

CHAPTER - I

SOCIAL REALISM

1.1 Realism :

Realism is an old concept which has been much used by many men and for many purposes. Realism is a term with many connotations and shades of meaning. It may be described as a body of critical doctrine which derives its strength from the creative writer's ability to capture reality. The term 'Realism' was first introduced in English criticism by an anonymous writer in the Westminster Review in 1851, to describe and explain the French literary movement led by Balzac. In literary practice there are different kinds and even degrees of realism. For instance, the realism associated with Chaucer and Shakespeare, Pope and Swift would be very different from the realistic trends found in the works of Balzac and Zola. 'Realism' is a term used in contrast with 'Idealism' and Romanticism. Then again, there are different degrees of realism which are exemplified in the use of such terms 'Realism' and Naturalism. The basic ingredient of Realism is the artist's capacity to grasp and express reality and a great deal would depend on what reality would mean at a given time in history. There are sordid realities as well as rewarding realities which only indicate the co-existence of good and evil in life.

Realism is a notoriously slippery term, but the confusion it engenders generally arises from the fact that it is

separated too far from the very positive and easily distinguish-
 able factors which motivated its original invention and applica-
 tion. Realism is also a mode of expressing life through litera-
 ture. In Realism, there is no wonder, no magic, no mystery. The
 method of [^]realistic writer is photographic. Realism is a way, a
 manner of representing real life, familiar life in literature.
 Realism is also a form of art., It cannot go away from artistic
 standard. Reality is judged by truth. The inter-relation be-
 tween reality and imagination is the basis of literature. In
 poetry, poetic truth and imagination cannot go away from reali-
 ty. In short, Realism is a tendency (mode) of expressing real
 life. The realistic writer cannot runaway from real life, be-
 cause he accepts the real life. In Realism, there is no addition
 ? no extra ideas, no imagination. He is bound by the real facts.

Don't underscore.
 Realism is one of the most elusive terms in the
 critical language. As Henry James claims, "If the novel remains
 still, under the right persuasion, the most independent, most
 elastic, most prodigious of literary forms, then the worldreal-
ism - so often invoked in the discussion of it - must surely be
 the most independent, most elastic, most prodigious of critical
 terms."¹ Realism is a critical term only by adoption from phi-
 losophy. It was in the 18th century with Thomas Reid's 'Common-
 sense School' that Realism assumed in philosophy the sharply
 different sense which was to have such a fatal or at least

confusing attraction for writers, critics and theorists in literature. Here it proclaimed that the objects of perception are objects, and have a real existence outside the perceiving mind, which idea was developed in opposition to all forms of idealism. Realism, in Aesthetics primarily a style or mode of artistic treatment which represents its objects as they 'really' or actually are, as opposed to Idealism which select and modifies. Practically the artist must in any case select at least his object and point of view; hence, the term has been determined largely by antithesis to the various meanings of Idealism, giving three distinct species:

1. A treatment which emphasizes individually as contrasted with an Idealism which emphasizes the type.
2. A treatment which brings out especially the strong, harsh and even ugly aspects of reality or life, as contrasted with an Idealism which seeks the harmonious.
3. A treatment which professes to make no selection on the ground of intrinsic aesthetic value and to attempt no intensification or interesting features, but to reproduce all aspects of reality and all detail without discrimination or modification, contrasted with an Idealism which selects and modifies according to the artist's aesthetic interest. The various meanings of the term have grown out of the varying modes of art consciousness of different periods.

L.C.

To the question 'what is Truth?' Philosophy gives not just different answers but different kind of answer. Truth may accordingly be seen as either scientific or poetic, discovered by a process of knowing or created by a process of making. The first is/ technically referred to as the Correspondence theory, and the second is the Coherence theory. The 'correspondence theory' is empirical and epistemological. The truth, it proposes, is the truth that corresponds approximates to the predicated reality, renders it with fidelity and accuracy, the truth of the positivist, the determinist, whose aim is to document, delimit and define. In the 'Coherence theory', truth is not earned by the labour of documentation and analysis but coined, a ready synthesis and made current - as is any currency - by confidence; /the confidence of truth'. In the first case, reality is as it were laid way by truth, arrested by it in the second, reality is discovered and in a sense created in the very act of perception. The one is capture, the other a release. The distinction discriminates at a fundamental level between the divergent meanings of realism in literature. The / 'Correspondence theory' of realism is the expression of what one might call the conscience of literature.

Realism as the conscience of literature confesses that it owes a duty, some kind of reparation, to the real world - a real world to which it submits itself unquestioningly. As

Why Present Continuous Tense
here?

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George J. Becker is clearly writing of this conscience when he says in his Introduction : " Whatever reality is, it seems safe to say that it is not identical with a work of art and is anterior to it. Realism, thus is a formula of art which, conceiving of reality in a certain way, undertakes to present a simulacrum of it "2. The Coherence theory of realism is the consciousness of literature : its self - awareness. As Wallace Stevens observes : " The inter-relation between reality and imagination is the basis of the character of literature "3. Then Stevens remarks : " Reality is not what it is. It consists of the many realities which it can be made into - " no fact is a bare fact, neither is any individual ' a universe in itself ' - ' the interaction between things is what makes them felund ". For : In poetry at least the imagination must not detach itself from reality "4.

Realism signifies the frank and complete expression of individualities; convention, imitation and any kind of school or exactly what it attacks. As Duranty interprets the realist programme in a very similar way : " Realism commits itself to an exact, complete, and sincere reproduction of the social milieu, of the contemporary world ---- this reproduction should therefore be as simple as possible, so that anyone may understand it "5. In contrast with Naturalism, Realism portrays what is essential to the individual or illustrates the concept of the

individual, while naturalism fails to distinguish between what is essential and what is accidental to the individual. As Roland Stromberg observes : " Realism and Naturalism must be defined by their historical content. The terms were short-hand for certain cultural phenomena of the times, and can be grasped only through a study of these phenomena"⁶. In this connection, John Dixon Hunt remarks : " In France the terms realism and naturalism represented different approaches and creative methods, but with their importation into England the distinction was blurred and becomes less useful"⁷. But realism derives from philosophy and describes an objective, the attainment of the real; Naturalism derives from natural philosophy or science and describes a method which shall conduce to the attainment of the real. The early realists had also made some attempt to see themselves in the context of their age - especially in politics. The enthusiastic Champfleury, drew parallels in other areas : "Everyone who introduces some new idea gets called a realist"⁸. As George Becker observes : " Naturalism is the logical result of realism, and by exaggeration, makes the defects and limitations of realism more apparent "⁹.

The usual meaning of Realism was and ^{is} that provided by the realist movement (or tendency) of the third quarter of the 19th century. As Flaubert remarks : " It is intensity that qualifies the reality as real "¹⁰. But James offers a definition of realism as " the real most finely mixed with life which

is the last analysis the ideal "11. As James Henry remarks :
 "Without intensity; where is vividness, and without vividness;
 where is presentability? Intensity gives in itself the communi-
 cated closeness of truth"12. The conscious realist does not ~~reject~~ #
 the world, he maintains he has achieved a subtler and
 more satisfactory synthesis between those crude abstractions;
 reality and imagination, and those equally crude adjustable
 spanners of criticism, objective and subjective. As Kenneth
Graham observes : " Realism in literary art may be japproximately
 ly defined as the science of exact presentment of many complex-
 ities, abstract and concrete, in one truthful, because absolutely
 reasonable and apparently inevitable, synthesis ----"13. But
Stevens comments : " Most modern reproducers of life, even
 including the camera, really repudiate it, it is in this light
 that a realism is a corruption of reality"14.

The meaning of Realism has become generalized to
 include the achievement of reality, the creation of belief,
 however this may be arrived at Realism is, or should be, pre-
 pared for all its possible manifestations. Here, Realism is
 achieved not by imitation, but by creation, a creation which,
 working with the materials of life, absolves these by the inter-
 cession of the imagination from mere factuality and translates
 them to a higher order. The word is in fact, delinquent. Rene
Wellek deliberately avoids what he sees as " the whole fundamen-

tal epistemological problem ----- of the relation of art to reality and the temptation is to provide an historical account"

15. Rene Wellek's article on the concept of Realism, is basically historicist and he writes of realism therefore as a method, "one method, one great stream which has its marked limitations, short-comings, and conventions'. But he cannot avoid a critical conclusion : "in spite of its claim to penetrate directly to life and reality, realism, in practise, has its set coventions, devices and exclusions ---- the theory of Realism is ultimately bad aesthetics because all art is "making" and is a world in itself of illusion and symbolic forms "16.

1.2 New Realism

sp? The novelist has his own special objective in the choce of the type of life to be presented in his work, as for example some 'problem' to exemplify or to propagete an ideology. But the gradual growth of interest in the nature of the mind and the process of its working changed the concept of reality itself. It was Willam Jemes, in his pioneering work - Principles of Psychology, who conceived the idea of the mind as always in a 'flux', always streaming or having impressions flowing one upon the other in succession, rather than standing still, fixed to a set of ideas. The mind is a dynamic entity in its awarensess at a particular instant, like flowing water - the Heracliten doctrine that 'you cannot step twice into the

same river, for other and yet other waters are ever flowing on'. In the past, novelists and dramatists developed 'characters' by describing their appearances, observing their outward behaviour, and by getting them involved in actions indicative of how their moral or social inclinations lie and in making them express to their fellow-characters in dialogue their belief. The experience which the mind is capable of deriving from life is unlimited.

Reality itself has two aspects - one that is just material phenomena and the other, the myriad forms in which these phenomena are viewed and reacted upon by the mind. It was Henry James who was first conscious of this changing point of view from mind to mind, from instant to instant. Different minds viewing the same human scene have different impressions, depending on what impressions they have stored up in some significant instants in the past. Therefore description of objective phenomena provides just a partial view, it needs to be supplemented by the exposure of the inner world of the mind. In the 'New' Realism or expressionism, as it is sometimes called, the action is not described from the outside, but mostly expressed from the point of view of the character who is involved in it. In fact, the novelist tries to explore the responses which grow in the mind of the character, he is interested in the state of the consciousness, not so much about the external activities they

undertake. All actions are just the products of a medley of impressions and awareness.

The main urges which drove novelists towards this New Realism were more or less the following :-

1. The desire for representing character in a more complete manner by featuring the continuing process of response - the projection of attitudes and moods.
2. The desire to express, rather than describe, the need for ideas for social adjustment, by the manipulation of situations which are provocative and stimulating.
3. The anxiety to achieve a form for the novel which makes it highly satisfactory as are, instead of just remaining a story divided into several books and chapters.

The New Realism emphasized the need for radical changes in outlook by the expression of the inner complexity of awareness. It resorted to suggestive expression by the clever way in which situation and responses were manipulated. In fact, in the New Realism, the writing of a novel became an act expressive of the writer's impressions, emotions and attitudes in a given situation. Thus he tries to convey through the responses of his 'characters'-the streaming of the consciousness of each, meeting, as rivulets have confluence where these streams meet, they are 'the points of contact' with the physical reality.

As Martin Steinmann observes : "The chief manifestation of the New Realism is the shift of the point of view from the omniscient author to one or more of his character within the third person narrative, and with this shift goes a shift in emphasis from the objective to the subjective - from the action and what a godlike narrator makes of it to what one or more of the characters make of it."² In the New Realism, not only do we view the action through to the eyes and the consciousness of the character, our attention is focused, not upon the action, but upon what the character makes of it, upon his inner life. The subjective - the consciousness of the character - becomes a convention for revealing almost everything revealed about the objective - the action, the setting, the other characters and so on. This shift to the subjective is an attempt to put us directly in touch with reality, but the reality of the subjective rather than of the objective.

The writer depicting New Realism has resorted to various devices like :

1. Selection of 'point of view', or angle of vision that is to say, the question of the relation which the narrator stands to the story, - the novelist entering as it were, the mind of the character.

2. Presenting different points of view through the various characters who are no longer treated as conscious actors but



just bundles of responses or reporting incidents by combining the normal objective technique, with the exposition of the thought - process some of the characters.

3. Replacing the old concept of personality by a deeper insight into hidden movements of the mind and eliminating through this 'stream of consciousness' much description and unnecessary episodes, avoiding the 'omniscient'.

These devices are the practical application of the overthrow of 'personality' by the psychology of Freud, Adler, and Jung and the development of a new approach to time from the angles developed by physicists and philosophers, such as Einstein and Bergson. That time is a running river, a continuing, a permanent flux in which events are just ripples has been an established belief.

A realistic account of personality should take into consideration these complexes and fixations which lie submerged in the human mental sea. Personality is not at all the physical aspect if one really seeks the truth about it, the body playing at best the secondary role of a functioning tool following the urges which radiate from deep down the shaft of consciousness. The Modern Novel is dedicated to the quest for this truth about 'experience' utilizing various tools of analysis and ingenious ways of constructions. Prof. Martin Steinmann clarifies how the objective aspect of reality has become in the modern novel

simply the projection of the subjective: "In the New Realism, not only do we view the action through the eyes and the consciousness of the character; our attention is focussed, not upon the action, but upon what the character makes of it, upon his inner life. The subjective - the consciousness of the character - becomes a convention for revealing almost everything revealed about the objective - the action, the setting, the other characters, and so on."¹⁷

Henry James' interest in entering the minds of his creations becomes more evident as he writes in *Masies* of 'his vision of her vision, and her vision of his vision of her vision'. James became aware of the great truth that one individual's idea of a person's personality is not the same as the second individual's; changes in time also bring changes in perspective. His interest in Novel was large and flexible enough to present "all the varieties of outlook on life, of disposition to reflect and project". For James experience is never united and never complete but it is an immense sensibility. So the 'New Realism' began with the exploration of the nature of personality how impressions of it vary from observer to observer, and the exploration of the nature of experience of good and evil which mostly result from the impact of suggestion which transcend sentient reality.

In D.H.Lawrence's novels, we reach the logical conclusion of reality, where the work reaches its most fluid, condition as it is used crucially to qualify, the shifting states of his characters' consciousness. This is particularly evident in Lawrence's presentation of Ursula Brangwen in The Rainbow and in Women in Love. Reality for ursula exists in her own stimulated consciousness. Lawrence's emphasis on sex activity in man and woman was on the basis of subjective science dealing with the springs of activity deeply imbedded in the sub-conscious.

The concept of 'Relativity' propounded in the field of physics (1905 & 1916) put forward many facts of experience like the three dimensional space and time as separate entity and the time interval between events, are not absolute, but relative to the way of looking at them. Reality can no longer be considered as the experience of physical actions, unconnected with the impressions produced by the actions in the consciousness. The 'universe' itself is not the material aspect alone, but with the element of Time added to it - the changes and motions. Philosophers have assumed that the basic aspect of reality is space-time. But the philosophical inquiries produced a new outlook among writers particularly novelists who have much to do with character or 'personality' inside a literary creation.

A man's awareness of reality is, in fact, the state of his mind and this in turn is the myriad of impressions during a

particular time. Virgina Woolf, in her celebrated essay on Modern Fiction clearly defined her prupose, taking into consid-
 eraton the new concept of space-time: "Examine for a moment an
 ordinary mind on an ordinary day. The mind receives a myriad
 impression-trivial, fantastic, evanescent, or engraved with the
 sharpness of steel. From all sides they come, an incessant
 shower of innumerable atoms, and as they fall, as they shape
 themselves into the life of Monday or Tuesday, the accent falls
 differently from of old. Life is not a series of gig lamps
 symmetrically arranged; life is a luminous halo a semi - trans-
 parent envelope surrounding us from the beginnig of conscious-
 ness to the end. Is it not the task of the novelist of convey
 this varying, this unknown and uncircumscribed spirit, whatever
 oberration or complexity it may display with as little mixture
 of the alien and external as possible."¹⁸

The psycho-analysts had developed by the first dec-
 ade, the idea of a sub-conscious mind as a repository for the
 supressed elements. In fact, consciousness is the realm where
 memories, associations and impressions are mixed up in a partic-
 ular order. In this mixing of memories there is no restriction
 of time. Strictly speaking, from the point of view of technique
 in building the form of the nove, the stream of consciousness is
 featured in the following ways :

1. Choosing specimen characters like miram Henderson in The

Pilgrimage by Dorothy Richardson, Mrs. Clarissa Dalloway in Mrs. Dalloway by Virginia Woolf, Leopold Bloom in Joyce's Ulysses and representing the dominant impressions and those stored up in their consciousness.

2. Fixing segments of time at which the impressions are projected - like points of diffused light. The impressions in the consciousness of several characters could be projected when the time segment is kept the same. Keeping (T) constant, the novelist may run along the (S) scale and keeping a point of space, he may run down the (T) scale. In Mrs. Dalloway, Virginia Woolf keeps (T) constant and runs along several consciousness.

3. Juxtaposing two different time-channels. In Ulysses, Joyce presents there is a coincidence worked out between the two worlds the epic world of Odyssey and the Sordid routine-life of Bloom.

4. Using symbols which suggest some significant experience in the past, leaving indelible impressions.

The New Realists became associated with psychological data regarding human behaviour, responses to external situations and in style, with the 'expressionist' presenting points of view and turning on novel devices like the use of evocative symbols, echoing images and creating 'myths' and 'Utopias'.

1.3 Socialist Realism :

Socialist realism is a new aspect of the realistic doctrine which lays emphasis on social and economic concepts



which are implied in the growth and development of communities. The concepts of 'Socialist Realism' advocated egalitarianism and was based on Marx's theory of dialectical materialism and economic determinism. Engels, Ralph Fox and other left-wing progressive writers have dwelt on the various aspects of socialist realism in Russian and world literature. The other realists may be termed as bourgeois realists who endeavor to capture reality in the capitalistic world. The concept of reality in a working class world is different from the idea of the real in a bourgeois world.

Socialist realism, the great tradition of 19th century Russian Realism in that it purports to be a faithful and objective mirror of life. It differs from earlier realism, however in several important respects. The realism of Tolstoy and Chekov inevitably conveyed a critical picture of the society, it portrayed (hence the term 'critical realism'.) The primary theme of socialist realism is the building of socialism. In portraying this the writer, must, while admitting imperfections, take a positive and optimistic view of his society. Keeping in mind its larger historical relevance. Socialist realism does not dwell on the subjective idiosyncrasies of individuals, Nor does it concern itself with the ineffectual, Hamlet-like heroes with which pre-Revolutionary Russian literature was particularly affected. A requisite of socialist realism is the positive hero, who

preserves against all odds or handicaps. Socialist realism thus looks back to Romanticism, in that it encourages a certain heightening and idealizing of heroes and events to mould the consciousness of the masses.

One significant modern development that of socialist realism, the realism of Marxist orthodoxy. Socialist Realism, the realism of Marxist orthodoxy, has been one of the significant modern development. If naturalism was a rigidification of realism, then socialist realism is a rigidification of what is retrospectively called the 'critical realism' of certain nineteenth-century novelists, particularly Tolstoy. By 'critical realism' (the term is again imported from philosophy) is meant a depiction of contemporary reality which is not aloof and neutral, like Flaubert's, but informed by some moral belief. Ernest J. Simmons has significantly described Tolstoy as 'the conscience of Russia', 'the conscience of the world', the conscience of humanity' (in *Leo Tolstoy*, Boston, 1946; cit. Wisatt and Brooks, *Literary Criticism*, p.462), and the propounders of this new austere realism have used Tolstoy as the early realist used Balzac and Stendhal to lend authority to their ideas. The authority is readily derived from Tolstoy's very deliberate late document *What Is Art?*, with its uncompromising rejection of most of what passes for art including Shakespeare and Beethoven) as corrupt, and its insistence on the simple art of simple feelings

which must take its place and help to bring about the brotherhood of man. Tolstoy's emphasis was moral, religious (not unlike George Eliot's); but the emphasis in socialist realism is wholly political. Georg Lukacs in *The Meaning of Contemporary Realism* (1957; trans. 1962) makes it clear that socialist realism is founded on a rigorous distinction between the falsification of subjectivity and the rectification of the subjective objective dialectic :

"We arrive, therefore, at an important distinction the modernist writer identifies what is necessarily a subjective experience with reality as such, thus giving a distorted picture of reality as a whole. The realist, with his critical detachment, places what is a significant specifically modern experience in a wider context, giving it only the emphasis it deserves as part of greater objective whole."¹⁹

With socialist realism the synthesis of subjective and objective is illusory, or at least artificial, because the 'absolute reality' which shall be discovered by the process of dialectic is pre-determined; it must be a socialist reality, conforming a political ideal. 'Absence of meaning', says Lukacs, reduces art to naturalistic description; the meaning which informs the description must be the vision of a socialist society. And so for Lukacs a correct aesthetic understanding of social and historical reality is the precondition of realism;

although eventually this precondition will be unnecessary, since 'society will eventually achieve a condition which only socialist realism can adequately describe'. Socialist realism is true 'by definition'; we have relapsed into the most baffling circular dogmatism. Socialist realism reassumes the austere attitude approved by plato in his Republic, rationalized as part of a modern political theory and enforced by an authority which believes this to be unchallengeable. Luckas rejects the synonym 'revolutionary romanticism' but the phrase of Gorky's is a useful reminder that far from being dispassionately objective, socialist realism is in fact intensely idealist in its assumptions.

For western readers 'socialist realism' means little more than the novels and plays which soviet writers produce to the readers of their government, the sort of art that highlight the good features of soviet life and glosses over the maliquant ories. By 1910 or so, in the work of Gorky, Tressel and others, there began to emerge a school or new traditio which would presently be called socialist Realism because it aimed "to describe the forces working towards socialism from the inside". Luckas remarks, "Its purpose was to locate human qualities which make for the creation of new social order."²⁰

Brecht made a note on socialist realism in 1954. He said : "In the case of socialist realism a large part of the

pleasure which all art must provoke is pleasure at the possibility of society's mastering man fate ---

A socialist realist work of art lays base the dialectical laws of movement of the social mechanism, whose revelation makes the mastering of mans fate easier ---

A socialist realist work of art shows characters and events as historical and alterable and as contradictory ----

The socialist Realist performance of old classical works is based on the view that mankind has preserved those works which gave artistic expression to advances towards a continually stronger, bolder and more delicate humanity."²¹

Therefore Socialist Realism must draw most heavily on the workers and peasants culture if it is to rise to its historical task and make a new sort of art which is equal to evoking what it takes to create a new way of life. Marx identified three elements in the labour process 1) Work, the personal activity of the labourer 2) The subject of labour, which consists in its simplest form of the earth and its natural products 3) the instruments of labour.

As V.Kirpatin writes : "In contrast with pre-revolutionary literature, our soviet literature is characterized by deep organic connection with life. The best soviet writers pride themselves on the fact that in their work they express the ardent dreams of the workers and peasants, their struggle and the results of their victories."²²

Marxism which teaches us that reality is more basic than what we think about it, must itself always be a counteracting force to any tendency to 'pure' abstraction, 'pure' theory. The human traits and destinies of his character and the great social and historical background raises Tolstoy's realism far above the level of the commonplace. The contrast between the imagined and the real is, of course, a very ancient problem in literature. . Marxism seeks with the same assurance, the social roots of the pure, as well as of the tendentious art. As V. Kirpachin observes: "Socialist realism means the concrete depiction of reality of its revolutionary development drawing a picture which can catch the imagination of the reader and steeps him in the spirit of struggle and socialist reconstruction." ²³

As The Fontana Dictionary of Modern Thought defines Socialist Realism as 'The Soviet Official Formula for the COMMUNIST party's demands of the creative artist, whatever his medium.' ²⁴

Lukas claims that 'in no other aesthetic does the truthful depiction of reality have so central a place as in Marxism' (P.101), but as, Grant Damain observes : "this is simple tautology because the attribution of truth reserved for marxist reality." ²⁵ Socialist Realism, then, discovers a new distortion for the work realism.

1.4 Naturalism :

Naturalism, with its twin adjectives 'naturalist' and 'naturalistic' immediately evokes associations with 'nature' and 'naturalness'. Originally 'Naturalism' was used in ancient philosophy to denote materialism epicureanism or any secularism. Naturalist is portrayed as a man with an overriding interest in the material substance of this world in its natural manifestations and physical laws from this, it was a small and obvious step to the association of 'naturalism' with 'naturalist' in the sense 'he who studies external nature'.

Naturalism came on to the literacy scene already loaded with meanings derived from philosophy, the sciences and the fine arts. Many have even categorically expressed their conviction that Realism and naturalism are nearly one and the same thing. The exponents of Naturalism were themselves guilty of a good deal of muddled thinking which is reflected in their word-usages. The fact that the acknowledged high-priest of Naturalism, Zola made no clear distinction may well have been influential.

In America in the 1890s Realism and naturalism were applied with disconcerting looseness. Becker, in his introduction to 'Documents of modern Literary Realism', Says : "Though the words realism and naturalism are freely, even rashly, used there is not general agreement as to what they mean for many

they have come to be merely convenient pejoratives, especially when qualified as stark raw, unimaginative, superficial, atheistic, and more recently socialist.⁻²⁷

Naturalism does differ from realism but is not independent of it. The most appropriate image to convey the relationship might be that of Siamese Twins, who have separate limbs while sharing certain organs. What the Realists and the naturalists have in common is the fundamental belief that art is in essence a mimetic, objective representation of outer reality. This led them to choose for their subject matter, the ordinary the close-to-hand and also to extol the ideal of impersonality in technique. In this sense, Realism is a general tendency in so far as every work of art is realistic in some respects and unrealistic in others. It was out of this general tendency to mimetic Realism that naturalism grew. In many ways it was an intensification of Realism.

Thus the Naturalists not only elaborated on and intensified the basic tendencies of Realism, they also added important new elements which turned Naturalism into a recognizable doctrine such as Realism had never been. Naturalism is therefore, more concrete and at the same time more limited than Realism. It is a literary movement with distinct theories, groups and practices. Being a school and a method, Naturalism is in fact what Realism is not. This demarcation makes naturalism

something of lesser import than Realism which is one of the underlying tendencies of most art.

Naturalism as way of thinking, of seeing, of reflecting, of studying, of making experiments a need to analyse in order to know rather than a particular style of writing."²⁷

The naturalists took a definite concept of man which they aimed to express in their writings. Their biological and philosophical assumptions separate them from the Realists with their unbiased objectivity. For in observing life the naturalists already expect a certain pattern. Naturalism is clearly in consonance with the mood of the age which it reflect in its overwhelming emphasis on facts. The naturalists believed that the truthfulness for which they aimed could be gained only from a painstaking observation of reality and a careful rotation of fact. In the development of Naturalism Darwin's theory is without doubt the most important single shaping factor. The Naturalists view of man is directly dependent on the Darwinian picture of his decent from the lower animal. To the Naturalists man is an animal whose course is determined by his heredity, by the effect of his environment and by the pressures of the moment.

As McDowall observes "Naturalism is the school of literature which holds that art should be governed by scientific method, because its human subject matter can be measured

and analysed in just the same way as the materials of the physical sciences."²⁸

In this respect, Naturalism is as much an expression of its age as the sociopolitical system of marx and the philosophy of Nietzsche. Naturalism, in its specific literary sense and leaving aside its earlier philosophical connotations, is not limited to any well-defined time. Naturalism is bounded at one end by Zola's Therese Raquin of 1867 and at the other by Steinbeck's Grapes of Wrath of 1939. The fact remains that Naturalism manifested in different countries at different times. France was the fountain head of Naturalism.

Naturalism was developed by the french school of novelists to which belonged Guy de Maupassant (1850-93) and Emile Zola (1840-1902), and in England by Arnold Bennett, John Galsworthy and H.G.Wells. These function. They selected different sectors of social life for exposure- Galsworthy the upper strata of the middle class, Arnold Bennett, and others like Somerset Maugham and J.B.Priestley the struggling petty bourgeois representatives of the metropolis. Naturalism as it has been termed, made writers go in search of facts of social existence, instead of imagining romantic situations. The novelist desires to make himself the master of phenomena so that he can control them and there lies his practical usefulness. The Naturalism in the field of fiction desired that a novel should

interpret, for the benefit of society, the economic, political and cultural forces at work and generally contribute to the increase in knowledge, both facts and significance of the reading public. The first two decades of the 20th century in the field of fiction, saw the rise of social criticism on the one hand as in Bennett, Galsworthy and Wells and, on the other, there was the increased use of psycho-analysis to penetrate the dark recesses of the human 'mind' as in the case of D.H. Lawrence, Virginia Woolf and James Joyce.

The French novelist-G. Flaubert, Honoré de Balzac, Emile Zola and Maupassant assumed the role of close observers of social facts and conducted a series of experiments in creating characters and setting them in the proper environment so as to arrive at the conclusions or inferences they desired at the end. As Zola explained it :

"The whole operation of producing a novel consists in taking facts from nature than in studying the mechanism of these facts, acting upon them by the modification of circumstance and surrounding without deviating from the laws of nature."⁴ In fact, the fundamental approach of the modern novelist has been to observe facts of contemporary experience with painstaking regard for detail of all types. But this interest in 'realism' was enlarged by the Novelist from mere banality to a vision of it based on observation. Thus it is that Naturalism, though

based on Realism for its facts regarding characters, locale events, became the artists vision of life. in fact a purposive presentation of it.

In philosophy naturalism is a reaction against the interpretation of the universe in Cosmological, technological and moral terms, holding that it is self - explanatory and human life in spite of its complexity, can be studied without importing supernatural values. Under Naturalism the novelist should be concerned solely with the task of close observation, rational analysis and correct report of the environments and responses of human beings. The naturalist does not seek any hidden reality, but concerns himself with physical phenomena. 'Naturalism argues that all judgements of good and bad are either conventional or the result of imposition. The Naturalism concentrates on the analysis of the environmental factors, taking even the minutest details into consideration, even the revolting, the ugly and the unpalatable.

If Realism meant just going in search of such biological and physical fact-the sordid, the ugly animosities lurking beneath the surface of pretensions to virtue, then Naturalism meant purposive selection of all these aspects, in order to generalize, 'to bring out the philosophy of certain unchanging everyday facts'. Realism as an attitude stems from the biological view of life, as an uncompromising struggle for survival,

and of nature (human and general) as consisting of elements which are mutually hostile. Naturalism on the other hand is the approach of the creative artist who selects what is relevant to his purpose from phenomena and presents his facts in such a way as to illustrate his purpose. The twin problems adopted by the Naturalists were : 1) The individual is just the product of heredity and environment and hence the novel should give much space to description of environment and heredity, and 2) The individual has hidden resources of mental and moral energy, which create ideas, despite the ugliness surrounding him.

The Naturalist thus paid great attention to the detail of the environment and thereafter, indicated the responses of the characters. Arnold Bennett, was a pronounced naturalist, because he concerned himself with the careful selection of the facts of social life in the potteries district of Stoke - on - Trent (the Staffordshire scene), during the second half of the Victorian era. Naturalism in Bennett was a matter of extreme care to put the detail of place and person in appearance and not a search for subjective significance.

9 The Naturalist prefers explicit statements regarding the behaviour of his characters in particular situations, interspersed with expositions as to the ethical or psychological values involved. A Bennett in his The Old Wives Tale aims at extreme objectivity in describing personalities and events. The

'Naturalist' novel is often built on several 'block characterizations'. The Naturalist is obsessed by the desire to turn everything in his creative world—persons places and events, into neat descriptive parcels. In naturalist novels there is no 'dramatic way of characterization, permitting the characters to develop their qualities through dialogues, monologues (or stream of consciousness) and actions. The inner life is not so much a matter of consideration as the environment and the external responses of the characters.

The Naturalist novel, since it is closely related to facts of social existence, cannot rule out references to contemporary problems which agitate minds and the novelist cannot have such a 'Naturalism' which rules out his personal predilections for a particular point of view or for a type of ideology. John Galsworthy, H.G.Wells in his social novels and scientific romances have never disguised their purposes of pointing out particular dark spots in contemporary life — the possessive greed in the bourgeoisie making them ignore the finer aesthetic appeals, the purposeless struggle of the ill-educated lower middle class, unable to adopt itself to the changing environment in Wells. Zola in France was the first to emphasize the need for pronounced reformist outlook for the novelist.

From the novels of Dickens to the naturalist productions of J.B.priestly, most of the memorable characters spring

from the lower rungs of the bourgeois ladder and work their ways upward to positions of comfort. John Galsworthy, perhaps the most satirical of these Naturalists, turned on the foibles and snobbishness of the wealthy class of business people, who felt more aristocratic and aloof than the traditional feudal families. As a liberal humanist who hated oppression of only type, Galsworthy followed the evil that obsession with property, possessive greed can perpetrate, destroying what is beautiful and sensitive.

Galsworthy has preluded in his major novels which are linked to one another- "definitive study of the rich bourgeoisie of London, "as prof. J.W. Beach, has observed making them almost genuine social history. He could see the lack of warmth and sympathy among even the closest relations inside the propertied family, and also the lack of security among the less well to do levels of the family. In the construction of the Novel, Galsworthy is mostly straightforward, following the technique of "the well-made novel". His technique was just the manipulation of external situation and concentrating only on the presentation of a few characters of a chosen group, neither emotional nor imaginative. Naturalism is a way of looking at life as confined to the surface of contemporary social life.

The themes on which Arnold Bennett's novels are based have undoubtedly been taken out of observation and direct con-

tact with reality, as in fact Naturalism definitely demands. He writes on how things change due to the passages of time, on how cruelty is an inevitable part of existence. Walter Allen remarks, Berriett's aim was to unrole the panorama of life in time through all the tiny detailed incidents of its thousand lacts."⁸ Bennelts naturalist technique was not all based on personal experience but some on his readings in history and on new reports. Allen describes The Old writer Tale as most impressive record we have in English of life in time, of birth, change and decay. In fact, the favourite technique of Bennett and the Naturalists is to build the novel on a series of episodes, graphically deseribed episodes chosen with an eye on the grotesque to rouse curiosity and amusement. The Old Wives Tale, is one of the most arresting products of the Naturalist movement in English novel.

9

H.G.Wells was the most conscirus of the writers of sociological novels during the early part of the centuray. In his own practice of the Novel, he assumed that he should look for problems of social adjustment and bring the social panorama with character. For wells, the Novel was never any privileged medium of the literary art to try out abstract forms of narration of presentation. For him, the Novel was "the social mediator, the vehicle of understanding, the parode of morals and the exchange of manners, the foctory of customs, the criticism of

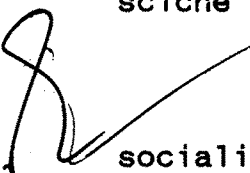
laws and institutions and of social dogmas and ideas."²⁹ As one of the greatest exponents of the sociological novel, the main contribution of Wells is the creation of the petty bourgeois character who fails to solve the problems of social relationship and marital adjustment. The another aspect of Wells as novelist is the naturalist approach to the facts of character and incident presented in his creations. The personalities in his novels are just specimens which he must have seen in his own various contacts with life. The autobiographical aspects of his novels only prove the naturalist approach of Wells in basing the stuff of his fiction on selection from reality.

Tolstoy, Dostoevsky, Balzac, Flaubert, Dickens, George Eliot : these are the writers to whom the Naturalist novelists acknowledged their debt as much as to Darwin and Taine. It is from this combination of Realist tradition and scientific innovations that the Naturalist novels sprang. In subject matter Naturalism is commonly associated with the portrayal of the working classes. The Naturalists wanted to encompass the whole of human life and they were acutely conscious of the misery in the slums around the factories.

Naturalism represents an attempt to extend mimetic realism to its furthestmost logical limits and it thereby casts the artist into the role of a social realism a photographic recorder of social reality. In contrast and in

opposition to the Aestheticism of the late 19th century, Naturalism did make an attempt to bridge the gap between life and art.

Naturalism is one of those 'isms' commonly used in a vague and haphazard way often in conjunction with Realism. Naturalism is, in fact, social Realism as defined in the Fountana Dictionary of Modern Thought : "Socially concerned get objectively presented works of REALIST art or literature of several different formal school."³⁰ The Naturalist works deal with 'social-protest themes' which, according to the New Encyclopaedia Britanica, define Social Realism."³¹ Thus, Naturalism or Social Realism is kind of Realism which is deeply concerned with the aspect of contemporary society and an objective presentation of them; the writer is engaged in the analysis of the sociological problems of life, with a view to 'stirring the social conscience' and convencing reader of the need for reform.

 Social realism need not always be bracketed with socialist Realism, though these exist between them many common factors. The basic factor in social Realism is the close connection between literature and life artist and society, artist and social progress.

2. "MULK RAJ ANAND - A SOCIAL REALIST".

1920 is the year of the real beginning of the Indo - Anglian novel. The novelists were serious about their art. There was a conscious awareness of form and experiment. Political and social themes dominated the novels of this period. Social realism was the typical trend of this period. Raja Rao, Mulk Greatest trio in Indo - Anglian Fiction. Mulk Raj Anand is an outstanding writer of Indo - Angloan Fiction.

M.R. Anand is distinguished from other Indian writers in English by this humanism, creative stamina, realism and what is called 'Mulkese' - realistic language abounding in literal translation of Indian words, expressions and swears - words. He is the first Indo - Angloan novelist to depict the tragic plight of the underdogs of Indian society. Anand's fiction presents him as writer of Commitment to his subject and philosophy. He writes realistically in his fiction about the dommed lives of the down - trodden and the oppressed such as a sweeper, a coolie, a peasant, a tea - plantation labourer, a village charmer, etc. who are all agonised victims of capitalistic exploitation, poverty, sgvalor, calss - hatred, race - hatred and inhuman cruelty. His novels are veritable feast of satire, humour, irony, pathos, tragedy and farce. He is a man of paradoxes and includes many personalities in his dominant total personality.

Social Realism and humanism are the two outstanding traits of his fiction. In dealing with social problems the emphasis was laid on realism. He deals with the problem of untouchability in his novel - Untouchable (1935). Poverty and economic exploitation are major themes of Anand's novel Coolie (1936). Two lives and Bud (1937) is also a tragedy. The Big Heart (1945) is an experimental novel like untouchable.

The Indian ideal woman who is living picture of patient suffering and willing sacrifice is a typical character in Indo - Angloan Fiction. In her life suffering is taken to be a virtue. This character constantly reminds us of the archetypal image of sita. This typical woman also appears in Mulk Raj Anand's novel. The old woman and the cow (1960). As Miss Dorothy Sepencer says : " As we observe with the mind's eye, this procession of devoted, submissive, faithful, loyal, self-sacrificing woman, the question arises, are these characters intended as realistic portrayals?"³² The answer is positively 'yes'.

The village trilogy is Anand's largest work. It consists of three novels - The village (1939), Across the Black Waters (1941) and The Sword and the Sickle (1942). This impressive corpus of creative fiction makes him one of the most outstanding novelist of India. We find that the three figures of evil that loom large in Mulk Raj Anand's novels are the priest,

the landlord and the money-lender. As K.R.Srinivas Iyengar remarks : " As a novelist, Anand has been as effective almost as Dickens himself "33. A queer mixture of reality and dream is what we find in his novels which expresses his experience and imagination. He is a man of vision and a incurable romantic, a dreamer who strives hard to make the dreams a reality.

His novels are novels of social protest, as is his Coolie, in which he describes the tragic existence of the Indian masses with a view to bringing a change of heart. It is a picture of the very tragedy of common man on earth depicted so by Anand, so that the wicked conscience of man in real life may be aroused to thinking. (M.R. Anand is like Milton). He takes sides with the poor folk of India whose misery, poverty and hunger he depicts with social anger.

In the two novels, Untouchable and Coolie, Anand deals with the misery and the wretchedness of the poor and their struggle for a better life. Untouchable throws light on the life of the untouchable. As Prof. Mehta observes : " This novel breathes a strong protest against social injustice meted out to the untouchables "34. Coolie is a considerably big novel and the action is spread over some years and moves from village to town, from town to city and from city to Bombay, the Gateway of India and from Bombay to Simla, the summer resort of India, Poverty is the root cause of Munoo's tragedy. His next novel, The Big Heart

reproduces the terrific intensity and concentration of Untouchable. In this connection K.R.Srinivas Iyenger remarks : " A single day's events are chronicled in the novel, but the tempo increases steadily hour by hour and sparks fly in the air and there is rumbling thunder in the confabulations and speeches"³⁵. It deals with the community of copper-smiths and the capitalists.

Anand makes self-conscious attempt, in his novel, The old woman and the cow, to recreate Sita's fire orderl myth in modern situations. In Death of a Hero Anand describes the life story of Maqbool Sherwani, who sacrificed his life fighting the pakistani invaders in Kashmir during 1947 up heavals. It is a classic to be read and re-read.

As Prof. Mehta observes : " Dr. Anand, in all his novels emphasises the fact that nobility and dignity are not the monopoly of the rich. The poor have their greatness honour as well as the rich. Mute inglorious miltons and cromwells are not uncommon in the ranks of the poor "³⁶. Prof. Nagarajan sums up Anand's achievement as a novelist in the following words : "Anand sees life in the raw and expases it mercilessly, flesh, wounds, blood and all ----- shedding sentimentalism and writes with a fine touch of scorn of social and economic inequalities "³⁷.

M.R. Anand's humanism is insparable from his social realism. The following are the chief tenets in Anand's humanistic creed :

1. The highest reality in the world is man, 'the whole man' and not God and the supernatural. There is no life hereafter and man has only 'here and now'.
2. Industrialized religion is a matter best left to individual preference.
3. Man's highest duty is to realize his full potential for a complete life. This can be achieved by the acceptance of the principles of perfect equality between man and woman, the right of every person to enjoy social, economic, political freedom.
4. The forces that come in the way of achieving this ideal are the various kinds of barriers that separate men - differences in nationality, culture, religion, creed and caste, the numerous forms of exploitation of man by man, such as capitalism, colonialism, fascism, feudalism, communalism, etc. These forces must be effectively destroyed. Anand thus became a novelist. As Anand himself remarks : " The novel states the problems of man's destiny. It can focus attention on the real drama of the body, Soul ----- the truth of life, with all its suffering which may resurrect genuine humanity through the writers ability to bear the yoke of pity"³⁸.

His novels Untouchable and Coolie show that Munoo and Bakha are innocent, dignified and lovable in spite of the conscious humiliation heaped on them. His humanism shows that man is man, be he a sweeper, a prince or a Coolie. These two novels display his deep understanding of pathos and tragedy in the life of the social underdogs. In Death of Hero, he essentially shows his understanding of the human element.

As a realistic novelist, Mulk Raj Anand is free from the 'East-past complex'. Hence, his themes are contemporary problems of India. They are mainly socio-economic problems. Even if he goes to the past for a suitable frame of reference as in The old woman and the cow, he does so only to differ from it. He has fought with social convention, religious hypocrisy and superstition. Anand has been a social interpreter of India. His novels show Indian social problems and invite European attention. Even after independence many basic problems of India have not been solved. Anand has made these problems known to the west. Like other novelists, he does not export the exotic India through his fiction. It is the real India with all her ugliness, squalor and pathos that he shows in novel after novel with artistic success.

In Anand's novels we find a harshly realistic presentation of life. All his characters are the reflection of his

real life observations. Other features of his novels follow from his basic quality social realism.

In his novels we find the first conscious effort of portraying life not hypocritically but with a sense of urgency and immediacy. Anand's realism is a part of his faith. Anand brought the stark realism of Zola in Indo-Anglian fiction. Anand's realism is an offshoot of his conscious and keen observation of life at a near distance. Anand tackles social problems such as untouchability, the exploitation of the poor though a general awareness of the Indian social scene with its confrontation between tradition and modernity. He has given us unforgettable scenes such as - Bakha touching the caste Hindu and paying the penalty, Ananta being knocked down dead on the machine which he loves, Munoo's realization that he born to be exploited, Gauri being transformed into sita with an altered ending. Anand's successful confrontation with the challenge of this age was 'The old woman and the cow'.

Realism in Anands's novel gets a new turn in certain places. As S.C. Harrex remarks : " His fiction presents a variety of realism : classical realism in Untouchable and the Big Heart, naturalistic realism in Coolie, Folf realism in The old woman and the cow, and moral realism in The Road and the Debt of the Hero ⁴⁰. To this we may add poetic realism in The Death of a Hero. Realism in all its varied aspects is the most prominent

feature of M.R.Anand as a social realist. In this connection, Dr. A. V. Krishna Rao rightly remark : " Coolie is a typical novel of the oppressive trend in modern society and as a novel of philosophy of naturalism and the contemporary national ideas"⁴¹.

When, however, on reads the criticism of his novels, one realizes that the dismissal of Anand's novels as propagandist literature as sociological tracts is both unjust and unfounded. One may not fully agree with many of the things Anand has said and the way in which he has said them; yet, the fact remains that his novels are an expression of a deeply-felt anger against the contradictions and oppressions of the Indian society, exploitation and aggression, greed and selfishness stupidity and violence. His character like Bakha and Munoo in the novels Untouchable and Coolie, are neither the embodiments of sophisticated platitudes nor do they indulge in quixotic day-dreams of a miraculocry social change. The naked truth about them is that they are dominated and exploited not merely by external oppressors, by those who own and those who rule, but by forms of consciousness which prevent them from liberating themselves. ' Anand was deeply impressed by Gandhi's truthfulness; though he did not agree with his rejection of art as a method of stating problems, to arouse consciousness without solving problem'.

Untouchable, is a Anand's 'attack on a whole order' a 'reaction against the symbolic slap on the face of one man'. He presents the theme of untouchability in this novel. Bakha, its hero, apes western fashions. He strives hard to lead a life of cleanliness, Anand's Coolie is a total novel of human experience. In this novel, Anand poses questions regarding the tragic lot of men who are deprived of the very existence on earth. Anand's realism is stark and photographic. Munoo's tragedy is described throughout Coolie with stark realism. The hero of The Big Heart, emerges from the low depths to show what a man can become. The old woman and the cow, shows the 'transformation of a cow into a tigress'. This novel expresses the theme of the necessity of emancipation of women and untouchables from the shackles of blind tradition, humiliating servility and unjust social oppression. Gauri, is sustained by her traditional faith in her hour of need. Anand creates his most memorable woman in this novel. While The Death of Hero deals with the trial and execution of a Muslim nationalist by the Pakistani raiders of Kashmir in 1947. About his themes, he says that he as 'deliberately tried to create and live up to a new contemporary myth-man, in his dignity of weakness, struggling to be an individual a god and of course, failing in the attempt. This novel is a passionate protest against the unholy alliance between religious fanaticism and political aggression. He discusses the

social evil of Communalism through the orthodox relationship between the Hindus and the Muslims. As Prof. P.P.Mehta rightly observes : "Mulk Raj Anand brought everything new to the Indo-Anglian novel and the short stories - new matter, new technique, new style and new approach"⁴².

Anand's fiction has been shaped by what he himself calls "the double burden on my shoulders, the Alps of the European tradition and the Himalaya of my Indian past"⁴³. Anand's novels, *Coolie*, which is a representative novel shows how poverty is the root cause of an innocent child's tragic death which is precipitated by social injustice and exploitation. As M.K.Naik observes : "The strength of Anand's fiction lies in its vast range, its wealth of living characters, its ruthless realism, its deeply felt indignation at social wrongs, and its strong humanitarian compassion"⁴⁴. Anand has all along written novels and short stories with a view to teaching men to recognise fundamental principles of human living and exercise vigilance in regard to the real enemies of freedom and socialism. He has been conscious of the need to help raise the untouchables, the peasants, the serfs, the Coolies and the other suppressed members of society, to human dignity and self-awareness in view of the adjectness, apathy and despair in which they are sunk. Anand's novels mark a significant turning point in the development of Indo - Anglian fiction. As a novelist, Anand is endowed

with a remarkable variety of mood." As Mr. V. S. Pritchett remarks : " Mr. Anand's picture is real, comprehensive and subtle and his gifts in all moods from farce to comedy, from pathos to tragedy, from the realistic to the poetic, are remarkable ⁴⁵.

As a social realist Anand ushered in the new wave of realism in Indian literature and presented realistic portrayal of India in his novels. In the opinion of Saros Cowasjee : " Apart from the undoubted literary qualities of some of his works, it is for his faithful picture of low Indian life that he will be remembered"⁴⁶. What is remarkable about Anand's realism is that is, not an artistic creed but a way of life. In this connection, G.S.Balarama Gupta observes : " As a boy Anand was extremely sensitive and physically rather frail. This resulted in his aloofness which, in turned him into a dreamer and adorer of hills and vales, trees and brooks. In almost all of his important novels we find, descriptions of Nature in his varying moods"⁴⁷. As Meenakshi Mukherjee remarks : " Anand's technique is entirely realistic; as against the allegorical and mythical technique of Ghose, is much too simplistic ⁴⁸.

Anand's themes are based on such problems as casteism and human suffering caused by a variety of factors political, economic, social and cultural. The proletarian Indian reality he delineates demands that he should integrate realism with Indian literary tradition, his class position as a bourgeois revolu-

tionary humanist, with the western literary tradition within him and to depict the bourgeois reality. Anand remained basically in the Indian - Gandhian - -Buddhist - humanist tradition. However the influence of marxism widened the horizons of his outlook and he began to see the tragedy of the Indian poor in a new light. In 1932, reading marx's Letters on India, his protest acquired a new depth. As Anand himself wrote: "And a whole new world was opened to me and I began to see not only the history of India but the whole history of human society in some sort of interconnection"⁴⁹. Like Bennet, Galsworthy wells andnd has always remained a social realist with 'human' considerations.

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