Chapter-1

Introduction

The novelist who betrays too much interest in his own method can never be more than interesting; he has given up the creation of character and summoned us to help analyze his own mind, and a heavy drop in the emotional thermometer results.


The word ‘novel’ was not used until the end of the 18th century, and is an English transliteration of the Italian word ‘novella’ used to describe a short, compact, broadly realistic tale popular during the medieval period. The simplest definition of novel is a fictional prose narrative of considerable length, typically having a plot that is unfolded by the actions, speech, and thoughts of the characters and its prime aim is to entertain. It deals with the human character in a social situation, man as a social being. This definition is insufficient to understand novel in its whole. Since the origin of the novel, which lies in various sources such as Elizabethan prose fiction, French heroic romance, Spanish picaresque tales it has undergone tremendous changes. The traditional novels dealt with a unified and plausible plot structure, sharply individualized and believable characters, and a pervasive illusion of reality. As the study here is that of the ‘novel of ideas’ as a genre the emphasis is given to various types of novels that got evolved from its predecessor and why it so happened.

The novel has become the most-read genre in literature, a popularity that has endured from the eighteenth century. Since novels are so highly regarded, many have sought to explain their history and to find the precise time of their origin. One of the most common assertions in English literary studies is that the novel began in the eighteenth century, and then after ‘rose’ in respectability, aesthetic and technical precision.
Novel is nearly always an extended fictional prose narrative, although some novels are very short, some are non-fictional, some have been written in verse, and some do not even tell a story. Such exceptions help to indicate that the novel as a literary genre is itself exceptional: it disregards the constraints that govern other literary forms, and acknowledges no obligatory structure, style, or subject-matter. Thriving on this openness and flexibility, the novel has become the most important genre of literary expression in the modern age, superseding the epic, the romance, and other narrative forms. Novels can be distinguished from short stories and novellas by their greater length, which permits fuller, subtler development of characters and themes. There is no established minimum length for a novel, but it is normally at least long enough to justify its publication in an independent volume, unlike the short story. The novel differs from the prose romance in that a greater degree of realism is expected of it, and that it tends to describe a recognisable secular social world, often in a skeptical and prosaic manner inappropriate to the marvels of romance. The novel has frequently incorporated the structures and languages of non-fictional prose forms (history, autobiography, journalism and travel writing), even to the point where the non-fictional element outweighs the fictional. It is normally expected of a novel that it should have at least one character, and preferably several characters shown in processes of change and social relationship; a plot, or some arrangement of narrated events, is another normal requirement.

A brief history of the novel and its changes in England, France, America, Russia and Germany.

Some ancient prose narratives like Petronius' Satyricon (1st century CE) can be called novels, and although some significant forerunners of the novel, including François Rabelais's Gargantua (1534), appeared in the 16th
century, it is the publication in Spain of the first part of Miguel de Cervantes's *Don Quixote de la Mancha* in (1605) that is most widely accepted as announcing the arrival of the true novel. In France the inaugural landmark was Madame de Lafayette's *La Princesse de Clèves* (1678).

French literature, one of the world's most brilliant, has been for centuries an impressive facet of French civilization, an object of national pride, and a principal focus for feelings of national identity. Because the French are literate people, passionately interested in questions of language and in the exploration of ideas, the influence of French intellectuals on the course of French history during the last three centuries has been great, and remains so today. A high proportion of European literary trends have originated in France.

The 11th century witnessed the emergence of literature in the French language in the form of numerous epic poems, called *CHANSONS DE GESTE* followed in the second half of the 12th century by the *'romans courtois'* or tales of courtly love, which were written in verse in the Romance tongue and were intended to be read aloud before aristocratic audiences. The allegorical quest of *the Rose (the Lady)* was to remain influential until the 17th century. The greatest French poet of the late medieval period was François Villon. In it are many examples of the BALLADE and the Rondeau, forms in which Villon demonstrated his mastery.

The middle Ages also saw the development of history as a prose genre. Geoffroi de Villehardouin, in his *Conquest of Constantinople* (c.1207; Eng. trans., 1829), gave an eyewitness account of the sacking of the Byzantine capital in 1204 by western crusaders en route to the Holy Land. Jean Sire de JOINVILLE acted as memorialist of Louis IX's disastrous crusade (1248-52) in Egypt, completing his entertaining *Histoire de Saint Louis* in 1309 (Eng.
Jean Froissart's Chronicles (Eng. trans., 1523-25) vividly evoke the barbarities of the Hundred Years' War as it was fought between 1325 and 1400. The Memoirs (1489-90, 1497-98; Eng. trans., 1596) of Philippe de Commynes

A third of the way into the 16th century, François Rabelais in his Gargantua (1534) tells the intellectual progress that has occurred in the course of just one generation. The Institutes of the Christian Religion (1541) by John Calvin explained his complex doctrine in a simple way. Michel de Montaigne, in the second half of the 16th century invented a genre, the familiar ESSAY. In 1635, Cardinal Richelieu created the Académie Française with the aim of regulating language and literary expression. France's greatest dramatists emerged during this period. Pierre Corneille, whose tragic masterpiece The Cid (1637), dramatizes the conflict between duty and passion, remains unequaled in the grandeur of its conception.

The French novel, which in the first part of the 17th century was long, diffuse, and full of improbable adventures (L'Astree, 1607-28, for instance), also came of age. In The Princess of Clèves (1678; Eng. trans., 1925), a concise psychological analysis of a moral problem in married life, the Comtesse de la Fayette fashioned a perfect model of the novel of character as the genre would develop in France.

The enormously influential Discourse on Method (1637) not only established its author, René Descartes, as the first modern philosopher but set the precedent for that clarity, precision, and rationalism with which French thinking and writing would subsequently be associated. Another philosopher admired as much for the perfection of his prose as for the character of his thought was Blaise Pascal. His Lettres provinciales (1656-57; Eng. trans., 1816) demonstrated the devastating effectiveness of a simplicity informed by
intelligence and wit, whereas the *Pensées* (1670; Eng. trans., 1688) directed the reader to faith in the Christian God through an eloquent combination of reason, passion, and insight into the human condition. More grandiloquent, and certainly better representative of 17th-century religious orthodoxy, were the sermons and funeral orations of the great preacher and theological polemicist Jacques Bossuet. His quietist opponent, François Fenelon, combined the interests of a classicist with the critical spirit of the 18th century in his didactic novel *Telemaque* (1699; Eng. trans., 1743).

If reason, understood as harmony and balance, stamped the "splendid century," it was above all the spirit of scientific inquiry that gave to the 18th century its special character. With the decline in the authority of the French monarchy, all social and political institutions came under question and, eventually attack. Ideas assumed sovereign power as, one by one traditional bastions were subjected to the scrutiny of the Philosophies. Probably no other country or century has witnessed such a concentration of intellectual talent as that represented by the French Enlightenment. Pierre Bayle, a Protestant philosopher turned freethinker who advocated religious toleration, set the tone of the century with his *Dictionnaire historique et critique* (1697; rev. 1704-06; Eng. trans., 1709). Jean Jacques Rousseau, whose political and social ideas enjoyed an even wider vogue in the 19th and 20th centuries than in the 18th, asserted the principle of the collective sovereignty of the people in *The Social Contract* (1762; Eng. trans., 1764).

The development of the novel and the drama contributed to the explosion of the new sensibility. Alain Rene Lesage's (1668-1747) picaresque romance *Gil Blas* (1715, 1724, 1735; Eng. trans., 1749) opened the way to the novels of "sentimental education," especially as produced in England by Tobias Smollett and Henry Fielding. In *Manon Lescaut* (1731; Eng. trans., 1738), the Abbe Prévost presented a tale of passion triumphing over every obstacle but
death, while in *Les Liaisons dangereuses* (1782), Pierre Choderlos de Laclos (1741-1803) analyzed the perverse psychology of a cynical seducer.

During its early history, America was a series of British colonies on the eastern coast of the present-day United States. Therefore, its literary tradition begins as linked to the broader tradition of English literature. However, unique American characteristics and the breadth of its production usually now cause it to be considered a separate path and tradition. While the New England colonies have often been regarded as the centerpiece of early American literature, the first North American settlements had been founded elsewhere many years earlier. Many towns are older than Boston, such as Saint Augustine, Jamestown, Santa Fe, Albany, and New York. Furthermore, English was not the only language in which early North American texts were written. The eventual emergence of the English language was hardly inevitable.

Some of the earliest forms of American literature were pamphlets and writings extolling the benefits of the colonies to both a European and colonist audience. Captain John Smith could be considered the first American author with his works: *A True Relation of ... Virginia ...* (1608) and *The General Historie of Virginia, New England, and the Summer Isles* (1624). Other writers of this manner included Daniel Denton, Thomas Ashe, William Penn, George Percy, William Strachey, Daniel Coxe, Gabriel Thomas, and John Lawson. The religious disputes that prompted settlement in America were also topics of early writing. Other late writings described conflicts and interaction with the Indians. A journal written by John Winthrop discussed the religious foundations of the Massachusetts Bay Colony. Edward Winslow also recorded a diary of the first years after the *Mayflower's* arrival. Other late writings described conflicts and interaction with the Indians, as seen in
writings by Daniel Gookin, Alexander Whitaker, John Mason, Benjamin Church, and Mary Rowlandson. John Eliot translated the Bible into the Algonquin language.

Old Russian literature consists of several masterpieces written in the Old Russian language. Anonymous works of this nature include *The Tale of Igor's Campaign* and *Praying of Daniel the Immured*. The so-called "lives of the saints formed a popular genre of the Old Russian literature. *Life of Alexander Nevsky* offers a well-known example. Other Russian literary monuments include *Zadonschina, Physiologist, Synopsis* and *A Journey Beyond the Three Seas*. Bylinas – oral folk epics – fused Christian and pagan traditions. Medieval Russian literature had an overwhelmingly religious character and used an adapted form of the Church Slavonic language with many South Slavic elements. The first work in colloquial Russian, the autobiography of arch priest Avvakum, emerged only in the mid-17th century.

German literature, compared with other literatures presents a strangely broken and interrupted course; it falls into more or less isolated groups, separated from each other by periods which in intellectual darkness and ineptitude are virtually without a parallel in other European lands. The explanation of this irregularity of development lies less in the political history than in the strongly marked, one might almost say, provocative character of the national mind as expressed in literature. The Germans were not able to adapt themselves to the literary influence which emanated from Italy and France and spread with irresistible power over all Europe; their literary history has been rather a struggle for independent expression, a constant warring against outside forces, even when the latter - like the influence of English literature in the 18th century and of Scandinavian at the close of the 19th - were hailed as
friendly and not hostile. It is a peculiarity of German literature that in those ages when, owing to its own poverty and impotence, it was reduced to borrowing its ideas and its poetic forms from other lands, it sank to the most servile imitation; while the first sign of returning health has invariably been the denial of foreign influence and the assertion of the right of genius to untrammeled expression. Thus Germany's periods of literary efflorescence rarely coincide with those of other nations, and great European movements, like the Renaissance, passed over her without producing a single great writer.

The cultivation of the novel in its proper sense began late in Germany. It is usual to consider that H. J. C. von Grimmelshausen (1625?-1675) is the earliest German novelist; his very curious romance, *Abenteuerliche Simplicius Simplicissimus*, was printed at Dmpelgard in 1669. This is an account of the adventures of a simple-minded fellow during the Thirty Years' War, and is a chain of episodes, brilliantly recorded, but hardly a novel.

**Novel in the 18th century**

The novel broke from its predecessors who used timeless stories to mirror unchanging moral truths. It was a product of an intellectual milieu shaped by the great 17th century philosophers. The writers insisted upon the importance of individual significance. They believed that reality could be discovered by the individual through the senses. Thus, the novel emphasized on specifically observed details. It individualized its character by locating them precisely in time and space. And its subjects reflected the popular 18th century concern with the social structure of everyday life.

The novel is often said to have emerged with the appearance of Daniel Defoe’s *Robinson Crusoe* (1719) and *Moll Flanders* (1722). Both are picaresque stories, in that each is a sequence of episodes held together largely because they happened to one person. But the central character in both the
novels is so convincing and set in so solid and specific world that Defoe is often credited with being the first writer of realistic fiction. Samuel Richardson’s *Pamela*, an epistolary novel has been characterized by the careful plotting of emotional states. Defoe and Richardson were the first great writers in our literature who did not take their plots from mythology, history, legend, or previous literature. They established the novel’s claim as an authentic account of the actual experience of individuals. The other writers of this age were Henry Fielding, who it is said has established the novel form with his *Joseph Andrews* (1742), a satire on Pamela and Tom Jones (1746) in which he displayed entirely a new degree of skill in plot development and technical innovations. Tobias Smollett took this stage further with his many novel centered around caricatured, despicable and dehumanized heroes. Laurence Stern’s *The Life and Opinions of Tristram Shandy* (1757-1767) came with a drastic change in the novel form and broke many new boundaries. The death of these writers brought an abrupt close to the first great period of the novel. After this period certain writers were found experimenting with this form but were not all that successful. Oliver Goldsmith’s *The Vicar of the Wakefield* (1762) made the novel resurgence but it can be criticized for its improbable plot and bland niceness of approach. Dr. Johnson’s *Rasselas* (1759) was a moral story and had no traces of the earlier 18th century novelists. In 1765, Horace Walpole published the *Castle of Otranto* and, in doing so, instigated the vogue in so-called ‘Gothic’ writing. It was a bit brief and insubstantial to be called a novel, but its successors would be longer, subtler and more complex, more realistic with flights of imaginative fancy. Novels had previously been to a great extent, the playing out of possibilities and were now to become for an exciting period the playing out of improbabilities. Lewis’s *The Monk* (1796) became a backlash that was to shape the novel writing for the entire 19th century.
In France the romantic tendencies implicit in the 18th century had by 1830 become a full-fledged and triumphant movement affecting every area of French letters – poetry, drama, the novel, history, and criticism. Poetry completely recovered its élan, while the novel, as the most suitable genre for registering the social upheavals brought first by the French Revolution and Napoleonic wars and then by the expansion of capitalism and the industrial revolution, ultimately became the dominant mode of expression.

In America, during the eighteenth century, writing shifted focus from the Puritanical ideals of Winthrop and Bradford to the power of the human mind and rational thought. The belief that human and natural occurrences were messages from God no longer fit with the new human centered world. Many intellectuals believed that the human mind could comprehend the universe through the laws of physics as described by Isaac Newton. The enormous scientific, economic, social, and philosophical, changes of the eighteenth century, called the Enlightenment, impacted the authority of clergymen and scripture, making way for democratic principles. The increase in population helped account for the greater diversity of opinion in religious and political life as seen in the literature of this time. The growth of communities and its social life lead people to become more interested in the progress of individuals and their shared experience on the colonies. These new ideals are accounted for in the widespread popularity of Benjamin Franklin’s ‘Autobiography’.

In the post-war period, Thomas Jefferson's United States Declaration of Independence, his influence on the American Constitution, his autobiography, the Notes on the State of Virginia, and his many letters solidify his spot as one of the most talented early American writers. The Federalist essays by Alexander Hamilton, James Madison, and John Jay presented a significant
historical discussion of American government organization and republican values. Fisher Ames, James Otis, and Patrick Henry are also valued for their political writings and orations. Much of the early literature of the new nation struggled to find a uniquely American voice in existing literary genre, and this tendency was also reflected in novels. European forms and styles were often transferred to new locales and critics often saw them as inferior. It was in the late eighteenth and early nineteenth century that the nation’s first novels were published. The first American novel is William Hill Brown’s, ‘The Power of Sympathy’, (1789) Susannah Rowson is best known for her novel, ‘Charlotte: A Tale of Truth,’ published in London in 1791. 'Charlotte Temple’ was the biggest seller of the nineteenth century before Stowe’s ‘Uncle Tom’s Cabin’ was written. Rowson was extremely popular in her time and is often acknowledged in accounts of the development of the early American novel. Hannah Webster Foster’s ‘The Coquette: Or, the History of Eliza Wharton’ was published in 1797 and was also extremely popular.

The modernization of Russia, commonly associated with Peter the Great and Catherine the Great, coincided with a reform of the Russian alphabet and increased tolerance of the idea of employing the popular language for general literary purposes. Authors like Antiochus Kantemir, Vasily Trediakovsky, and Mikhail Lomonosov in the earlier 18th century paved the way for poets like Gavrila Derzhavin, playwrights like Alexander Sumarokov and Denis Fonvizin, and prose writers like Alexander Radishchev and Nikolay Karamzin; the latter is often credited with creation of the modern Russian literary language.

Early in the 18th century, an extraordinary number of imitations of Defoe’s great romance were published in Germany, and these are known to scholars as the Robinsonaden. Later on, Wieland imitated Don Quixote, but the
earliest German novel which possesses original value is the celebrated work of Goethe, *The Sorrows of Young Werther* (1774). The still more celebrated *Wilhelm Meister* did not appear until 1796. A third novel, *Elective Affinities*, was published by Goethe in 1809. Meanwhile, a very characteristic group of picturesque stories had been issued by Johann Paul Richter (Jean Paul) (1763-1825), destined to have a wide influence upon romantic literature throughout Europe. Purely romantic were the stories of Tieck, of Brentano, of Arnim, of Fouque, of Kleist, of Immermann. The German novelists of this period wrote like poets, deprived of the discipline of verse. In later times novels of high merit had been written by Gustav Freytag, Wilibald Alexis (1798-1871), called the German Walter Scott, Laube, Fontane, Ebers, Jeremias Gotthelf, Berthold Auerbach, Spielhagen, Heyse and many others, but the 19th century produced no German novelist of commanding originality.

**Novel in the 19th century**

The novel achieved its predominance in the 19th century, when writers found a huge audience through serial publication, when the conventions of realism were consolidated. With this the novel was making a fresh new start. The novel gradually became the dominant form in literature during this century, where the accurate observation of individual problems and social relationships was the prime concern. Romanticism made way for literary realism. The close observation of a restricted social milieu in the novels of Jane Austen, *Pride and Prejudice*, (1813), *Emma* (1816) in the beginning of the century became a harbinger for what was to come along with the romantic historical novels of Sir Walter. It was about the same time, Ivanhoe (1819), typified, however, the spirit against which the realists later were to react. It was only with Charles Dickens and William Makepeace Thackeray that the new spirit of realism came to force. Dickens’s novel of contemporary life such as *Oliver Twist* (1838), *David Copperfield* (1849), *Great Expectations*
(1861) and so on exhibits an astonishing ability to create living characters. Thackeray, on the other hand indulged less in the sentimentality. He was also capable of greater subtlety of characterization, as his *Vanity Fair* (1847-1848) shows. Nevertheless, the restriction of concern in Thackeray's novels to middle- and upper-class life, and his lesser creative power, render him second to Dickens in many readers' minds.

Other important figures in the mainstream of the Victorian novel were notable for a variety of reasons. Anthony Trollope was distinguished for his gentle ironic surveys of English ecclesiastical and Political circles: Emily Bronte. For her penetrating study of passionate character; George Eliot for her responsible idealism; George Meredith, for a sophisticated, detached and ironical view of human nature; and Thomas Hardy, for a profoundly pessimistic sense of human subjection to fate and circumstance.

A second and younger group of novelists, many of whom continued their important work into the 20th century, displayed two new tendencies. Robert Lewis Stevenson, Rudyard Kipling and Joseph Conrad tried in various ways to restore the spirit of romance to the novels in part by a choice of exotic locale, in part by articulating their themes through plots of adventure and action. Kipling attained fame also for his verse and for his mastery of the single concentrated effect in the short story. Another tendency, a sense of intensification of realism, was common to Arnold Bennett, John Galsworthy, and H. G. Wells. These novelists attempted to represent the life of their time with great accuracy in a critical partly propagandistic spirit.

The novel achieved its predominance in the 19th century, when Charles Dickens and other writers found a huge audience through serial publication, and when the conventions of realism were consolidated. In the 20th century a division became more pronounced between the popular forms of novel and
the various experiments of modernism and postmodernism - from the stream of consciousness to the anti-novel; but repeated reports of the ‘death of the novel’ have been greatly exaggerated.

France’s 50 years between 1830 and 1880 witnessed enormous changes in the shape of the novel as it was molded by a succession of innovators. Madame George Sand, exemplifying romanticism in its most individualistic form, in *Lelia* (1833; Eng. trans., 1978) championed the ultimate moral claim of passion over convention, though her novels of country life, such as *The Country Waif* (1847; Eng. trans., 1976) and *Fanchon the Cricket* (1848; Eng. trans., 1977), have endured better. Stendhal, who also portrayed the dominant role of passion as a motivating force in life, nevertheless injected into his two great novels, *The Red and the Black* (1830; Eng. trans., 1916) and *The Charterhouse of Parma* (1839; Eng. trans., 1901), an ironic tone and analytical power that foreshadowed the 20th-century psychological novel. Victor Hugo, in his evocation of medieval Parisian life, *The Hunchback of Notre Dame* (1831; Eng. trans., 1833), and Alexandre Dumas père, in a whole series of adventures covering high points of the 16th, 17th, and 18th centuries in France, made the historical novel a genre to be reckoned with. Hugo’s later work, *Les Misérables* (1862; Eng. trans., 1862), recounting the redemption of a convict emerging from the lower depths, successfully merged high drama with questions of social morality.

The colossus of 19th-century French novelists, however, was Honoré de Balzac, whose prodigious, multivolume *Human Comedy* (1842-48; Eng. trans., 1895-98), encompassing more than 2,000 characters drawn from every rank and walk of life and sweeping imaginatively over 40 years of French history, brilliantly delineated a major society in flux. His genius for realistic detail, together with his emphasis on material gain as the engine of human
behavior, directly links Balzac with the novelistic REALISM that won the day in the second half of the century.

With the War of 1812 and an increasing desire to produce uniquely American literature and culture, a number of key new literary figures emerged, perhaps most prominently Washington Irving, William Cullen Bryant, James Fenimore Cooper, and Edgar Allan Poe. Irving often considered the first writer to develop a unique American style. In 1832, Poe began writing short stories – including ‘The Masque of the Red Death,’ ‘The Pit and the Pendulum,’ ‘The Fall of the House of Usher,’ and ‘The Murders in the Rue Morgue’ – that explore previously hidden levels of human psychology and push the boundaries of fiction toward mystery and fantasy. Cooper's Leatherstocking Tales, The Last of the Mohicans were popular both in the new country (USA) and abroad.

In 1836, Ralph Waldo Emerson (1803-1882), an ex-minister, published a startling nonfiction work called Nature, in which he claimed it was possible to dispense with organized religion and reach a lofty spiritual state by studying and responding to the natural world. Henry David Thoreau wrote Walden, a book-length memoir that urges resistance to the meddlesome dictates of organized society. His radical writings express a deep-rooted tendency toward individualism in the American character. Harriet Beecher Stowe world-famous Uncle Tom's Cabin was also a work of these times.

In 1837 Nathaniel Hawthorne wrote a full-length ‘romances’, quasi-allegorical novels that explore such themes as guilt, pride, and emotional repression in his native New England. Hawthorne's fiction had a profound impact on his friend Herman Melville who first made a name for himself by turning material from his seafaring days into exotic and sensational sea
narrative novels such as *Moby-Dick*. Anti-transcendental works from Melville, Hawthorne, and Poe all comprise the Dark Romanticism subgenre of literature popular during this time.

Mark Twain was the first major American writer in the end of the 19th century and the beginning of the 20th century. His regional masterpieces were the memoir *Life on the Mississippi* and the novels *Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*. Twain's style – influenced by journalism, wedded to the vernacular, direct and unadorned but also highly evocative and irreverently humorous – changed the way Americans write their language. His characters speak like real people and sound distinctively American, using local dialects, newly invented words, and regional accents. Other writers interested in regional differences and dialect were George W. Cable, Thomas Nelson Page, Joel Chandler Harris, Mary Noailles Murfree (Charles Egbert Craddock), Sarah Orne Jewett, Mary E. Wilkins Freeman, Henry Cuyler Bunner, and William Sydney Porter (O. Henry). William Dean Howells also represented the realist tradition through his novels, including *The Rise of Silas Lapham* and his work as editor of the *Atlantic Monthly*.

Henry James (1843-1916) confronted the Old World-New World dilemma by writing directly about it. Although born in New York City, he spent most of his adult years in England. Many of his novels center on Americans who live in or travel to Europe. With its intricate, highly qualified sentences and dissection of emotional and psychological nuance, James's fiction can be daunting. Among his more accessible works are the novellas *Daisy Miller*, about an enchanting American girl in Europe, and *The Turn of the Screw*, an enigmatic ghost story.
The 19th century is traditionally referred to as the "Golden Era" of Russian literature. Prose was flourishing as well. The first Great Russian novelist was Nikolai Gogol. Then came Nikolai Leskov, Ivan Turgenev, Mikhail Saltykov-Shchedrin, all mastering both short stories and novels, and novelist Ivan Goncharov. Leo Tolstoy and Fyodor Dostoyevsky soon became internationally renowned to the point that many scholars such as F.R. Leavis have described one or the other as the greatest novelist ever.

In the philosophy, art, and culture of German-speaking countries, German Romanticism was the dominant movement of the late 18th and early 19th centuries. German Romanticism developed relatively late compared to its English counterpart, coinciding in its early years with the movement known as German Classicism or Weimar Classicism, which it opposed. In contrast to the seriousness of English Romanticism, the German variety is notable for valuing humor and wit as well as beauty.

The early German romantics tried to create a new synthesis of art, philosophy, and science, looking to the Middle Ages as a simpler, more integrated period. As time went on, however, they became increasingly aware of the tenuousness of the unity they were seeking. Later German Romanticism emphasized the tension between the everyday world and the seemingly irrational and supernatural projections of creative genius. Heinrich Heine in particular criticized the tendency of the early romantics to look to the medieval past for a model of unity in art and society.

Young Germany (Junges Deutschland) was a group of German writers which existed from about 1830 to 1850. It was essentially a youth ideology (similar to those that had swept France, Ireland and but had originated in Italy). Its main proponents were Karl Gutzkow, Heinrich Laube, Theodor Mundt and Ludolf Wienbarg; Heinrich Heine, Ludwig Börne and Georg Büchner were
also considered part of the movement. The wider group included Willibald Alexis, Adolf Glassbrenner, Gustav Kühne, Max Waldau and Georg Herwegh.

During a time of political unrest in Europe, "Young Germany" was regarded as dangerous by many politicians due to its progressive viewpoint. During December 1835 the Frankfurt Bundestag banned the publication in Germany of many authors associated with the movement. In their reasoning they explained that the Young Germans were attempting to "attack the Christian religion in the most impudent way, degrade existing conditions and destroy all discipline and morality with bellettristic writings accessible to all classes of readers."

The ideology produced poets, thinkers and journalists, all of whom reacted against the introspection and particularism of Romanticism. The Romantic Movement was considered apolitical, lacking the activism that Germany’s burgeoning intelligentsia required. As a result of the decades of compulsory school attendance in German states, mass literacy meant an excess of educated males which the establishment could not subsume. Thus in the 1830s, with the advantage of inexpensive printing presses, there was a rush of educated males into the so-called ‘free professions’.

Literary realism most often refers to the trend, beginning with certain works of nineteenth-century French literature and extending to late-nineteenth and early twentieth century authors in various countries, towards depictions of contemporary life and society, "as they were". In the spirit of general "realism", Realist authors opted for depictions of everyday and banal activities and experiences, instead of a romanticized or similarly stylized presentation.
The 20th Century

In the later decades of 19th century Thomas Hardy following the classic novels wrote *Tess of the d'Urbervilles* and *Far from the Madding Crowd*, and *Jude the Obscure*. The most widely popular writer of the early years of the 20th century was arguably Rudyard Kipling, a highly versatile writer of novels, short stories and poems, often based on his experiences in British India., Kipling's novels include *The Jungle Book*, Erskine Childers' *The Riddle of the Sands* (1903), defined the spy novel. *The Scarlet Pimpernel* 1905, by Emma Orczy, is a precursor to the ‘disguised superhero’ . In 1908, Kenneth Grahame wrote the children's classic *The Wind in the Willows*, while the Scouts founder Robert Baden Powell's first book *Scouting for Boys* was published. John Buchan penned the adventure novel *The Thirty-Nine Steps* 1915. Strongly influenced by his Christian faith, and G. K. Chesterton was a prolific and hugely influential writer with a diverse output.

From around 1910, the Modernist Movement began to influence English literature. While their Victorian predecessors had usually been happy to cater to mainstream middle-class taste, 20th century writers such as James Joyce often felt alienated from it, so responded by writing more intellectually challenging works or by pushing the boundaries of acceptable content. Important novelists between the two World Wars include Irish writer James Joyce, alongside English authors D. H. Lawrence, Virginia Woolf, E. M. Forster, C. S. Forester and P. G. Wodehouse.

Joyce's complex works included *Ulysses*, arguably the most important work of Modernist literature that is referred to as "a demonstration and summation of the entire movement". It is an interpretation of the Odyssey set in Dublin, and culminates in *Finnegans Wake*. 
D. H. Lawrence wrote with understanding about the social life of the lower and middle classes, and the personal life of those who could not adapt to the social norms of his time. *Sons and Lovers* 1913 is widely regarded as his earliest masterpiece. There followed *The Rainbow* 1915, and its sequel *Women in Love* 1920. Lawrence attempted to explore human emotions more deeply than his contemporaries and challenged the boundaries of the acceptable treatment of sexual issues, most notably in *Lady Chatterley's Lover* (1928).

Virginia Woolf was an influential feminist, and a major stylistic innovator associated with the stream-of-consciousness technique. Her novels included *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), *Orlando* (1928), *The Waves* (1931), and *A Room of One's Own* (1929), that contains her famous dictum; "A woman must have money and a room of her own if she is to write fiction". E. M. Forster's *A Passage to India* (1924), reflected challenges to imperialism, while his earlier works such as *A Room with a View* and *Howards End*, examined Edwardian society in England. Robert Graves is best known for his 1934 novel *I Claudius*.

The popularity of novelists who wrote in a more traditional style, such as Nobel Prize laureate John Galsworthy, whose novels include *The Forsyte Saga*, and Arnold Bennett, author of *The Old Wives' Tale*, continued in the interwar period. Novels featuring a gentleman adventurer were popular between the wars, exemplified by the series of H. C. McNeile with *Bulldog Drummond* (1920), and Leslie Charteris, whose many books chronicled the adventures of Simon Templar, alias *The Saint*. 
Aldous Huxley's futuristic novel *Brave New World* (1932), anticipates developments in reproductive technology and sleep-learning that combine to change society. The future society is an embodiment of the ideals that form the basis of futurism. James Hilton's *Lost Horizon* (1933) is best remembered as the origin of Shangri-La, the mythical utopian monastery in the mountains of Tibet. His other notable book is *Goodbye Mr. Chips*. Author and playwright Daphne Du Maurier wrote the mystery novel *Rebecca* in (1938). W. Somerset Maugham's most notable work is *Of Human Bondage* that is strongly autobiographical and is generally agreed to be his masterpiece. Novelist A. J. Cronin often drew on his experiences practicing medicine. *The Citadel* (1937), was groundbreaking with its treatment of the contentious theme of medical ethics, and is credited with laying a foundation for the introduction of the NHS in the UK a decade later. Evelyn Waugh satirized the "bright young things" of the 1920s and 1930s, notably in *A Handful of Dust*, and *Decline and Fall*, while his magnum opus *Brideshead Revisited* (1945), deals with theology. One of the most significant English writers of this period was George Orwell. An essayist and novelist, Orwell's works are considered among the most important social and political commentaries of the 20th century.

From the early 1930s to late 1940s, informal literary discussion group associated with the English faculty at the University of Oxford were the 'Inklings'. Its leading members were the major fantasy novelists; C. S. Lewis and J. R. R. Tolkien. Lewis is known for his fiction, especially *The Screwtape Letters* (1942), *The Chronicles of Narnia* and *The Space Trilogy*, while Tolkien is best known as the author of *The Hobbit* (1937), *The Lord of the Rings*, and *The Silmarillion*. Graham Greene's works explore the ambivalent moral and political issues of the modern world. Notable for an ability to combine serious literary acclaim with broad popularity, his works include
four Catholic novels, *Brighton Rock, The Power and the Glory, The Heart of the Matter* and *The End of the Affair*. Nobel Prize laureate William Golding's allegorical novel *Lord of the Flies* (1954), discusses how culture created by man fails, and uses as an example a group of British schoolboys stuck on a deserted island who try to govern themselves, but with disastrous results. Anthony Burgess's dystopian novel *A Clockwork Orange* (1962), displays the prevention of the main character Alex's exercise of his free will through the use of a classical conditioning technique. Burgess creates a new speech in his novel that is the teenage slang of the not-too-distant future.

The 20th century in France has been characterized by a tremendous expansion in literary output and the ever-faster pace of experimentation with new means of expression. Both Marxism and Freudianism have left a deep imprint on literature, as on all the arts. Two world wars have tired France sorely, while the technological revolution confronts the current generation with an altogether new world. The result of such profound socioeconomic and political change has been a continuous questioning of all moral, intellectual, and artistic traditions.

The novel thrived especially during the first half of the century. Anatole France kept the tradition of political satire alive with his allegorical spoof, *Penguin Island* (1908; Eng. trans., 1909). Romain Rolland, with his 10-volume *Jean-Christophe* (1904-12; Eng. trans., 1910-13), followed later by Jules Romains with his even larger *Men of Good Will* series (27 vols., 1932-47; Eng. trans. in 14 vols., 1933-46), demonstrated the continuing popularity of the roman-fleuve, or cyclical novel, in France. Andre GIDE, from *The Immoralist* (1902; Eng. trans., 1930) through *The Counterfeiters* (1926; Eng. trans., 1927), novels that are still compelling, championed the individual at war with conventional morality. France's greatest 20th-century novelist,
however, was Marcel Proust, the extent of whose contributions to the genre can be compared only with those of James Joyce. In the multivolume, multilevel *Remembrance of Things Past* (1913-27; Eng. trans., 1922-31), Proust sought to recapture the essence of lost time, for him a spiritual reality, through reconstructing the external shape or sensations of the past; the whole was narrated chiefly by means of an interior monologue.

Working on a smaller canvas, Colette produced short novels that shrewdly analyzed the complexities of intimate relations, while François Mauriac took as his special preserve, in a series of novels influenced by his Catholicism, the eternal battle between spirit and flesh. Two of the freshest voices in the decade before World War II belonged to Louis Ferdinand Céline, whose cynical, often scurrilous *Journey to the End of Night* (1932; Eng. trans., 1934) and *Death on the Installment Plan* (1936; Eng. trans., 1938) spoke for the fascism to come, and to the then politically radical adventurer-writer André Malraux in *Man's Fate* (1933; Eng. trans., 1934) and *Man's Hope* (1937; Eng. trans., 1938).

Philosophical Existentialism dominated literature in postwar France, spilling over into the novel as onto the stage. Jean Paul Sartre, leader of the movement, had previously explained its tenets (namely, the human freedom to choose and to forge one's own values) in the novel *Nausea* (1938; Eng. trans., 1949), the play *No Exit* (1944; Eng. trans., 1946), and a trilogy of novels dealing with World War II. Its themes would be echoed by others, most notably by Albert Camus in *The Stranger* (1942; Eng. trans., 1946) and *The Plague* (1947; Eng. trans., 1948), in which the absurdity, or meaninglessness, of life is stressed. Simone de Beauvoir, Sartre's lifelong friend and disciple, also dealt with existentialist problems in her novels but is probably best known for her massive treatise on the status of women, *The Second Sex* (1949; Eng. trans., 1952), and a series of distinguished memoirs.
At the beginning of the 20th century, American novelists were expanding fiction's social spectrum to encompass both high and low life and sometimes connected to the naturalist school of realism. Edith Wharton, Stephen Crane, Theodore Dreiser, Hamlin Garland and Frank Norris are some of the writers who dealt with these issues.

Experimentation in style and form soon joined the new freedom in subject matter. Gertrude Stein published *Three Lives*, an innovative work of fiction influenced by her familiarity with cubism, jazz, and other movements in contemporary art and music. American writers also expressed the disillusionment following upon the war. The stories and novels of F. Scott Fitzgerald (1896-1940) capture the restless, pleasure-hungry, defiant mood of the 1920s. Fitzgerald's characteristic theme, expressed poignantly in *The Great Gatsby*, is the tendency of youth's golden dreams to dissolve in failure and disappointment. Fitzgerald also elucidates the collapse of some key American Ideals, set out in the Declaration of Independence, such as liberty, social unity, good governance and peace, features which were severely threatened by the pressures of modern early 20th century society. Sinclair Lewis and Sherwood Anderson also wrote novels with critical depictions of American life. John Dos Passos wrote about the war and also the U.S.A. trilogy which extended into the Depression.

Ernest Hemingway (1899-1961) saw violence and death first-hand as an ambulance driver in World War I, and the carnage persuaded him that abstract language was mostly empty and misleading. He cut out unnecessary words from his writing, simplified the sentence structure, and concentrated on concrete objects and actions. He adhered to a moral code that emphasized grace under pressure, and his protagonists were strong, silent men who often dealt awkwardly with women. *The Sun Also Rises* and *A Farewell to Arms* are generally considered his best novels.
The period in time from the end of World War II up until, roughly, the late 1960s and early 1970s saw the publication of some of the most popular works in American history such as *To Kill a Mockingbird* by Harper Lee. The last few of the more realistic modernists along with the wildly Romantic beatniks largely dominated the period, while the direct respondents to America's involvement in World War II contributed in their notable influence.

Though born in Quebec, Chicago-raised Saul Bellow would become one of the most influential novelists in America in the decades directly following World War II. In works like *The Adventures of Augie March* and *Herzog*, Bellow painted vivid portraits of the American city and the distinctive characters that peopled it. Bellow went on to win the Nobel Prize for Literature in 1976.

The beginning of the 20th century ranks as the Silver Age of Russian Literature. It produced some first-rate novelists and short-story writers, such as Alexander Kuprin, Nobel Prize winner Ivan Bunin, Leonid Andreyev, Fedor Sologub, Aleksey Remizov, Yevgeny Zamyatin, Dmitry Merezhkovsky and Andrei Bely, The first years of the Soviet regime were marked by the proliferation of avant-garde literature groups. In the 1930's Socialist realism became the officially approved style. Several acclaimed Soviet novelists of the time were Maxim Gorky, Nobel Prize winner Mikhail Sholokhov, and Aleksey Nikolayevich Tolstoy. Few of the pre-WWII Soviet writers could be published without strictly following the Socialist realism guidelines. Notable exceptions were satyrics Ilf and Petrov, with their picaresque novels about a charismatic con artist Ostap Bender.

Writers like those of Serapion Brothers group, who insisted on the right of an author to write independently of political ideology, were forced by authorities
to reject their views and accept Socialist realism principles. Some 1930's writers, such as Mikhail Bulgakov, author of *The Master and Margarita*, and Nobel-prize winning Boris Pasternak with his novel *Doctor Zhivago* continued the classical tradition of Russian literature with little or no hope of being published. Their major works would not be published until the Khrushchev Thaw and Pasternak was forced to refuse his Nobel Prize.

Some writers dared to oppose Soviet ideology, like short story writer Varlam Shalamov and Nobel Prize winning novelist Aleksandr Solzhenitsyn, who wrote about life in the gulag camps, or Vasily Grossman, with his description of World War II events countering the Soviet official historiography. They were dubbed "dissidents" and could not publish their major works until the 1960s. But the thaw did not last long. In the 1970s, some of the most prominent authors were not only banned from publishing, but were also prosecuted for their Anti-Soviet sentiments or parasitism. Solzhenitsyn was expelled from the country.

Suffering, often as a means of redemption, is a recurrent theme in Russian literature. Fyodor Dostoyevsky in particular is noted for exploring suffering in works such as *Notes from Underground* and *Crime and Punishment*. Christianity and Christian symbolism are also important themes, notably in the works of Dostoyevsky, Tolstoy and Chekhov. In the 20th century, suffering as a mechanism of evil was explored by authors such as Solzhenitsyn in *The Gulag Archipelago*. A leading Russian literary critic of the 20th century Viktor Shklovsky, in his book, *Zoo, or Letters Not About Love*, wrote, "Russian literature has a bad tradition. Russian literature is devoted to the description of unsuccessful love affairs."

The Fin de siècle movement of the Belle Époque persisted into the 1900s, but was brutally cut short with the outbreak of World War I (an effect depicted
e.g. in Thomas Mann's The Magic Mountain (1924)). The Dada movement of 1916-1920 was at least in part a protest against the bourgeois nationalist and colonialist interests which many Dadaists believed were the root cause of the war; the movement heralded the Surrealism movement of the 1920s. Serbian writers use the Belgrade literary style, an Ekavian writing form which set basis for the later standardization of the Serbian language. The history of the novel form since its known birth till today gave rise to many different kinds of novels the major were:

**Picaresque**

In Spain, the novel about the rogue or *picaro* was a recognized form but the term has come to connote as much the episodic nature of the original species as the dynamic of roguery. The requirements of a picaresque novel are apparently length, loosely linked episodes almost complete in themselves, intrigue, flights, amorous adventure, and such optional items as stories within the main narrative, songs, poems, or moral homilies.

**Epistolary**

Letter writing technique, won phenomenal success and were limited all over Europe, and the epistolary novel – with its free outpouring of the heart – was an aspect of early romanticism. But it would be hard to conceive of a detective novel using such a device in the 20th century, when the well-wrote letter is considered artificial. Attempts to revive this form have not been successful. A profoundly serious theme of conversion seems to fail because of the excessive informality and chattiness of the letters in which the story is told.
Gothic

The first Gothic fiction appeared with works like Horace Walpole’s Castle of Otranto (1765) and Matthew Grefory Lewis’ Monk(1796), which countered 18th-century “rationalism” with scenes of mystery, horror and wonder, a designation derived from architecture, and it carried – in opposition to the Italianate with connotations of rough and primitive grandeur, dark, tempestuous, ghostly, full of madness, outrage, superstition, and the spirit of It also contained traces of early science fiction.

Historical

History provides readymade plots and characters. In the 20th century, distinguished historical novels exemplify an important function of the fictional imagination – to interpret remote events in human and particular terms, to transform documentary fact, with the assistance of imaginative conjecture, into immediate sensuous and emotional experience. The historical novel has a popular appeal because of a common belief that the past is richer, bloodier, and more erotic than the present and may use the trappings of history but, because there is no real assimilation of the past into the imagination, the result must be a mere costume ball. The serious student of fiction finds cause to relegate the category to a secondary place.

Realistic and Naturalistic Novel

Realistic novels are like looking glasses through which the reader sees the existence of the plot, character and their portrayal very much true to their near to life forms of existence and obvious patterns of behavior. He produces a story to get lost into, as the only interest is in the characters behavior. The writer struggles only with the ability to move across time and space in the entire length of the narration, attempting at times to drive the plot towards a
resolution. Since most of the problems in the ordinary world are never successfully resolved. Also at times the good order of the realistic novel clashes with the disorder of the society. The novelist faced the same dilemma to convert social complexities into readable accounts. George Eliot’s ‘Middle March’ (1872) viewed human life grimly with close attention to the squalor and penury of rural life. Thomas Hardy in his final novel ‘Jude the Obscure’ (1896) represents the level of pessimism.

Naturalistic novel is a development out of realism, it is difficult to separate the two but naturalism seems characterized not only by a pessimistic determination but also by a more thorough going attention to the physical and biological aspects of human existence. Man is less a soul aspiring, upwards to its divine source than a product of natural forces, as well as genetic and social influences. And the novelist’s task is to present the physical essence of man and his environment. The novels found a kind of social and religious retaliation due to the author’s views portraying aesthetic approach and relaying more towards the natural forces of existence. These novelists particularly in France reacted strongly by eliminating softer qualities like romanticism, idealism, tenderness, chivalric passion and the likes of these, which according to them hid the stark realities of life in a dream like haze. In Gustav Flaubert’s works there are such romantic properties, his novel ‘Salammbô’ (1862) for instance is a sumptuous representation of a remote pagan past but they are there only to be punctured with realistic irony. In his ‘Madam Bovary’ he portrayed the kind of punishment that fate metes out to the romantic dreamer.

Modern Novel

The 20th century literature has been divided into two phases due to World War II, that is, modern literature and contemporary literature. Modern
literature roughly falls in between 1900-1945. Many great thinkers like Charles Darwin, Karl Marx, Friedrich Nietzsche, Sigmund Freud, Carl G. Jung, and Jean - Paul Sartre influenced the modern novel. The few overshadowing events that shaped the modern novel are the War, the great depression, the Holocaust, the cold war and rise of third world countries. In the 20th century man confronted emptiness and doubts about the existence of God, the primacy of the human race in creation, the supremacy of reason in human affairs, the nature of reality, the perception that life is self-evidently worth living. All of this can be found in the modern novel. Due to the massive disillusionment the authors looked within themselves for a principle of order. The modern novel has an overwhelming preoccupation with the self, the nature of consciousness, and the process of perception. The novel is quite often subjective, personal and internal. Authors are concerned with the fragmentation of both experience and thought. Stream-of-consciousness; the fluid, associational, often illogical, sequence of ideas, feelings and impression of a single mind, can be seen in the novels of Virginia Woolf and James Joyce. Many novels have overlapping genres which in the course of the novel disappear and also reappear. Franz Kafka, Thomas Mann, Marcel Proust, Virginia Woolf, James Joyce are the few major writers of modern novel.

Stream of consciousness/ Psychological novel

Psychological novels appeared first in the 17th century France, with Madame de La Fayette’s Princesse de Clèves (1678), and the category was consolidated by works like the Abbé Prévost’s Manon Lescaut (1731) in the century following, the psychological novel limited itself to a few characters whose motives for action could be examined and analyzed. Such workings of the human mind, and hence much of the greatest fiction must be termed psychological, the crucial events occur in the souls of the protagonists, and to certain extent guarantees a lack of action and excitement. The great
disclosures about human motivation have been achieved more by the intuition and introspection of novelists and dramatists than by the more systematic work of the clinicians.

Stream of consciousness is a method of writing that tries to locate predicaments in the mind of the person. Our thoughts jump around and exhibit hopes and fears and the need for instant decisions on all kinds of matter, with intrusions from all over the place. This works very badly with a neutral third person God-like narrator. The sentences of characters thoughts disobey ordinary grammatical rules and may leave their meaning ambivalent. *Ulysses* (1922) by James Joyce, *To the Lighthouse* (1927) by Virginia Woolf is the best examples of stream of consciousness.

**Surrealistic Novel**

Surrealism is a movement in literature and art which was effective in between 1924-1945. Surrealism is often characterized only by its use of unusual, sometimes startling juxtapositions, by which it sought to transcend logic and habitual thinking to reveal deeper levels of meaning and unconscious associations. It was instrumental in promoting Freudian and Jungian conception of the unconscious mind. Andre Breton’s first Manifesto of Surrealism appeared in 1924, defining the movement in philosophical and psychological terms. Its immediate predecessor was Dada, whose nihilistic reaction to rationalism and the reigning “morality” that produced World War 1 cleared the way for surrealism’s positive message.

**Existential Novel**

The term existentialism is believed to have originated in Germany from the French philosopher Gabriel Marcel in the 1940’s. It was later adopted by Jean-Paul Sartre who used the term on October 29, 1945 while giving a
lecture in the club Main tenant in Paris. From there the theory spread across continents, and became prominent after World War II to reassert the importance of human individuality and freedom.

Existentialism is a term applied to a school of 20th century philosophers who, despite profound doctrinal difference, shared the belief that philosophical thinking begins with the human subject—not merely the thinking subject, but the acting, feeling, living human individual. In existentialism, the individual’s starting point is characterized by what has been called “the existential attitude” or a sense of disorientation and confusion in the face of an apparently meaningless or absurd world. Many existentialists have also regarded traditional systematic or academic philosophies, in both style and content, as too abstract and remote from concrete human experience. The term existentialism is used both for philosophical concepts and for literary works. The exact meaning depends on the particular writer. The early 19th century philosopher Soren Kierkegaard, posthumously regarded as the father of existentialism, maintained that the individual has the sole responsibility for giving one’s own life meaning and with living life passionately and sincerely, in spite of many obstacles and distractions including despair, angst, absurdity, choice, boredom, and death. Subsequent existential philosophers retain the emphasis on the subjective individual, but differ, in varying degrees, on how one achieves a fulfilling life, what obstacles must be overcome, and what external and internal factors are involved, including the potential consequences of the existence or non-existence of God. Existentialist perspective found in literature is of varying degrees. Jean-Paul Sartre’s 1938 novel *Nausea* was steeped in existential ideas.
Post Modern Novel

The second half of the 20th century saw the advent of the post modern novel. It was more or less the continuation of the modern novel. Like modern novel it embraced relativism, genre and mixes high and low forms of art. The greatest difference lies in the attitude of the authors, where in one mourns the meaningless of life the other celebrates it. It can be said that the post modern novels were in reaction to the modern novels. The post modern writers believe that man is ruled by authority and tradition. Postmodernist stretch and break away from the idea that man can achieve understanding through reliance on reason and on science. The post modern novels were generally marked by these characteristics: playfulness with language, experimentation in the form of the novel, they were less dependent on the traditional narrative form, character development, experimented with the point of view, the way time is conveyed in the novel, mixed high art and popular culture, interest in metafiction (fiction about the nature of fiction).

The Philosophical Novel and its progression towards the novel of ideas:

The philosophical novel has to be understood in order to analyze the novel of ideas. Philosophical fiction refers to works of fiction in which a significant proportion of the work is devoted to a discussion of the sort of questions normally addressed in discursive philosophy. These might include the function and role of society, the purpose of life, ethics or morals, the role of art in human lives, and the role of experience or reason in the development of knowledge. Philosophical fiction works would include the so-called novel of ideas, including a significant proportion of science fiction, utopian and dystopian fiction, and bildungsroman. The modus operandi seems to be to use a normal story to simply explain difficult and dark parts of human life.
The definition of Philosophical fiction has no universal acceptability but certain important works in history like Voltaire’s *Candide*, Sartre’s *Nausea* makes the genre noticeable. One of the important works to take notice off is Plato’s Socratic dialogues which probably are based on real events, it is widely accepted that with a few exceptions (the most likely being the *Apology*), the dialogues were entirely Plato's creation. Throughout this fiction men are involved in discussing philosophical matters. Due to which they may not be considered as “fiction” by the modernist. The so called “popular literature” has always dealt with long narratives, complicated plots, multi-characters and conventional stories, so a slender and beautifully crafted plot may not seem like a ‘fiction’. Even though being in a post-modern world many writers still prefer the tenets of the older system. Modernist theories have in fact become a gospel. When it comes to writing, the most important is the definition of what makes the “story”. A lot of genre writers complain that Modernist writing has no “real stories”. Modernist writing has no action or adventure it is more of a serious kind of subject matter. Writers like Henry James and Edith Wharton are the antecedents of modernism followed by James Joyce and Virginia Woolf who moved the emphases of the fiction away from the outer world to the inner world, the world of perception, of character, of thought and psychology.

All of these writers do tell stories - their stories merely take place within. They write novels of consciousness, of moral decision, of intellectual awakening, of sudden psychological insight, and the consequences of all of these things. The earlier 20th century society was not ready to accept this metamorphosis. But as they are inward events they require their own ways of telling. This ‘genre of inwardness’ as we may call it, got refined, and moved towards plainer and sparer texts. James and Wharton could go on about things but their artistic descendants worked with sparer techniques. In the earlier 20th
century bulky lurid novels were popular whereas thin and elegant examinations of consciousness were not. Even though Virginia Woolf changed literature forever it was her friend and lover Vita Sackville-West who earned with her historical novels. The novel of ideas, even in its scientific fiction incarnation, which was pretty thin on ideas, was never a popular item. When high culture ideas die, they are reborn as accepted truths. The thin spare novel of ideas is dead as literature but some scientific fiction critics now think it is the only way to write genre fiction.

The ‘philosophical novel’ really means a subordination of the novel to philosophy, the novelistic illustration of ideas as shown by Sartre and even more so by Camus’s La Peste. There are metaphysical problems, problems of human existence, that philosophy has never known how to grasp in all their concreteness and that only the novel could seize. Novelist of this time made novel a supreme poetic and intellectual fusion and accorded it a preeminent place in the cultural totality.

The prominent theories about the novel that existed during the beginning and thereafter in 20th century, i.e. during modernism and postmodernism, were away from the conventional theories, which have already been mentioned earlier. In the 20th century the philosophical novel metamorphosed and new forms emerged of which one got termed as the novel of ideas. Multiple factors are found to be responsible for the emergence of these kind of writings, the major being man confronting emptiness and questioning the existence of God, the primacy of human race in creation, supremacy of reason in human affairs, the perception that life is self-evidently worth living, the nature of reality and the unpredictable direction of human progress.

It is an established thought that nihilism has been present throughout history but its highest influence is seen in the 20th century. Aleksandr Solzhenitsyn observed that western democracy is in:
its ‘last decline’, has Olivier ethical foundation and consists only of “parties and social class engaged in a conflict of interests, just interest and nothing higher. (Newsweek 83, no.11 march18, 1974):

Explaining nihilism is rather difficult as its roots are in a seeming paradox or inconsistency, in which a complete nihilist would presumably have no bases of existing and nihilist do exist and nihilism is expressed.

Nihilism manifests itself as disavowal of the political religious establishment. Dimitri Pisarev and his followers in 1850’s urged the use of terrorism, assassination, and violent destruction to break the oppressive forces of the state, the church and other justifiers of the status quo. Nihilists out right rejected the traditional values of the family, religion, political authority; they asserted that conditions in the social structure was ‘So bad’ that ending them was the only option for its own sake, indifferent to whatever the consequences of the action.

The term nihilism was derived from the Latin ‘nihil’ – ‘nothing’ popularized by Ivan Turgenev in his novel Fathers and Sons (1862). These nihilists perceived the man made basis of an oppressive establishment and in desperation they struck at the entrenched hypocrisy.

As history has shown that in the past 500 years the sovereignty of the state has gradually displaced the sovereignty of the church and later the sovereignty of the individual has emerged to challenge the sovereignty of both the church and the state. When Martin Luther armed with a Bible challenged the authority of Rome and founded Protestantism little was he aware and without heeding to the warnings he had opened new possibilities for establishing further factions. Religion was diluted.

Foundations having been cracked related events followed. Science became so engrossed with what it conceived to be the laws of nature and the possibility
that man might control everything that the active providence of God which was prominent in the past was displaced by the thought of a world without God. By the latter half of the 19th century relativism and subjectivism had eroded traditional values, and science had made so much progress in explaining the mysteries and miracles of the world, especially with Darwin’s *Origin of Species* (1859) that Friedrich Nietzsche boldly celebrated the death of God “exposed” the old values of love, kindness, and humanity as no more than power substitutes revolutionized by deprived people herded together to gain strength. Dostoeievsky struggled with the problem of no God and declared. *If God does not exist then everything is permitted.* *(Fedor Dostoievsky, The Brothers Karmazuv, tr. Constance Garnett (New York: Random House n.d.), pp. 742, 815.)*

This implied that anyone was left to realize his own desires by whatever means he could and still get away with it. A host of anarcho-psycho logists contributed to this development in the 19th century. The 20th century began with this psychic condition gnawing within the western culture and civilization like diseases, supported by the overwhelming conscious of death and the dehumanizing effects of the mega technocracy. With the loss of supernaturalism and the over powering sense of the absurdity of living rendered meaningless, the finality of death surfaced. This gave rise to a sense of formlessness and abyss of nothingness, at the heart of human consciousness. In Dostoievsky’s ‘Grand Inquisitor’ this is the ‘awful truth’ that is withheld from the people, “*that beyond the grave they will find nothing but death*” *(Dostoievsky, The Brothers Karmazov, OUP 318).*

In other cultures death is perceived as an initiation into the afterlife but in the modern world death is emptied of its religious meaning and is assimilated to nothingness by which the modern man is aimless. Even secularization does not come to his rescue. The advent of an era dominated by absurdity, anti-
reason, anti-aestheticism, anti-patriotism and anti-bourgeoisism. Camus suggested that violence is to be expected in a world without God but attempted to affirm the positiveness of life and that all was not lost through Dr. Rieux’s character in The Plague.

Supernaturalism and religious affirmation have suffered such a fate in our time. The beginning of a long process in which Christianity has been gradually adjusted to modernity, meanings striped of its supernatural aspects. Liberal Protestantism has been foremost in the adjusting and dismantling, closely followed by Judaism and Catholicism. It triggered with historical criticism which showed that the sacred Biblical books were actually human products. Psychology by Freud then explained that these books and religion were merely projections of human libidinal needs, thus joining God and sex in the same capsule.

As a result history and psychology rendered theology irrelevant. And then sociology appeared demonstrating that any community of faith is merely a constituted entity constructed by human beings in a specific history. Sociology attempted to gain from psychology by rendering new definitions to the how and why of history and psychology giving birth to a new form of nihilism with theological surrender. It is this kind of milieu that Hitler opted for autonomous power. In the absence of God Hitler assumed Divine prerogatives, absolutize Aryan blood, and sort to manipulate Christianity and end Judaism. Even though Hitler was defeated the impact of nihilism was continued. Rubenstein declared that the Nazi horror’s made God as pictured in the Bible no longer believable; man is alone in the world, he was only himself to depend on and the final destiny of man is simply death. Human being must now live without ultimate hope, creating for themselves what ever meaning they can. (Elie Wiesel in The German Church Struggle and the Holocaust, Edouard. F.H. Littell and H.G.Locke (Detroit: Wayne State University Press, 1947), Chap 15.)
History has shown that Individual sovereignty degenerates into anarchy and social sovereignty invites tyranny, somewhere between the two a viable consensus must emerge if anarchy and tyranny are to be avoided. Sheer humanism is a resolution offered by most critics but humanism though hopeful does not resolve the problem of death which is central to nihilism. This mindset raises questions as to whom are we committed, what are our presuppositions about religion and human values?, Are we taking a stance that promotes nihilism?, Were the previous centuries so wrong in affirming the activity of God in history?, If truth can be judged only on the basis of an accepted standard then what standard are we accepting?.

Novels from this era reflected great events such as the Holocaust, the Great Depression, World War II, Hiroshima, the Cold War and Communism. The era was of rapid changes. The advent of technology and its constant progress was an aftermath of the Victorian age. The fundamental principles in all the fields were getting eroded and the change was a massive disillusionment. Most modern writers looked within themselves for a principle of order. The literature of the 20th century has an overwhelming preoccupation with the self, the nature of consciousness, and the process of perception and analysis. Literature is often subjective, and personal and internal. Authors are concerned with the fragmentation of both experience and thought. In such a milieu the ‘intellectual’ writers gave a vent to their writings and came up with an unorthodox style of expressing where they could not incorporate the conventional principles of novel writing and yet do justice to the subjects, consequently they came up with this not so popular genre ‘novel of ideas.’

The modernist writers were passionate about their work and were always in search of new forms but lacked in new and experimental ideology. Therefore they had altogether a new concept for the novel. There was no radical break from the conventional novel form as the modernists felt that the traditional
form has not yet been exhausted fully and it only needed expansion. These writers in search for the new form did not disdain the traditional novel in fact they were fascinated by the novels that preceded the 19th century.

Novel of ideas is very peculiar to twentieth century, it is not a novel that illustrates ideas, but it uses these ideas in default of characterization and other qualities of the traditional narrative. The authors strategy is to abstract the general noun from the particulars of the individual pieces, to give us a universe which one can upholster according to his taste and antiquarian knowledge. In short the author gives the readers an idea. The reader has to supply the ‘real’ with his own imagination. Aldous Huxley in his ‘The novel of ideas’ quotes that,

‘the drama implicit in an idea which becomes explicit when it is shown as a point of view’; there is the drama of ideas rather than of persons, the drama of individualized ideas.

-Aldous Huxley: The Novel of Ideas: Lecture at University of Marinela LUPSA 1st December 1918.

Aldous Huxley’s perceptions about the novel of ideas have to be understood in detail. What do we understand by the notion `idea'? When we use the concept of idea, we mean, in a general sense, an image in our mind. It can also be said that an idea is ‘any product of mental apprehension or activity, existing in the mind as an object of knowledge or thought; an item of knowledge or belief; a thought, conception, notion; ‘a way of thinking’ or even ‘a conception’ to which (by now) no reality corresponds; something merely ‘imagined’ or ‘fancied’.

The classic novel in the 19th century evolved strongly upon ideas and arguments based on public issues, politics, religion, free trade, empire, women, social reform and so forth. It was assumed that a serious novel should deal with themes like power, money, sex and class. The relationship between
the author and the reader was that of mutual trust, as it was believed that the novel delivered matters of reality. Here mentioning Henry James would be appropriate, as he was one of the major writers to set a different trend during the beginning of the century. His characters were interested only in themselves and in one another, not in anything external. He extensively used ideas. The novel of ideas is an expression of tremendous vitality which the ideas in the 1920 had possessed it is also a testimony of an important characteristic of that period – ‘intellectual confusion.’ To record that confusion requires a tolerance of it and, above all, a willingness to grant for the moment at least that ideas may have vitality and attraction quiet apart from their more sober values, those values they possess when they remain confined within the limits of systematic philosophy or science. This type of novel is mainly a brilliant portrait of the age, or at least of its intellectual interests and habits. This may be the reason why one often goes to it and remains with it to know about the strange and exciting behavior of the early part of the 20th century.

The author of a novel of ideas is a person of such greater interest in his own novel; his presence is more obvious, too. In the case of Huxley, there is a close interaction of the essayist with the novelist. They parallel each other for a time; they frequently supplement each other. The essayist is a kind of “supply station”, to which the novelist has recoursed……. The essayist’s attempt to give life to his ideas leads to the novel of ideas…… Once the novelist deserts this position, his novels may become essays almost purely, the narrative itself being an exposition rather than a dramatization of ideas.

-Aldous Huxley: The Novel of Ideas: Lecture at University of Marinela LUPSA 1st December 1918.

In the 20th century the unstable political scenario was such that the common man had very little or almost no say in it. The writers who wanted to create awareness took the novel as the privileged genre because in it no author can
impose his ideology on his characters. In this respect even Saul Bellow quotes “the opposites must be free” to express their ideas. The idea was much controversial during that period but then went on to become an accepted format of the novel as a means of expression; contemporary but yet challenging the level of understanding much above to the simple intelligence.

As the technology for printing became convenient and the cost of publication of large quantities became a possibility, made the novel in its written format the most effective medium of expression. But the novelist who were desperate to condemn the forces of shifting sovereignty found it difficult to let alone get it published but prevent it from reaching the readers.

Having the novel banned, seized, authors punished or exiled were genuine threats of oppression. Some of the authors for various reasons had to temporarily seize, hide, suspend and smuggle their works just to ensure its existence.

The authors of this genre experimented on various techniques to come about these limitations. The most prominent technique was to address the subject matter indirectly, so as to avoid direct reference to the unstable socio-political and religious system. The much of the onus was upon the reader to establish his own connections and conceive the concealed purpose of the author.

It's the ultimate novel of ideas. A book of characters who spend most of their time spouting thoughts on big topics like love, religion, science, politics and sexuality. That is, when they're not engaging in the latter.

-Aldous Huxley: The Novel of Ideas: Lecture at University of Marinela LUPSA 1st December 1918.

The traditional narrative used ideas to illustrate the subject matter but the novel of ideas uses ideas as a form of characterization. The novel of ideas is peculiar to the early 20th century literary history and hence represents the art
form popular during this period. Prima facie the notion that ideas might take control over characters in a novel seems obvious and gives the impression that it will go out of control. In the novel of ideas the fact that ideas may possess qualities which can be compared to those which animate persons and that to particularly in a period of time when the ideas were not fixed calculated or limited by accepted guidelines of acceptance or rejection. Ideas are used to trigger dramatic sequences of varying intensity. Certain ideas may be carried throughout the entire or larger part of the novel where as some others may be used only erratically. The idea in a novel of ideas has a dominating and critical role to play more than the characters depicted.

In the novel of idea the drama is implied rather than expressly stated in an idea and this idea when shown as a point of view becomes fully and clearly expressed. This idea is borne by a person when he acts. The idea should have dramatic qualities. There is no struggle between right and wrong, or true or false, from which we get to learn something, but the reader’s perspective, individual opinion and varying interpretations explains this genre. The characters of this novel are of different temperament and attitudes. The major precaution taken by the author is not to label its characters, as they are not symbolic figures as there is nothing particular which their drama of interaction needs to point up. The main goal of the writer is to dramatize the conflict of opinions, these attitudes in his novel. Each character is given a definite point of view, which is drawn from the relevant issues that dominated the ideas during the period of World War I. Thus the characters function accordingly. The major drawback of the novel of ideas is that the author must write about people who have ideas to express. It is to be understood that since the characters are not the key players in this genre describing them in detail or otherwise will have specific consequences. One is that it will make the novel
even longer the other is that it will shift the focus from the preliminary subject matter (the ideas in the novel).

In the novel of ideas there is the drama of ideas rather than of persons, or it is the drama of individualized ideas. The only thing needed to be done is to bring all these characters under one roof and create favorable circumstances so that they can express their intellectual differences. The drawing room, a party, dinner - these are points of structural focus. These conversations can be supplemented with notebooks and correspondence or accidental meetings of two or three characters who may continue the discussion or take it to a different level.

The development of the novel can be seen by the events that take place due to the point/s of view held by the characters. They shape the novel and these points of view are well established in the beginning of the novel; they are responsible for triggering action by creating difference of opinion and opposing. The character acts owing to the point of view held by him. Each character has a different aspect of the events, a different layer of the reality. These points of views are neutral. As mentioned earlier there is no struggle between them or a desire to conclude in any form. Each point of view should differ from one another to the minimum extend of generating a debate, and all are valid. A platform is made for the novelists of ideas by the point of view held by the characters. The characters point of view and his position in the novel is revealed by discussion of his tastes, his intellectual preference, and his manner of behaving himself in the society of his fellows. Thus the idea that has to be demonstrated becomes the point of view he adapts to or actually is. For the novelist of ideas, this point of view is ideal as these types of characters can be molded, remolded and allowed to flow by once their utility has been realized.
It is particularly essential for a novel of idea to sustain its characters in a fluid state to be formed, reformed and deformed. To such moulds from time to time and to flow around hard and burning obstacles, to submerge and cool itself also to penetrate the subject / situation but still be loyal to the idea for which it is the medium. It is essential that the liquidness of use of ideas flows where it should and cool upon intellectual curiosity and immerge only when its loyalty is due.

The personified idea is given such crucial importance that it finds itself difficult or impossible to engage in communication with any but only those who can interact with its native intellectual language of ideas. Faced by walls of generalizations, concepts and understanding of universally applicable, the idea finds it difficult to make immediate contact and intimacy in interaction.

For an idea characters are specimens, statistics or demonstrations that can conveniently be lifted to achieve its purpose from the personal to the abstract. As a consequence this idea is substituted for an actual evidence of personality. The ideas are acted out by characters or demonstrated by them and eventually the character often assumes the dominating appearance of such a demonstration. He may become an exaggerated animation of the furthest possible human expression of an attitude with certain grotesque inadequacies of person to which his whimsical creator disapproves him. The character for not having a personal symmetry and identity gets extended beyond the credibility of few attributes which is conferred upon him, with each form of thought that may attract him and then be deserted for some other.
The major drawback of the novel of ideas is that not much is written about the people who express the ideas; hence it is a less preferred style of the congenital novelists.

**Prominent characteristics of the Novel of Ideas:**

For the novelist of ideas the literary form is of not much importance. His focus lies in criticizing the contemporary society and its apparent development; the form is just a medium of expression. As far as the portraying ideas of a mundane, decadent society are concerned the novelists of this genre are very modernistic in nature. Their ideas to change the prevailing situation by tackling the awful intellectual sterility through an intense debate of issues they consider being of major importance to mankind are new.

The narrative form is used by the author of Novel of Ideas. The form is not rigid, it is flexible as to a change, modification, and adjustment can be made whenever needed. It can assume a point of difference of mood and intonation. The writers developed a new technique to fulfill their objectives of introducing a strong social criticism and thereby putting an emphasis on the content of the novel, and thus promoting an enlightened but yet creative society which is able to integrate the asset of the three main cultural fields of science, religion, and art. The most apparent outcome of such a form will be Novel of Ideas and its self staging novelist. The style created was considered to be a diversity of Modernist literature. The major features of their style were disoriented characters, use of stream of consciousness technique as a narrative device. And the interesting part was they did not completely break away from the traditional style but the preferred practice of adding elaborate names and describing detailed scenes and settings of the conventional novel is hardly visible as the author’s intention leave the ends open for the reader to
draw their own conclusions and hence always sustaining the idea, concept or opinions at center stage. They did challenge the narrative methods of viewpoint and structure.

Though the Novel of Ideas is a work of fiction it does not contribute to the traditional practice of making characters to play prominent roles but instead it is an idea or concept or an interaction that takes the centre stage and is carried throughout the novel playing dominant subjective roles.

The author refrains from giving elaborate characterization of characters but goes to great lengths to describe events, politics, technology, philosophy, art, literature, economics, culture and controversies with the intention of provoking in a manner so as to trigger the intellectual interpretation of the reader but at times a frail attempt is also visible to contain or terminate the flow of these thoughts and perceptions. It is very essential for the Novel of Idea to have controversies to depict the various levels of intellectual interpretations of established theories, understandings and the contemporary environment. To have a sort of control over the overall length of the novel and to ensure that the characters do not go astray from the subjects (ideas) and become inconclusive, the novelist uses various techniques to contain and to certain extent retain the flow of thought.

Since the Novel of Ideas always dealt with the contemporary it became necessary that it not contradict general observations, creativity, events and the state of affairs portrayed by other forms of creativity adapted by artists, performers, historians, scientists in their work, which had to relate as a non-fictional reference point for the reader of the Novel of Ideas. However contradictory or in agreement the novelist attempted to portray his subject matter he ensured that these reference points indicated his work less of fiction.
The Novel of Ideas is a genre in which the author also establishes more empathetically strong views and philosophies from other disciplines like science, politics, culture, art etcetera. Since the Novel of Ideas as a genre can be presumed to be born in the post modern era, when science, scientists, technology and innovations were playing major transformational and transitional roles in the ways of life of the human civilization, references to these are found throughout these novels. At times the core theme of the novel is also sourced of scientific developments.

The genre relates mainly to the post modernist era where science, technology, religion and politics had a major influence on the western society transforming their way of life, culture and philosophy. The manner in which people adapted and rejected change in society also became a subject for evaluation and criticism. Since the major transformations effected the western civilization initially, the Novel of Ideas portrays large forms of criticism on this contemporary society.

The characteristics detailed so far forms the basic structure of the Novel of Idea. It is to the best of my understanding by which I intend to analyze the five selected novels of the study to explain this genre.

The first novel of my study is The Magic Mountain by Thomas Mann a Noble Prize Laureate in 1929. The Magic Mountain is Mann’s churning of the various philosophical and political perspectives during the prewar period of World War 1. The ideas portrayed by the characters of Mann and the political issues raised by him through his characters are to be analyzed in detail.