deals with sensibilities and states of mind of human beings. She is indebted not only to her race, her exile in England but has hardened her own natural shrewd intelligence and her own natural integrity as an observer. This is a kind of new type of intelligence known as Flaubertian Symbolism.

She has got first hand experiences of World War-I, World War-II and Anglo-Irish War between 1919-1921. In her novels she reflects the

worst effects of War on the Civilians **The Heat of the Day** is her war time novel set in London. The whole credit goes only to her as sole reflector of civilians' emotions towards war. In this way such young enthusiastic, highly intelligent and sensitive Anglo-Irish writer is very much aware of her predecessors, showing awareness without allowing it to crush her originality.

Elizabeth Bowen is one of few writers of 1920's who continues her writing upto 1970's. She expresses unique views on the quality of life during the century both in England and Ireland. According to her the society of modern age – 'disinherited' one, provided stuff for the unique combination of comedy, tragedy and thwarted romance which are then considered as moral classics. In her opinion war is not an event only for soldiers, but it is more terrible for civilians. She writes on the War to the extent greater than any of her contemporaries. Her novel **The Heat of the Day** specially belongs to this category called War Novel.

Bowen's contemporaries such as May Sinclair, Rose Macaulay, Virginia Woolf are a part of socio-historical change caused by the war. But they do not directly deal with war experience in their writings. Apart from this Bowen directly explores social, interpersonal relationships and emotional dislocation resulting from the war. On the contrary, there are writers who have in common with Bowen. In this regard, Bowen is close to Rosamund Lehmann as both of them are influenced by Henry James

and deal with upper middle-class life. Both of them combine an awareness of inward sensibility. In this respect they derive a story telling of power from Virginia Woolf. Mrs. Compton Burnett, too, another contemporary, writes like Bowen about the middle-class family. She has a limited world like that of Bowen.

Themes of Bowen's writing are of social life, human relations, confrontation of experience by innocence and emotional dislocation resulting from war. She is also known as witty observer of manners and a delicate satirist of social absurdities. Her novels **To the North**, **House in Paris** and **The Death of the Heart** are fine examples. Also, Bowen is influenced by modern and real modes of 1930's. Her writing generally deals with the issues of female identity which are artistically expressed in her novels. Her novels revolve around women. As Chris Hopkins remarks in this context:

'The two novels of Elizabeth Bowen 'To the North' and 'The Death of the Heart' each of which is concerned with the problem of how novels should represent woman: consciousness. Moreover each features highly self-conscious female characters who worry about how they should or do think of themselves, and who at times wonder whether any 'authentic' representation of their selves is even possible.'⁷

Though novels of Bowen are more concerned with lives of women, she is a non believer in feminism. She expresses her views on

women who manage to live with men who love or dislike them in their course of life. All her female characters are not an excuse for self-pity but it has become essential part of plots in her novels. Unlike Elizabeth Hardwick and Raymond Williams, she pleads for women. Most of her female characters are portrayed young, having more sensibility suffering under the impact of passion. As Jane Miller remarks in this context:

‘Her novels are, of course, centrally about women and how they manage to live their lives among the men they love or like, who are all too apt to let them down. This is not allowed as an excuse for self pity, but it is pivotal to her plots and character.’⁸

Like other contemporaries of her generation Bowen attempts to deal with the loss of moral values and the sense of destruction, which pervades throughout the inter-war period. But unlike many of her contemporaries she does not stick up to any specific ideology, whereas she writes with humour and real observation of the hypocracies and deceptions in the society. By being Anglo-Irish by birth Bowen maintains a sense of unique detachment in her views and analysis of English life in her writings. Her novels reflect the patrician milieu. Though she is intensely modern in her attitudes, her fictional world is a traditional blend of country houses and sea side hotels. It is her world where the past is ever present and where fate can act very easily upon its inhabitants. The grace of Bowen’s writing lies in its grand simplicity.

Bowen's style is consistent. The themes of her novels are broad in range and complexity. Her manner of writing is intricate, evocative and idiosyncratic which is perfectly suited to places, objects, colours and then effects on the lives of her characters. She is influenced by Henry James and especially by Jane Austen in regard of need to extend 'the same kind of loving attention to 'bad characters' as to the 'good characters'. Her language is exact, supple and rhythmical. She has unique gift for insides and outsides of houses, their lights and landscapes. She has capacity to transform lives, thoughts and feelings from far past into the future. Her style is very elegant, subtle and witty and certainly be called as reflection of her personality and background.

As Walter Allen remarks in this context:

'Elizabeth Bowen is highly conscious artist who has evolved over the years a prose style that has the elaboration, the richness of texture, the allusiveness of poetry, a prose as carefully wrought, as subtle in its implications, as that of Henry James in his last phase.'⁹

Throughout her writings Bowen reflects intense awareness and sensitivity to place, weather and living characters. Her characters are usually people living in particular places during particular seasons and in particular climatic conditions.

iv. LITERARY CAREER OF ELIZABETH BOWEN

Elizabeth Bowen is one of the most distinguished novelists, short-story writers, essayists and (a) prose writers of the twentieth century. Bowen's first novel **The Hotel** (1927) ^{is} a comedy of manners, set on the Italian Riviera of the 1920's. It resembles E.M. Forster Room With A View in its look at a group of respectable Britishers behaving unpredictably. There is certain amount of satire surrounding a psychological and spiritual crisis which is deeply serious. Her second novel, **The Last September** (1929) contrasts the gathering 'troubles' of Ireland in 1920 with the seemingly aimless late summer days of a group of friends and family staying in a house very like the one Bowen herself grew up in. Her **Friends and Relations** (1931) ^{is} thought to be one of her lighter works. The story revolves around the trivial social lives of two sisters from a country family. It is about the demolition of the accepted order in the moral chaos. **To the North** (1932) is a satiric portrayal of Poseurs and Extroverts. It serves background for her most overtly tragic story. It involves the complexities of romantic and sexual love, as well as the crushing of the spirit of a mature woman. **The House in Paris** (1935) deals with Bowen's favourite theme- the innocent heart as the victim of a social conspiracy. **The Death of the Heart** (1938) is considered as a masterpiece and most brilliant piece of social comedy. It is about the confrontation of experience by innocence. It deals with the life of sixteen year old orphan girl, Portia, in London who becomes a

victim of her impossible lovingness and austere trust being too much for her admirer Eddie. **The Heat of the Day** (1949) is a war novel with a spy story. It is for the most part the world of London in wartime. In the background there is the war itself and worst effects of war on civilians is fully portrayed in this novel. Bowen responded to the contemporary realities by escaping into her Anglo-Irish past in **The Shelbourne Hotel** (1951) which is a historical sketch of the Shelbourne Hotel Dublin. **A World of Love** (1955) deals with the destructive crisis of generation previous in Ireland. The effects of hallucination is present. The emotional yearning with intellectual uncertainty is the theme of the novel. **A Time in Rome** (1960) is about the situation in Rome.

Bowen warns against the dangers of nostalgia in works such as **The Little Girls** (1964) and in her final novel **Eva Trout** (1969). **The Little Girls** deals with the theme of disparity between the romantic will and the harsh realities. The three aged women Dinah, Clare and Sheila are united again and nostalgically remember their childhood days. **Eva Trout** (1969) poses the question that has engaged people's mind after the war-What happens to language, culture and human relations after war breaks down a civilization?

Bowen writes her first stories when she is twenty. Her first collection of short stories is **Encounters** (1923). They are a mixture of comedy of manners, the uncanny and acutely portrayed emotional

instants **Ann Lee's** (1926) is her second collection of short stories. They have the same quality as that of **Encounters** but one detects also subtilizing of Bowen's perceptions especially in relation to the niceties of social intercourse- a good example is the story which gives its title to the book. **Joining Charles** (1929) is the story of a young woman visiting her husband's family. **The Cat Jumps** (1934) is one of Elizabeth Bowen's popular stories. She explores the terror created by the atmosphere enveloping a house in which a murder has taken place. **Look at all Those Roses** (1941) has an unusual title. The theme is that all roses have thorns which cause torment. **The Demon Lover** (1945) is Bowen's most intense fictional reaction to war. She has used Irish ghost story to describe the psychic tensions of wartime London. **Collected Stories** is the last collection of stories which is also an important work.

Collected Impressions (1950) is a collection of her occasional essays. She has explained in detail her methods of work and gives definition of the object of a novel. **After Thoughts** (1962) is another collection of her essays. **Bowen's Court** (1942) and **Seven Winters** (1942) demonstrate the Burkean faith in the powers of the past. They are autobiographical works. **Bowen's Court** is a history of her own house and family. Bowen, through her writings, touches upon a number of themes – contemporary, deeply suppressed in her mind, in her novel way of presentation.

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