EMERGENCE OF JOURNALISTIC MODE IN AMERICAN FICTION
Novel is a form of prose fiction in which human beings and human relationships are so represented and interpreted as to illuminate and enlarge the reader's experience of life.1 David Lodge opines,

"...we do not merely decode the literary message—we interpret it, and may get out of it more information that the sender was conscious of putting into it."2

The term novel may be said to signify a story narrated in prose. Primarily it is supposed to present a story from a refreshing angle. But with the evolution in literature it could at its best, put in such a manner that it would forward a tale in prose as opposed to a story told in verse. Authors Fredrick R. Karl and Marvin Magalaner in their INTRODUCTION TO GREAT TWENTIETH CENTURY NOVELS subscribe to the theory that a novel is a social document. As a social and moral document, as well as a contained art form, the novel, from Cervantes DON QUIXOTE through Joyce's ULYSSES has responded more quickly and fully to new ideas than any other literary genre.
Christopher Caudwell, in his work "ILLUSION and REALITY" has echoed the Western classical approach with an intention of reaching the core of aesthetics. He is successful in firmly establishing a link between art and the world at large. Though he has subjected his method to the discipline of formalism, he also upholds materialistic standpoint. Nevertheless, he has exclusively indentified the purview of illusion, which is clear in his non-cursory style of representation. His contention is:

Art is only art and recognizable as such in so far as it plays a social function...3

The novel seems to have sprung from Italian origin and with its sensitivity towards the different social orders in all parts of the world, at last, has found refuge in the realities of everyday life. Probably this has been due to its fundamental affinity towards the changing pattern of human life. 'THE NOVEL AS GENRE' by Maurice Z Shroder has brought out how realism got prominence in narrative fiction which is as old as Cervantes. The author wants to pin point the disparity between appearance and reality. In fact Marshall Mcluhan has explained brilliantly, the dichotomy between appearance and reality in his UNDERSTANDING MEDIA. He calls it only a big communication gap between the existing and changing
pattern of human life.

In the mechanical age now receding, many actions could be taken without too much concern. Slow movement insured that the reactions were delayed for considerable periods of time. Today the action and the reaction occur almost at the same time. We actually live mythically and integrally, as it were, but we continue to think in the old, fragmented space and time patterns of the pre-electric age.4

It is needless to say that the novel, like drama, has capacity to explore the physical and metaphysical planes of life. Therefore, the variety of life, ranging from absolute materialistic to the other extreme of spiritualistic point of view, is quite within its purview. Novel as all-compassing has been an acknowledged fact of literature.

... the novel owes its existence to the interest which men and women everywhere and at all times have taken in men and women and in the great panorama of human passion and action. This interest, as we have noted, has always been one of the most general and most powerful of the impulses behind literature, and it has thus given rise, according to changing social and artistic circumstances, to various modes
of expression—here to epic and there to drama, now to ballad and now to romance.5

The urge for listening to some sort of a narrative, wherein men and women interact as characters, has been ubiquitous in all kinds of societies. The form of narrative may vary, depending on the inclination of the author or his ability to control the thread of suspense. George P. Elliott in his essay, "The novelist as meddler" asserts:

The word 'novel' has been used to describe almost every sort of long fiction. The "Odyssey", an epic poem, is sometimes called the first novel. "TRISTRAMSHANDY", a satiric autobiography with no plot whatever is called a novel, and so is "ALICE IN WONDERLAND". But "novel" has also been used more strictly, a good deal of the time, to describe the sort of long prose fiction which has been dominant in western literature for over two centuries.6

If a tale has to progress steadily, then, it has to maintain the logical consistency with a mixture of the imaginary and the historical, the public and the private perceptions. Indeed this blend is the basis of the realistic tradition in novels. David Lodge asserts about the realistic tradition in his criticism on THE MODES OF MODERN WRITING:
.... This rendering of an individual's experience of a common phenomenal world, whereby we share the intimate thoughts of a single character while at the same time being aware of reality, a history, that is larger and more complex than the individual in the midst of it can comprehend, is the characteristic achievement of the nineteenth century realistic novel of Scott, Jane Austen, Stendhal and Flaubert, to name but four of the novelists whose contribution to the tradition can be clearly discerned in Bennett's novel.7

David Lodge also concludes that Jane Austen perhaps was the first novelist to master that judicious blend of authorial omniscience and limited viewpoint, sliding subtly between direct narrative and free indirect speech, that permits the novelist to command the simultaneous double perspective of public and private experience.

Modernity demands variety. Therefore a modern writer can make a place for self only by following the dynamic course of cosmopolitan life. One of the aspects of the supra novel has been its aesthetics which can certainly bring forth the metaphysical essence. Thus a novel cannot be defined but its form can be discovered or explained. There cannot be a specific set of rules over which a novel could be scaled down
or appraised instantly for its worth. No subject can boast of serenity unless it decidedly pursues a theme on larger dimensions.

An honest write-up on any topic would prove incomplete if it is not attested by proper referential study. With such supplementation the writing would withdraw into the background by enquiring into the antecedents. However an attack of extreme solipsism masking realism cannot be ruled out. A typical situation may arise for the novelist in isolating reality from fiction:

For reality Virginia Woolf substitutes the word 'Life'; and 'Life', she asserts, is something that traditional realism cannot capture.8

David Lodge's explanation for alienation from history to save the literary influence from solipsism is quite sensible.

...But the most representative modernist writers (e.g. Joyce, Woolf, Stein) in their pursuit of what they took to be the real found it necessary to distort the form of their discourse until it bore less and less resemblance to their historical description of reality—which I suggested earlier, provides the
principal nonliterary model for literary realism. It is because the norms of the historical description of reality have remained remarkably stable for the last two or three hundred years...9

The glory of the modern novel lies in its attempt to perpetuate the values of the inner life, of the mind and philosophical virtues. It goes without dispute that the novels in their reflective modes have been responding to the steady or abrupt changes, in the external world. They remained in fact prepossessed with the emotive meanings not entirely dissociated with orthodox set of beliefs.

....The novel since before the first world war has been a different structure from the massive and yet often dazzling creations Dickens and Thackeray, George Eliot and the Brontes, Trollope and Hardy, to go no further back in time. Arnold Bennett and the early H.G. Wells are a sort of bridge. But even while Bennett was writing his best books, James Joyce was preparing works of imaginative fiction that eventually exploded whole stylistic and psychological framework within which Dickens, Hardy and Bennett had worked.... But these profound reasons may be of interest to many readers of modern fiction.10
This eventually calls for attention the necessity of classifying novels. Basically all novels are supposed to be fictitious. However, every figment of fiction is not capable of producing a novel. Novel is in fact, a reoriented literary form of fiction still it is essential to note that its subjects are often drawn from the events that existed. Many a time a similarity is found in the selection of the raw material. But the genius of the novelist in moulding and later presenting the matter differ widely. Therefore, the intrinsic similarity cannot be taken for granted as a particular class representation. May be that the author's larger intentions at the crystallization level speak of a particular brand.

The bitter gloominess is relieved by superb artistic craftsmanship. For example: Hemingway’s FOR WHOM THE BELL TOLLS has a perfect dramatic structure of suspense and tragic resolution as well as a phenomenological language, grasping the clear essence of each situation. Scott Fitzgerald’s THE GREAT GATSBY is like a subtle scale, balancing two equally dubitable forms of wealth—one of a ruthless businessmen with rhetorical pretense of culture, and one of an infantile boot legger "King"—between them the emptiness of a
wasteland of futility and the sordidness of poverty—all contemplated in fairness by the narrator, who is the tip of the scale. William Faulkner pours out, in an unending stream of creative imagination myths and symbols of his own making so that his Yoknapatwpha country becomes more plausible than any geographical south; the power of his creative fertility is so great that it obliterates the said story of a progressive degradation of a society which at the same time clings to a guilty and dead past. In his THE SOUND AND THE FURY, different personal and temporal perspectives gradually elucidate a complex situation spanning thirty years. Dos Passos’ U.S.A. is like a modern symphony changing voices, keys and harmonies—with stories, subjective reaction, newsreels, and biographical gems of significant contemporaries; it reflects the vastness of these United States—a vastness which becomes a void in which all individuals get lost. They casually and occasionally cross each others paths without knowing each other; only the reader knows how little they know one another, as in a vacuum in which particles hit each other. None of his numerous characters is interesting in and for himself; there are no selves what is interesting is only what happens to them and what happens is plenty.
Novels may prompt us to look at them as either serious type or non-serious. Another characteristic of majority of the masterpieces had been their escaping into a subtle form, not easily cognizable. Sometimes though their authority is accredited, they cannot escape a psychological analysis. Most serious modern novels are marked by uncertainty and pessimism, many by cynicism, often intellectuals tend for the most part to withdraw from the larger world. Most authors always have done so since the French Revolution, and concentrate on exploring the sensibilities and motives of character.

Thus, it is the novel that occupies the mind of the novelist primarily than the person. That is, empirical experimentation with the novel becomes a need than the personal opinion of the author. Novelist after the Victorian era has broken through the barriers of appearance to reveal the working of inner psyche.

....A modernist novel has no real 'beginning', since it plunges us into a flowing stream of experience with which we gradually familiarize ourselves by a process of influence and association; and its ending is usually 'open' or ambiguous, leaving the reader in doubt as to the final destiny of the characters.
The present concept of living is more cosmopolitan in outlook than the tribal instinct. Hence the twentieth century American novels concentrate more on the verisimilitude than imaginative or metaphysical tendency. Thus the present day fiction concentrates mainly on the shocking aspects of human existence. The authors have explored shrewdly Marxist economic and Psycho-analytic probing beneath ideological superstructures.

Santayana in *The Last Puritan* is forthright about the so called modern:

...that they hate to think! They are too busy, too tired; or if they half form an opinion inspite of themselves, they won't take the trouble to express it accurately, or to defend it. They laugh at what people, even at what they think themselves, and respect only what people do. Yes, my dear, and beneath that horrid cynical scepticism, there is something deeper still. They are afraid of the truth.13

Most of the American novels deal with the victimization of man, a captive of social circumstances and impersonal mechanical system. Aldous Huxley in an article "Time and the Machine.14 has warned of the spiritual loss
entailing from neglect of the old sedate way of life. His anxiety is that we have purchased a new consciousness at the expense of the cultural tradition. Time is no more cosmic since it has walled off man from the world of nature and confined him as an inhabitant of an artificial universe away from the vision of sun and stars.

In moments of expansion, mankind has given away the ideals and values just to attain vulgar pragmatism. The so-called higher education has motivated an anti-intellectual tradition. It should be remembered all the strong nations are built on the 'bedrock' of absolute honesty. This is the cry of the 20th century writers to start a general movement, a back-to-honesty movement. Pragmatism without principles cannot develop leadership in human culture. Besides pragmatism the other points of attack on American traditions in novels are religion, capitalism, egalitarian democracy and humanistic idealism. Dos Passes' *U.S.A.*, Dreiser's *American Tragedy*, T. D. Sailing's *The Catcher in the Rye*, Sinclair Lewis' *Babbitt* and *Elmer Gantry* are a few to illustrate the humanist concerns of the twentieth century American novelists, evinced through their artistic consciousness. All are concerned with the loss of spiritual fervour.
The art and the action are two distinguished forces emerging from two different planes. If art is conceived and understood at mental plane, then the action speaks at the physical. So an art is a kind of expression or a skill or an ability which involves mental process—human judgement before plunging into action cannot be assimilated or realised without the transformation of expression into experience. That is an action includes experience as well as expression; which in turn unearths the truth in it. This process channelizes the action into a definite form or pattern which in turn reinforces regularity.

Mark Schorer in his essay TECHNIQUE AS DISCOVERY says:

...if one means by talent inexhaustible verbal energy, excessive response to personal experience, and a great capacity for auditory imitativeness, yet all of this has nothing to do with the novelistic quality of the written results; until the talent is controlled, the material organized, the content achieved, there is simply man and his life.15

This pattern of expression becomes an attempt at making the content fit for understanding or communicating the experience. Thus a form has acquired greater significance as a
technique for transmuting experience in an authentic work of art. When T.S. Eliot nostalgically refers to Dante and envies the poet's role in the old world as spokesman for his community—it simply means that Dante knew the exact mode in which to make himself heard. Eliot's age, to use an expression coined by McLuhan, was dominated by the press and the editorial chair. Similarly the writer of today will adopt a voice which has shaped his sensibilities as much as the sensibilities of those he wishes to address. It is the technique that becomes the primary factor in narration to rejuvenate the content of the art. So it is not the fact which is new but the way of presenting which acquires emphasis.

.... The difference between content and experience and achieved content, or art is technique. When we, speak of technique, then we speak of nearly everything. For technique is the means by which the writer's experience, which is his subject matter, compels him to attend to it; technique is the only means he has of discovering, exploiting, developing his subject, of conveying its meaning, and finally, of evaluating it. And surely it follows that certain techniques are sharper than others, and will discover more; that the writer capable of the most exacting technical scrutiny of his subject matter, will
produce works with the most satisfying content, works with thickness and resonance, works which reverberate, works with maximum meaning.\textsuperscript{16}

"In a letter to the author Hugh Walpole, Henry James has expressed that he represents a kind of attitude to the art of fiction, an attitude in which form is considered significant because 'form alone takes and holds and preserves substance—but an attitude which is out of favour'.\textsuperscript{17} Marshall McLuhan in his novel has rightly phrased the concept of Understanding \textsc{new look new outlook}"

\ldots The story of the mirror is a main chapter in the history of dress and manners and the sense of the self.\ldots Clothing and housing as extensions of skin and hear control mechanisms, are media of communication, first of all, in the sense that they shape and rearrange the patterns of human association and community. Varied techniques of lighting and heating would seem only to give new flexibility and scope to what is the basic principle of these media of clothing and housing; namely, their extension of our bodily heat. Control mechanisms in a way that enables us to attain some degree of equilibrium in a changing environment.\textsuperscript{18}
So what we are concerned here are psychic and social consequences of the patterns as they stimulate existing processes. That is what communicated from any medium which is introduced into human affairs.

Pope Pius XII was deeply concerned that there is no serious study of the media today. On February 17, 1950 he said: It is not an exaggeration to say that the future of modern society and the stability of its inner life depend in large part on the maintenance of an equilibrium between the strength of the techniques of communication and the capacity of the individual's own reaction. 19

The writers like Joyce, Gertrude Stein, Eliot and other contemporary writers show that if the Writer honestly recognises the urge for medium then he can be objective about both the subject and the technique. This is necessary as to bring out the meaning of subject matter to the maximum extent possible. Inevitably most modern novelists have recognised this demand upon them. Joyce's method of 'manipulating a continuous parallel between contemporaneity and antiquity' 19 is greatly impressive. When Ulysses was published in a book form, Eliot greeted Joyce's achievement:
Instead of the narrative method, we may now use the mythical method. It is I seriously believe a step forward making the modern world possible for art... 20

Eliot's appreciation of the technical brilliance achieved by Joyce is the precursor to his own experimentation with an unusual referential and suggestive mode.

Hemingway had striven to coalesce elements of realism with modernism in his narrative technique, the urge to synthesise these two divergent elements is strikingly evident in the three great American Writers, aptly referred to by Hemingway as a trinity, Mark Twain, Stephen Crane and Henry James. A newspaper reporter himself, Hemingway was trying to introduce the truthfulness of good journalism with the deep and long-run influence of high imaginative writing. The other equally potent Writer like Hemingway who felt the need to formulate his own narrative technique to revolutionize the traditional form was D.H. Lawrence. Both the writers insisted in maintaining a strong affinity between art and experience—though the reasons and literary effects might differ from each other.

Modern writers thus have been writing with a general tendency in developing metonymic (realistic) to metaphoric
(symbolist or metaphoeric) representation of experience. Virginia Woolf too has forged her expression diverting her style from the linear narrative structure to the stream of consciousness. Her metaphorical mode has aspired to the condition of lyrical poetry. Even though many writers moved formally in the same general direction, driven by an urgent sense of inadequacy of the tools, each has left behind an independent legacy.

...its values lie in the subtle means by which sensuous details become symbols, and in the way that the symbols provide a network which is the story, and which at the same time provides the writer and us with a refined moral insight by means of which to test it. ....Without a style in writing a writer inevitably becomes a sentimentalist because he has no means by which to measure his emotion. Technique at last is measure.21

Another narrative technique, a potent tool, formulated is "point of view", so very successfully exploited by novelists like F. Scott Fitzgerald in THE GREAT GATSBY. This insider-outsider, observer-participant method provides sample manoeuvrability to the novelist to project the story as truthful. The great advantage of this technique is versimilitude, which a novelist mostly aims at.
One of the basic functions of fiction, paradoxically, is to sound true. The point of view from which the story is told has much to do with verisimilitude. How, we ask does the narrator know what he tells us? For we want to believe our fiction, at least while we are reading it. The quickest way to achieve verisimilitude... is to let a witness tell the story. Chaucer knew this over five hundred years ago when he made himself a character in his own Canterbury Tales, and novelists early and late have known it too—Defoe, Dickens, Thackeray and Melville among the early ones; Conrad, Fitzgerald, Hemingway and Warren among the late....22

Philip Rhav does not approve of the idea that expression is everything. He feels that present day critics have laid overemphasis on technique. A brilliant literary technician may not be in profound sense a real artist. But novel in the present literary circle is universally recognized as one of the great historic forms of literary art. Thus

....Tautologies are not insights. There is something anterior to technique and that is sensibility .... Sensibility can be cultivated under the appropriate conditions but it can scarcely be learned as a technique is learned.
.... Let us recall T.S. Eliot's statement about Massinger that he was brilliant master of technique without being in any profound sense an artist. This can only mean that even though without technique we can do nothing in art, technique is not nearly enough.23

Incontrovertible fact emerges, then, from the varying stances taken by eminent theoreticians that mere talent to manipulate effects would not be sufficient unless the subject matter has grip and depth.

Henceforth, modern novels are read more for their technique than content. They hold the readers in a scene, in dialogue, in character, in the revelation of a design. Saul Bellow argues:

The novel to recover and to flourish, requires new ideas about human kind. These ideas in turn cannot live in themselves. Merely asserted, they show nothing but the good will of the author. They must therefore be discovered and not invented. We must see them in flesh and blood. There would be no point in continuing at all if many writers did not feel the existence of these unrecognised qualities. They are present and they demand release and expression.24
One can understand the fundamental concept of the mode of creation as the craft fiction. It is highly cognitive because it brings out the novelists' vision of life through its capacity in schematizing reality. Hence use of language becomes the most potent instrument in the hands of a novelist.

The story of the present century with reference to journalistic mode in literature ranges from the influence of democracy on the press, rise of New Journalism, public interest in Yellow Journalism and provision of greater scope for wider criticism. To gauge the influence caused by the above factors in their natural limitations. Modern journalism could be employed as a means. In spite of this there is always the danger of bracketing every inclination as falling under the arena of New Journalism.

By and large, reading makes a man wise but not necessarily a thinker. A thinker again is not supposed to be aware of all the developments around, in the sense, in touch with the conditions of every stratum of society. Therefore writing becomes a must for translating one's ideas into print but at times there is a chance of doing it away with the facts. Therefore, only when factualized fiction is presented, the readers can effortlessly recognize it. Formerly presentation of facts was done in a meagre measure.
Thus the characteristic relationship shared by the press and society had not been very enthusiastic. With the advent of New Journalism the major responsibility that lies with the writers is projection of the essential features.

It may be recalled that from the beginning of the twentieth century an uneasiness about inadequacy of naturalism is expressed by writers in America. Some of the writers like Sydney Lanier attacked industrialism, Norris felt the urgency of studying an individual than devoting to society, Crane exposed first the social responsibility and then the social guilt. Because of such blends in thought, America prepared itself to reform its ideals. This could be comprehended through the popular muckraking movement, which was incidentally meant for the welfare of the American middle class. Therefore, in contrast to the old America, New America proved very buoyant, hopeful and accommodative in nature with respect to the changing social conditions. It must be mentioned here that America was successful in detaching itself from the intensely conservative nature and entering into profoundly democratic conditions.

Two distinct categories, fictional and factual writing have to be segregated as the impetus was either on the mono-referential form or bi-referential form. However, the
final direction that decided the course and nature of Journalism leads to the appraisal of the existing genre of writing. It is in this context Norman Mailer, Thompson Herr, Capote, Tom Wolf, and a few of the latest in Journalism can be cited. Clubbing of their names indicates a certain definiteness in temperament as well as mode of writing.

Apparently the style may not be similar but indeed the approach is. The above writers cogently signify typical transformation of personal experience into what could be termed as a genuine presentation.

John Hellman expressed in his book 'FABLE OF FACT' that journalistic work approximates to the surrealistic, naturalistic, parodic, ironic, romantic or whatever. In other words, journalism has become ubiquitous as a means for writing. But for the interpretative part, journalistic writings have adhered to a serious mode. Though at no stage any critic could point out deliberate defiance of the age-old ethics of journalism, the primary purpose is of contributing to the aesthetic paradigm of fiction, from Mailer to the latest ones.
Thus there is an uninterrupted service rendered by journalism. This has been well received by the society in no uncertain terms. It is almost designated as a meditative journey. Thus the gap between fictional and factual writing has abridged to such an extent that differences between the two have practically vanished.

This means whenever a critical framework is prepared for enabling to understand journalism as a form of fiction one may find many shades remaining unexplored. In doing so literal justice may not be done unless author-reader rapport is developed.
II

The roots of the journalistic mode in American literature can be traced to the beginning of the 19th Century. Journalistic mode has permitted emergence of the descriptive story and also establishment of institutions and building up of traditions. It could provide a clue for understanding how the media of communication become more meaningful as the development is connected to the political, economic and social progress of the society.

There are those who are devoted to history for history sake. To them the rightness of the record is the thing most to be desired. There are others who are interested in history because they find the Men and Women of the past and the conditions underwhich they lived quaint and strange, while many of the incidents of an older time seem as interesting as fiction. And there are those of a third class who look to history mainly for help in understanding present problems and for guidance in facing the future.25

If study of history is a rewarding experience to discover the antecedents, history or the press is equally alluring in order to discover the descent of journalistic fiction. Apart from the interest in historicity of place and
persons, there is a greater and more lasting curiosity in peeping into the past.

Almost everything in the modern newspaper can be traced back far beyond the beginning of printing with the possible exception of advertising. What we call "feature stuff" today can be traced back at least 300 years....26

Journalism is a comprehensive terms which encompasses magazines, radio and press associations, aimed at diffusion of information. By 1830, the popular press was founded and only by the 1850's, leading newspapers were launched. This was further enriched by the exhaustive reporting done by journalistic covering the Civil War. A little leap over the years brought the intensified reporting of expeditions and wars and thus encouraged freelance writing. The seeds of the Journalistic mode in American literature might have been unintentionally sown in the beginning of the nineteenth century but its presence is felt from the later half only. Though majority of the ideas germinated from the Puritan New England of yore, they have undergone a total transformation due to the American pragmatism. In the process they swung to the extremes of optimism and pessimism before attaining an intellectual equilibrium. However, this
intellectual equilibrium turned out to be the bedrock of American expansionism.

Thus American writing started showing signs of tremendous potentialities by exposing the inadequacies of colonial days as inclined to over-submissiveness to the British Models. A search for a better know-how had not deterred the writers from exploring new material and striving for natural expression.

There is such a thing as knowing too much about the technique of an art, because thinking too much about the technique may act as an obstacle to natural expression. Pessimism of the settlers due to religious persecution in their home-lands had gradually transformed itself into great optimism as the virgin soil turned out to be more hospitable and fertile. From utter economic dependence, they acquired complete freedom from want. This spirit of adventurism, escape from rigid conventions and social stratification, had fired the American imagination to dismantle the artificial barricades that Europe was familiar with.

The broad drift in the tone of American writers may be ascribed to a couple of reasons from the political scene and also the eagerness to propose a philosophical optimism.
The period of romantic revolution in America clearly indicates its vulnerability towards the twin forces; one of them being the influence of French romantic thought and the other, robust spirit of individualism. These two transplanted a standing hope in democratic institutions and also allowed skepticism to rule the society. Undoubtedly, the developments in science caused industrialization; conversely, pessimism steadily increased despite the scientific attitude which rejected everything outside the limits of phenomenology. Still they overflowed agnosticism, skepticism, positivism and rationalism.

Thus after three hundred years experience we have returned, intellectually, to the point from which we set out, and the old philosophy brought to the new world from the compact societies of Europe, with its doctrine of determinism and its mood of pessimism, has come back in changed form to colour the thinking of our generation. Emersonian optimism, that was the fullest expression of the romantic faith, is giving way to Dreiserian pessimism, and the traditional doctrine of progress is being subjected to analysis by growing skepticism. Our intellectual history, thus conceived falls into three broad phases; Calvinistic pessimism, romantic optimism and mechanistic pessimism.27
Between the Calvinistic pessimism and mechanistic pessimism, can be detected the process that almost created American mind and its institutions. From fear of god, the American mind is enthralled by the fear of machine, which ironically man has created. Man's anxiety to rival the creativity of God has resulted in man's surrender to his own creation. The inescapable casualty of machine dominating over man and his soul, has resulted in skepticism as much as pessimism. "Mechanistic Pessimism" makes a direct reference to the destructive, annihilating potentialities of machines and man's harnessing the horrendous nuclear capabilities.

With regard to the present scene, the interpreters of American thought, are not very comfortable to speculate about future because of the possible clash of rival philosophies, with contradictory interests. It seems, the situation would remain unaltered unless a bunch of intellectuals are prepared to reassess frankly, the aims of the present civilization without being trapped by convention.

... Once more a gloomy philosophy stands on the threshold of the American mind. Whether it will enter and take possession of the household, no one can predict as yet. This much
nevertheless is clear. An industrialized society is reshaping the psychology fashioned by an agrarian world; the passion for liberty is lessening and the individual, in the presence of creature comforts, is being dwarfed; the drift of centralization is shaping its inevitable tyrannies to bind us with.... The artist is in revolt, the conscience of America is in revolt.28

Though Naturalism originated in France, it blossomed in America through fiction because of the diversity in approach for the psychological aspect of individual character. In fact, Naturalism was the result of a nascent scientific attitude in the nineteenth century. The naturalistic like Darwin, Marx, Comte, Taine and others propagated the philosophical belief that what is studied or to be studied by non-human and human sciences is already extant and therefore, there is no need to go beyond that. They also condemned the supernatural intervention of non-living matter. The works of Comte have positivism appealing to the masses, to avoid the theological and metaphysical explanations since they do not fall under scrutiny. Therefore, what attracted Journalism to refer to Naturalism, was its insistence first on the living problems and a preparation of philosophical platform so long
as it could perform the duty of explaining the scope of science.

Naturalism is pessimistic realism, with a philosophy that sets man in a mechanical world and conceives of him as victimized by that world. Certain unconscious exaggeration of naturalism. Since men are victimized either by outer forces—the milieu or by inner drives—impluses and instincts—the naturalist from much brooding is subject to certain temptations.29

The traditional American temper has the constituents of puritanism and optimism. Optimism has emerged from the sheer belief in the capacity of moral law, which is a tolerable proposition. The other characteristic quality of optimism has been looking to the world with immense faith in the invulnerability and finality of God or relying upon Leibnitz dictum—this is the best world we have. However, the fact that cannot be ignored is of pessimistic determinism which crept into American writing due to the sense of social inequalities among the individuals. Therefore, individual "Will" lost its identity in comparison with the social obligations. This in turn gave birth to incompatible philosophy and psychology. That is why American Journalism
discovered sustenance in Eastern fatalism without losing sight of determinism. Surprisingly, pessimism has dawned on those American writers, who experimented with naturalism in the middle nineties.

A galaxy of American writers can be placed in this tradition; the list includes formidable writers like Crane, Harold Fedric, Thomas Wolfe, Fitzgerald, Ernest Hemingway, John Steinbeck, James Baldwin, John Updike, Saul Bellow, Bernard Malamud, Norman Mailer, Truman Capote, Thomas Pynchon, E.E.Cummings. However each of these writers vary in their methods of exploration.

Stephen Crane was the genius of his generation. His work began with MAGGIE: A GIRL OF STREETS (1893).
It was the first bid of naturalism in American letters. an episodic bit of slum fiction ending with the tragic quality of Greek drama.30

The story was an attack on everything that was considered respectable in American literature, a notable achievement in a world of shoddy romanticism. Crane’s next novel THE RED BADGE OF COURAGE (1894) was a war story, perceptible under the influence of Tolstoy’s WAR AND PEACE.
Frank Norris' works *VANDOVER AND THE BRUTE, THE PIT AND A DEAL IN WHEAT, THE OCTOPUS*, indicate a passion for truth, more ardent and more noisy than Cranes.

Edward Cummings (1894-1962) was a love poet in the usual romantic tradition with tremendous confidence in man's ability to feel deeply, a gift to offset intellectual rationalism. He was vociferous, in condemning science for its inhuman approach and technology for providing extinctions.

Never will mankind become human.... until it rises up and smashes its machines.31

He expresses his anger and distress invokes the sensibility of poetry as a means to rescue man from the abyss:

Well write poetry, for God's sake; It is the only thing that matters. 31

There for he advises-

Pity this busy monster, mankind, not, progress is comfortable disease.31

Earnest Hemingway's (1899-1961) work has journalistic tinges with in-built negative commentary. This commentary is chiefly utilized to highlight the futility of the modern world replete with violence and death. However,
despite exposing snobbishness, Hemingway’s altruism lies in suggesting a remedy to the predicament. He strives to project a modified vision of life, courage, truthfulness and spiritual energy. In the process, Hemingway succeeds in chiselling a prose style rich in symbol and suggestion with varying rhythms of structured sentence cadence.
III

One of the characteristic approaches of the press had been a Cavelier approach, an over-simplification of complexities of the events of utmost importance. The press would have been crippled but for the dynamism of individual journalists and the press associations attached to different media. It is owing to this that an honest booming voice of truth and honesty reverberates amid the commonality of sloth and corruption. The press therefore could make life meaningful which otherwise would have become unintelligible and morose.

At this juncture the journalists are required to transcend the conventional set of beliefs where in journalism makes its presence felt. With an unalloyed pragmatic point of view America leads the nations engaged in the adventure of investigative journalism.

The United States had suddenly become a world power after the war.... The developments in science and education and culture all these phases of change in a vast and dynamic society—together with the impact of international problems had given American newsmen something to report transcending in intricacy, turmoil and confusion anything that has ever before
challenged them or any other body of reporters.32

American Journalism has established itself as a powerful medium for communication. It has been performing a pioneering act in conveying messages to the people round the globe. American journalists are looked up to as pioneers, as standard bearers by their brethren the world over. With money power to back and transmission channels open, American journalists have shouldered the leadership responsibility to disseminate information. These journalists have pioneered new modes of accumulating analysing and transmitting information, to the consternation and thrill of the world community. In fact, those who profess this art in the field of Journalism are the modern purveyors of information as well as ideology.

Journalists are not simply reporters— that is, people who convey information. They are teachers, preachers and ideologists.

They tell us how to see and understand the world. It is a role that both they and we the readers, should keep in mind often.33

Over years, American press has been exploring possibilities to emerge from the shackles of conventional reporting to gain a credibility. Scope of the new thinking can
be guaged from the efforts to evoke emotional response of the readers to the information supplied. Another salient feature is the apparent tone of authenticity of the information. This cannot be achieved either by overlooking or vilifying the mass psychology. Journalism has brought about an inter-relationship between the reader press and the various media.

One of the basic conditions of modern life is that we live in worlds too large to be known directly. The evolution of the newspaper is intimately connected with this fact.34

Infact there is an intrinsic responsibility resting with the journalists. Apart from their ardent desire of bringing forth news in the form of reporting, they do strive to make it as realistic as possible. This naturally calls for a sense of professional integrity and responsibility to the reading public.

We have two choices; We can report and define, and explain, in honest perspective the great issues which are now before the nation and the world; or we can ignore and minimize these issues and divert our readers to less important but no doubt more entertaining matters. My vote goes for the paper that informs.35
Jefferson, the doyen of American democracy has opted clearly for the honest journalism than the entertaining rubbish. Journalism has to perfectly balance the fact of truth with the need to inform which may cause immense harm if not properly handled. Journalists in field service can collect and collate information, something from the subtle hints provided by sights and sounds, images and conversations. None can deny the necessity of the presentation of truth but it must be stressed that only in mature hands truth is safe and reportage same.

Emily Dickinson's poem conveys the need for slow, gradual revelation of the Divine Truth in the metaphysical mode, which has equal relevance to the professional reporters. They should sprinkle truth by bits and pieces, not to baffle the readers.

Tell all the truth but tell it slant - success in circuit lies
Too bright for our infirm Delight
The Truth's superb surprise
As lightning to the children eased
With explanation kind
The truth must dazzle gradually
or every man be blind -1868 #36

Truth, the whole truth, may dazzle the readers emotionally, arouse passions which might cause immense damage to the social organisation. The unbearable truth has to be
tailored and tempered with responsibility to ensure efficacy without compromising on principles of integrity and truthfulness.

The journalism in America has undergone a radical and remarkable change. Different forms of news media have matched the challenges of the world advancing in science and technology. Though audiovisual communication has definite advantages the print media holds on.

...for complete news reported in depth and interpreted with honesty and good judgement, there is still no substitute for a newspaper or print media of the first rank. 37

The print media continues to be the most popular, mainstream in journalism despite the advent of television.

E.L. Schuman wrote the first American text book on Journalism in 1894. But much of the exploring work in language study to advance the efficiency of communication was done by Prof. Edward Lee Thorndike, the educational psychologist at Teachers College Columbia University.

Further it was supported by Wilberg Schramm whose doctrine of immediate and delayed rewards in reading the news is based on the work of E. L. Thorndike and the other psychologists.
Schramm says that "... readers and listeners take their news of crime, accidents and disasters, sports and human interest for immediate "pleasure reward", while news of public affairs, economic and social problems, science and education is generally read for a delayed reward of general preparedness and information."

It has become difficult to discriminate journalism from other faculties of discipline or vice-versa. It has merged into the realm of academic pursuit; not even philosophy managed to keep itself along from the twang of reportage.

Journalism has taken its revenge on philosophy. As the unloved child of the craft of letters, journalism concentrates on the new, novel, transient and ephemeral philosophy; the crown of the literary craft, one concentrated on the eternal, enduring, momentous and significant. Journalism's revenge has been to improve the cycle of the news on philosophy, indeed, on all the literary arts. Everyone looks for their subject in today's headlines.

The fundamental tenet of the journalistic feature is in the domain of veracity. There is a positive and practical encouragement given to the reporter so as to evoke the innate feelings of truth and justice. News that hit the
headlines automatically attract the attention of the public. This is where journalistic feature has to play a major role. The presentation of the news item decides the competence of the presenter.

Skepticism has always been the hallmark of journalism. No news organisation can exist for very long if it continually registers contentments with things as they are, if it does not delve beneath the surface of events, if it fails to sound the alarm over the short-comings of society. Journalism in its broadest sense, incites change.40

Journalism should utilize the spirit of skepticism only to gain probity, never believing any information without supporting evidence. It strongly believes in the human efforts to reach the bottom of truth before a story is formulated. Journalists have to get involved in field-work, meet people and interact with men and situations for gathering bits of information. It sure is not a mechanical work that can be organised by remote control. A news-collector has to sieve information and connect the missing links in order to provide a truthful picture. Fact and fiction have to be perceived, identified and segregated.

Thus journalistic features can be reckoned amongst the necessary components which help erect press as a powerful
living entity. It goes without saying that it tirelessly shoulders the responsibility of bringing about an interaction between this established power and the public views which are intimately connected.

Regardless of the advances of science and technology, however, the practice of journalism in the open societies of the western world will be based in the future, as it has been in the past. On four ideals often seem utterly unattainable. The first is the never-ending search for the truth. The second is to push ahead to meet changing times instead of waiting to be overtaken by them. The third is to perform services of some consequence and significance to the public interest. The fourth and by all odds the most important is to maintain a steadfast independence. 41

Nevertheless the practitioners of journalism could not lift it beyond a stage which leads to catalytic action. It may be well imagined that with the employment of modern approaches and neglect of the traditional methods, journalistic features might emerge to accept some more responsibilities.
An organisation leads the wary operator to lead to it the path of success. Journalism is such a largely scaled field that it has to depend on a select few who can truly wield the whole system in the interest of people. Journalism has to consciously bear a perpetuity with the public feelings. It is the journalist who has to function as a connecting chord between them. The journalist is not supposed to be mere interpreter, conveyor or rumour mill operator. He has to always serve with the art of circumspection on behalf of the society.

Every newspaper reporter should answer the questions what? who? where? when? why? and should do it in the first paragraph as nearly as possible. This is the first and greatest commandment in the matter of journalistic style and penalty for breaking it is the waste basket and swift oblivion.42

Infact the advice given to newsmen and specifications proposed seems oft repeated. However, since they are invaluable, they cannot be just ignored or overruled with time. They are likely to remain forever as bedrock journalism.
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