

CHAPTER: I



Chapter: I

Introduction

A) Brief Survey of the Lives and Works of Stephen Crane and Madhu Mangesh Karnik.

Stephen Crane:

Stephen Crane, an American fiction writer, a poet and a short story writer, was born on Nov. 1, 1871 in New York at New Jersey. He was the fourteenth and last child of Mary Helen Crane and the Reverend, Doctor Jonathan Townley Crane. His father was Methodist Minister. As a child, Stephen was often sick and afflicted by constant cold. His father wrote in his diary that his youngest son (Stephen) became "so sick that we are anxious about him"(Davis, 1998:10). Despite his fragile nature, Crane was a precocious child who taught himself to read before the age of four. His first known inquiry, recorded by his father, dealt with writing. At the age of three, while imitating his brother Townley's writing, he asked his mother, "how do you spell *O*?"(Ibd: 19).His father being a minister, Stephen grew up in various parts of New York and New Jersey town. He observed poverty and slum life of New York and New Jersey town's people. This was the rough material for his early writing. His father died in 1880. Crane's education was haphazard. After the eight years of his father's death he had send to the Hudson River Institute at Claverack. In 1888 Crane entered in military school, where he made an impressive record on the drill field and the baseball diamond but not in the classroom. In the same period, Crane

became his brother Townley's assistant in reporting about the New Jersey shore. This experience of reporting helped crane to develop his writing style. After attending several post-secondary institutions, including Claverack College, Lafayette College, and Syracuse University, he left schooling behind and traveled to New York to work as a reporter of slum life.

In 1891 Crane's mother died. Crane has spent his next year in Sullivan County, New York, where his brother was practicing law. He went frequently to New York City, haunting the Bowery in search of experience and literary material. When he returned to Asbury Park, he lost his job on the *Tribune* (and his brother's too) by writing an accurate description of a labor parade. He had led a hand- to mouth existence for five years. He knew hunger and illness. With the clear eyes of a reporter he saw the life of derelicts in a great city. This very experience helped crane to make a first draft of his first novel *Maggie: A Girl of the Streets*. It is a sympathetic study of an innocent and abused slum girl, her descent into prostitution and her eventual suicide.

Crane began as a writer firmly in the developing style of Naturalism and *Maggie: A Girl of the Streets* is a classic of that genre. His first Bowery tales were honest recording of brutal poverty. When he came to write *Maggie*, he went further, for this short novel. It records slum life with the realistic accuracy of a camera. The book was a total break with tradition in subject matter and style. Just three months after *Maggie: A Girl of the Streets* had been printed, he wrote a first draft of *The Red Badge of Courage*. It was published in September 1895, by the publishing house Appleton, and it achieved a great success. It had been considered the first great 'modern' novel of war and first novel of literary distinction to present war without

heroics. Crane's first collection of poems, *The Black Riders* was published in May 1895. It was criticized for the use of free verse. Poems in this volume are ironic and unsentimental. The language used in this volume is journalistic. Living in near poverty and greatly anticipating the publication of his books, Crane began to work on two more novels, *The Third Violet* and *George's Mother* (1896).

In Florida, Crane met Cora Stewart-Taylor, the proprietress of a Jacksonville brothel, the Hotel de Dream. Taylor was also a writer, she and Crane worked together as war correspondents during the Greco-Turkish War of 1897. This experience was the basis for his novel *Active Service* (1899).

He was disappointed with his failure in creative development, and disturbed by public attack upon him, for his Bohemian private life. So, he left the United States with his beloved Cora Taylor, who was ten years senior to him. In 1896 he settled in England. There he became a friend of Conrad, Henry James, H. G. Wells, Ford Madox Ford and the literary circle around them. Poverty and debt still dogged him. After a fruitless attempt to improve his health in Greece, Crane was died by tuberculosis in Badenweiler, Germany, on June 5, 1900. He had buried in Evergreen Cemetery in Hillside, New Jersey.

Stephen's parents were graduates and were frequently writing on religious subject. His father was a Methodist minister, who had written tracts against dancing, drinking, novel- reading and other popular amusement. (But in his whole life Stephen could not adhere his father's teaching.) His sermons were so popular that there was a proposal to get them published in book form. Crane's mother Mary Helen (Peck) also contributed to Methodist

journals as reporter on Church affairs. She was a leading member of the Woman's Christian Temperance Union. Directly or indirectly, all this activities at home had an inducement and a preparation for the career of writing of Stephen Crane. Stephen had inherited from his parents not only a natural bent for writing but a marked predilection for casting his ideas, incidents, and sometimes even his style in Biblical form. Several of his parable poems deal with Christ; *The Red Badge of Courage* is shot through with religious symbolism; and scriptural allusion and metaphor occurs in *Maggie: A Girl of the Streets*, *George's Mother*, *An Experiment in Misery* and *The open Boat*.

It would be difficult to prove that Crane was influenced by Emile Zola. 'He was in no sense a bookish person, and in his short life there was little time for reading.' (Wagenknecht, 1969:212) Crane was a writer of amazing, almost miraculous prescience. He points the way for the naturalists in *Maggie: A Girl of the Streets*. He anticipates the "stream of consciousness" writers in *The Red Badge of Courage*; his poems were years ahead of the Imagists and his tone and technique of short stories look forward to Hemingway and other Modernists. Though, *Maggie: A Girl of the Streets* suggests such Englishmen as Arthur Morrison, William Pett Ridge, and Edwin Pugh, but Crane got it straight from the Bowery. The poems may have been influenced by Emily Dickenson or Olive Schreiner. But to Amy Lowell they seemed 'more suggestive of the French Symbolists and of certain Chinese and Japanese poets' (Lowell, 1977: 104) to whom Crane certainly did not know. One cannot read *The Red Badge of Courage* without thinking of Conrad's *Nigger of the Narcissus*, which came out three years

later. In these cases there was obviously no influence upon Crane at any rate. In short Crane was a highly “original writer”.

Stephen Crane, an Avant-garde experimenter, is generally considered the herald of the 20th century American Naturalism. Though he died in 1900 and most of his work published during last decade of the 19th century, Crane is usually associated with 20th century American Literature. In a number of ways his work presaged many later trends in the American novel and short stories. He did not merely follow some of the canons of Naturalistic fiction but had made experiments in the realistic technique of fiction-writing. Some of his works are classified under Psychological Realism. He added a new dimension to it with his technique of making impressionistic use of colors.

Crane’s range of characters encompasses within its radius people who are actively involved in the business of life. A very large numbers of characters are chosen from the younger age group, though old people and children are not ignored. The characters of Crane do not fashion their worlds. Things happen to them, and under stress they react as the events dictates. For instance, the author feels no sentimental concern for Maggie or Henry; they mirror the brutal forces of their environments and are not distinct personalities. Thus it can be said that Crane depicts his characters with great vividness. Because of this vividness of his characterization, the inhabitants of his fictional world, more or less important, become memorable.

Madhu Mangesh Karnik:

Padmashri, Madhu Mangesh Karnik, an eminent contemporary novelist, poet, and a short story writer was born on 28 April, 1931 at Karul in Shindhudurg district. Karnik's father Mangesh Raoji Karnik died when he was four years old. His mother Annapurna was a loving woman. After his father's death his elder brother Babu died. Obviously Madhu became a darling of his mother. He got much of love from his mother and other family members. Its result was that he became a naughty and stubborn by nature. School was a trouble for him. Karnik had spent his eight years without education

On, 15th May 1938 he was admitted in Primary School of Karul. He completed his 4th standard education at karul and for the further education he went to Kankawli. During the high school education He participated in the rally of '1942 Chale Jao Chalval' ^{Quit India Movement}. He had completed his matriculation in 1951 from S.M. High School Kankawli. Due to poor economical condition and unavailability of distant education, he couldn't get further education, though he desired for it. In 1952, Karnik get job as a clerk in Maharashtra State Transport Corporation (महाराष्ट्र राज्य परिवहन मंडळ) at Vijayadurg Port. In 1953 he was transferred to Kolhapur. In Kolhapur he lived in Govindrao Tembe's Saixs Extension tenements, where Madhav Julian was used to live. Tembe's company proved very fruitful to Karnik in creative writing. He gave Karnik inspiration and encouragement to write short stories.

On 10th, May 1954 he married with Shankar Kulkarni's daughter and his childhood friend, Shashikala. He was transferred to Mumbai as a junior clerk in 1956. His wife Shashikala got a job in Mumbai Municipal Corporation School as a teacher. In Mumbai he lived in Santacruz, Khot

slum. On 1st September 1966 he has appointed as a Publishing Officer in Goa government with a class one grade. For this post, he passed U.P.S.C. level exam. Two years after his joining, his job was terminated, because Goa became a separate state. On 4th April, 1969 he was appointed as an Assistant Publishing Director in Maharashtra State Ministry. He worked on this post 1969 to 1973. During this period he wrote '*Bhakari Ani Phool*' and *Mahimchi Khadi*. In April 1973 he was appointed as a 'Public Relations officer' in Maharashtra Rajya Laghuoodyog Mandal. In June 1979 he became a Manager and in 1981 General Manager. Due to the conflict between IAS officer and Karnik, he himself resigned on 30th September 1983. Thus he started his career as a clerk and resigned as General Manager. He himself says, "...हा माझा प्रवास म्हणजे Zero to Hero असा होता." (Kharat, 2005(appendix-1)). Thus, Karnik has worked in various fields and encountered with various persons. He experienced poverty and observed downtrodden people's life, very closely. He traveled much and gained literary material for his writing. All his experiences and observations, made him to write novels and short stories in a social point of view.

In 1991 he founded 'Konkani Marathi Sahitya Parishad'. He is also a founder President of 'Konkani Kala Akadami' (1988). He was the president of the 64th Akhil Bharatiya Marathi Sahitya Sammelan at Ratnagiri in 1990. On 28 April 2006 Karnik was appointed as the president of the Maharashtra State Literary and Cultural Board (महाराष्ट्र राज्य साहित्य आणि सांस्कृतिक मंडळ). The appointment was coincided with Karnik's 77th birthday.

Karnik's writing is divided into two parts. One of them is based on Konkani life and other is based on Mumbai life. Almost all his writing is

based on Konkani rural life and Mumbai's grimy slum, besides state ministry and corporate world. Though, Karnik lives in Mumbai, most of his writing based on Konkani rural life. Konkani idioms slang words, and the characters of his work expose the Konkani life, especially Kankavli surrounding. In this context Madhav Gadkari rightly says, “हा लेखक (मधु मंगेश कार्णिक) कोकणचा खरा प्रतिनिधी. तेथील मातीशी आणि माणसाशी इमान राखणारा.” (Gadkari, 1990: 18). Karnik's novels like, *Devaki*, *Katal*, *Bhakari ani Phul*, *Toran* and his *Lagebandhe*, *Maza Gaon Maza Mulukha* etc. His short story volumes expose the Konkani people's culture and their day-today life struggle. Deepak Ghare's comment on Karnik's Konkani writing reveals Karnik's love and affection towards his native region, “कोकणच्या संस्कृतीने जपलेल्या मुल्यांचा स्वीकार आणि गावाकडची सौंदर्यासक्त ओढ यामुळे कर्णिकांचे लेखन वचकांच्या हृदयाला हात घालते. त्याला आकर्षित करते.”(Ghare, 1990: 23) Man-Woman relationship, complications in corporate institutes, corrupt officers, immoral politicians and down trodden people's life are the subject matters of his writing.

During his educational career he wrote his first poem *Konkan Vaibhav*, when he was 12 years old. In 1945 it was published in *Balalekhank* edited by boyhood editor Shankar Sarada. On the occasion of the death of Sane Guruji, in June 1950, Karnik wrote a poem *Ladka Sham Mam Nijala*. It was published in *Balsanmitra* and *Dhanurdhri* periodicals. In true sense, from this poem Karnik's literary career was started and his educational career was ended. His first short story *Subhadra* was published by *Ratnakar* periodical in 1951 and *Satyawadi* in 1954.

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In 1958 Karnik's first volume of short stories *Konkani ga Vasti* was published by M. M. Kelkar's Manohar Granth Prakshan in Malvan Sahitya Sammelan. *Devki* is his first novel published in 1962. It is an ideal love story of Babikaka and Devki, a 'bhavin'(a female worshiper dedicated to the service of God). His next novel *Nirabhra* deals with extremely sex desired youth, Dinkar. His novel *Sanad*, published in 1986, based on what he had seen during his service, corrupt bureaucracy and immoral political leaders. He had experienced crafty and selfish union leader and corrupt managers. He also experienced world of advertisement in Laghuoodyog Mandal. His novel, *Varul* (1988), is based on all these experiences. His *Sanad* and *Varul* (1988) reveal how his experiences and writing is changed. In *Katal*, published in 1986, a young man, Avdhut, tries to reduce ^{eradicate/remove/oppose} superstition, idleness, and jealousy of his villagers. Conversion of Mahar especially, Mahar of Karul's Maharwada and their penniless struggle for life is depicted in his *Bhakari Ani Phool* (1982). His recent novel *Sandhikal* (2001) is based on political, social, and cultural changes in last half-century in India. His novels are also based on social issues. *Suryaful*, *Juili*, and *Mahimchi Khadi* are such type of novels. Nowadays he is writing his next novel *Praptakal*.

Karnik also wrote short stories and poems. His short story volume *Toran* and *Tahan* won State Literary Award. His poetry volume *Shbdano*, *Magute Ya* is published in 2001. He wrote biography, *Dut Parjanya* on the life of late Chief Minister, Vasantnao Naik in 1994. He also wrote two dramas among them only *Devki* was published in 1968. Present days he is writing his autobiography titled *Madhu Mangesh Karnik; Lekhak Madhu Mangesh Karnik*. Thus Karnik handled all the forms of literature. His writing spirit was emerged from his excessive reading during his school days and his

actual experiences. At the very primary stage he wrote poems then short stories and novels. In 1995 his short story *Pavitra Patak* won 1st award in competition arranged by *Shantidut Magazine*. In his childhood his mother used to tell him stories. Sometimes she had been composing fictitious stories to tell Karnik. His father was also fond of reading novels and short stories. He had a number of volumes of magazines, short stories and novels. During the plague holidays Karnik read all these books. He says, “गोष्टी ऐकायची गोडी मला आईने लावली आणि गोष्टी वाचायची चटक वडीलांच्या या साहित्य संग्रहामुळे लागली” (Karnik, 1965: 6). Due to this valuable gift of his parents, Karnik became competent to write poems and short stories in his early stage of life.

In his boyhood Karnik was greatly influenced by Khandekar and Phadke’s novels. His poetry is influenced by the poetry of Arti Prabhu and Khanolkar. Karnik got inspiration for his Konkani background character sketches *Konkani ga Vasti*, from Madgulkar’s *Mandeshi Mansa*. He says, “व्यंकटेश माडगूळकरांच्या माणदेशी माणसांनी मला कोकणची पार्श्वभूमी असलेली व्यक्तीरेखाटनं (कोकणी ग वस्तीs) लिहिण्याची प्रेरणा दिली.” (Chougule, 1990: 32)

Thus, though he has influenced by Phadke – Khandekar, Khanolkar, Madgulkar and P.L. Deshpande, his writing is not the same like one of them, or copy of their style. Karnik has his own vision and his writing formulates his own style. His characterization is original and faithful. He wrote poems, novels, short stories, character sketches, essays, biography, autobiography and column writings. In short Karnik is versatile personality in Marathi literary world.

‘State Literary Awards’ for his Work:

Toran -1964, *Tahan*-1969, *Mahimchi Khadi*- 1970, *Jagnnath ani Company* - 1989, and *Sandhikal* – 2001.

Personal awards to him:

President of Akhil Bhartiya Marathi Sahitya Sammelan—1990, Konkanmitra Puraskar by Magnus Foundation -1998, Damani Sahitya Puraskar – 1999, Ranjit Desai Sahitya Puraskar – 2000, A. A. Desai Guruvarya Puraskar – 2001, and ‘Padmashri’ by the President of India - 2002

B) Significance and objectives of the study:

The relevance and need of comparative studies, across different literary traditions in the world, has been emphasized by all the great comparitists. As Max Muller has said, “All higher knowledge is gained by comparison and rests on comparison.”(Stone, R. John, 2002:135) The present comparative study deals with Stephan Crane’s novel *Maggie: A Girl of the Streets* (1893) and Madhu Mangesh Karnik’s *Mahimchi Khadi* (1969) with reference to Naturalism.

Both Crane and Karnik belong to different countries, different literary traditions, cultures and languages. But they have some similarities. Both writers are the significant writers in their literary traditions. Man is merely a higher order-animal, whose life and fortunes are controlled, determined by the heredity and environment. This is the common theme in both the novels.

Generally new literary movements emerging in the Anglo-American literary scenario are not absorbed in Indian literary tradition immediately, but it takes some time. Accordingly, the naturalistic movement, which first emerged in France by and through the writing of Emile Zola, influenced

literature of the Europe and America by the end of 19th century. However, it began to influence Marathi literature in 1960's. The naturalistic movement did not affect Marathi writers much. Even, not any movement emerged for that purpose. In 1963 Jayawant Dalvi's *Chakra* introduced Naturalistic technique for the first time. But in 1969 Madhu Mangesh Karnik's *Mahimchi Khadi*, successfully established Naturalistic technique in Marathi literature.

So also Stephen Crane was almost the first prominent writer, who presented the naturalistic technique in his *Maggie: A Girl of the Streets*, in 1893. In this case he is supposed to be the first Naturalist and the pioneer of literary naturalism in American literature. Therefore, for the present comparative study, Crane and Karnik's representative novels are selected.

Naturalism, a narrative technique, was a prominent literary movement in Europe and America during the last decade of 19th and in the initial one of the twentieth century. The technique aimed at depicting life as it is. In this context the first objective of the present study is to define the concept of naturalism. However, the major objective of the study is to make a comprehensive statement on the naturalism depicted in the two selected novels namely, *Maggie: A Girl of the Streets* and *Mahimchi Khadi*. Another significant objective is to have a comparative perspective of the naturalism of Crane and Karnik. However, in order to achieve these main objectives a brief survey of the critical opinions on the both selected novels is also necessary.

As Rene Wellek points out 'the object of comparative literary study is essentially the study of diverse literature in their relationship with one

another.' (Wellek, 1970: 15) In short, the comparative literature studies the relations between two or more literatures in different languages. This comparative study of ~~the~~ both ^{the} novels will enhance the understanding and perception of the novelistic vision of the two novelists, Crane and Karnik.

C) Scope and Limitations of the Study:

The significance of a novelist cannot be defined only with the study of his single novel. It necessarily depends on the total consideration of at least his major novels. But it is not possible here, to analyze each and every novel of the writers. That would widen the scope of the study. Therefore, the objective of this study is limited one. It aims at analyzing a single novel by each of the two writers in terms of Naturalism.

Crane's novel *Maggie: A Girl of the Streets* is regarded as the first work of unalloyed naturalism in American Fiction' (Holton, 1972: 37) Karnik's *Mahimchi Khadi* got the best novel award of Maharashtra Government in 1970. Thus, both novels can be regarded as the representative novels of Crane and Karnik. Therefore, the other novels of the writers are not discussed in detail here. The focus is on the *Maggie: A Girl of the Streets* and *Mahimchi Khadi*.

Stephen Crane wrote short stories and poems besides his novels so also Karnik wrote short stories and poems apart from his novels. The scope of the study doesn't provide the ground for detail study of other novels, short stories, and poetry of the selected authors. Obviously enough such works of the two novelists (apart from the selected novels) are not within the purview of the present study. Therefore the study has its own obvious limitations and hence it is not at all a full exhaustive study of selected authors.

Interpretation, evaluation, and analysis of the selected novels in the light of Naturalistic technique are the objectives of the present study. Thematic study of both the novels is not within the purview of the study, but the study of naturalism will illuminate the themes automatically. Therefore, the scope of the study includes the following:

An introduction to the novelists and their selected novels, followed by the brief consideration of the objectives and the scope of the study will form the initial part of the study. Some consideration of the term Naturalism and the critical opinion on the selected novels is necessary for the present study. It will be followed by the analysis and interpretation of the two selected novels in terms of Naturalism. Against such background certain conclusions can be drawn.

D) Definition and Significance of Comparative Study, in Brief:

Comparative literature (sometimes abbreviated "Comp. lit.") is the study of literature and other cultural expressions across linguistic and cultural boundaries. Comparative literature is the study of literature beyond the confines of one particular region, and the study of the relationships between literature on the one hand and other areas of knowledge and belief on the other, such as the arts, philosophy, history, the social sciences, the sciences, religion, etc.

It is as an intellectual field arose in the nineteenth century, a counterpart of the equally new fields of comparative anatomy, comparative law, and comparative philology. 'Comparative literature' presumably acquired its name as such from a series of French anthologies for the

teaching of literature, published in 1816, they were entitled *Cours de littérature comparée*. The New Zealand scholar H.M. Posnett's *Comparative Literature* (1886) is considered as foundational to the field of Comparative literature in the English-speaking world.

Hutcheson Macaulay Posnett is one of the 'map-makers' in the now burgeoning field of comparative literature. In his *Comparative Literature* (1886), he defined the proper order of our studies in comparative literature as "the pursuit of causes which can be specified and described." Those studies were to reveal the socio-cultural development of "man" from clan to city, from city to nation, from both of these to cosmopolitan humanity (Posnett, 1886: 85-86).

In short, comparison is a basic procedure of explanation and analysis. A comparison presents two or more objects and describes and analyzes their similarities and differences. Comparison usually makes us see the items under discussion more clearly and in a new light.

Comparative literature is a kind of critical scholarship that deals with the literature of two or more different linguistic, cultural or national groups. While most frequently practiced with works of different languages, it may also be performed on works of the same language if the works originate from different nations or cultures among which that language is spoken. It received wider attention because it provides more balanced view, truer perspective than is possible from the isolated analysis of a single national literature.

Comparative Literature entails not only the study of various literatures in a variety of languages, but also the study of the connections (and differences) between different modes of thinking and of representing the world. Thus, a true "comparitist" is interested in the ways in which a variety of concepts, images and histories have enriched or complicated our cultural ethos. Comparative Literature is an entryway to World Literature, a means of exploring what various peoples and individuals have thought about being in the world.

E) Approach [Method to be used]:

For the present study, emphasis is laid on a very close reading of collected data (primary and secondary sources). Its keen analytical and interpretative method is used for the present study. The procedure of the study is clearly defined by chapter scheme. The first chapter, 'Introduction', deals with brief biographical survey of both novelist-Crane and Karnik. Their birth, childhood, education, and development of writing are discussed in short. It also traces the influences upon them, subject matters of their works, and brief introduction of their major works. In the same chapter the significance and the objectives of the study, selection of the novels, the scope and limitations of the study, and the methodology used are discussed. It also deals with the definition and significance of comparative study in brief. The second chapter is devoted to define the concept of Naturalism, its emergence and main characteristics. It also records the brief survey of the critical opinions on the selected novels. Chapter third is about an analysis of the Stephen Crane's *Maggie: A Girl of The Streets* in terms of Naturalism. Fourth chapter deals with an analysis of Madhu Mangesh Karnik's

Mahimchi Khadi in terms of Naturalism. Chapter fifth is the 'Conclusion' which sums up the comparative assessment of both novels in terms of Naturalism.

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