CHAPTER I

INTRODUCTION

Literature reflects our thoughts and ideas, our hopes and aspirations, our passions and emotions, our joys and sorrows. Through literature we come in contact with great thinkers and seers who unfold their thoughts and experiences with their fresh vision and keen power of observation. They present to us an image of the society we are living in and we come to know ourselves through the mirror of literature.

The writers create characters and situations drawing on men and women they have studied and the events they have observed. The characteristics of many men and women are combined into one and they paint them with the colour of their own imagination. But the reservoir is the same, perceived life.

Life and literature have subtle and hidden shades. Life has both external as well as internal realities. Whereas the external realities are easy to perceive, the inner recesses of mind are difficult to reach. One can only surmise. One's surmise depends on one's view of life, its inner realities and human nature.

The relationship between life and literature has to be
studied not in terms of the correspondence between the real and the fictional worlds but in terms of life's significance. A truly great work interprets life and comments on it, often through symbols which are not easy to decipher.

Literature reflects the life and spirit of the age in which it is created. It is the expression of the thoughts and the feelings, the ideals and the aspirations, the realities and the problems which are brought to the surface in a particular age. The relationship between a man and his age is of paramount importance in any expression of life. The greatness of literature depends upon the writer's attitude to life, the nature of his reaction to life's problems, the extent of his awareness of the social and human background against which life appears to him.

A great writer should aim at representing the thoughts, feelings and actions of men who are brought together by different kinds of social relationships and are variously influenced in their movement towards some crisis. The excellence of literature depends upon the extent and nature of this world which includes the types of characters who are involved, the complexity of the emotions that arise out of their relationships, the situations that take place therefrom, and the crisis towards which they move. In describing the environment of life, he must represent faithfully not only the dying elements in society but also those elements which are gradually emerging. He should see
life as a conflict of social forces arising out of the growing contradictions in a changing world. He must show truthfully how characters and situations evolve out of these conflicts. The writer should have deep social consciousness which enables him to convey the basic factors in the dynamic processes of life. The characters are influenced more definitely by the growing complexities of life. Each character has its own outlook, its own type of reaction in a given situation and the writer has to take into account these elements in constituting complexities of beings. He is dependent upon the sincerity of this realisation through his social sympathies, his class consciousness.

Poetry has always reflected the spirit of its age. The mind of the poet is very sensitive to what is happening around him. He feels acutely and observes minutely the change in the social life and he focusses the change in poetry.

The two world wars have brought disaster to the life of the society. The poet depicts this pitiable condition of society with his own emotions and expresses his views vehemently against the cruel effect of war. There can be no clearer reflections of the changing national attitude towards the conflict as the weary years brought disillusionment that found expression in the poetry of the poets of the period. Sigfried Sassoon was moved by the terror and gruesomeness of the slaughter to strike away from the gentler conventions and denounce the senselessness of war in ironical, embittered verse.
Wilfred Owen presented the reality of war - the boredom, the hopelessness, the futility, the horror. He himself wrote: "My subject is war, and the pity of war."

The profound feelings which were stirred in Binyon during the first great war led to some poems which were among the most moving poems written by any of the poets of that time. In his last years he was saddened but not spiritually weakened by the coming of the second world war. During that period, being perplexed by the war he wrote poetry out of the fullness of his experience, as Yeats and Hardy did in their closing years, labouring up to the last to reflect the glow of fires still burning. The Burning of the Leaves and other poems were written under the shadow of war, which seemed to penetrate the other life and twist away the most normal pageant of birth and decay among the natural things.

The important fact that every poet has to face in England in the first half of the twentieth century was that the society in which he was living was in a very high degree hostile to the spiritual life. If poetry was to regain its rightful position it was necessary to find expression for a new sort of sensibility arising out of conditions that were wholly different from the society from which the old traditions of English poetry had sprung. Contemporary society was in a state of progressive degradation, and if poetry was to be a true criticism of life...
and a revelation of essential nature it had to express the horror of a world. The hopes of a brave new world, so quickly dissipated in 1918 gave way to the disillusionment and despair which found their supreme expression in The Waste Land (1922) and the Hollow Men (1925). The Waste Land gave poetic expression to the underlying spirit of the twentieth century, contrasting its cultural barrenness with the richness of life in classical and Elizabethan times. The poem is a bitter satire on modern standards of value. It will be generally conceded that poetry should be a concentration of thought into language, and an intensification of significant personal experience.

A group of young poets were deeply inspired and profoundly influenced by T. S. Eliot who brought into poetry something which in this generation was needed: an imagination aware of what is bewildering and terrifying in modern life. He has made this age conscious of itself, and in being conscious apprehensive. The state of society which produced certain reactions in him produced similar reactions in them, and his consciousness of the age helped to clarify their own consciousness of it. They read Eliot; they read Pound and the Imagists, they read D. H. Lawrence and Joyce, admired the poetry of Yeats and had been moved before they had studied to discard the more obvious emotions, by the stark imagery of Wilfred Owen's pitiful war poetry. They had read Donne, and Blake and Rimbaud.

But it was T. S. Eliot who gave imaginative expression to
the sense of disillusion which afflicted them. He exposed the
hollowness of a society which seemed to them to have outlived
any sense of direction. They paid more attention to his poetic
eexample of a breach with tradition than to his precepts which
enjoined the continuity of tradition.

Auden is the shining particular light of this remarkable
movement. He has a perception, alive and darting, an imagine-
tion which sweeps over his world of perceived things with bewil-
dering brilliance, passion which consumes itself in scorn.

Spender is glad to conclude that by making clear the
causes of our present frustration they may prepare the way for
a new kind of society. Stephen Spender is a man of a very
different temperament. Auden has attacked humanity and Spender
has defended. His personal emotion is not concealed, gentleness,
pity prevail.

In his poetry we find the emotional contact between the
Spender of the highway and the poet attentive to the more
sequestered experiences of his individual life. The outer world
is touched by the light of the inner, and the inner receives
balance and proportion.

Already in the twenties the new interest in psychological
research has turned poets to a deeper investigation of the
hidden impulses of man. It was in psychology that the poets of
the thirties led by Auden sought a solution to the world problems. Freud's revelation of the importance of the subconscious and his development of psycho-analysis lent greater depth to this study.

About 1930 surrealism became a strong movement in French poetry. It was an unknown constituent of the human mind that found expression: an element just as real as the conscious, rational mind. The unconscious was innocent and intact. The surrealists gave the name of poetry to outpourings of unconscious, to the stuff of dreams, to messages relayed to them through the medium of hypnotic trances, to the fruits of the multitude of methods they had for soliciting the marvellous. They were defining poetry in an entirely original way. The surrealists gave freedom of the mind and poetic imagination. The surrealists saw intermittent flashes of a new and better world beyond. Its exploitation of the submerged resources of the individual psyche was the ultimate in subjectivity.

As the free expression of the imagination coupled with desire, poetry had acquired a new dynamism and became an adventure into life itself. Poetry, after an immense extension of its meaning had broken out of the limited field of literature and had become the home of all men's liberty. And liberty like beauty was perpetually asserting itself in the achievement of desire. The poet was leading the struggle to raise reality to the level of men's dreams.
Drama reflects not only the age but clearly flashes the minds of men and directs the trends of the movement to which the age is proceeding.

Drama in the early twentieth century became a drama of ideas, but of ideas based always on the contemporary social conditions. The themes of tragedy were normally taken from actual life and the problems of social and moral conditions were presented in it.

Ibsen's plays are suffused with a peculiar symbolism which raises them above realist conventions. But soon there came the need for change. Men became dissatisfied with the gloomy and exalted treatment of life as the realists had depicted. In life around men felt themselves being more and more dragged down by the machine world which they had themselves called into being. Materialism had triumphed. In many minds now sprang the desire to achieve something positive to affirm the existence of something more important than the merely material, to testify to the worth of spiritual values. Some men found a way through impressionism. Against this school came expressionist whose creed bade them accept life and at the same time to urge upon men the glory of man. The expressionist technique demands the reaction of character types as symbols of social and other forces. It preaches the importance of the human as opposed to the mechanical. The poetic drama was developed in the interwar period which illustrates the dissatisc-
faction with realism and the tradition of naturalistic prose dialogue. Experiments were very limited and only T. S. Eliot has attracted considerable attention. He is opposed to the realistic prose drama of the modern age. His 'Murder in the Cathedral' is a poetic tragedy which had an instant success. This was due to the fact that he knew that a true poetic drama must arise out of the needs and problems of the present age and must reflect the spirit of the age.

In the thirties verse plays of Auden and Isherwood did achieve a certain success on the stage. Inspite of the considerable experiments it seems certain that the interwar period was an age inimical to poetic drama.

The close association between the poetic school and the historical school is well exemplified by John Drinkwater. In 1918 he produced Abraham Lincoln which brought him international fame. This is in essence a play of ideas and not merely a chronicle play. It is a bitter attack of war. Though war for him is not a thing of hate, but he hated the cruel agony of battle. War is to be pursued resolutely, but not vindictively, and its end is not the crushing of the enemy, but the raising of new understanding born out of the turmoil of the conflict.

The development of comedy was in full swing during the interwar period. The satirical, cynical work of Somerset
Maugham and the sophistication of Noel Coward caught exactly the atmosphere of the later twenties. A shrewd observer of life and a keen student of human nature, Maugham is a highly intelligent man of the world, cherishing few illusions, and rarely admitting any trace of sentimentality into his drama. Noel Coward achieved great success in his drama, *The Vortex* (1924) which was an undisguised satire of the Mayfair smart set in the early twenties. In this he depicted with an unfailing accuracy the moral weakness of the post war years when nothing seemed to have any permanent value. During the interwar period, French drama suffered constant experimentations. It endured wave upon wave of new ideas.

The dramatists of the interwar period have responded to a persuasive truth about the plight of the Europeans since the First world war. The image of the world embodies the deepest hopes, fears and needs of a particular society and is accepted as true and shared by the creative artists.

The two world wars occasioned human and material losses unparallel until then, while mass society is largely a creation of the interwar period.

Jean Giraudoux tried to mark and emphasize the difference between the lives one leads and the ones one perceives. His handling of themes in drama is never trivial, but thought provoking. In *La Guerre de Troie n'aura pas lieu* (1935) he provides...
an analysis of the theme of war which was not peculiarly relevant to that particular moment of history it also tells us something positive about human beings confronted with the possibility of war and their efforts to avoid it. The problems stripped down to its basic elements. War is exhaustively discussed and its emotional and rational repercussions examined. There was already latent a notion of the 'absurd', not as an elaborate philosophic position, but as a kind of intense intuition that the world no longer made sense.

Man, conceived as the prey of unconscious impulses seemed to have lost density and stability. The mood was one of bafflement and confusion, as was natural in the social change and the breakdown of traditional political systems. The sense of being victims which was engendered by war and economic crisis was reinforced by man's estrangement from the machines his ingenuity had created.

Albert Camus brought to light the problems of the days which were posing heavily on the conscience of men. He propounded the doctrine of absurdity of man's life. The feeling of absurdity of life makes him stranger to what is happening around him.

This idea of absurdity is expressed in his drama, Caligula. Young Caligula thinks of becoming a just and perfect prince but he discovers suddenly that the world has no sense. He tries
vainly to bring happiness in the world which is only absurd. It is a world of incoherence and lacking any ultimate revelation of meaning but only despair.

The novel epitomises the essence of modern life as it takes its origin from life and is its completest reflection. To understand and represent the confused forces and tendencies of modern life it is necessary for the novelist today not only to be more acutely observant but also to have a better grasp of various social and economic forces at work. Then it will be possible for him to select the significant and use them as symbols of life.

Under modern conditions the selection of symbolical elements has become infinitely perplexing. The novelists have begun to explore the more secret places of the soul; the attention had been directed to a degree of penetrative analysis. This has been responsible for the novelists to be preoccupied with psychological analysis.

The twentieth century novel began to come under the influence of psychologists and as the years advanced, the psychological tendency became more and more pronounced in both English and French fictions. A new technique was developed in the psychological fiction and the new trend found its best exposition in the novels of Henry James, Dorothy Richardson, James Joyce and Virginia Woolf in England and André Breton, Louis
Aragon and Marcel Proust in France. In England this trend in literature has assumed the name of Stream of Consciousness whereas in France it has been named Surrealisme. But the trend is the same. These novelists follow the expressionistic technique of presenting the characters by revealing their innermost thoughts, moods and feelings.

The desire for an acute analysis enabling to seize upon all the inner secrets of the soul is more and more conspicuous. The influence of Henry James had directed the novelists towards the psychology of the relative. Today this search for the implicit and the profound reaches the subconscious.

The spirit of disillusionment and doubt, the sense of futility strongly colour the novel of modern age. It may be seen in the work of James Joyce one of the clearest and most incisive voices of the present age which bring his uncompromising intellect to bear upon the dislocations of society and disillusionment of the souls. The embarrassments, disillusions and distresses of modern life are clearly reflected in modern novel. Everything seems to be blasted, exhausted and disintegrated by war. The values of two thousand years of civilisation all seem to have become shipwrecked upon the shores of the twentieth century.

The confusion of principles, efforts and methods in which the present age is entangled was an unavoidable consequence of
the thorough saturation of mind.

The destructive world war with its dreadful sufferings, the disruption of the European and the whole international order, the clashes of rival civilizations, with the anxieties of today and the threats of tomorrow, the discoveries of the terrific weapons; lastly, the social revolution which has thoroughly changed the inner balance and the very life of the people seems to have diffused an atmosphere of uncertainty. The spontaneous desire of self expression and the search for adequate modes have suffered from the darkening of the mental prospect. The moral and emotional strain of long and painful trials have reduced the available reserve of fictitious emotions. The sensibilities of the mind are, with the writer, more delicate and fragile than with other artists. His imagination is more dependent upon the concrete vision of life and more in need of the determination to face and to paint it.

An instinctive trust in optimism has been replaced by a silent but almost general grievance against the harsh conditions which fate has meted out to man. That discontent, that revolt is voiced at all the levels of thought; it permeates literature with a recognizable tone of bitterness. It is important to attribute to the central fact of war its initial responsibilities. The deep trace left in minds and hearts of the civilized mankind has remained visible. There lingered a clinging sense of depression, a deep-laid regret, a kind of remorse.
Out of that tragedy, hope sprang up again after victory, mixed with a sense of mourning and exultation, where the most innocent joy was sharpened by the cessation of the anguish. All energies were strained to the huge task of reconstruction and it appeared to many that from the pit of darkness the race of man could emerge mutilated but breathing a new courage. The tension and the faith kept their strength for a few years. Soon the enthusiastic belief in social, moral, political renovation withered before the disappointments of each day, and it grew increasingly plain that the struggle to force upon reality, a little of the dream which had been thought within reach would be ineffective.

To the obsessing peril of the international crisis, the overwhelming possibility of another war and of a struggle which would certainly reach the limits of horror, weighs down heavily on the minds of all.

The disastrous and terrible second world war was thrust upon the fear-stricken people of England. They began to live a life of agony. The war brought all kinds of changes in the political and social lives of England. There came an increased materialism and disillusionment. A new stirring of the public conscience was manifested in the concern over the appalling conditions in which people were living. The minds of the people were still overcast with a sense of uneasiness awe and despair.
The novel faced with a problem of recording the breakdown of a settled and established order. Seediness, shabbiness and squalor—these were the pervading atmospheres, and the mind of the novelist himself became sordid. He imposed the colour of his own mind on the whole world.

Seediness is the symbol of the disintegration of a civilization; it stands also for spiritual degradation and the sourness of a society. In Graham Greene's novels there is a deliberate philosophy of seediness. It is the same atmosphere we find in Joseph Conrad's The Secret Agent which must have helped to shape Mr. Graham Greene. This atmosphere must have produced disgust, deliberately contrived disgust in Graham Greene, Aldous Huxley and George Orwell. Literature had revealed a restlessness writ large in the life of society. The whole civilized world was having a nervous breakdown. The tale of terror has proliferated in every direction. There is the political tale of terror in Arthur Koestler's Darkness at Noon and George Orwell's 1984.

There is the religious tale of terror in Graham Greene's Brighton Rock and The Power and the Glory, the scientific thriller in Aldous Huxley's Brave New World and Ape and Essence.

The pressure of civilization and the mechanism of publicity have dulled the responses of man so that he needs greater
and greater stimulus.

As the external world became more and more menacing, not only in Europe where the spectres were gathering, but all over the world which was being gradually transformed into a realm of terror, Aldous Huxley began to seek his personal solution in a contemplative mysticism.

It was the carnal man that Huxley longed to save from the disaster towards which he believed modern civilization was irresistibly dragging mankind. He was anxious to expound a metaphysical, a political, an ethical and even a medical system all in one.

Arthur Koestler had had comprehensive ideas about modern society, about history and humanity, backed by facts and logical argument and when he is writing fiction these ideas are always presented as forces operative in the lives of individual persons. In Darkness at Noon he is giving an account of what is going on within the prison walls in a communist country when an accused is under examination. He is writing novels which illuminate the major problems of the contemporary world without deviating from the way of the imagination. His political experience and his vision of the world scene have enabled him to write true novels on the major problems of the present time.

George Orwell deals with contemporary social and politi-
tical problems. He puts his finger on the danger spots in the rapid social evolution of English life. Social and political movements have to be criticised, sermonized and nagged with the best. He sensed the possibility of revolution in society. But he never expressed optimism about the change. He remained sensitive to the inherent possibilities and his novel 1984 was a tragic statement of what might happen. This age is dominated by politics. There is an inherent danger of totalitarianism which makes people less conscious. Totalitarians deny decency, justice and liberty for the reason that they distort truth; they do not believe in the people rather they despise the people. This is the political revelation of George Orwell. His detestation of London shines in his descriptions and all of them are nightmares. The abuse of human emotions by propaganda filled Orwell’s mind more and more and eventually pressed him to write 1984. In his treatment of hatred we have the first glimpse of that horrible vision of the future. It is not the war that matters, but it is the after war.

The second world war shattered Europe altogether. The setting of European society got a terrible shock. This ravaging and destructive war created a baffled, bewildered and confused Europe.

France had been placed at the heart of this menacing war. As a result of it, a sense of disruption and hopelessness...
prevailed in France. She was terribly shaken and an atmosphere of gloom and hopelessness covered the horizon of the nation. An agitated and unstable condition of life was haunted by the dim sense of an unknown future. Minds of people were filled with worries and anxieties and were overcast with awe and despair. Life became intolerable.

The rapid evolution of scientific theories and technical innovations, social revolutions and concentration camps had swept away most of the basic convictions on which French civilization rested.

At such points, the novelists reacted with their battle of philosophical controversies. The novelists turned to be philosophers and the novels became the vehicle of their philosophical discussions. It has become the most important and influential literary vehicle of modern society.

Sartre's belief in the theory of committed literature prompted him to regard novel as a form of political and moral action. Most of the French novelists of the time thought that the novel should encompass the whole metaphysical status of man. Albert Camus thinks that man can endow himself in fiction with the very qualities and conditions he vainly seeks in daily life so that the novel rivals creation and wins a provisional triumph over death.
The metaphysics as conceived by Sartre, Simone de Beauvoir, Camus is inseparable from the experience of human beings.

Jean Paul Sartre propounded the doctrine of existentialism which studies man only as he exists in relation to a concrete, individual situation. Each individual is engaged, committed to a certain period of time, a geographical location, a social class, a profession.

Existentialism started from the premise that man's presence and action on this earth are inexplicable rationally and cannot be justified. Existentialists accept that fact and proceed to describe, not to explain.

Sartre has emphasized the positive existential ethics of freedom and responsibility.

Albert Camus started with his sympathy with this movement but gradually drifted towards a more independent thinking. He shared the moral uneasiness of existentialism but he was more anxious to provide a working compromise for a helpless generation. He brought to light the problems of the days which were posing heavily on the conscience of men. He put forward the idea of absurdity of man's life. This idea has not flashed all of a sudden in his mind but it has borne by his own personal thoughts and experiences and with great aptness he expressed in his writings the mood of 1942.
Camus insisting on the incoherence of experience and the tragic conflict of life and death has described alined man in his first novel, L'Etranger (1942).

Mersault, the protagonist of L'Extranger recognizes the complete pointlessness of life and the deep lack of any reason for living.

The correspondence of Mersault's apathy and the hope­less atmosphere of 1942, and the explanation of this apathy in terms of the absurd in Le Mythe de Sisyphe made Camus the recognized interpreter of a peculiarly contemporary state of mind.

This state of mind was doubtless intensified by the experience of war and occupation. Shame and fear, collabor­ration, deportation and the moral ambiguities of resistance — all these experiences, together with a spectacle of war spelt out in terms of Rotherdam, Warasw, Hiroshim­a seemed to bring about a final exponent of traditional humanism. Severe blows were dealt to the French moralistic tradition and to assumptions about human perfectibility, the rational nature of man, the inevitability of progress.

The fusion between existential aims and the behaviourist techniques is found in Camus's exploration of nihilism through the character of Mersault in L'Etranger.
This use of behaviourist description to emphasize moral and philosophic scepticism is supported by the technique Camus uses as his narrative style. The humanity of the behaviourist character remains intact even if it receives little emphasis.

The claim that events conform to a superior spiritual necessity is presented as a delusion. Individual experience, not absolute principle is the proper starting point.

Since the last war, the tradition of literary character analysis has been discredited in France. This tradition was replaced by the violent anti-intellectual and consciously non-literary heroes of the novels. These mindless pragmatic heroes lacking psychological depth have created more interest to the readers of novels.

Albert Camus of France and George Orwell of England have been seriously moved by the severe social and political conditions of their countries created by the ravaging and destructive war and expressed their anguish by setting up the themes which express absurdity of life.

Most of the characters depicted in the novels and dramas of Albert Camus are lacking conscience and are acting according to the impulse but without any definitive motives.
The characters of some of the novels of George Orwell are found totally controlled and dictated by the political lords. They are compelled to be deprived of their personal desires and motives.

Albert Camus has painted mainly social pictures in which the characters are struck by the sense of absurdity and lead a very mechanical life.

George Orwell has put up political settings in which he has expressed his anguish by showing the future political condition of the country where men and women will be treated like machines. They will have nothing to do with their brain and mind. They will have no passion and emotion. They will have to lead a very absurd life in which they will have no goal, no future and no freedom.

The purpose of Camus is to discuss what the individual should do when he experiences anxiety, disappointment, a sense of estrangement and horror of death. Camus insists that a man who experiences absurdity in this way must first of all face the situation lucidly and accept calmly the painful paradox that it entails.

Camus claimed his subject to be a contemporary phenomenon. The absurd itself remains a contemporary manifestation of a scepticism.
Man lacks all the deep reasons for living. But he has to live. He finds life absurd but he cannot commit suicide. This feeling of absurdity is very much innate in a mechanical life. The same rhythm of life for everyday makes life monotonous and dull. Man does not find any charm, any beauty in life. The feeling of absurdity of life and the mechanical aspects of the movements of man make him stranger to what is happening around him. The feeling of absurdity is born to a man by a terrible shock which shatters the mind of man, his conscience and all his soft instincts and sentiments. At this comes his hopelessness. He is not guided by his mind for what he does. He acts like a machine. He does not understand the effects of his activity.

In his novels and dramas Albert Camus has demonstrated the absurdity of the human situation by creating characters who drift through life with no will to react in any way.

George Orwell maintains that fascism means the end of clear thinking and the triumph of irrationalism. The government of the time and the press were distorting truth to help the totalitarians. It showed Orwell the totalitarian moves of the Russians in Spain against the democratic Spanish Government. It gave him the idea of Animal Farm and it impelled him to write 1984 to expose the totalitarian temptation offered to a socialist government.
The present age is dominated by politics. Totalitarianism tries to make people less conscious; intellectuals and afraid and want less freedom; politicians, bureaucrats and journalists speak and write to obscure the truth. The people are deprived of all serious cultural life. There is no question of the people having any influence on events and are fed with spurious culture to be kept quiet. They are compelled to submit to a most rigorous control of all their actions and thoughts. A world of fear, treachery and torment, a world of trampling has been created. The old civilizations were founded on love and justice; but the present one is founded upon hatred. In this world, there will be no emotion except fear and rage. There will be no laughter, no art, no literature, no science. There will be no distinction between beauty and ugliness. There will be no curiosity, no enjoyment of the process of life. All pleasures will be destroyed. Every action of everyman is watched and spied upon. No private life of any sort is permitted. Romance is totally prohibited in life. The simplest policy is to kill romance and love by encouraging every mechanical device. This theme is dominated in the novel 1984. In Animal Farm there are conspiracies and counter conspiracies. The simple animals are very much perplexed at each stage of the long denigration. They are tired, overworked and underfed. The leader had a lust for power and intended to get it by making the animals less conscious.
In each great revolutionary struggle the masses are led on by vague dreams of human brotherhood, and then, when the new ruling class is well established in power, they are thrust back into servitude. These people then have to lead a very absurd and mechanical life bereft of all their hopes and aspirations, their love, passion and emotion. This is very much clear in some of the novels of George Orwell.

Hence men and women in the novels and dramas of Camus are born with an absurd feeling and a mechanical attitude to life but political conspiracy forces men and women in Orwell's novels to lead an absurd and mechanical life.