An epoch is like an individual, endowed with idiosyncratic outlook, hence requiring a compensatory adjustment. Like a person, it is guided by the unexpressed desires of the time ultimately leading to the healing of the epoch or its destruction. There is nothing to prevent it, for it is a natural phenomenon. One such epoch we are dealing with is the early part of the twentieth century. It proved undeniably a period of great restlessness, nervous tension, confusion and disorientation of outlook. The dawn of the century found itself on the threshold of a scientific era in the world’s history. The changing scenario of the modern society along with the new stimulating ideas and discoveries from all spheres like psychology, philosophy, physics, etc. emerged itself to mould the literary works of the age.
The complete volte-face observed in the early part of the twentieth century did not rise out of the blue; just as everything that exists takes its birth from the seed or some cause, so the early twentieth century was the conclusion of what had already started in the nineteenth century. The few traces of modernity that had germinated as buds in the late nineteenth century, soon bloomed, matured and reached their peak in the present century. Almost every sphere came to be transformed be it literature, painting, architecture, music, dance, science, war, transport, communications, social standards and politics. The social background of the century was to a great extent responsible for the whole change. Carl Gustav Jung observed:

Great innovations never came from above; they came invariably from below; just as trees never grow from the sky downward, but upward from the earth, however true it is that their seeds have fallen from above. The upheaval of our world and the upheaval in consciousness is one and the same.¹

The immense revolutions, which had left great impact on human life produced a new outlook on life and society moulding the writers, particularly the intellectual and the enthusiastic, in such a way that they became more
critical in their attitude towards life and everything. Many changes and improvements were also observed in modern writings and these are doubtless related to the existing society and its atmosphere.

The writings of the age indeed can be considered the offshoot of all these invigorating ideas and feelings of the century. As a result the writers faithfully reflected the true spirit of the age. First of all, their works are tinged with their responses to the social, political and intellectual happenings, hence become the very manifestation of their own awareness of being a part of a complex but incessantly changing society. All forms of changes and progress in the socio-economic-political and other spheres in the early part of the twentieth century combined to profoundly influence the sociology of literature that would be called modern. And literature represents the complex phenomena of the age. Literature tends to be multifarious with multiple dimensions as Wendy Griswold writes:

What I should have said, precisely, was that the sociology of literature was more like a field of flowers than a field of battle. It had produced impressive theoretical assertions, brilliant but isolated insights, and rich veins of research findings, but it was not
organized around key questions or debates the way a proper field ought to be.²

He further continues:

The sociology of literature is like an amoeba: it lacks a firm structure, but has flowed in certain directions nevertheless.³

This indefinable and shapeless form of the literature of the century in question surely owes to the two faces of modernity observed in the early decades. One is dynamic, forward looking, progressive; promising unprecedented abundance, freedom and fulfillment. The other shows the dark side of modernity, the new problems that modernity brings in its wake by virtue of the very scale and novelty of its achievements. Social progress is matched by its counterpart – social pathology. The wave of change seen at the turn of the twentieth century spared no field or circles. It was reflected in the new critical outlook of the people on life and society of the time. The public could no longer stand against the social, economic as well as the unstable political atmosphere of the time. Hence, the blame lay not so much on the writer, but on the age “For the explanation of the irrational is a special task of the twentieth century”.⁴
The decline of the late nineteenth century socio-economic and political atmosphere impelled the intellectuals of the time to break down barriers and soon open the dykes to let in the free flow of new stimulating and invigorating ideas in various fields. Once the dyke is opened the flow of ideas soon coalesced with many aspects of human life. The result was to be soon seen in the vast horizon of the century marked by both its benefits and its drawbacks. Science extended and swayed its dominion in the twentieth century. More than in any age, the advancement of scientific progress affected the daily lives of the public. With the advent of various electronic devices like radio, telephone, wireless, T.V., etc., a layman could not only hear but also see any incident occurring thousands of miles away by sitting at home.

Knowledge and education were no longer exclusive entities available to a few exceptional, but were wide open to all regardless of sex, class and caste. Series of Acts which were passed throughout the nineteenth century (the Custody Act 1839, the Divorce and Matrimonial Causes Act 1857, and the Married Women’s Property Act 1870 and 1882) combined with the new educational reforms slowly transformed the status of women in Britain. Although women were not granted the right to vote until 1918, yet there were limited legal changes in the position of women in the very first decade of the
century. This shift in the status of women, directly registered changes in literature being itself ‘one arena in which changes can be registered and examined’. The theme of gender in relation to family, marriage, politics and freedom is exploited by the acknowledged masters of short story such as James Joyce, D.H. Lawrence and Katherine Mansfield in the first decade of the twentieth century. Serious writers like Virginia Woolf express their attitudes towards these changes in the human nature and their mental orientation. As reflected in one of the essays of Virginia Woolf herself ‘Mr. Bennett and Mrs. Brown’:

All human relations have shifted – those between masters and servants, husbands and wives, parents and children. And when human relations change there is at the same time a change in religion, conduct, politics, and literature. Let us agree to place one of these changes about the year 1910. And rightly, as she said, however not strictly adhering to the year 1910 every sphere including literature and literary production, and other arts got tinged with varied colours resulting from the distinct changes.
The second decade withheld the beginning of the Georgian period with violent interruptions of the First World War. The War ended but left the world in a critical situation. Soon discontent rose in the hearts of the people and turned against war. This war however proved a major cause, rather more appropriately a catalyst, of the radical changes on the twentieth century social and literary scene. First, to take a glimpse of the economy, the backbone of a country – the changes were in the direction of urbanization and industrialization. The villages soon gave way to industrial societies. Scientific machines substituted human labour both in agricultural as well as small industries. The rural way of life soon declined and found its reflection in the poetry of the early twentieth century. The Natural poetry rooted in the rural settlings or countryside soon dwindled and trembled on the brink of vanishment; and got itself replaced with new urban and cosmopolitan themes. Already effects of the urbanization were shocking to writers like Thomas Hardy, Goethe and Raymond Williams, who articulated a vision of place not only as the nostalgic site of by-gone traditions, but, as the very terrain or landscape of modernity’s paradoxes and contradictions. To them:
Modernity was bittersweet, engendering a longing for a lost sense of organic wholeness even as it provided a liberating subjectivity from which one could express such decadent nostalgia.\(^7\)

The modern experience was not one in which some inherent progressiveness would ultimately triumph, nor was it pure historical determinism implacably turning everyone into an automation. Rather, it was a deeper and a more precarious tension between the two.

The urban-industrial life offered unprecedented opportunities for individual mobility and personal freedom. It also promised the attainment of dazzling prizes, in wealth and honours, for those with the enterprise and talent to reach for them. But the other side of the coin was the loneliness of the city dweller and the desolation of failure for those who could not win any of the prizes. The end of the Great War was accompanied by a sense of physical, moral as well as economic exhaustion. The global markets contracted resulting in the devastating Great Depression. The decade observed demands of the workers in different forms. Throughout the decade, workers would take their cause to the streets, protesting persistent unemployment and government failure to deal with rising poverty amongst the working class. The economic woes at home and
fear of another war in Europe justified W.H. Auden’s description of the 1930s as ‘A low, dishonest decade’.

People soon felt dislocated and disoriented from their sense of place under the impact of different factors. Alienation and despair came to represent the dominant features of modern life. Works like Goethe’s Faust raised the spectre of modern alienation; it embraced the uneasy tension between alienation and liberation.

England was entering a new civilization. But ironically, at the very core of the new horizon brought by the civilization was an empty void, incurable by any facet of science. Both intellectuals and non-intellectuals soon felt the void, the instability and the disorganization of the age; which left man rootless, floating in the space where every answer failed him. All traditional values were defied and skepticism became the order of the day. Parental authority was challenged at the personal level, while the role of state, and other institutional values were questioned at the societal level. The net effect of all this chaos was to send sensitive people within. Though their new life seemed more profitable with better prospects; they could not deny that the past days were more glorious. Time and again, they suffered from nostalgia whenever they called forth the
sweet memories of the forgone days. The writers of the time felt a sense of isolation and alienation from public and outer life and activities. This produced a kind of art that was not descriptive but reflective, not objective but subjective that gave birth to an inward turn.

Grounded against these revolts and atmosphere of the moral unease and uncertainty, a tradition known as ‘anti-hero’ became the recurrent motif in literature. T.S. Eliot stopped romantic verse, buried it dead in its track in 1917 with the publication of his ‘Love Song of J. Alfred Prufrock’. Through Prufock, he universalizes the contemporary predicament of modern man, his sense of loneliness and frustration. The modern society squeezed man and transformed him into Prufock.

Soon moral values declined, man became self-interested, egoistic and self-centered. Both their private life as well as public life were profoundly affected. Importantly, the time witnessed the rise of Fascism, witnessed in Europe in the thirties with the coming to power of Benito Mussolini in Italy, Adolf Hitler in Germany, Generalissimo Francisco in Spain. Soon that crept into the British politics endangering the world with another War in the offing. In Britain, the forming of British Union of Fascists in 1932 by Oswald Mosley
marked the entry of fascism. The younger generation soon superseded the old generation. Being confused and uncertain, they broke down the old conventional practices and opted for the new ones. The people were now divided and grouped into two with their firm philosophical beliefs – those who loved conservative traditional thinking, and, those who preferred to break ties with the old practices in all aspects whether social, political or religious. There were writers who defended and argued for conservatism like W.H. Mallock, Lord Hugh Cecil, and at the same time George Bernard Shaw criticized conservatism in his firm belief in *Socialism and Superman*. Shaw’s revolutionary imagination drove him to create a ‘New Drama’ on the stage of the Royal Court Theatre in London. Throughout his literary career, he examined man and his social institutions with intellectual courage and shrewd irreverent insight.

The scope of education kept expanding, at the same time breaking the age old hierarchy and prevailing conventional class structure. The criteria for social status were now to be based on education, and not on the old aristocracy of birth and inheritance. Soon men were graded in accordance to his social, political and industrial power. The writers and the intellectuals, with their growing skepticism, and their attraction for the new stimulating idea creeping through the age; instigated them to undertake new approaches in various field.
They soon broke their ties with the old beliefs and practices overlaying new theories. Without much surprise, almost every field was soon renovated and reinforced with new knowledge and discoveries. No doubt, they were ready to pay any type of high price, for ‘the mind must always overcome a certain hurdle in assimilating, a point of view of a novel type.’

Scientific consciousness became a part of modern aesthetic sensibility. Literature was influenced by scientific ideas. Science and literature were no longer hostile forces. The beginning of the twentieth century soon observed the reflections of “new physics” on modern literature. Modern literature took to new forms with new philosophical connotations. Ptolemaic imagery gave way to the Copernican; while Darwin’s theory of evolution modified man’s outlook on Man and Nature. In the course of its development, the scientific theories not only impinged upon metaphysics and the behavioural sciences, but, also upon aesthetics in their philosophical and psychological implications.

First of all, mention may be made of Albert Einstein’s *Special Theory of Relativity* published in 1905. His theory of Relativity to a certain degree influenced modern literature not with its mathematical proofs rather by its philosophical implications. The gist of the theory is that an interpretation of
reality by one observer cannot be always true as his or her view of reality is
based upon some unique position. There is no fixed reality, but only different
facets of it bringing us closer to the “true” reality. This theory almost validated
the subjective nature of all reality, thereby negating objective reality. Under the
direct or indirect influence of this theory, modern writers add a new dimension
to revealing human experience. They tend to create a world in “flux”; the
meaning or secret of the world itself being embedded in the flux. They no
longer give a fixed reality, rather an elusive reality which escapes every time we
come close to it.

The modern writers now take up a new modified narrative structure in
order to successfully render the highly – complex world in flux. The theory of
relativity certainly modified the understanding of nature of man. One of the
most important effects of this theory on modern fiction writers is the trend of
abandoning the omniscient author from the narrative structure of their works.
The omniscient author’s perception or observation is no longer taken as more
valid and reliable than the characters. The novel now comes to be
interpretation of reality from different positions each conditioned by unique
space and time. For a writer, the relativity theory certainly added yet one more
window through which he could view the world and man in the shade of new light.

About this time a new theory of time was propounded by Henri Bergson, who built his theory by saying that time is never objective but is fluid and is related to psychic forces working inside the mind or consciousness. Time is never static and its mathematical progression is not able to measure the mental time. In his *Time and Free Will: An Essay on the Immediate Data of Consciousness* (1910), Henri Bergson made a distinction between psychological time (time as it is experienced, wholly fluid and continuous) and mechanized clock time. He claimed that mechanical time and psychological time are two different things. Bergson too conceived the world to be in flux as Einstein. For him, the mechanical world described by science is a convenient fiction while the real world is a flux that is actually experienced. Bergson’s time or *la durée* (a succession of qualitative changes), was the pure essence of reality.

With Bergsonism, the concept of physical time lying at the heart of our conception of the physical world broke down. His new concepts of time, memory and consciousness soon evoked a great response from the contemporary writers and artists like James Joyce and Virginia Woolf. His
The concept of time is psychological rather than clock or mechanical. Bergson stood up against the conceptualization of reality. Concepts according to Bergson, ‘break up the continuous flow of reality …… they give us nothing of the life and movement of reality; rather, by substituting for this an artificial reconstruction, a patchwork of dead fragments’, can only be left. He further holds that there is a veil between our consciousness and reality. The idea is that what our senses conceive may not be the original reality or truth, rather a different facet most probably a simplified form of the reality. In an attempt to present all states of consciousness, the original emotion may be left behind.

With this understanding, the new writers like Virginia Woolf now strove to render into language all moods and sensations which are a part of the highly fluid state of consciousness ever merging into one another. Duration became the key medium to transcribe the fleeting nature of human consciousness. Another important clue to the understanding of the creative impulse behind the modern fiction is Bergson’s notion of memory. He divided memory into two types: *memoire involontaire* (involuntary memory) and *memoire volontaire* (voluntary memory). Voluntary memory is governed by reason and will; while involuntary or the spontaneous memory stores up the past by mere necessity of
its own nature, hence more important than *memoire volontaire*. It is through this that the past and the present can be blended together.

Bergson’s theory of time, memory and consciousness were the driving force behind the technical innovations observed in the writings of the early twentieth century writers. Their attempt was now to convey a sense of reality both vital and dynamic rendered through the *memoire involontaire* which is a perfect blending of the past and present. Their effort now is to evoke the original emotion in all its complexity; going beneath the surface level and to abstain from merely describing things and further delve deeper into the durational undercurrents of human personality. By the use of Bergson’s duration the modern stream of consciousness novelists could break the chronological sequence of events in traditional novels, instead they were able to bring together all time units, past, future and present as simultaneous happenings. As a result of this discontinuity and lack of coherence became inherent in the writings of these stream of consciousness writers. The new realities revealed by these new scientific theories of Einstein as well as Bergson were challenging, and soon they were able to influence modern stream of consciousness writers. The new version of reality, time and movement of heat in discontinuous quanta and the breaking of relation between things in time and
space as propounded by Einstein, Planck and Bergson could produce the break up of events, characters in the modern style of writing fiction as attempted by Virginia Woolf, Dorothy Richardson and James Joyce.

The new experimental novelists embraced the great pronouncement of Nietzsche in the nineteenth century that God was dead, which left the universe without any creator to save and ensure man’s place. That inspired the novelists to create a universe without any God, and man became wholly independent of any centre that held mankind integrated. The image of the disintegrated and alienated man in the twentieth century was a direct result of what Nietzsche said earlier. Many hold the view that Nietzsche was an atheist for reversing the traditional Western understanding of God. However, the twentieth century was swept away with the positive goals incorporated with Nietzsche’s thoughts and their ethical basis. Nietzsche kept almost everyone astounded with his sceptical comments about knowledge and morality. His central claim about the death of God became the foundation of most of his doctrines. The new revelation was that the basic character of the universe was chaos. And all factual claims were nothing but interpretations; for there were no facts only interpretations. Nietzsche’s strong feeling for the need of a new honesty made him to voice out his heresies in public. He questioned the Western philosophies and religions.
For the contemporary writers and artist, Nietzsche became the modern ideal of freedom. They imbibed Nietzsche’s central ideas that in a Godless universe it was only man who would guide himself and he would get the reaction of what he had done. They were now ready to work with an innovative spirit to utilize new means so as to precisely express what they believe or think.

The early part of the twentieth century also observed criticism of several schools of philosophers of which Hegel and Kant formed one. Bertrand Russell along with G.E. Moore, attacked idealism and established a new philosophical ethic. The major part of credit of influencing and changing the whole texture of philosophical trend in England went to G.E. Moore. His *Principia Ethica* (1903) proved a seminal work. ‘The truth’ for Moore was not something requiring an esoteric pursuit with special powers of the intellect, and a specific language for its expression. Rather it called for complete honesty in a process of rigorous thinking: its attainment registered in good states of mind, signified by appreciation of things of beauty and by good relationships with other minds.

Moore’s *Principia Ethica* had a direct bearing on modern literature as it influenced many writers including the Bloomsbury Circle. The Bloomsbury proper came into existence in 1904. Originally this circle existed in the form of
the “Midnight society” of five young Cambridge aesthetes, Leonard Woolf, Clive Bell, Lytton Strachey, Thoby Stephen and Saxon Sydney Turner. The Bloomsbury circle included beside them Vanessa, Virginia Woolf, Adrian Stephen, Maynard Keynes, Duncan Grant, E.M. Forster, Roger Fry, Desmond and Molly Mac Carthy. Grounded on G.E. Moore’s simplistic belief, the group pledged to “absolute frankness” and aimed at aesthetic achievements. The group shared a common attitude in their commitment to new creeds. Their main effort was to escape from a belief of conventional morals. They jointly stood up for the rejection of mimesis in favour of concentration on the play of abstract form. The aesthetic theories which developed within the Bloomsbury circle were grounded on G.E. Moore’s ethics. These theories had a profound effect on writers like Virginia Woolf, who was one of its members. It opened a way for the creation and reception of modern art based on – the very appreciation of beauty and understanding of good states of mind, ultimately leading to recording of the momentary impressions of mind (which was dynamic). Writers like Virginia Woolf were encouraged to utilize their freedom to adopt their own medium of expression. Most noteworthy effect was made on the new novel which was to be engaged in the impressionistic rendering of the human psyche with photographic reality, every emotion and every impression permeating one
another yet forming a whole or compact form of experience. In a nutshell, the Bloomsbury circle proved one catalyst for the decline of idealism and resultant rise of realism in the twentieth century. Although arrogance was often attributed to it, it arose partly from its tenacity and collective will sustaining itself in a world surrounded by massive antagonistic forces. Nevertheless, it continued to stand for independence of mind and culture and for civilization in general. They also proved a generation steeped in the new psychology that was gaining ascendance in the twentieth century under the dominating figure of Sigmund Freud.

Sigmund Freud, and followers like Alfred Adler and C.G. Jung proved to be a great influence to the new writers. Their psychological theories hastened the change in the whole tenor of human thought. A new dimension was soon added to the assessment of human behaviour with an emphasis on the role of the unconscious. To mention some of the contributions of these psychologists: Alfred Adler came up with his theory that neurosis was a disorder of the total personality, that the ego played a large part in its genesis; and that non-sexual factors could also lead to conflict. Secondly, C.G. Jung firmly holds that the personal unconscious was an insignificant fraction of the collective or racial unconscious which lies below it. He also stressed that the psyche comprised
three levels: consciousness, the personal unconscious and the collective unconscious.

Thirdly and perhaps the most important revolutionary discoveries were Freud’s in theories the realm of the subconscious. Freud studied the ego and developed a theory of the whole personality. The personality was now divided into ‘ego’ (consciousness), ‘id’ (personal unconscious) and ‘super ego’ (collective unconscious). The individual’s character structure was now seen as the resultant of a three cornered struggle between the external world, the id and superego. Soon the role of the unconscious got stressed in the literature of the time. The mirroring surface of the novel gave way to the distortions of private awareness in the hands of writers like Virginia Woolf. Attempts were made to reveal the forces at work in the subconscious, to render even the workings of the unconscious. The writers began to adopt “free association”, a technique of Freud’s origin to discover those powerful emotional drives that swept the uncontrolled thoughts of human beings.

Also, following Freud and his successors a change in the attitudes towards sex was observed. A new frankness about sexual matters came to surface with the acceptance of the stream of consciousness; activated with the
writings of D.H. Lawrence. Lawrence intimately recorded the dealings of the unconscious process through love and the sexual conflicts arising when lovers become too intimate. He openly discussed the subject of his novels – which was sex-urge, its healthy satisfaction, or the problems in its way. He began to utilize the flexibility of the mind and the flux of consciousness to meet his end. He successfully displayed the easy flow of the basic human impulses emanating from a still deeper level of the conscious, in a new narrative style of exposing characters through their mental state.

This exposition of life through the consciousness of the characters however began early with Henry James. The new writers looked up at Henry James and his preoccupation with the phenomena of consciousness. His works concentrated on the private self and on the awareness of inner life. He dropped the technique of describing characters through the novelist’s mouth, and transferred to one character for his narrative information. Following him, the new writer attempted to manifest the awareness of the unconscious motive of human spirit through the presentation of the mental state of the characters. Above this the new writers also looked up at Henry James as a model of unfettered freedom in the choice and treatment of subjects.
Another writer whose originality influenced the twentieth century writer was James Joyce. His novel *Ulysses* (1922) proved a definitive modernist novel; both innovative as well as influential to the future writers. He wrote in a mode that was uncompromisingly new. He was:

... concerned at all costs to reveal the flickerings of that innermost flame which flashes its messages through the brain ...... with complete courage.¹¹

And in order to render it sincerely he disregards:

... whatever seems to him adventitious, whether it be probability, or coherence, or any other of these signposts which for generations have served to support the imagination of a reader when called upon to imagine what he can neither touch nor see.¹²

His successful exploration of the reality of the multiple conscious expressions in human mind attracted the future writers without fail; combined with the conscious and subconscious impression of human life which formed an image of the whole of life.
One more great work of the fiction of the twentieth century, universally judged the French masterpiece of its time had its impact on English novel. This is Marcel Proust’s series of books going under the general title, “A la Recherche du temps perdu,” (1913-26) (in English, “Remembrance of Things Past”). Properly speaking, in its outward form it is not a novel but a collection of mémoires. It became a seminal masterpiece deeply influencing the twentieth century novel. The new writers tended to be Proustian in their writings including instances of past experiences in the fabric of their narrative. They followed Proust in laying due emphasis in everyday life to built up one aesthetic whole.

These innovations of Joyce, Henry James and Proust pushed the modern novel inward from its highly wrought social surface. The Stream-of-Consciousness novel emerged as a reaction against the traditional novel attempting to possess ‘a reality absolutely instead of knowing it relatively, of placing oneself within it instead of looking at it from outside point of view, of having the intuition instead of making the analysis’. 13

The very term ‘stream of consciousness’ was abstracted from the realm of psychology. William James in his Principles of Psychology (1890) used the
term “stream of consciousness” to describe the ceaseless, chaotic, multileveled flow that characterizes human mental activity. The human consciousness flowed in a continuum, like a stream, and this stream of consciousness is analogous to the life of a bird, made up of flights and intervals:

The places of flights are filled with thoughts of relations [which] for the most part [are obtained] between the matters contemplated in the periods of comparative rest ....... The only images intrinsically important are the halting places ......... Throughout the rest of the stream, the feelings of relations are everything.  

William Jame’s “durational aspect of consciousness” gave the basis for the new kind of novel called the Stream-of-Consciousness novel. The new technique adopted in these novels called the stream of consciousness technique was now to be a means of seeing the human psyche accurately and realistically.

The novelist was no longer interested in what a character says or does, but rather to the happenings inside his mind. His mission was now directed towards the unorganized impressions floating in his subconscious mind. They
were no longer attracted towards ‘story’ or ‘plot’ but rather to the human consciousness which formed the very foundation of the science of psychology. Their delight was now to analyse consciousness into atoms of ideas; at the same time to describe the minutest details of the inner experience of human life. This technique was soon adopted by modern writers like Virginia Woolf, Dorothy Richardson and William Faulkner. About the same time, when D.H. Lawrence added a new dimension to the ‘instinctive life’ with his ‘sex-psychology’, Virginia Woolf was gaining prominence. Like Bergson and Henry James she inclined towards intuition. She successfully utilized the stream of consciousness technique to reveal the momentary quantum’s of human thought. The remaining chapters of this Thesis studies Virginia Woolf in the light of her narrative art and her characterization.

Before closing the chapter an attempt is made to analyse what all these changes in the early twentieth century social and literary backgrounds presage for the modern novel. For one thing, the modern writer became extremely conscious of his age and the changing environment around him. The new novelists inherit from science not only new body of facts, physiological and psychological, but also the scientist’s attitude of objectivity. Regarding the new writers Virginia Woolf says, ‘On all sides writers are attempting what they
cannot achieve, are forcing the form they use to contain a meaning which is strange to it’. The works of these new writers tended towards Realism, Psychology and Experimentation. On the one hand, when the new subtleties of psychological approach opened up new vistas for the novelist; while on the other, complexity, allusiveness, irony and obscurity entered into the fabric of modern poetry.

In the modern novel, the persistence of the concept of character as backbone to the story or plot and narrative as a repeatable integrity of form applied to human entities is soon given up at the hands of the modernist. His story is told now in a strange way disjointed, as things having no apparent connection are associated in his mind. Feelings and emotions, which used to come single, entire and whole are now broken up on the threshold of the mind. Above all, in the modern mind, beauty is accompanied not by its shadow but by its opposite ugliness; amusement follows disgust and pleasure accompanies pain.

The new novelist no longer have any point de vue in the traditional sense, as their interest now is focused on seizing reality from within, to reproduce as faithfully as possible the character’s rhythms of thought and
experience. All descriptive and analytical details in the narrative were to be completely ignored or reduced to the minimum. At the same time the new novelists were to descend from the lofty heights of being “a divine providence” blessing wise characters with sanity and life, damning foolish ones to insanity and death. Characters like Miriam Henderson, Molly Bloom, Stephen Dedalus and Mrs Ramsay were now created through intuitive process.

The rendering of ‘Time’ too was greatly modified. The linear chain of one event following another soon broke down under the influence of Bergsonian duration or La duree. Past and present coalesced and permeated each other. Plot complications gave way to digressions. The fragmentation of the story line which resulted from this unexampled freedom to move through time quickly became Kaleidoscopic:

Yet the inner structural relations are established at all cost, that gradually they impose significance till a synthetic and symbolic meaning emerges.16

Finally, we can say that owing to his self introverted personality, the new novelist strove to uncover the depths of the character’s mind. His work is now
preoccupied with time, subjectivity, inwardness, or I-me-Myself philosophy with
the absence of action, plot and catastrophe. He is now more deeply involved
with the human soul. He is no longer confined to states of affairs but to matters
relating to the *ego* problem or *id* problem of a being. In other words, his
attempts are now to gain access through the dark forces of soul, which is non
verbalized and irrational.
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