CHAPTER VI

THE REAL DRAKA OF LIFE
Bennett's fictional realism is dramatic in its intensity, where drama is nothing but an intense conflict of the character with a given situation. The very fabric of real life that he proposes in his novels has its profound bearing on the interpersonal relations, reflections, and reactions of his characters. The central characters of Bennett are unique personalities, who maintain in themselves a rare desire to live up to the fullest extent of their inner authentic animations. Such personalities, even in their warm and affectionate familial relations are likely to come into deep psychological conflicts with their counterparts. These psychological conflicts are many, and very often they lead to crisis in the lives of the characters themselves.

(i) Bennett's artistic diversion:

Bennett is a novelist whose art was informed by the essential art of Anton Chekov, who in his time was a supreme Russian dramatist of a world order. In spite of the fact that Bennett's genius is not profoundly dramatic, his intimate association with the works of Chekov and Maupassant brought him close to the electrically igniting dramatic manners of actions and interactions amongst his fictional characters. Bennett himself had a little bit of initiation into the art of play-writing. Later he
wrote a successful play named *Milestone* in collaboration with a friend called *Knatch]. In this context one of the diary entries of Bennett is highly revealing of his preoccupations with play-writing. Dudley Barker, one of the most important critics of Bennett included a chapter in his book *Writer by Trade* about the amateur adventures of Bennett into the art of playwriting. Refer into this initial introduction to London life Barker has to say as follows:

His first nights led him indirectly into play writing. At first it was only a friend who asked him to write a one-act play for amateur performance in the drawing-room. Bennett 'felt sure that I had not the aptitude'. However, he was persuaded to try. He wrote, in one afternoon, a one-act dialogue, *The Music Lesson*. The friend and his wife performed it at the party Bennett gave at Fulham Park Gardens to mark the tenth anniversary of his arrival in London.

The play-writing interest of Bennett could not really give him a success on the stage. But they provided him an opportunity to learn the art of studying and instantly comprehending the human personalities. This comprehension is partly intuitive and partly a matter of putting psychological insights. In his novels he used this amateur experience of a playwright fairly well. Bennett's own passion for such dramatist's manner of comprehension became a lifetime passion. One of Bennett's statements, Barker hastens to add to the above. The
statement reads as follows:

"My feelings, as the situation which I had invented gradually developed into something alive on that tiny makeshift stage, were peculiar and, in a way, alarming. Every one who has driven a motor car knows the uncanny sensation that ensues when for the first time in your life you pull the starting lever, and the thing beneath you begins mysteriously and formidably to move. It is at once an astonishment, a terror, and a delight. I feel like that as I watched the progress of my first play! The feelings of an embryo play-wright could scarcely be better described."

This 'embryo play-wright' terms out to be the wizard of presenting life in his novels, with all the manners of dramatic perfection. There are many instances where some of the moving scenes of his novels were fitted to the stage, with least alterations and stage directions. It is a well known fact that his Clayhanger Trilogy was successfully televised by the B.B.C in 1973.

Bennett is substantially famous for creating pathos. The manner in which the characters hold their hopes and desires and the way in which they come into conflict with their fellowmen and fellow women in their mundane relations ultimately comes to a pathetic end because of the simple reason that the passage of time out-date them and impoverishes them. The very fundamental lessons of the drama of life in its course of movement in time is the central artistic purpose of Arnold Bennett.
The torch-bearers of Five Towns morality.

Bennett endows Sophia greater potentialities than that he awards to Constance. Sophia wholly determines to run away from the values of Bursley. But the course of time forced her to embrace the values of Paris. On being introduced to Paris life she realises that this too is unpalatable and unadjustable for her. Before she finally returns to the provinces she involves herself in her work as a boarding house keeper. She prefers this boarding house keeper's job because she feels that she is responsible to know one but herself. Moreover her Bursley experience with the shop keeping gives her the innate strength to maintain the boarding house.

Maintenance of this boarding house was a matter of gaining worldly experience. But in so far as her original desire to fulfil herself as a self responsible individual does not come to any positive condition in her life. In fact as James Hall rightly feels "Life gives Sophia a second chance to satisfy the 'instinct for experience'."

Chirac, the newspaper man and ex-architect wants Sophia. But Sophia will not have him. He certainly attracts her, as the foregoing commentary of Bennett shows.

It was infinitely sweet to her, voluptuously sweet, this barking in the heart of temptation. It certainly did seem to her, then, the one real pleasure in the world. Her body might
have been saying to him: "Look into my mind, I for you I have no modesty. Look and see all that is there". The veil of convention seemed to have been rent. Their attitude to each other was almost that of lover and mistress . . . . morally she was his mistress in that moment.

(CNT, p. 348)

This is what her youthful enthusiasm prompts her. But she cannot accept Chirac as her second husband. For Sophie's mind selecting husband on trial and error method is nothing short of indulging in prostitution. Immediately after Gerald deserted her the Courtesans of Paris saved her. She was dying of fever in the Paris streets. Instead of showing a whole-hearted gratitude for which the courtesans begged, Sophia prefers to pray them well for having worked unselfishly to save her. This in itself is an evidence that she nurtured an inner hatred to the profession of courtesans. Therefore she would not yield to Chirac, inspite of her voluptuous passion and haunting desire. She is becoming resigned to the passionate youthful properties of life. It is not right to say, as James Hall prefers to put it. "Too early an introduction to experience makes the rest of Sophie's life in Paris one long retreat from involvement". As young as she was, she could make in herself a determination to live without any concern with men folk as partners of life. This is the dramatic change that comes in the authentic self of Sophie, and there onwards she diverts her energies towards the age old Christian manners of asceticism and
resignation. Her practical-mindedness and prudence instinctively guide her to the right honourable course of life. Chirac created a flutter in her mind. He was made of good stuff and manners. Sophie was halfway through to yield. But she did not. She suppressed her natural instincts mercilessly as she was not sure whether Chirac wanted her body or soul. She wanted to tell him to "look into my mind" and see 'all that is there'. Chirac liked her very much and she knew that is it was limited up to her body. She wanted him to peep into her soul beyond the transient body. This internal conflict becomes a sort of obsession in J.H. Lawrence's John's and Lovers. Chirac could not go beyond the visuals and thereby he was disregarded.

It was an arduous task for sophia to run her Frensham boarding house. The taxing situations she had to pass through were highly dramatic. One day, as one of her servants was indisposed, she carried the tray of tea to the old Grover, a wealthy customer, in place of her servant. That fatherly oldish fellow put his hand round her waist. The situation is interesting.

'Sue after an instant her precious cynicism which had slept, sprang up', she thought with a blustering scorn.

'Take away your hand,' she said bitterly to the amiable old fool. She did not stir. He obeyed
sheepishly. 'Do you wish to remain with me?' she asked, and as he did not immediately answer, she said in a most commanding tone: 'Answer then! 'Yes' he said feebly. 'Well, behave properly!' (OWT, P.345-49)

This kind of dramatic situations are innumerable in his novels. Her Fitz Rowne spirit of morality remained as a beacon light for her through thick and thin.

'the ballitantly it is the siege in Paris that comes to her rescue, In the meantime the determination that comes to her that 'I will stay as I am', is all important. It is this kind of courage to be, (to borrow the phrase of Paul Tillich) that ultimately individualize her and renders her a glorious personality.

No doubt Sophia had been passing through a frustrating situation. But she did not sit idle brooding over the calamities that she had to pass through. When D.H.Lawrence, Jewel and others find fault with the acquiescence of this frustrating situations of Bennett's characters, many critics try to assert that this is the sheet anchor of their strength. Whether it is Sophia, Hilda, Anna or Edwina they accept their adversity without cursing anybody. v...itchett writes in support of these characters in his brilliant essay in The living novel. Says pritchett.

'Structuration is one of the normal conditions of life, and calamity in the novelist who does not kick against the pricks.'
it is true that Bennett's characters in calamity do not 'kick against the pricks' it does not mean that they do not pass through despairing dramatic dilemmas. Certainly they do but they don't want to face nerve-breaking situations of Tess (Tess d'Urbervilles of Hardy) or Moll (Moby Dick of Herman Melville). Instead of clinging with such a situation Sophie, with a realistic sense of common tries to walk over that precarious situation. Once her problem was only to find a way to her book uncle aunt, but when it was assured her fragility gradually turns into miseries. Bennett does not ask life to go it unnoticed, her growing miseries.

In the name of stringent economy, while making a conclusion between the master miser Earlforward and Sophia, James Hall comments:


Constance's summation that Sophia's was a 'wasted and sterile life' is not really true. It only stands as a fond reflection of Constance. The truth is that after gaining such vast experience as a land lady she comes back to Burma as one who is 'efficient, stylish, detail-matic, and tremendously experienced'. This is the final secular picture of Sophia. But she acquires this secular
personality only with the help of the age old religious metaphors. Maintaining a boarding house as a trade is a Christian occupation sanctioned by St. Peter. Referring to the Edwardians John Bachelor rightly said that, "while they did not need religion they did need religious metaphors". On a clear discernment of Sophia's life and adventures we are bound to conclude that she modelled her life on the true spirit of age old Christianity. Bennett appears to intimate that in spite of all materialistic changes that modern secularism bring forth, man's essential attraction always remains religious in spirit if not in text. These are the real dramatic changes that take place in the life-story of Sophia.

Likewise, Bennett incessantly gives the life-stories of his so-called secular and worldly characters, with a delicate religious life force guiding them and leading them to be what they are. The whole Christianity for Bennett gets circumscribed in one positive metaphor that is 'the Christ-like sympathy'. In order to amplify this Christian essence Bennett untiringly tells the dramatic life-stories of his central characters in his novels. Starting with Anna of the Five Towns and ending with the Elsie of the niceymansteps, Bennett has innumerable life revelations.
In the most positive humdrum and chaos of modern life, what all counted valuable for Bennett is the lives lived to the fullest authentic satisfaction of the characters involved. Almost all the novels of Bennett are extremely crisis-filled narrative. But none of them can be called a tragedy either ancient or modern. This is true in spite of innumerable scenes of painful deaths, diseases and squalor. The essential nature of Bennett as an artist is that of a classical comedy.

Bennett goes deep into the very basis of classical comedy. Even at the point of repetition, what Walter Allen has to state about Ricevman steps in this context, is worth quoting. Says Allen:

One would, I suppose, normally describe Ricevman steps as comedy, but it is the underlyng pattern of comedy.9

Coming to the real drama of life that Bennett constantly recreates in his works, they, again in the words of John Bachelor, "are characterised by sudden transformations, secular miracles, alterations of the personality by which the individual attains selfhood.10"

(iii) Sudden transformations.

In most of the novels, the chief concern of Bennett centres round family surroundings and the mutual affections thereof. In fact, sociologically speaking, Bennett was
taking a pertinent and concerned study of the changing attitudes, dispositions and reactions amongst the family members. These changes are precipitated by the drastically changing culture under the influence of industrialisation, urbanisation and technocratisation. By the last decade of the 19th century, the unforeseen and unfortunate of this activity started becoming keenly felt on the family as an institution. One of the chief aims of Bennett as a novelist is also to provide a glimpse into the wreck of the family institution. The new economic opportunities that industrialisation gave and the new scientific assumptions that Darwinism rendered the members in the family extremely self-conscious, even condescending to a state of autocratical self-willedness. As a matter of fact the overall attitudes and aspirations of the younger generations were more and more human and agreeable, while those of the elder generations were highly rigid, unbending and even unsympathetic. A father like Darius Clayhanger is a typical character that plays his role most rigidly particularly his relations with the children. While Bennett concentrates on the impoverished father-figure in The Oldwife's Tale and coercive father-figure in The Unna of the Five Towns he gives us an example of an autocratic progressivist father-figure in the Clayhanger. This sort of resentful attitude towards father-figures in Bennett has its place.
in his autobiographical sect. In all probability he makes rigid caricatures of these father-figures. But at the same time Bennett as a sympathetic creative writer was not certainly unmindful of the most axe certain universally acknowledged human limitations, both physical and metaphysical. If the father figures are rigid, autocratic and unbending they are also equally conscious of the unassuredness of life's achievement. But this kind of consciousness comes into forefront only in certain unassuming moments where pure affections play a superior role.

Family as an institution solely depends on mutual and equanimous affections. Most of the father-figures in Bennett are obviously unaware of this fact. But somehow in a rare affectionate moment of familial relations their unbending and uncompromising nature suddenly seek a reversal, and there by Bennett intimates that father-figures, with all their put up stubbornness, are equally human and equally self-loving as any other character in the world. It is here that we have the sudden transformations of characters. Such transformations are rare but sudden, in almost all the novels of Bennett one or the other such sudden scene of transformation is introduced. This is done with the purpose of bringing a sort of victorian completeness of the family as an institution.
It is a widely acknowledged fact that many of the family scenes in Bennett's novels suddenly turn into pathetic performances, where in there emerges a sort of new and refreshed mutual affections binds the members for a while—such scenes are highly dramatic. Darius Clayhanger in his Clayhanger is a typical autocratic father-figure. He is absolutely a self-made man. When he was suffering unbearable poverty as an urchin Mr. Shushions, the Sunday-school teacher, helps him to start a humble commercial adventure of a printing machine and a stationary shop. In course of time Darius had risen to the status of an acknowledged propertied man who could invest a lot and introduce the first steam printer into the Five Towns. His success in being a businessman closed his eyes for the niceties of the aspirations of his son Edwin. Because of this reason there was no love lost or harmony established between the father and son. While Darius was bringing in the steam power printer from London, Edwin was a young boy meditating upon the vainness of bringing clay from far south into the Five Towns for the purpose of crocks business. Why the crocks could not have been made in the south itself where the clay was readily available is a question that hangs on his mind. Therefore it is obvious that Darius and Edwin belong to the opposite poles of thinking.

But however externally Darius looked rough and spoke with a matter-of-fact curtness and purposiveness.
even to his only son and business associate Edwin, he spoke only what was very essential. So everybody took it for granted that Darius Clayhanger was a tyrant who lacked the milk of human kindness. But really it was not so. A small dialogue will be enough to prove it in the other way round. "Darius was had not been keeping well for quite some time. Still he continued his routine as usual. He worked with a vengeance, it seemed. One day Edwin Clayhanger was a little over-slept and when he woke up his father was ready for the press.

'Where are you going father?' asked Clara. He stopped, but his features did not relax. 'To the shop', he muttered. His accents were of the most dreadful melancholy. Everybody was profoundly alarmed by his mere tone and look.

(CH, 322)

Darius looked tense and he was not ready to relent.

Maggie said:

'You haven't had your breakfast, father' said Maggie quietly. 'Please, father! please don't go like that. You aren't fit', Clara entreated, and rushed towards him.

(CH, 322)

He stopped and gazed at Clara's face. His glances fell:

His expression of tragic sorrow did not alter in the slightest degree. And then without any warning, he burst into terrible tears, and staggered leaned against the wall.

(CH, 322)

Though there is nothing exceptional in the conversation, when all of them showed concern over his health, it
touched the tender part of his heart and he began to weep like a child. He was lonely all along his life. True, he had children, servants, workers and so on, but he was always a loner. Nobody did try to break that outer shell of his appearance to feel the inner softness and kindness. Thus it was a new experience to him when all had shown concern about him. All this happens in a moment where Barius came prepared to go out he was an old man full of arrogance. But when he burst into tears he was as simple as a child. Bennett was very fond of this type of scenes and they are plenty in his novels.

(iv) **Secular miracles.**

Miracles are common in the traditional religions, secularism is the new religion of the times. The miracles that it proposes are abundantly human, and they emerge into being out of the interactions between human personalities. If there is one character that paved the way for Sophia's exodus to Paris, it is to be found in Mrs. Baines, her mother. A part of the responsibility goes to her Aunt Maddack also. Had Mrs. Baines been an understanding mother the life-story of Sophia would have been different. If Sophia's life in Paris was a great human crisis, her latter resignation to the niceties of romantic life is certainly a great secular miracle. It
is very easy to see that it is a miracle forced upon her by the circumstances. In fact the roots of this secular miraculous process of the characters directly growing in opposition with other characters is envisaged as a fictional process by Bennett in his first Five Towns novel Anna of the Five Towns.

Here Anna turned out to be what she is because of her rude and restrictive father. Referring to Ephraim Tellwright James Hall says:

Ephraim Tellwright, the symbol of the rude and the restrictive, is a character whom Bennett never in the early novels draws without respect, without even awe and a curious inverted sympathy. Ephraim's strength is his single-minded force of will. His original sin is not the active evil which his hardness in money matters causes. But the sin which Bennett treats in "The British Home" in Paris Nights ... lack of style, ignorance of the most elementary manners, purposeless restraint of all joy.

The three points that James Hall deduces as the characteristic traits of Ephraim Tellwright are very important. They are: 'lack of style, ignorance of the most arbitrary manner, purposeless restraint of all joy'. They emerge as the characteristic traits of Tellwright as a result of his 'rudeness' and 'restrictiveness'. It is noteworthy here that Anna directly goes in opposition to her father and assumes upon herself certain characteristic changes which are miraculous in a secular way.

Again to go to James Hall:
but the lone, single minded life of Ephraim, the founder of a line, symbolises the grim smile of the five Towns; and Anna the heiress is ready for her own version of the millionaire's quest.12

In what all she lost in her father Ephraim Tellwright she found in Suttons. Her visit to the Suttons and her observation of their drawing-room, which in itself symbolises a great civilization and cultivation of taste. On being encouraged by Henry Mynors, Anna accepts the invitation of the Suttons to the sewing meeting. For the first time she comes into contact with a cultural level altogether different from that of her father. She finds the Suttons using money very prudently for happiness and not for the puritanism of money rules. Beatrice Sutton paints and sings, Alderman Sutton is a genial father cracking jokes with the young ladies. Mrs. Sutton herself is motherly, sympathetic, loving and understanding. It is this understanding power of Mrs. Sutton that brings forth a great change in the character of Anna. The description of Sutton's drawing-room is itself revelatory of the higher cultural stance of Suttons.

The splendour of Mrs. Sutton's drawing-room was little dazzling to most of the guests, and Mrs. Sutton herself seems scarcely of a piece with it. The fact was that the luxury of the abode was mainly due to Alderman Sutton's inability to refuse anything to his daughter, whose tastes lay in the direction of rich draperies. Large or quaint chairs, occasional tables, dwarf screens, hand-painted mirrors, and an opulence of bric-a-brac. The hand of Beatrice might be
Perceived everywhere, even in the position of the piano, whose back, adorned with carelessly ilung silks and photographs, was turned away from the wall. The pictures on the wall had been acquired gradually by Mr. Sutton at auction sales; it was commonly held that he had an excellent taste in pictures, and that his daughter’s aptitude for the arts came to him.

(Act, p. 96)

Before Anna left the Suttons’ house she established in her heart of hearts a sort of daughterly affection to Mr. Sutton. Mr. Sutton whole heartedly reciprocates the same. Here onwards it is this mother substitute that plays the prominent role in the life and aspirations of Anna. Having been invited to the Isle of Man by Mrs. Sutton Anna prepares herself for her new cultural elevation and advancement. She needed new clothes and Tellwright would not allow her to have them. There started her defiance to her meaningless father. After the return from the Isle of Man she is more a daughter of Mrs. Sutton rather than the daughter of Ephraim Tellwright. It is then that she falls into a great crisis over whether to deliver Willie Rice into her father’s ruthless hands for forgery or deal with him in a different manner. For obvious reasons she could not discuss with her father. Because of her new acquaintance she could not discuss the matter with Hyrons. She has only one person to consult and take advice. The following words are important in this connection.

“There was only one person from whom she could have asked..."
advice and help, and that wise and counselling heart
was far away in the isle of Man. (A&T, p.199)

It is under such formidable influence of Mrs. Sutton
that Anna comes to brace a courage in her heart finally to
break with her father and live an enlightened and libe­
rated life of her own. She no longer prefers to live in
the rigorous version of the five towns predicament. The
following conversation throws light on the exclusive faith
and dependence that she endows on Mrs. Sutton. The convers­
ation is also indicative of her defiance towards her father
and resolve to live her own life in her own fashion under
the guidance of the mother-substitute.

"What's afoot now"? he questioned savagely.
"I must buy things for the wedding—clothes and
things, father", "Are clothes! Clothes! What clothes
dost want? a few pounds
will cover them", "There'll be all the linen
for the house". "Linen for . . . It's none thy
place to buy that".
"Yes, father, it is".
"I say it, Mrs., he shouted. But I've asked
Mrs. Sutton, and she says it is". (A&T, p.225)

Anna's final victory over her father comes upon
her when she makes a resolve to marry Mynors and protect
Willie price at any cost. In the first she succeeded and
in the second she failed. But, however, she out grows the
original static life under the domination of her father
and embraces a new life under the sympathetic guidance of
mynors and the Suttons.
Jennett's characters become more and more strong and enlightened after each major and minor incident.

Walter Allen commends this method of Bennett in the following way. Says Allen:

"This is true of all Bennett's successful characters — as a natural growth, shaped by innumerable pressure of circumstance into his own individuality as a tree is shaped to its own unique form by wind, rain and hazards of climate."

There was a time in her life when she could not face her despot. But time makes her limbs strong and she gradually establishes her individuality. That individuality is 'shaped by innumerable pressure of circumstance'. She begins to learn that her unconditional submission to her father works as a self-annihilating phenomena of her personality and thereby she comes under the umbrella of Mrs. Sutton. Anna clearly represent the second generation of morals and manners. All the heroes and heroines of the Five Towns novels belong to this second generation; and they liberate them quite miraculously on coming into contact with certain new human forces, with new hopes and new offerings. This quest for the novelty in itself is a miraculous endowment in the new generation. The manner in which it comes to them is always secularly miraculous.
(v) Individualism and pursuit of selfhood:

If we make a graphic survey of the structural patterns of the novels of Bennett, we find that they are all stories of certain individuals seeking liberation from the otherwise static conditions to a sort of new and exulting independence and self.

Every novel of Arnold Bennett is a serious attempt at the process of attaining selfhood by the principal characters. There are innumerable ethical, moral and social constraints that fall in the way of this attainment of selfhood. All the central characters of Bennett are conscious of their inner personalities and the freedom that such inner personalities seek. The most rudimentary form of personal freedom takes its start in the exclusive rebellion to the settled static cultural demands. These cultural demands make a notional onslaught on the rebellious personalities of the formal and traditional forces make their tremendous operation through some other characters who have the rightful opportunity to stand against the younger generation. As much the elder generation forces the younger generation, so much the rebellion becomes realised in the dispositions and the actions of the characters belonging to younger generation. As had already been observed Anna could not have out-rightly rebelled against her father Ephraim Tellwright had
he not gone to the inhuman extents of sabotaging the prizes. Likewise Sophia would never have ended up in Paris if it was not for the tremendous authority to constraints imposed by Mrs. Salines and Aunt Kaddack. On the same analogy Edwin Clayhanger would never have come to a point of rebellion if Varius had been slightly more gentle and affectionate towards him. Thus the whole drame of life as perceived by Bennett is in the inevitable conflicts of interests between the characters. These characters are divided into two groups; demagogic and despotic types and retaliating and passive refusing personalities. As can be easily understood there is no real possibility of people quite so distinctly standing in two different opposite camps in any given society. But the cultural scenes of the post-industrial revolution era is altogether different. Bennett in his own life keenly felt the ferocious antagonisms between himself and his father. In asserting his freedom Bennett had chosen the craft of creative writing. Thereby he consciously felt that he achieved for himself a rare and distinct selfhood by way of standing in opposition to his exploiting father. It is this aspect of Bennett that he shared by all his central characters of his novels as heroes and heroines.
For the purpose of making his point clear he had fictionally divided the character into these two conflicting groups. In addition to these two groups we have such rare examples of Elsie in Kippymen Step, Alice in the Buried Alive, Sara Vodrey in Anna of the Five Towns, who are selected from the so-called underworld of poverty and ignorance. But these characters are right from the start to the end maintain in themselves a rare charming self that always flourishes itself on their acts of charity and good will. In the case of the characters representing the younger generation, the required selfhood was to be achieved after a great crisis and all these. But the above so-called minor characters never come into conflict with any personality or idea. To start with, they are humanly and speaking, quite so ... mature that there is no further prospect of growth and development in their humanism. The characters representing the younger generation certainly achieve their flowering, but only after a full life-time of crisis and unsettlement.

In all probability what the heroes and heroines of Bennett achieve is not something associated with material prospect or victory on the opponent. In fact in the final analysis they become redeemed of this achievement stigms by way of realising, accepting and adjusting with all the contradictions of life.
From the above discussions it perspires that Arnold Bennett constantly maintained a desire to give the changing patterns of individual and personal experiences, during a time when certain formidable material changes were emerging into the western social institutions. For that purpose he had evolved the myth of the Five Towns, and fulfilled the same with certain human beings characters perennially contending for a place and operation as human beings. He successfully created a real life picture of the Five Towns, as well as London and its suburbs. Sometimes he shifts the landscapes to Paris, with a mind to draw a relative picture of culture in operation.

The 19th century is an era of novel in English literature. Each individual novelist of the times established his personal uniqueness and supremacy by way of improving upon the narrative techniques of the novel. Arnold Bennett closely following the great Victorians could subscribe for himself a permanent place in the world of fiction, as a meticulous narrative innovator. The narrative novelties of Bennett as a novelist are proposed to be taken up in the next chapter.
References


2. Ibid – p. 75

3. Ibid


5. Ibid


12. Ibid - pp 34-35