CHAPTER II

TREND OF FRENCH AND ENGLISH LITERATURE AFTER
THE FIRST WORLD WAR

In the early years of twentieth century, the Hague Tribunal seemed secure as an international court of justice and a guarantee of peace. Scientific inventions seemed to improve the lot of mankind but ultimately they proved fatal as they helped to make the diabolical instruments of war all the more effective.

The European system of alliances designed originally as a guarantee of peace proved to be the mechanism for organising a general war. The confederations which had first been devised after the Franco-Prussian war had put Germany, Austria-Hungary and Italy together in the Triple Alliance against France, Russia and England in the Triple Entente.

The Kaiser in Germany aimed at world power and wanted to fulfill his ambition. In 1911, he sent the German gunboat Panther at Agadir, a port on the Atlantic coast of Morocco occupied by the French. France sought the help of Britain who stood firmly by France and threatened to fight if Germany attacked France. At this Germany retreated. After the
Agadir incident, the British Government tried to come to an amicable settlement with Germany. Britain's object was to avert a European war. But Germany pressed a proposal that both Britain and Germany should undertake to remain neutral if anyone of them was involved in war with another European power. Britain could not accept the proposal.

War really started in the Balkans in 1912. The great European powers were watching the Balkan wars with intense anxiety, lest they should be drawn in and the war become European. None wanted a European war but Germany. Germany was almost ready. She saw England apparently on the verge of an Irish civil war; France with her politics in a state of greater confusion than usual and Russia not yet fully recovered from her defeat by Japan in 1904-5. So Germany thought that the time was very appropriate for a war.

Austria declared war on Serbia; Russia declared war on Austria; Germany declared war on Russia and knew that France would declare war on her in accordance with Franco-Russian alliance, and wanted to get started at once. Britain tried to keep out of war unless she was directly attacked. But there came the question of Belgium. Belgium was addressed an ultimatum by Germany demanding the right to attack France through Belgium. Belgium refused and appealed to Britain as a guarantor of Belgian neutrality. At this Britain sent an ultimatum to Germany demanding the evacuation of Belgium by
When that hour arrived and the ultimatum was unanswered the war began. Germany failed to win war in 1914. In 1915 Germany made a violent attack on Russia but failed to drive her out of war. In 1916 Germany began a series of tremendous attacks on the French front in the neighbourhood of Verdun. France stood her ground. In 1917 Russian revolution started. Lenin and Trotsky made peace with Germany. America entered into war. In July, 1918 Germany made a last attack on France but failed miserably. On August 8, Britain attacked Germany. The allied armies attacked Bulgaria who made peace. The German commander realised that the war was lost and advised the German government to make peace as quickly as possible on any terms they could get. The German Government approached President Wilson asking him to arrange terms of an armistice between Germany and the Allies. On November 11, the armistice was concluded. Thus ended the greatest and the most destructive war.

The damage done by this war perhaps the heaviest was the damage done to the minds of the nations involved. The war destroyed the sensibility of minds. It brought a total change in literary and artistic thought. The old order of thought has been changed yielding place to new.

There was a tremendous impact of war on literature,
The terrible war at once provided the novelists with a subject arousing moral horror and revulsion.

The decade following the First World War indicates a period of a concerted attack on logic and reason and of a crisis of confidence in the established order brought about by the events of 1914-1918.

In 1916, out of sheer frustration of the political and social conditions of the country a group of young writers and artists had launched the so-called Dadaist movement from Zurich in Switzerland. The movement sprang up as a protest against the First World War. It was an outcome of expressionism. The movement was totally nihilistic and destructive in character. The movement had been framed in unequal proportions of an understandable disguise with world conditions, boredom and the desire of individuals for self-advertisement. In Paris, the movement found sympathizers among the anarchically minded post-war generation. The 'Manifeste Dada' by Tristan Tzara proclaimed the liberation of literature from all logic and characterized the contemporary world as one of disaster and decomposition. These ideas were warmly welcomed by Andre Breton of France. After the war, Breton and Tzara joined forces in Paris but disagreements developed between them. In 1924 the first issue of the periodical "La Revolution Surrealiste" marked both the end of Dadaism and the foundation of Surrealism as
a distinct movement. André Breton became the leader of the Surrealist movement. In seeking to save dada from its self-destructiveness he turned it into surrealism, the concept of which he strove to promote as a key to self-knowledge and human freedom. Breton tried to defend surrealism against subordination to any ideology.

The fact that Apollinaire invented the term 'surrealisme' indicates that this movement of conscious irrationality had its roots in the prewar avant-garde. But this movement had its origin in the circumstances of the time and hence it assumed from the beginning the character of a social and philosophical insurrection. The movement started from the devastation of war and from the shock to the thinking mind of the cruelties and horrors let loose upon the world. Indignation, despair, a feeling of helplessness in the clutch of a fate which seemed like a cosmic decree, violently pulled a number of young men from that concurrence with the existing spiritual order. The movement was at first neo-Dadaist in character in so far as it sought to attack the cultural certainties of a society which had ended in the cataclysm of 1914-18.

Surrealism was a revolution against all kinds of formal literary expression. It provided a new beginning and an acute desire for a complete break with the intellec-
tual and aesthetic tradition; and the elements of a new
construction had to be looked for in the deeper instincts
of the mind.

Surrealism is an attempted answer to the 'absurd',
a desperate appeal to the unconscious, to dreams, to the
irrational, to establish a 'new declaration of the rights
of man.'

Breton had been influenced and inspired by Freud's
ideas of psycho-analysis and he elaborated the theory of the
cultivation of dreams. But by that time the mental special­
ists only were acquainted with the theory of Freud.

Before psycho-analysis was known, there was already a
tendency to go to the deeper region of the soul. The Berg­
sonian doctrine put emphasis on intuition and feeling and
the most precious intimations of man's experience, the
immediate data of consciousness were at best half-conscious,
and revealed only to the philosopher's probing. Thus the
world of the soul was the domain of all that was fleeting
and indefinite. Bergsonism began to tell upon French
literature earlier than psycho-analysis.

Marcel Proust was indebted to Bergson before he knew
Freud. In his novel, *A la recherche du temps perdu* his aim
is to descend to the last obscure layers of the mind, where
the habits and rules of the mental being are shrouded in darkness. The subconscious is his chosen field.

In Breton's first 'Manifeste du Surrealisme' (1924), surrealism has been defined as 'pure psychic automatism'. He gave the movement a prophetic urgency when he said that 'it' is founded upon belief in higher reality of certain forms of association which have previously been neglected, in the omnipotence of the dream, in the detached play of thought. It definitely tends to destroy all the old psychic mechanisms and to replace them in solving the principal problems of life'.

At the root of this movement is the conviction that the highest kind of reality exists in the subconscious and that the attempt must be made to capture it before it is distorted by the conscious mind. The hidden impulses are to be consulted and the unknown made to speak. The emphasis on the subconscious and its arbitrary separation from the conscious have been applied with enthusiasm in literature and art. This surrealist theory has also been applied to the works of the cubist and abstract painters. Picasso, Braque, Derain owed their altered vision of form and colour, suggestive of a new world to the free play of their subconscious instincts. The surrealists attach great importance to the dreams. This movement proposes to express human nature more truly and more completely than had been done before and its
recognition of the subconscious is a positive contribution to literature.

Surrealism caused an agitation in French literature. And the bulk of the creative literary instinct finds its vent in the novel and poetry. The remarkable achievement of Breton is his surrealist novel, Nadja. The heroine of this novel, Nadja, seizes upon the imagination of Breton himself. When she appears on the scene, she keeps meeting Breton in various parts of Paris. She is blonde and charming but not quite balanced mentally. Breton begins to ask himself who he is and he asks Nadja who she is — an unanswerable question. Breton comes close to the definition of the mad, psychic, liberating woman whom he sought, and who haunted his imagination. The long surrealist prologue is irrelevant but the part dealing with the strange Nadja is one of the more memorable of modern attempts to penetrate the mechanical face of everyday and inhibit the mysterious reality behind it. Nadja's unpredictable nature is presented from this super reality. In this novel, Breton has tried to overcome the mysterious, pervasive incoherence of Nadja, in the hope of uniting with her on a higher level of reality.

Louis Aragon was first a dadaist and then after he became a surrealist. Un enfant terrible when young, surrealism for him was a liberating phase rather than a matter of
conviction. His own lyricism is usually more important than the various surrealist experiments. He wrote a hallucinatory novel, Le Payeur de Paris. This is a kind of reverie about Paris - its properties, its objects, its people. In his novels he turned to writing of what he called "the real world".

Paul Eluard was a surrealist generally searching for the elusive purity of the erotic and for a human brotherhood. Intimately associated with Breton in the surrealist movement, Eluard possessed the poetic genius Breton lacked. Like Breton, he was obsessed with the feminine figure in which all conflicts would come to rest and be reconciled. Eluard needed the liberation from convention that surrealism offered him. He was a naive poet moved by the notion of human freedom.

Seances for collective dreaming and uninhibited recounting and interpretation of dreams constituted another form of Freudian release practised by the surrealists.

Robert Desnos was the greatest dreamer of them all. In Les vases Communicants (1932), dedicated to Freud and André Breton envisaged existence as a composite of two urns, the dream and the state of wakefulness, constantly connected with each other and contributing to each other's intensity.
The central ambition of the surrealist movement has been to discover some unitary principle behind the atomization of modern life. Encouraged by the scientists' dissolution of the Aristotelian distinctions between identity and difference, sequence and simultaneity, the surrealists went one step further and posited synthesis. By giving voice to the unconscious they sought to establish links between the rational and the irrational elements of Man's nature. Thanks to the analogy and the poetic image they revealed common ground between entities normally presumed to be utterly strange to one another. In their researches into dreams they found evidence of "un tissu capillaire" which made dream and waking life into "vases communicants." As members of the surrealist group they sought to combine the tasks of interpreting man and of transforming the world. These bring to light and to life powers in men's minds that will enable them to master the overwhelming complexity of existence and to re-establish existence again on a human scale.

Believing their efforts to run parallel to those of the modern Scientists the surrealists have been trying to give proof that the arts are not lagging behind the sciences in supplying outlet to the inventive capacity of the human mind and to man's unrelenting progression towards knowledge.
Let us now turn our eyes to the sky of English literature of this period which is also shrouded with dark cloud by the explosions of the devastating and ravaging world war.

With great eagerness and naive optimism the intellectuals and social reformers in Britain set out to build a brave new world believing that they could adapt all the wonderful changes that the scientific inventions and economic knowledge were introducing among the people to the needs of a quickly progressing society marching towards a bright and glorious future. But all these hopes and aspirations were totally shattered by the perilous world war and brought in the place utter hopelessness and deep distress.

The belief in the achievements and progress of science has vanished when the knowledge of science was extended to the inventions of the deadly weapons.

The standing social order has been disrupted and the social revolution brought a thorough change in the life and belief of the British people creating an atmosphere of uncertainty.

Literature had revealed a restlessness writ large in the life of society. The people who had suffered had not far to go in discovering the same restlessness in their minds. A kind of fatigue and deep depression might have weakened the
vigour of creative personality. The moral and emotional inspirations got a setback by long and painful trials of war. Literature was being written in an atmosphere of insecurity. Instead of being a source of entertainment serious literature has been a continual rubbing of salt in the wound. It faced with the problem of recording the breakdown of a settled and established order.

All the moral and social shocks which the war had brought to mankind have intensified a sadistic mood and the loss of a secure notion of the universe where English literature had one of its foundations was very intensely felt. A firm belief in optimism has been replaced by a pessimistic outlook and there was a general grievance against the pitiable conditions which fate had brought to man. That dissatisfaction, that protest have been voiced at all the levels of thought, and as such a tone of bitterness, a sense of gloom and despair have been revealed in the literature of this period.

A group of novelists tried to project the age and the significant problems with which it was burdened. They were deeply influenced by the Time Spirit, and by their work left their imprint on the mental outlook of their own and the succeeding generation.

D. H. Lawrence should be put at the very centre of the
dark current of feeling and perception which seemed to overwhelm English literature and profoundly alter its character. Whatever he wrote sounded like an instinctive cry wrung from him by the joy, the anguish, the fear, the doubt which his spirit experienced under the varying impact of life.

H. G. Wells was very much concerned with the problems of contemporary society and its maladjustments to modern conditions and needs. He knew the life of his time very deeply and intimately. He described it not from observation but from his own inner experience. The world he wrote about was an echo of the life he had lived. He believed that the very existence of civilisation of ordered society was in jeopardy.

The great war had come and gone and left its disturbing changes in the life of society.

Immediately after the war, the imagist movement was the predominant influence. Its principle was to push the search for spontaneity. The materials of art will be in the rough data of mental life-images. To present them without deforming them, with untouched freshness and vigour is to offer the most direct and most certainly the efficacious suggestions to the mind of the reader. The actual impact of reality is transmitted to men with such force that the tyranny
of practical life is vanquished. Imagism was a sign of the decomposition and analysis towards which instincts of aesthetic renovation seemed to converge; and of the gradual rise of an international artistic movement under the stress of an interior development.

The principle of imagism was more concerned with the surface of experience than the depths. A school of poets and novelists aimed at presenting the content of consciousness in the most direct and truthful way through the vivid images of which it consists. A theory of art is only worth anything to an artist when it conforms to his mode of perception, and is not artificially imposed on him by his reasoning. Psychology reinstated intuition in its full rights. A more precise sense of the inner life revealed the essential discontinuity of the states of consciousness, realism itself became discontinuous.

Katherine Mansfield is a sensitive and an exquisite writer. Her art quivers with the keen emotions the unrest of the present age. It asks for experience in terms of perception and intuition. She owes her influence to Bergson, Proust and Tchechov. Her method is fully conscious and purely instinctive. She selects the significant moments when the light of common experience shines through characters,
making them transparent, she lets them live, act, speak according to an inner law so that both their past and their future shape themselves from the stuff of their subconscious brooding.

The moral and social changes caused by the war deeply renovate the inner sources of art and thought.

The gates of the unknown world were being pushed open. The foreign literature and thought began to influence English literature and thought. The influence of Dostoevsky plunged literature into profundities so long unknown, instructive, instinctive profundities, below the surface of consciousness. The known surface of man had been explored to exhaustion. Science was to give its sanction to the exploration of the human feeling, the submerged iceberg of the unconscious.

Sigmund Freud's Interpretation of Dreams and his own account of the development and subjectmatter of psychoanalysis had brought a revolutionary change in the idea of man's feelings; and with the translation of his Psychology of Everyday Life came a tremendous enlargement of man's understanding of the mechanisms of emotions and of imagination.
Psycho-analysis came in time for the war, and it joined the influence of Dostoevsky. Nobody who read Dostoevsky was quite the same person again, and nobody who read Freud could escape the logical and convincing relevance of his theories of human nature and the secret springs of human motives.

Freud's theory of psycho-analysis brought a new trend of thought. These ideas and theories emphasize the individual sensibility, the individual reaction.

G. M. Young has said that the arrival of the New Psychology had much of the excitement that attended the arrival of New Learning at the Renaissance.

J. D. Beresford has pointed out that of all the theories of the nature of man ever put forward by a reputable scientist, that of Sigmund Freud is the most attractive and adaptable for the purpose of fiction when James Joyce looked into the minds and held up his vision to the mirror he saw what Freud was disposed to find.

Dorothy Richardson at the start might not have seen the way ahead quite so clearly as Joyce did, but she knew what she did not want and soon in the course of writing discovered what she did want. All that she wanted to write
was that of which alone she was certain, impression following impression in the 'Stream of Consciousness'. The stream of consciousness method is the impressionistic method which she applied for the presentation and creation of characters. "Every definite image in the mind is steeped and dyed in the free water that flows round it...." It is the stream of thought, of consciousness, of subjective life. It presents the stream in a rushing and headlong torrent. While pursuing what she thought to be a 'lonely track' news came from France of Marcel Proust who has been producing an unprecedentedly profound reconstruction of experience focused from within the mind of a single individual.

In Virginia Woolf's novels, there is no plot but a situation in which life is crystallized, a situation involving a number of characters and situations with a succession of moments in their lives representing images which pass through their minds. It is her art to arrange life in the pattern revealed to her in the instant of intuition, the pattern is the form under which the situation is unfolded.

Just as Proust introduced something new into French fiction, so Lawrence, Joyce, Dorothy Richardson and Virginia Woolf into English. But Lawrence was not certain of his art.
He never used the technique of Stream of consciousness but he tried to penetrate into the depth of his character. He captured the moment of life itself both in men and women and in the physical world of nature.

James Joyce was more certain of the road over which he meant to travel and invented a new technique. He was unfolding life in a succession of images just as life does in fact unfold itself with a frankness that might be imitated. He made an attempt to turn the spontaneous, untouched flow of images in the consciousness into the very substance of that unceasing analysis of the human mind, which had been the aim of the novels; and to which with Proust, it had applied itself more resolutely. From the depths of consciousness the inexpressible things surge up.

Dorothy Richardson provided a perfect example of the stream of consciousness running on through the winding valleys of the spirit. But there was no unity of theme. Like Proust she has set out to exploit systematically the interior monologue of experience registered and then given back by a single consciousness.

It was Virginia Woolf who brought all the elements together to arrange human beings in characteristic attitudes and to weave tenuous strands of thought and feeling into a
firm, recognizable poetic pattern. In her novels, the plot is quite simple, cut down to a minimum of facts, and these again are almost entirely internal. The universe is caught within the mind, while the mind, connected with the universe by a cosmic thrill, experiences its aspect like discoveries, directly and intuitively known. That psychology of the discontinuous and the subconscious expresses itself in a flowing and free style.

In 1922 appeared Virginia Woolf’s Jacob’s room, a cubist novel, James Joyce’s Ulysses, an impressionistic novel, and T. S. Eliot’s The Waste Land, a post-impressionistic poem, and for balance, Galsworthy’s Forsyte Saga, as a control to measure the speed and direction of the new movement.

Galsworthy’s was a voice from the past; Virginia Woolf’s was a change in direction. In Joyce and Eliot a river had come to the surface which had been running underground for sometime.

T. S. Eliot’s The Waste Land coincided with a universal mood of disillusion and despair. The poet brought to light some hidden things which were gnawing at its heart. He is not content merely to expose hypocrisy and vanity but in lifting the veil makes men aware of the horror of the human
soul in The Waste Land. The Waste Land is Eliot's picture of modern world - a world in which traditions are bankrupt, the culture uprooted and withering. The love of realism, the defiance of convention and the unabased avowal of the inner consciousness which characterise the present day civilisation are fully reflected in his poetry. He brought into poetry something which his generation needed: a thought that was profound, and 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 Waste Land is a masterpiece as a satirical poem.

When the war was over and the ashes had been dispersed, a new century in literature was born, together with a literature that broke the framework in which it had been so long confined. The journey to Inferno had caused men to challenge the notions of the past, the apparent equilibrium and solidity of a world which had crumbled and was only a desert - the Waste Land where wandered 'hollow men'.

Since 1928-29 the anxieties started to reappear and gradually increased resulting in the Second World War. With the stabilisation of the Russian revolution, the revolutionary marxism brought to the western democracies a threat and a temptation which culminated in the war. The Chinese
revolution succeeded the Russian revolution and in Italy was born fascism. In 1929, the crisis which grew in the United States affected the economic structure of the whole of Europe. Germany had plunged in unemployment and rallied round the new born nazism.

Between 1929 and 1938, the Europeans lived in a nightmare. Fighting from inside against a social evil which paralysed them the European democracies seemed to be powerless in front of the dictators. From 1935, the events took rapid shape; Spanish war, invasion of Tohechoslovakia, Russo-German pact, invasion of Poland...... Everywhere the ideologies clashed; pure and applied sciences made spectacular progresses; a deep anxiety manifested itself everywhere. In the intellectual life, the political, economic and social problems brought aesthetic problems. In reaction to the fascism a great number of intellectuals opted to communism.

During these years, the anxieties weighed heavily on the entire literature. The year 1930 offers to us a literature of ethical and social preoccupations. These preoccupations reflected greatly in the novels of the period.

Jules Romains, Georges Duhamel and Roger Martin du Gard publish historical novels which show the evolution of a bewildered society. Conscious more or less directly of
the Hegelian and Marxist thoughts and ideas they are not only interested in the individual conflicts but more profoundly with the currents of history. Scrutinising the contemporary history they search in revealing the orientation.

The advent of proletariat, the decadence of bourgeois and capitalistic society are a step in the formation of an international and classless society about which Marx speaks. It is in the class struggle and the growing emptiness of the optic bourgeois that Aragon puts the active source of the historical movement.

The novels of Jules Romains, Prélude à Verdun (1937) and Verdun (1938) form part of an enormous roman-fleuve, Les Hommes de bonne volonté (1932-46) in which the war is related to wider aspects of French society and history. It is a realistic survey of elements of French society over twenty five years after the terrible war.

Georges Duhamel had a practical experience of the horror of war. As a doctor he saw the seriously wounded soldiers in the hospital. In his writings, he made a violent protest of the failure of human civilisation in general and western culture in particular.
After the war, bewildered by the spectacles of sufferings, he invoked in *La Possession du Monde* (1919) the inner revolution which would permit men to carry out the remedy by instituting the 'reign of heart'; but he also defended the culture, threatened by the undertakings of fanaticism and by the progress of mechanical civilisation. An apostle of modern humanism, he put in guard his contemporaries from the dangers of all kinds which threatened their fortune, dignity, their security and their/Roger Martin du Gard wrote a roman-fleuve, *Les Thibault* which brought him fame. *Les Thibault* concentrates on the relationships of the two sons, Jacques and Antoine with their father and with the family of Fontenin. Jacques is an open rebel. Antoine, a doctor, is a moderate prepared to accept conventional ways. Both sons die as a result of war, which the author pessimistically regarded as the end of the last tolerable chapter in human civilisation. Roger Martin du Gard is pessimistic about the nature of man, but has no special deterministic philosophy.

The novels of Martin du Gard have an optic more Hegelian. From the conflicts of ideas, by thesis, antithesis and synthesis are born new points of view which appear to certain individuals transforming social strata from inside.
The true subject of these novelists is the study of the new human types in the historical perspective. It is from the bourgeoisie that Martin du Gard follows this transformation. It is across all these social stratas that Romain discorns it, particularly in relation to new dimensions which the great technical innovations have added to the modern life.

Some writers displayed their concern in a more oblique manner than the naive Romain and the gently liberal Duhamel. Some of those who had fought towards the end of the war turned to surrealism and to other allied movements of protest. One important aspect of all these movements was their antagonism to the systems of living that had collapsed in war.

A few novelists turn with great anxiety towards the drama of individual consciousness in the grips of the new world. Perhaps nothing illustrates better than what separates them from their predecessors in the contrast marked between two catholic novelists - Francois Mauriac and Georges Bernanos. The heroes and the heroines of Francois Mauriac strive like those of the 19th century against a suffocating social order. His inspiration and his whole vision of life are suffused with a profound sense of religion. But with him this eager spirituality is the unforced outcome
of a deep intuition of the all-but-universality of evil.
The foundation of faith does not grant him its usual reward of peace, but a tragic sense of the frickleness of the hearts and the fragility of the decisions. His grip upon the Psychology of sin has allowed him to create unforgettable characters which range through all the shades of fallen human nature.

Young Bernanos was a supporter of Action Française. But he differed from most Action Française supporters in being obsessed with the materialism of the bourgeois. Basically Bernanos is a visionary as he showed in no uncertain terms in his tormented first novel, Sous le soleil de Satan, in which a priest struggles with Satan for his own soul and for that of a precocious village girl. There is a genuine apprehension of the mysterious and the supernatural. Bernanos' vision of life on earth is simplistic. It is a struggle between God and Satan for the soul of man. But his view of human nature is neither unsubtle nor ignorant of the dynamics of lust and despair.

Journal d'un curé de campagne (1936) is Bernanos' most famous novel. It is another story of a saint. The priest of Ambricourt tries to serve the poor. But the poor are vicious and abuse him. Finally, defeated in everything but his own sense of grace, he dies. In this novel, Bernanos
has exposed materialism, boredom, lack of spiritual awareness. All this is regarded as an evidence of what he considered to be the dominant contemporary phenomenon. The chaotic, disturbing and violent novels of Bernance put in picture a struggle without truce against a mortal and collective evil which disintegrate the individuals and society.

Henri de Motherlant wrote about his experiences as a soldier in the First World War in his first novel, Le Songe (1922). It reflects a romantic youngman's determination to engage a bitterly hard world with honour and virtue. Le Songe is a distinctive meditation on the themes of love, war and death as well as an exploration of the relationship between thought and action. Characteristically, his reaction to the experience of war combines the contrasting emotions of exultation and horror. War provides the main descriptive setpieces of Le Songe.

Motherlant has been called 'a man of the Renaissance'. It would be even truer to describe him as a writer profoundly concerned with the problem of how to reintroduce into the universal guilt-culture of the civilised world, the most life-enchanting elements of the shame-culture of the past.

The experiences of Jean Giono during the first world war were decisive and led him to a life-long pacifism. One of the finest of all Giono's many novels is Le Chant du
Shie, a tale of violence and lust, and of a search for a pair of lovers has an epic grandeur which clearly shows Homer as one of the formative influences on the author. His most powerful novel, Que ma joie demeure (1935) certainly expresses Giono's disillusion with and disbelief in the viability of the urban world.

Voyage au bout de la nuit (1932) of L. F. Céline is, from the point of view of a struggle against a collective evil disintegrating society, one of the most symptomatic novels of the age. It is an epical novel which traces the Odyssey of the modern man thrown, without belief, without end and without attachment in a world where all the social and natural institutions torture him, threaten him of annihilation. The hero of Céline is the man who is eternally tracked down by absurdity, inanity, slavery, cruelty and death. He is the convict of the cunning and absolute revolt but cannot lose a life in which he finds only nothingness. His Mort a Credit (1936) tells of a nightmare childhood. It is not influenced by surrealism, but partakes with greed of blackness and despair, but not the hope, out of which the larger and inclusive movement of expressionism had come. Céline's own childhood had not been nightmare; but his conscience compelled him to invent one. For Céline the world is in headlong decay.
The true master of this decade is André Malraux who unites in him two deep currents: anxiety in front of the historic future and dispute of individual consciences which will not succeed in ascertaining nor in finding in the plurality of philosophies a single path to undertake. For Malraux, in the encounter to a Romain or a Martin du Gard what is important is to discover what will be the weight of the thought and the action of the lucid individual in the orientation of the collective destiny of humanity. For, the answer depends on the whole conception of what will be the efforts about man and the civilization. Rejecting the analytic novel drawing these quite animating personalities one could say even from the atmosphere of violent political conflicts, Malraux had made their different voices echoed, the voices which express anguish, hope, the reasons to operate properly and humanly. Hegel, Marx, Nietzsche, Spengler, Frobenius appear in the background of these disputes. But essentially what Malraux affirms is that what the man has the best in him opposes to the inexorable functioning of natural laws. The evil attacks him from all sides; torture, prison, humiliations, death all these define his condition. From the whole of this work this tragic feeling has been extricated.

Malraux's novel marks the coming of age of what might be called 'the novel of the human condition'. His novels
have reflected some of the major political events of his lifetime: revolution in China in Les Conquérants (1928) and La Condition Humaine (1933); Nazi Germany in Les Temps du mépris (1935), the Spanish civil war in L'Espoir (1937). In turbulent novels of psychological insight and outstanding narrative skill Malraux probes beneath the political surface of his story to uncover human solitude in the face of death, and the 'royaumes métalliques de l'absurdité'.

Malraux is important among modern writers as one who, despite his Dostoevskian imagination, has always wanted to do something, to be engaged. A consistent theme throughout his fiction has been a Spenglerian notion of the decline of the West, in which he has perhaps continued to believe.

Malraux established himself as an important writer with his famous novel, La Condition Humaine (1933), the background of which is Chiang Kai-Shek's coup against the communists of 1927. This is a novel without a plot in the conventional sense; it consists of a series of scenes cinématique in technique, throughout which a lurid drama of deceit and murder is played out. It was perhaps the first novel to reveal the true nature of twentieth century politics in action. After a more straightforward novel, Le Temps du mépris (1935), the unequivocally anti-fascist story of a communist imprisoned by the Nazis and freed by
a comrade's stratagem so that he may continue the fight, Malraux produced what is probably the best of all his novels: *L'Espoir*, on the tragic prelude to the Second World War, the Civil War in Spain. This contains a classic account of the heroic defence of Madrid. It reflects the Spanish Civil War more fairly than any other novel, in its desperate untidiness, its marvellous hopes, and in its irony—men of intellect riddling one another with bullets. It is frequently, and rightly, compared with Hemingway's *For whom the bell tolls* to the detriment of the latter.

Malraux describes contemporary man as a kind of secretes absurd glow-worm, because he somehow/ his own light in the blackness and, by a tragic mystery, appears to deny the very principle of the night in which he moves. Absurd, because this mystery remains unsanctioned and unresolved, because the glimmer of consciousness appears to reflect nothing beyond, because he is ultimately the plaything of every contingency that an indifferently hostile universe throws up as fatality in the absence of some transcendence to turn the darkness into light, man is absurd and the human lot intolerable. The modern world carries within itself its lack of a soul. It will not free itself from this absence, implied by its own law. And it will continue until men are convulsed by a collective call to the soul. At bottom, Malraux has consistently felt this absurdity of
man, within the terms of contemporary humanism, to be irretrievable. Far from being the privileged voice of the historical world, he has been the herald of a new fundamental age, the Romantic millenarian, the voice of the antihistory which he calls Destiny.

Like Greek tragedy which was a questioning of Man's destiny constituted a moral victory over destiny - the novel, as the representative artform of contemporary man who does not know where he is going, is perhaps the properly tragic poem of Man and his Destiny. "The modern novel is in the view of Malraux a privileged means of expressing the tragedy of man, and not an elucidation of the individual. Man moves away from the novel of characters, implying a belief in the opaque reality of the human world, towards the novel of situation. Since the elliptical idea of destiny must somehow be concretized within the terms of the relative world man moves necessarily towards the extreme situation-self assertain against insurrection, war - which not only makes possible but confers some historical status upon the supreme moment in which the human act, affirming itself against the world can assume its full metaphysical significance. Even in the heat of action, the real conflict lies between himself and the world, between his will to destiny and his finitude.
The Freudian and Surrealist attack on the unity of the personality means for Malraux that man, unable to construct his own reality, is bent upon destroying it. And yet the old order of existence - change, time, suffering, death - remains; the old fatalities cry out for a new idea, for it is clear that it could only base itself on man himself and it is also clear that man himself is absurd, that no human reality exists. Man is torn by an inner conflict - Malraux maintains this dichotomy throughout his work - between his subjective reality and his objective reality, between his self awareness as an irrelative 'intensity' and his mind which is the unreal derivative of a dead civilization. He cannot know himself objectively, since self-analysis discovers only the absurdity of the particular.

For the young man who feels estranged from his civilization at every level, who is all nerves and intelligence and suffering, action is an organic necessity. He at last possesses his intensity, his brute awareness of his own uniqueness.

Less anguished, St. Exupéry, 'a new man' perhaps in the Hegelian sense, proposes an ethics of service which is opposed to individualism as in the servitude. The individual, for him, is, before all, the one to whom the slow conquests...
of a civilization are incarnated, and it is his task to know and to serve these values with difficulty on this earth to which he is responsible.

Whatever are the profound effects of these ethics explored in the novel, they all remain on a new attitude to which man and his relations with the group are concerned. They manifest a sense quite anxious of the solidarity of all men of today and of the unity of the world.

The novels of Malraux, the novels and meditations of Saint-Exupery, the novels of Giono propose to us the image of chivalry of diverse order. By the side of the novel, poetry following the surrealist movement attain more and more deeply the political events. Towards 1935, poets and novelists join each other in common anxiety in front of immediate future.

Jean Paul Sartre dominated French literature for a quarter of a century. He is a philosopher, a critic, a playwright and a novelist. He sees man in an absurd and godless universe, but capable of achieving meaning if he only makes the choice to exist as himself. Sartre was attracted by phenomenology because this is a philosophy that seizes upon phenomena as they present themselves to consciousness. Sartre sees man as trapped in 'viscosity': his first semi
autobiographical novel, *La Nausée* (1938) describes the feeling of sickness of mind with brilliant conviction, and is on a level with his greatest achievements.

This novel is about a philosopher becoming aware of his own philosophy actually the character is presented as an extra-adventurer turned historian, but this does not make him a lesser philosopher.

La Nausée is impressively unique because of its philosoph and literature aspect. There is perhaps no other work in which the philosophic temperament is given such a complete literary description. The novel may be called an autobiographical 'roman d'apprentissage' of a very specialised kind.

In this novel, Sartre was groping towards his personal philosophy, his own brand of existentialism which was to become the creed of what is known as 'engagement'.

In *La Nausée*, we find Antoine Roquentin experiencing the existentialist revelation as a crisis at about the age of thirty. Until then, he has led an active, adventurous life as an archaeologist-historian in various parts of the world. When the story opens he has been living for sometime in the seaside town of Bouville where with the help of documents deposited in the municipal library, he is writing the life of M. #
Rollebon. The book takes the form of a diary which he starts keeping in order to try to elucidate certain strange experiences that have recently bothered him. He is all alone in the world of this small town apart from casual acquaintances he has made in cafes and in the library. He is in fact, all alone in the world, the person nearest to him is his ex mistress Annie, from whom he has been separated for four years. He has an isolated consciousness all ready to become aware of its contingency, and this indeed is what has happened to him. His curious experiences are attacks of contingency-sickness that are going to multiply and reach a paroxysm in the course of the novel.

The external world has ceased to be recognizable; it has no necessary relationship with his consciousness.

After writing a good part of his book in the studious vacancy of his hotel bedroom, Roquentin gradually comes to realize that he has given up living himself in order to live by proxy through M. de Rollebon. At first, Roquentin had supposed that he had only to study M. de Rollebon’s papers carefully to discover the secret of his life. Then he begins to doubt both the validity of the evidence and the interest of M. de Rollebon’s exploits, even when they can be elucidated; perhaps they are no more real than Roquentin’s own. Finally, it comes upon him in a flash that M. de
Rollebon is irretrievably dead; the past does not exist; it is never more than an idea in the present and a very uncertain one. History is a retrospective construct, a gratuitous creation of the historian M. de Rollebon's life and Roquentin's own early adventures are equally remote, since they are all dead and gone.

Roquentin has only one more step to make in order to understand that consciousness in its purest form is the sensation of the present falling continuously and inexplicably into the past. The fact of living in time is the most subtle and the most piercing feature of contingency. The tragedy of life is not simply that we live and then die; it is rather that we are dying at each moment. We yearn for coincidence with our being, but all such coincidences are by definition ruled out, since we are always on the moving psychological platform of time. No other novelist gives such a delicate analysis of time as Sartre in La Nausee.

Roquentin looks out of his window and sees an old woman hobbling along the street; as he watches, she concentrates upon herself all the exasperation he feels at the unintelligible fact that now she is here and in a little while, will have turned the corner; future, present and past jostle each other in an unhappy act of consciousness.

After describing the various aspects of the existen-
tialist revelation so admirably, Sartre is left with the problem of deciding what to do with his hero. Sartre may cleverly stave off the final decision for a while by getting a letter written by Annie and sending unexpectedly to him just at the moment when he is losing faith in M. de Bellebon. Annie asks him to come and see her in Paris. This gives him a 'project'. He may be able to explain his experience to his former mistress and re-enter society through establishing some new form of communion with her. When the meeting takes place, she turns out to be as disillusioned as he is. She has lost her belief in 'perfect moments' and has given up all hopes of psychological satisfaction. She continues to travel with her new lover, a rich Egyptian, but her movements are as pointless as Roquentin's immobility. The conversation between them is beautifully done and Annie comes alive as a difficult, half intellectual woman. Perhaps Annie's irritable disillusion is meant to be a caricature, Roquentin's more genuine and fundamental revelation. Certainly, inspite of her intellectual explanations, Annie erupts into the last part of the book as a very human and irrational figure. She takes over from Roquentin's consciousness for the duration of the episode and browbeats him in a tragico-comic way which diminished his intellectual stature. When Roquentin sees her get into the boat-train for London, he knows that his last link with his old identity is broken. He has no private life, no
purpose in existing and no external need to do anything, since he can survive on his small but adequate income. The book ends at the point where he is about to take the train back to Paris, but the implication seems to be that the diary we have been reading is his escape into the absolute.

In so far as Sartre is Roquentin, La Nausée is obviously Sartre's temporary escape. But what is the intellectual validity of such a solution?

The artist is a person who is condemned to see the necessity of his work only in flashes, at the moment of creating it in the external, social, medium. He can never really enjoy it from outside as contemplated necessity. But objectively, La Nausée is an absolute, in the sense that it is precisely a valid, linguistic expression of the impossibility of finding an absolute.

La Nausée is the fictionalized account of a metaphysical experience. Antoine Roquentin carefully notes in a journal the various stages of his changing relationship with the world; he slowly and reluctantly begins to apprehend his existence and the existence of the world according to existential perspective. The nausea which comes over him even more pervasively is a physiological form of metaphysical anguish.
The period of twenty five years (1914-1939) between the outbreak of the First World War and the beginning of the Second World War offered the sharpest possible contrast to the official serenity and complacency of the Victorian era. The First World War, with its almost overwhelming anxieties, sacrifices and disasters came as a terrific shock to a society that had felt itself permanently freed from the barbarousness of wholesale destruction of life and devastation of property. The hope and faith that this war was a war to end war and to save the world for democracy furnished the necessary moral justification for four years of suffering and sacrifice.

The military triumph achieved by England and her Allies in 1918 was followed by a period of reaction, at first hopeful and optimistic, and later, sceptical and cynical. The end of the war created as many problems as it solved. The crusading idealism of the war period gave way to nationalistic self seeking and aggrandisement and the peace-treaty signed at Versailles brought to many small nations opportunities for political and economic self determination hitherto denied them but it was so harshly punitive that it contained within itself as it was evident, the noxious germs of an even more frightful world disaster. Growing scepticism as to the nature of the peace and increased knowledge of the sinister forces that had led to
the First World War deepened the sense of disillusion and betrayal. The passing of the sacrificial mood of the war period and the sense of release and escape from its horrors encouraged the continuance of the moral laxities inevitable in a social experience as devastating as wholesale warfare, and there developed a general tendency to question the ethical and social ideas and standards of prewar society.

The whole system of the British society began to be challenged by new theories: by Communism in Russia after 1917, Fascism in Italy after 1922, and Nazism in Germany after 1933. All these doctrines made inroads upon the English intelligentsia and served further to impair national morale. But the attempt of Hitler to create a new European order which Germany should dominate brought about a gradual resurgence of English patriotism, the impression of critical elements within and the growth of a sturdy and courageous determination to defend the empire and to put down Hitlerism.

Art is a mirror of the artist's mind and its relationship to the world around him. The world has become a very complex experience. In its political and social development it has been in past forty years far reaching changes and has been shaken by more disasters than at almost any other period in recorded history. The writer of today no longer
dwells in an ivory tower. He is a part of the world in which he lives, and conveying his heightened impression of it, he is always seeking new forms of expression. It is his central purpose not to make confusion more confused, but to win imaginative unity, order and harmony out of apparent chaos.

After the 1914-18 war the world of ideas had to be rebuilt as well as the material world. Thinking people were determined to find new and better values which would guide them to the building of a saner, a more peaceful civilization. At first the new generation was full of hope, but though interest in social and international problems has steadily increased until it permeates poetry, novels, plays; in fact the civilization has determined until it has fallen again into tragedy ten times worse than before.

The important fact that every writer in England had to face 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. The First World War opened the eyes of poets like Sassoon, Owen and Rosenberg who suddenly saw the modern world in all its naked horror unmasked by the impact of war.

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).

A new awareness of sociological factors enabled the writers of this period to perceive a disintegrating culture with no positive values to replace it. There was a need for a new world, for a new outlook of life.

The period between the two world wars falls into two well defined sections. The first lasting till about 1929 was an age of confusion, bewilderment and disillusion. The second till the declaration of war was the beginning of the conflicts and the preparation of war with different nations. It was an age of despair, hopelessness and gloom. The high hopes for the future of mankind were shattered by the realities of an exhausted and impoverished Europe whose life was shabbier and more dangerous than it had been in 1914.

T. S. Eliot in his poems appeared to be defying the whole existing order throwing tradition into the dustbin requiring poetry to make a new start. He is one of the few poets who have been perfectly clear in their own minds about the function of poetry. As we read him we have the feeling that he knows just where he stands in relation to the ages. He stands for order in literature and order.
implies authority. T. S. Eliot's poetry is a force in modern literature which does something to redress the balance.

People are not wholly depressed by the remorseless decrees of the verses which affirm the dessication of the world of sense; for they became aware that they are not invited to persist in lamentation, but rather to search for another end - a consciousness that is not itself in time, though only through time, time is conquered.

Behind the procession of appearances moving between birth and death he is aware of a spiritual reality which cannot be defined in terms of temporal life; and this consciousness imposes its morality - "the right action which is freedom from past and future."

He has been so much alive to this generation as to drag to light some of the hidden things which were gnawing at its heart and sapping its spiritual vitality. He is not content merely to expose stupidity, hypocrisy, vanity but in lifting the veil makes people aware of all mankind, and history behind and the horror of the human soul alone in the Waste Land unless it is redeemed by courage and faith.

He brought into poetry something which in this generation was needed; thought that was adult, and an imagina-
tion aware of what is bewildering and terrifying in modern life and in all life. He has done more than any other living English poet to make this age conscious of itself, and, in being conscious, apprehensive.

The Waste Land made a tremendous impact on the post war generation, and is considered one of the most important documents of its age. A group of young poets stormed the fortresses of the literary world in the ten years before the Second World War. These poets were inspired and profoundly influenced by T. S. Eliot, the state of society which produced certain reactions in them and his 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.

But it was T. S. Eliot who gave imaginative expression to the sense of dissolution 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 example of a breach with tradition than to his precepts which enjoined the continuity of tradition.

Modern science, modern industry provided him with images not before familiar in the language of poetry and he had mingled them in an original way with images associated
with quite other tracts of experiences. They followed him and went further along the road of poetic eclecticism. They exceeded him in the bitterness of their disgust with contemporary society. They had read the warbooks which came out in the twenties and blamed a civilization which could produce wars and tolerate their futile sequel in disorganization, exploitation and stupid frivolity. They despised a literature which appeared to seek escape in the past and in sentimentality.

As the leader of the poets of the thirties Auden was deeply aware of the hollowness of the disintegrating post war civilization. Auden found the solution of the world's problems in leftwing political ideologies. A spokesman of the masses Auden shows clearly in his early poetry a faith in violent social revolution. His latest poems reveal a new note of mysticism in his approach to human problems.

Spender was deeply aware of the suffering and unhappiness of the inter war period and like Auden, he pinned his hopes for the future on leftwing political theories. But his political faith was always involved in a struggle with his interest in the individual. He approaches the problems of the world through his own individual experience. He has written most movingly of the pity of war and of the emotions of lover. The disillusionment, cynicism, despair
and bewilderment in the face of the crumbling of established moral values which characterize the postwar world are clearly seen in the novels of the period.

The great war has produced a group of novelists who lash unrelatingly the follies of postwar society and expose the shallowness of the civilization.

New spheres of knowledge, new conceptions, new values, new ideals, new emotions, new responses, new impulses have come into existence. Experiment is indispensable as it is the very breath of advancement. Thus the traditions are being overlooked in modern fiction. But it must be borne in mind that experiments should be wholesome and healthy. In 1918 at the conclusion of the First World War the time was ripe for a complete breakdown in the system of tradition, conventions and beliefs upon which European society had been based and which had directly influenced the literature and art of the time.

The creative artist was left face to face with the problem of a world without belief. When he turned to the activities of his fellow men and women, strange scenes met his eyes. They set out to hunt for happiness. Their hunt was a complete failure and their only experience was one complete frustration. This and the wider world of ever
increasing standardization of thought and pleasure was the theme of the young postwar writers of the twenties. Their approach to it was critical and satirical; and of them all, the most merciless in satire and untiring in bitter criticism was Aldous Huxley.

Huxley was primarily critical. His novels revealed an increasingly hostile reaction to the life they represent. His earlier novels - Crome Yellow and Antic Hay were sophisticatedly satirical. The discord on which Antic Hay ends deepened through those Barren Leaves and came to its overpowering climax in Point Counter Point, his most thorough exposure of the moral and spiritual chaos of the modern world. His novel Antic Hay (1923) is a bitter criticism of postwar society. Life is presented in terms of a nightmare and with all the compelling force of a nightmare. Slowly and mercilessly, intellectual and social London in 1923 is exposed in all its ugly, wasteful futility.

Reality is too great a problem. For real happiness one must escape from it to the life of contemplation and so achieve some knowledge of the universe of the mind.

The possible end of the twentieth century way of life is depicted in Brave New World. It is an imaginative comment on the tendencies of civilization. The most alarming tenden-
cies are the danger of increasing standardization, of decreasing human ideals and aiming at super humanity.

*Brave New world depicts civilization's failure to preserve its humanity. It is a truly frightening glimpse of the future, of the pit into which human beings are descending. Social life has become the perfect realisation of the Good Time and sex is a game practised by old and young with complete freedom. In this world of standardization and mechanical subhumans is born the Savage. He reacts strongly against it but his only escape is through Death.*

*Aldous Huxley was willing to save mankind from the disaster towards which modern civilization was gradually pushing him up. Pacifism presupposes a preventive stoicism which does not appear to go beyond the willingness of each man.*

*This implies an exclusive longing in individual heats, a sustained mistrust of the power of governments and institution, an inner recognition of the global reality of Being, a conquest of luminous felicity by willing absorption into the inexhaustible flow of life. After the First World War the growing influence of Kafka is enormous Kafka is very important in English literature because the*
predicament of his hero is the predicament of contemporary man. He died in 1924, but he foreshadows the human situation in the thirties and the forties. The Castle appeared in 1930 and the Trial in 1937.

Kafka's world picture arose from a personal neurosis, but this personal neurosis happens to have become the neurosis of the age of anxiety, of civilized society in what has been called the apocalyptic technique age, the age of explosives.

The weight of modern anxiety is compounded of a strange medley of guilt. It has been suggested that the modern process began with the guilt of the industrial revolution.

In the age of explosives almost everybody is a neurotic, the whole civilized world is having a nervous breakdown.

Walter Sorel has divided Kafka's maturity of thinking into three phases. In the first phase, the protagonist represses his inner truth, but his truth erupts in a catastrophe—accuses, judges and annihilates him. In the second phase a detached perspective views and contemplates a paradoxical discrepancy between self and truth. The final
phase is Kafka's most profound. In this phase Kafka presents the protagonist's deception of the world, perpetrated by his desperate need to create and fulfil his existence.

In the Trial the hero is arrested for an unknown crime of which he nevertheless feels guilty and is eventually executed. The basis of the states of mind of nearly all Kafka's heroes is their sense of alienation and their agonies of guilt because of this.

One of Kafka's last fragments was the novel, The Castle, whereas the hero of The Trial was Joseph K., the hero of this is K. The connections with Kafka himself are obvious. The perspective of the punitive fantasies, seeing the protagonists as victims of external injustice and outrageous fortune, tends to prevent men from noting the submerged inner force that drives them to their catastrophes. We see K. as the unhappy victim of a delusion that involves an unwitting confidence trick. But indisputably he is guilty of deception. His degree of guilt is ambiguous. Kafka lived in a world in which blame is no longer precisely measurable and in which no authority can go unquestioned.

The reasons for Kafka's wish to destroy his work are most evident in The Castle.

Kafka's intended ending to this book was to be that as
K. lay dying exhausted by his struggle, word was to come from The Castle that although his legal claim is not recognized, taking certain auxiliary circumstances into account he will be allowed to live and work in the village. Such a fate doubtless seemed appropriate and even merciful for so persuasive a charlatan... But when Kafka postulated the artist as a charlatan he drew attention to an issue wider than that of the artist in society: for the predicament of the writer, with his egotistic concern to achieve artistic perfection, may not be so different from that of any other human being, also non altruistically concerned with the establishment of mere perfection of an eternal persona. However, the creative predicament is in the godless twentieth century paradigmatic of this state. Kafka, with his acute sensitivity exemplified it both as man and writer.

The uncertainty of the war years is well reflected in the emphasis on disintegration, despair and failure in the novel. Violence and sadistic cruelty are made its themes. In their analysis of human character, novelists tend to concern themselves frequently with its sunny, well-lit aspects. As flowers to the light they incline towards what is understandable in conduct, avoiding the dark and hidden plans. In modern fiction Graham Greene attempts to depict the full horror of human evil, or man's
inadequacy and a sense of despair. His novels are a tale of human sin against the background of the ugliness of city streets. There is a great skill and artistry in his portrayal of a frustrated and sordid world, but his real power is shown in his ability to arouse pity without any direct appeal to his sympathies. Such novels as Brighton Rock, The Pole and the Glory are at once the most exciting and the most terrifying in the whole field of modern English fiction. The people about whom he writes seems lit up by the flames of the damnation which they know will be the reward for their sin. In Brighton Rock (1938), the young gangster and murderer Pinkie is dedicated to evil, whereas his pursuers are merely decent. Greene has never seriously sought to imitate life. Brighton Rock is a superb novel that misses real distinction. Greene's view of life has more power and creative validity. His view of life is not really popular; it involves no manipulations of reality, and it cannot be called sentimentality.

Elizabeth Bowen represents sensibility, not sentimentality, tenderness, but a perception so refined that it reaches far beyond the bounds of probability to something more rarefield which irradiates even while it lays bare the world. Elizabeth Bowen's characters, especially her heroines are grounded in reality. Before diligently exploring the external world with the countless antennae of their
sensations and reconstructing it by a cerebral act of co-ordination and observation there are contrasts of light and shade.

The Death of heart is a strange novel. Portia, a young girl immuned in solitude, looks around in vain for the affection of which she is desperately in need. But she only meets indifference, hypocrisy, conformism, stupidity and egoism.

Elizabeth Bowen conveys feeling with a sure as well as sensitive band in her novels we are taken through a world felt by the author in a certain way.

The world she recreates is a real world, solid and undeniable, even though the acuteness of her exploration and the dancing glimmer of her art give it an unusual look. At once clear cut and many hued, it profits by that rainbow border which in no way falsifies the truth of the colours of the spectrum. The light of the mediterranean tends to present a distorted image of nuances by the radiance of its romantic sentiment. With Elizabeth Bowen it is the opposite. She is the incarnation of the northern light, that cold and equitable light which decomposes without becoming denatured.
Evelyn Waugh has the same horror of life as Huxley. Essentially his world is the nihilistic one; but it was enriched by the manure of an intelligent and religious gloom. Religion in his work seldom functions as more than something to console his sense of hatred for the world—and everyone in it. His religion is considered as his excuse for condemning not merely the modern world but also the people in it. In Decline and Fall (1920) and Vile Bodies (1930) there is a sense of autonomous life missing in even the earliest Huxley. A Handful of Dust (1937), the story of a man's falling apart under the strain of his broken marriage, has been admired as Waugh's best novel and a masterpiece. Evelyn Waugh has never ceased to judge the follies of modern society in the name of a religious and political creed. Evelyn Waugh has no sympathy for his characters; he has no affinity with the godless men who live around him.

The First World War shattered all hopes and aspirations of a stable society. The trend of literature took an abrupt change of thoughts and ideas. Throughout Europe the poets, novelists and dramatists began to think in the new directions. New waves of thoughts and ideas began to sweep over Europe as the war ended with the crushing of old ideas. The literary movements throughout Europe brought vital change of thoughts. The ideas of subconscious
thoughts in literature gave a new direction. A sense of hopelessness, despair and gloom had been reflected in literature. Malraux, Sartre, Kafka, Koestler, H. G. Wells, Aldous Huxley reflected their new thoughts and ideas in literature resulting in man's utter distress and despair. The apprehension of another great war created a restlessness in the minds of the people and the writers reflected the confusion and bewilderment in literature. Malraux thought of absurdity and Sartre of the idea of existentialism in literature. The period between the two world wars in literature of Europe was really a turbulent period when the writers were in great anguish and created literature expressing worries and anxieties of the age. The second world war was approaching warning the people of an alarming catastrophe and plunging in deep agony and anguish.