

CHAPTER: II



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The Concept of Naturalism

A) The Concept of Naturalism:

Naturalism is a literary movement seeking to depict life as accurately as possible, without artificial distortions of emotion, idealism, and literary convention. As the school of thought, it is a product of post-Darwinian biology in the nineteenth century. It asserts that human beings exist entirely in the order of nature. Human beings do not have souls or any mode of participating in a religious or spiritual world beyond the biological realm of nature. Any such attempt to engage in a religious or spiritual world is an act of self-delusion and wish-fulfillment. Humanity is thus a higher order animal whose character and behavior are entirely determined by two kinds of forces, hereditary and environment. The individual's compulsive instincts toward sexuality, hunger, and accumulation of goods are inherited through genetic compulsion and the social and economic surrounding.

Social Background:

Nineteenth century was an age of Industrial revolution. It was a period of social unrest and radical change. Industrial revolution had changed entire face of Western Europe and North America. New scientific discoveries of the age had compelled man to think deeply about religious ideas. Under the onslaught of these discoveries ~~the~~ man^{was} forced to a total reassessment of his view of himself both as a physical and as a moral being. Never before had man's environment, his image of himself, and his attitude to himself alter so

deeply in a short span of time. This upheaval concurred also with a whole series of political disturbance that punctuated the nineteenth century.

The establishment of factories and the growth of town had created many problems. This was the time of expansion and of excitement, of grimy slums and hopeless society, and exploitation of human and mineral resources. Instead of the progress and peace in the life, advanced technology and new discoveries brought social unrest and chaos in the society. In such circumstances and under these conditions, the writers were looking for some philosophy which would be more suitable to their times. Their social consciousness became more acute. The time was ripe for new ideas, and the writers immediately came under the influence of scientific determinism. Darwin had shown them a new path which shattered the old ideas and gave birth to a new philosophy of scientific determinism. Naturalism was one of the off-shoots of this philosophy. The prevailing social condition and philosophical controversies also provided an impetus to the growth of literary Naturalism.

Intellectual and Philosophical Background:

Theory of Charles Darwin; Darwin's theory is without doubt the foremost important single shaping factor in the development of Naturalism. In 1859, Darwin's *Origin of the Species by Means of Natural Selection* was published, and the theory of evolution became the most controversial topic of the age. It was the crucial landmark of nineteenth century science and thought. For Darwin man is descended from the lower animals. In the lives animals, there is a continuous struggle for existence. It leads to the survival of the fittest by a process of natural selection. Darwin further elaborated that,

man is closely related to apes. It was indeed personally insulting to the Victorians' self-possessions. His discovery, survival of the fittest and weak went it's under, ran counter to all religious teaching and belief. It shattered all religious beliefs. Darwin's theory says: All forms of life developed gradually from common ancestry, evolution of species is explained by survival of the fittest. In his observations, Darwin saw man as an animal whose ascendancy to the top of the animal kingdom was a result of luck and man's ability to adapt to its environment quickly and completely. If a species can not adapt to the environment it will become extinct. The world is a harsh place and it is "survival of the fittest" organism. Other catch phrases of naturalism are "kill or be killed" and "You are either the hunter or the hunted."

Auguste Comte's theory of Positivism: In philosophy the scientific method produced Positivism. Auguste Comte (1798-1857) often considered to be the "father of Sociology". He developed a theory of 'Positivism'. Positivism is in fact an attempt to understand the universe in scientific method. As Comte defined it, 'the basis of positive philosophy is to see all phenomena as subject to constant natural laws, and its aim is the exact discovery and schematization of these laws'(Comte, 1964:16), it is a totally scientific method. When this scientific method is applied to the study of man, it is equally startling. Man becomes an object to be observed, described and analyzed in total neutrality. Like the working of the machine his behavior can be understood. As the machine, he is little subject to moral judgment, because it is similarly determined by heredity, milieu and moment.

Hippolyte Taine: As scientific method is used to the study of man, Taine called as ‘une machine de rouages ordonnées’ (‘a machine with an interacting mechanism of wheels’) (Taine, 1977:4). His famous controversial statement, ‘le vice et la vertu sont des produits come le vitriol et la Sucre’ (vice and virtue are products like vitriol and sugar’) (ibidem:4), put the evil man on the same level of the good. Just as the machine, that produces vitriol, man is not intrinsically better or worse than the machine that makes sugar. Man is not responsible for what he is. Better or worse has been conditioned by forces beyond his (human being) control. Its effect was that amorality for which the Naturalists soon became notorious. For Taine, the human animal is a continuation of the primitive animal.

Thus, these stated factors helped to open the door of the Naturalistic writing, that would be different from any that had come before. The effect of these factors was that the creative writer was to do exactly the same: to observe and to record as passionately and impersonally as the scientist. In this connection Emile Zola, a French novelist, was the first, who wrote his first novel, ‘*Therese Raquin*’ (1867; Eng.tran.1881) as a first Naturalistic novel. It has been supposed that, Zola is a foremost proponent of literary Naturalism. In *Experimental Novel* (1880; Eng.tran.1894), he propounded an allegedly scientific theory of human determinism. His ideas largely derived from the writing of Hippolyte Taine, *Philosophical and Physical Treatise on Heredity* (1847-50) of Prosper Lucas and Claude Bernard’s *Introduction to Experimental* (1865). He regarded that it is a novelist’s task to take characters of distinctive temperaments, put them in particular social milieu, and then observe the effects of this “experiment”, as a chemist observes the

interaction of substances in the laboratory. For him, humans are “human beasts” and so can be studied in relation to their environments

Realism and Naturalism:

Naturalism came on to the literary scenario with already loaded meanings, derived from philosophy, the sciences and fine arts. It arrived at the hey-day of realism and somehow in its wake. From its first appearance, it was tied to the apron-strings of realism. Zola made no attempt to make a clear distinction between Realism and Naturalism in any of his subsequent literary work. Almost without exception critics have been in the habit of grouping the two terms together. Many have even categorically expressed their conviction that Realism and Naturalism are merely one and the same things. For instance, Brunetiere in his *Le Roman Naturaliste* says, *Madam Bovary* as ‘perhaps the masterpiece of the realistic novel.’ (p.30) Later on however, in the same book Brunetiere calls Flaubert as ‘the true herald of Naturalism, just as *Madam Bovary* will probably remain its masterpiece.’ (p.302) Critics have the confusion about two terms, but so called the exponents of the naturalism were themselves guilty in their word-usage. High priest of Naturalism, Zola, made no clear distinction between them. Even his immediate disciple Huysmans constantly spoke of ‘le realism ou le naturalism’ throughout his *Emile Zola et ‘L’ Assommoir*. This might have been deliberate, an attempt to make Naturalism acceptable under the guise of Realism. However, following opinions of various scholars make clear distinction between these two terms.

a) “Put rather too simplistically, one rough distinction made by critics is that realism espousing a deterministic philosophy and focusing on the lower classes is considered naturalism.” (Campbell, 1967)

b) Some scholars believe naturalism is simply a pessimistic extension of realism, while others argue it is an independent genre altogether (Pizer, 1966:87)

c) In contrast to a realist, a naturalist believes that a character is fundamentally an animal, without free will. “Realism is a manner and method of composition by which the author describes normal, average life, in an accurate, truthful way,” while “Naturalism is a manner and method of composition by which the author portrays ‘life as it is’ in accordance with the philosophic theory of determinism.” (Ahnebrink, 1961: 109)

d) “Naturalism shares with Romanticism a belief that the actual is important not in itself but in what it can reveal about the nature of a larger reality; it differs sharply from Romanticism, however, in finding that reality not in transcendent ideas or absolute ideals but in . . . scientific laws This distinction may be illustrated in this way. Given a block of wood and a force pushing upon it, producing in it a certain acceleration: Realism will tend to concentrate its attention on the accurate description of that particular block, that special force, and that definite acceleration; Romanticism will tend to see in the entire operation an illustration or symbol or suggestion of a philosophical truth and will so represent the block, the force, and the acceleration . . . that the idea or ideal that it bodies forth is the center of the interest;

and Naturalism will tend to see in the operation a clue or a key to the scientific law which undergirds it and to be interested in the relationships among the force, the block, and the produced acceleration . . ." (Holman, 2000: 88)

e) According to Frank Norris, 'Realism is the "drama of a broken teacup, the tragedy of a walk down the block, the excitement of an afternoon call, and the adventure of an invitation to dinner." Realism is the literature of normality and representative: "the smaller details of everyday life, things that are likely to happen between lunch and supper." Naturalism: Draws upon the best aspects of both Realism and Romanticism—it uses both detailed accuracy and philosophical depth. In a naturalistic novel, "This is not romanticism—this drama of the people working itself out in blood and ordure. It is not realism. It is a school by itself, unique, somber, and powerful beyond words." This new "school" is Naturalism. (Norris, 1955: 73)

Thus, the question is that, ^{also} is naturalism differ from the Realism? Answer to this question may be 'yes', naturalism does differ from realism but is not independent of it. Realist and Naturalist have the fundamental common belief, that, art is in essence a mimetic, objective representation of outer reality. Naturalism can be thought of as a more extreme form of Realism. It is similar to Realism, that both are based on the belief, that ultimate reality is discoverable only through the five senses (empiricism). But the naturalism elaborated basic tendencies of Realism. Naturalist added new important elements which turned naturalism into a recognizable doctrine such as Realism never been. Therefore the Naturalism is more concrete and at the same time more limited than realism. By the distinct

theories, groups and practices naturalism is different from Realism. Naturalism some time claimed to give an even more accurate depiction of the realism. It has special selection of subject matter and a special way of rendering those materials. It has particular philosophical thesis which Realism lacks. How is the naturalism different from nineteenth century realism? First it differs in subject matter. It took ugly subject and unpleasant stories and people. Second, it throws out anything peculiarly human or religious, denying that man has any moral freedom of choice and asserting that his whole life is determined by heredity and environment. Often it is completely pessimistic, taking the gloomiest view of life.

Definition of Naturalism:

I) “Action, inclination, or thought based on natural desires and instincts alone; a theory that art or literature should conform exactly to nature or depict every appearance of the subject that comes to the artist’s attention; a theory in literature emphasizing the role of heredity and environment upon human life and character development.” [*Webster’s third International Dictionary*, 1998]

II) “Movement or school advocating Realistic Description in art or literature, a movement school advocating factual or realistic description of life including its less pleasant aspects.” [*Encarta World English Dictionary*, 1999.]

III) “Aesthetic movement of the late 19th to early 20th century. The movement was inspired by the principles and methods of

natural science, especially Darwinism, which were adapted to literature and art. In literature, naturalism extended the tradition of realism, aiming at an even more faithful, pseudoscientific representation of reality, presented without moral judgment. Characters in naturalistic literature typically illustrate the deterministic role of heredity and environment on human life.” [*Britannica Concise Encyclopedia*, 2008].

IV) ‘The name “Naturalism” was give to a 19th century artistic and literary movement, influenced by contemporary ideas of science and society, that rejected the idealization of experience and adopted an objective and often uncompromisingly realistic approach to art.’ [*New Oxford American Dictionary*. 2001]

V) “Naturalism, in literature, an approach that proceeds from an analysis of reality in terms of natural forces, e.g., heredity, environment, and physical drives.” [*Columbia Encyclopedia*, 1964]

From these definitions and discussion certain features of Naturalism have been observed, they are:

1. The liberal use of animal imagery to describe human conduct and degeneration or "devolution" is a dominant naturalistic motif, manifests itself in studies of crime and violence.
2. Another hallmark is a fixation on sexuality and gender. Naturalism has been described as hyper (overexcited) masculine, with its rough

male characters such as Norris's plain-spoken Buck Anixter in *The Octopus*.

3. Free Will or Determinism - In Naturalism, characters do not have free will; Naturalists think that, man is an animal, whose course is determined by his heredity, by the effect of his environment and by the pressure of the moment. This belief is called determinism.
4. Naturalism applies both to scientific ideas and principles, such as instinct and Darwin's theory of evolution, to fiction. Authors in this movement wrote stories in which the characters behave in accordance with the impulses and drives of animals in nature. "Survival of the fittest", "kill or be killed" and "You are either the hunter or the hunted." are the catch phrases of naturalism.
5. The Naturalistic author does not attempt to judge his characters or to comment on their actions; he merely inserts them into a crucial situation and then pretends to stand back and watch them with the impassivity of the scientist.
6. The naturalist attempts to make literature into a document of society.

Aspects of Naturalistic fiction:

The Subject Matter: The Subject Matter of the Naturalistic fiction: Many naturalists gather copious data from actual life and include it in their literary works; they write novels around specific occupations such as railroading or textile manufacturing and Slum life.

Concept of a Naturalistic Character: 1) the naturalist often describes his characters as though they are conditioned and controlled by environment, heredity, instinct, or chance. 2) These characters are mostly from the lower

middle or the lower classes - they are poor, uneducated, and unsophisticated, whose lives are governed by the forces of heredity, instinct, and passion. Their attempts at exercising free will or choice are hamstrung by forces beyond their control. 3) So instead of studying how the great kings or leaders would react in battle, the naturalist is more interested in how the person in the trenches would react to the stress of battle. 4) To test the will of the average man, the artist will also place the characters in extreme situations such as in subzero temperatures hundreds of miles from the nearest town or in a tiny boat in the ocean during a storm. In this way, no one can help or aid the character including God.

Setting: Setting of naturalistic novel is always slums, sweatshops, factories, farm, and frequently an urban setting, that would symbolize the universe and nature.

Themes: Walcutt identifies (in his *American Literary Naturalism: A Divided Stream* (1956)) survival, determinism, violence, destruction of the morality and taboo are the key themes of Naturalistic fiction.

Plots: Naturalist often follows a "plot of decline". Walcutt says that the naturalistic novel offers "clinical, panoramic, slice-of-life" drama that is often a "chronicle of despair" (Walcutt, 1956: 21). The novel of degeneration is also a common type. Plot depicts progression toward degeneration or death of character.

Thus, the major tenants of the Naturalistic fiction are: social and economic determinism, use of the animal imagery, theme as a crime, violence, destruction of the morality and sexuality, determinism as against

free will, depiction of the slum character with biological instincts, the objective presentation of human action under the crucial situations, and fiction as documentary social ethos etc. The analysis and interpretation of the selected novels will be attempted in the next two chapters in terms of these major tenants of naturalism.

Conclusion:

Like those of a business enterprise, achievements and failures of a literary movement cannot be weighed up. Literary criticism is a process of constant reassessment; its accounts cannot be closed. This is amply illustrated by the vicissitudes of the Naturalist movement. It was first attacked for its amorality, then valued for its social documentation and more recently appreciated for its literary qualities. It is an extremist movement. It represents an attempt to extend mimetic realism to its furthestmost logical limits. It thereby casts the artist into the role of a photo-phonographic recorder of reality.

The adherents of Naturalism, fortunately, with the rare exceptions, did not quite practice what they preached. The portrait of reality which the Naturalist purported to give soon proves on examination to a vision of reality. In the very choice of words, i.e. in the translation from reality into art, the artists' individual genius comes into play. And so the practitioners of Naturalism departed from their own theory. So the paradoxical conclusion emerges that Naturalism succeeded best where it seemed to fail. As a serious attempt to bring the arts into line with sciences it failed. It failed also to put much of its theory into practice because of the innate defects and limitations of that theory.

On the credit side, it opened up large new areas of subject matter in the struggle of the working classes. It introduced new modes, particularly of dialogue, which were to be of real importance for 20th century literature of commitment in their exposure of hypocritical moral attitude and social abuses. In contrast and in opposition to the aestheticism of the 19th century, Naturalism did make an attempt to bridge the gap between life and art. 'Last but by no means least in this trial balance-sheet; let us not forget that Naturalism produced much vigorous, powerful writing, a good many eminently competent novels and effective plays and some that may justly rank among the world's great works of arts.' (Furst, 1971: 72)

B) Critical Opinions on the Selected Novels:

Maggie: A Girl of the Streets:

Like Hawthorne's first novel, *Maggie: A Girl of the Streets* was published at Crane's expense (William Crane gave him one thousand dollars) and under an assumed name: "Johnston Smith." The few people who did read it reacted similarly: they thought Crane's handling of the subject matter was good, the realism was sensational, and the language harsh. Hamlin Garland and William Dean Howells, among others, liked Crane's brutally realistic depiction of slum life. The criticism of Howells and Garland is particularly significant because both men of nurtured Crane's realistic tendencies. Garland, in his review of *Maggie*, is enthusiastic, but not entirely so, criticizes the lack of proportion in Crane's picture of slum life. He admires Crane's use of slum dialect and unconventional phrases. 'His book (*Maggie*) is the most truthful and most unhackneyed study of the slums I have yet read, fragment though it is. It is pictorial, graphic, and terrible in

its directness. It has no conventional phrases. It gives dialect of the slums as I have never before seen it written—crisp, direct, terse. It is another locality finding voice.’(Garland. June, 1893.)

Like Garland, Howell believed that *Maggie* is ‘good but so impossible of general acceptance because of our conventional limitations in respect to swearing, and some other traits of the common parlance’ (Howells, 26 October. 1895)

Only Rupert Hughes disagreed. He thought it is better to shock prudish readers in order to create understanding than to keep the book and the life it portrayed out of the sight of polite readers.

‘The subject chosen...compel an occasional plainness of speech which may give a shock to spasmodic prudishness, but there is nothing to harm a healthy mind, and they all should have the effect of creating a better understanding and a wiser, more active sympathy for the unfortunates who must fill the cellar of the tenement we call life. To do this is far better even than to be artistic.’(Hughes, October, 1895: cxxxix, 431-2.)

Unsigned review says it is a realistic picture of lowest part of society. It also remarks that never had before given true picture of slum and natural dialect than *Maggie*, even Zola also.

A girl of the Streets, Stephen Crane’s latest novel, is a picture of the lowest stratum of society in its gloomiest form. It is as realistic as anything that Emile Zola has ever written. Though some of its chapters are enough to give one the ‘creeps’, none can deny that the

characters which he draws with such a master hand are absolutely true to life. The dialect is also natural, and nothing is lacking to give Devil's Row and Rum Alley, slums of darker New York, such prominence as they never had before. It may, in fact, be said that Mr. Crane has discovered those localities and revealed them to the astonished gaze of the world for the first time. (Unsigned review. 1 June 1896: 4)

On the other hand Edward Bright criticize crane. He doesn't surprise by miserable and sordid picture of Maggie. He bitterly criticizes crane by calling him caricaturist who might be likened to an artist who knows how to draw but cannot paint.

Yeas! Mr. Crane has used his note book to good effect; his story bears unmistakable evidences of being observed and observed on the spct. I will go so far as even to admit that there are a few scenes and passages of dialogue in Mr. Crane's story of masterly vigor and convincing reality. . . To change the form of expression, he might be likened to an artist who knows how to draw but cannot paint. He has 'laid in' an admirable sketch, which raises one's hopes high for the success of the finished picture. But the moments he begins to lay on his colors it is evident that he is a caricaturist, not an artist; to make matters worse, he is a caricaturist without humor. (Bright, 11 July 1896: xx 94)

Howell has different types of the word for the Maggie. He supposes Maggie has fatal quality like Græk Tragedy. He also admires for Maggie's nasty romance as in classic fable. 'There is a curious unity in the spirit of the

arts; and I think that what strikes me most in story of *Maggie* is, that quality of the fatal necessity which dominates Greek tragedy. From the conditions it all had to be, and there were the conditions. I felt this in Mr. Hardy's *Jude*, where the principle seems to become conscious in the writer; but there is apparently no consciousness of any such motive in the author of *Maggie*. (Howells. 26 July 1896:18.)

H. G. Wells compares crane with Whistler for slum setting. He also compares him with Morrison and admires crane for his use of effective lines and well constructed chapters. 'The literature of the slum multiplies apace, and just as the mud of the port of London has proved amenable to Mr. Whistler, so the mud of the New York estuary has furnished to Mr. Crane, in *Maggie*, shows himself the New York equivalent of Mr. Morrison, with perhaps a finer sense of form and beauty and a slenderer physique. He is the light weight of the two. He is far more alert for what the industrious playwright calls the effective 'line', and every chapter cocks its tail with a point to it. (Wells, 19 December 1896.)

R. W. Stallman in the introduction of *Stephen Crane: Stories and tales* (1955) say: 'He first broke new ground with *Maggie: A Girl of the Streets*, the then sordid realism of that work initiating the literary trend of the next generation. *Maggie* is a tone painting rather than a realistic photograph of slum life, but it opened the door to the Norris-Dreiser-Farrell school of sociological realism.'(vii)

The New York *Press* is agreed with Howells's reservations, it remarked: 'It is a question if such brutalities are wholly acceptable in literature. Perhaps, as Mr. Howell says they will be before long. Perhaps

there will always be certain phases of our life which we will not want to have woven with entire realism in our reading matter.' (*The New York Press*, 1960)

Stephen Matterson in his book *American Literature: The Essential Glossary* (2004) point out that *Maggie* is a classic of American naturalism. It 'exemplifies much American naturalistic writing in its use of an urban setting, its refusal to condemn or sentimentalize Maggie's prostitution, its depiction of slum life and its objective focus on scandalous or immoral subjects.' (104)

Mahimchi Khadi:

Madhu Mangesh Karnik's *Mahimchi Khadi* is considered as an 'Urban Sensational Novel' in Marathi literature, because it depicts the urban slum problem. It was first published in 1969. It achieved great success; Maharashtra government awarded it by 'Survotkrisht Kadambari Puraskar' in 1970. It's publication in 1969, gave a new subject for the criticism. V. D. Kulkarni in his speech in the Seminar, held by Navauvak Sabha on the subject *Parisarvad: Karnik's Mahimchi Khadi*, 1969, compares *Mahimchi Khadi* with Jayavant Dalvi's *Chakra*. Karnik has narrated realistic picture of Mahim, objectively and without any moral point of view.

'चक्र' मध्ये जनावर-सृष्टीतून उपमा, प्रतिमा यांच्यासाठी निवड करताना दळवी यानां झोपडपट्टीविषयक एक मूल्यात्मक दृष्टीकोण अभिप्रेत असलेला दिसतो. या उलट 'माहीमच्या खाडीत' उपमा, प्रतिमा फारशा नाहीत. कर्णिकांचे निवेदन अधिक रोखठोक व वास्तवपूर्ण आहे. त्याला एखादा मूल्यात्मक दृष्टीकोण आहे असे वाटत नाही. माहीमच्या खाडीचे

वास्तव चित्र कर्णिकांनी तटस्थपणे व कोणताही विधिनिषेध न बाळगता दाखवण्याचा प्रमाणिक प्रयत्न केलेला आहे (Kulkarni, 1969:52)

Mr. Bhosle, in his article *Kadmbari (Zopadpatti-Pradeshik kadambari)* first, condemns the novel as it is less amusing and he further points out that, its mood is ideological and not emotional. It achieved success in depicting the hell of the people living in Mahim.

‘त्या दृष्टीने कादंबरी हल्लक आहे, मात्र संघर्षदर्शनाच्या दृष्टीने सफल आहे. शब्दापेक्षा अर्थाला, आकृतीपेक्षा रंगांना आणि संकेतापेक्षा सजीवतेला महत्त्व दिलेले असल्याने खाडीतला नरक साकार झालेला आहे. . . . भोगवादी संस्कृतीत माणुसकीचे मूल्य क्षुद्र ठरते हे केवळ दाखविण्याकडे कल असण्यापेक्षा त्यातील दुःख सविकल्पनेने सांघते पूसते दोनही एक अशा अवस्थेपर्यंत येणे जरूर आहे. खाडीमध्ये तसे ते न आल्याने तिची संपूर्ण घडण एका अटळ वैचारिक दुःखान्तिकेची असूनही ती भावनात्मक पातळीवरच आंदोलित होताना दिसते’ (Bhosle, 1969: 62-63)

M. N. Acharya appreciates narrative style and concludes that, poverty and physical desire is the cause of destruction and frustration of people’s life of the Mahim slum.

‘भोगाची ही नस्ती पनवती जीवनाच्या मागे लागल्यामुळेच सारी सुखदुःखे, नीती-अनीती एकाच मापात येतात. कलाकृती म्हणून या खाडीला जी महती प्राप्त होते ती इथेच. अनुभवाची व्दंदातीतता, केवलता येथे जाणवते. दारिद्र्याचे दुःख, वासना-पूर्तीचे सुख, निराशेपोटीचे तत्त्वज्ञान, भीतीपोटीची नीती या स-यांचे एकायन असा हा भोग आहे. लहानमोठया सर्वच घटनातून, व्यक्तिव्यक्तीच्या संबंधातून मन विधीत जातो.’ (Acharya, June, 1969. (63-64))

On the other hand Mr. Paranjpe criticizes Karnik for his faulty narrative style and plot construction. He thinks that Karnik failed to make consistency and integration in plot construction. 'कर्णिकांच्या दोषपूर्ण संविधानकारक रचनेमुळे व अप्रयोजक निवेदनपध्दतीमुळे या विषयाची मध्यवर्ती अनुभूती फार पातळ व गढूळ बनते. तिचे एक समग्र, सुसंगत व एकसंध चित्र रंगविण्यात कर्णिकांना अपयश येते. He further criticizes the plot of the novel, for its separate short stories, 'माहिमच्या खाडीचे संविधानक म्हणजे अनेक छोट्या कथांची सखळी, आणि या छोट्या कथांची आधारभूत अनुभूती म्हणजे वैशिष्ट्यपूर्ण धक्कादायक प्रसंग. अब्बासची फसवणूक, वरळीची झोपडपट्टी जळणे, रोषनचा घागरा सुटल्यामुळे शरमेने तिने समुद्रत उडी घेणे, जयचे घरातून पळून जाणे, इ., अशा कादंबरीतील अनेक घटना स्वतंत्र कथेच्याच पध्दतीने हाताळण्यात आलेल्या आहेत.' (Paranjpe, June, 1970: 66)

Sa:astrabudhe also criticizes Karnik's narrative style. Karnik, for the flow of plot, try to draw together two narrative points unnaturally. He gives an example of Abbas's thinking about Dhondu and draws the conclusion that: 'ही अब्बासची प्रतिक्रिया अब्बासची नसून, निवेदनात प्रवाहीपणा आणण्यासाठी लेखकाने ती त्याच्यावर लादलेली आहे, हे लक्षात येते.'(Shastrabudhe, 1974.)

In *Sandnya Sankalpana Kosh*, (2001, Mumbai: G.R. Bhatkal Foundation.) first time Karnik,s novel considered as a Naturalistic Novel. '1960 नंतर जयवंत दळवी यांची चक्र, माधु मंगेश कर्णिक यांची माहिमची खाडी यांसारख्या कादंब-यातील चित्रण मात्र यथार्थवादी साहित्यातील चित्रणासारखे म्हणता येईल.'

Mr. Patil, M. P. thinks that this novel is like a documentary film and point out that poverty and struggle for life is the theme of the novel.

समाजात वावरताना घडलेल्या वस्तवदर्शनाचे शब्दचित्रण मधु मंगेश कर्णिक यांनी आपल्या माहीमची खाडी या कादंबरीत केले आहे एका विशिष्ट स्थळी घडलेल्या घटनांचा कोणत्याही प्रकरचा आदर्शवाद समोर न ठेवता केलेल हे वास्तवदर्शी चित्रण आहे चपखल अशा निवेदन पध्दतीने खरोखरच्या अनुभवाचा अभास निर्माण करण्यात कर्णिक यशस्वी झाले आहेत. थोडक्यात माहीमची खाडी वचताना एखादी डॉक्युमेंटरी फिल्म पहात असल्याचा अनुभव येतो. कादंबरीतील पात्रे जीवंत व ओळखीची असल्यासारखी वाटतात. गरीबीमुळे जीवनात आलेला बकालपणा, त्यामधुन बाहेर पडण्याचा निष्फळ प्रयत्न, आणि तरीही जगण्याची प्रबळ इच्छा व त्यासाठी करावा लागणारा सांघर्ष, हा या कादंबरीचा महत्त्वाचा आशय आहे (Patil, 2003.)

Thus, these comments will help us to understand and interpret the perception of the life as revealed in the selected novels. Moreover, these comments throw some light on the naturalism of the selected novels. The present study attempts more detail study of the naturalism in the novels in order to have a comparative perspective.

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