PREFACE

It was not all of a sudden that I thought of writing a thesis on C.P. Snow. For one thing, I felt that Snow would suit my temperament more than any other modern or earlier novelist. His contemporary notion of morality and the feel of contemporary social life attracted me more and more to his novels, but more than that it was his understanding of the permanent basic facts of estrangement and brotherhood in human relations which fascinated me. I was practically impressed by his theory of 'two cultures' which created a great sensation in the intellectual world.

Snow's novels can be termed as the history of his own times interpreted through his own experience and this is altogether different from that of the other novelists in English. His is a more determined effort to be up-to-date. His survey of the new areas of power and of the new elite that have emerged since the war is a remarkable and sustained achievement. Snow, the scientist and novelist, has always tried to bridge the widening gap between science and art. He paved the way for future novelists by exploring his characters by relating them directly to plot, by making use of a reflective narrator, by dealing with the psyche as it manifests itself in external action and by relating it to public concerns. The device of resonance and the multi-dimensional use of reflective intelligence are the two significant achievements of Snow.
There have, of course, been many full length studies of Snow as a novelist which view Snow's work from different points of view and I was greatly helped in this field by the work of William Cooper, James Thale, Robert Greacen, F.R.Karl and others. However, I found that there is no exhaustive study of the themes and technique of Snow's novels and so I have ventured, with the full consciousness of my limitations, to make up for that deficiency. I have, necessarily, limited my attention specifically to his famous series, *Strangers and Brothers*, as I think it is his main contribution to the novel and I have taken up his earlier novels only in so far as they bear upon the subject of my thesis. I have not touched upon his later novels as they do not add anything further in connection with his - themes and technique.

The first chapter is concerned with Snow's education and the development of his thought, especially his views on 'two cultures' which find their clearest exposition in his Rede Lecture on 'Two Cultures.' The second chapter deals with Snow's early novels and explains how these novels form the background for technique while the third chapter elaborates on the general theme which provides the infrastructure of the sequence, *Strangers and Brothers*. While discussing each theme separately in the fourth chapter I have attempted to analyse those novels in which that particular theme is given major treatment. In Chapter-V, I have
tried to account for the fact that for Snow the technique based on the stream of consciousness was not suitable as his design and purpose in the series was different. Consequently, I have tried to show how the device of reflective intelligence was the ideal answer to his requirement. The chapter VI shows how Snow has treated the element of time in his sequence of novels and the concluding chapter shows how Snow’s training has an edge over his vocation and how he has created one of the masterworks of the modern English novel. There is no doubt that the sequence *Structure and Brother* will in course of time be regarded as one of the original contributions to the art of fiction.

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