

## **CHAPTER I**

### **THEORETICAL FRAMEWORK OF SOCIOLOGY OF LITERATURE**

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Generally literature is seen as a largely self-enclosed, self-sustaining enterprise. So works of literature are approached in terms of their own inner structure, imagery, metaphor, rhythm, delineation of characters, structure of plot and so on. In this approach, the novels expressing external society are quite often ignored. Basically a group of the modern literary critics are absorbed only in the textual criticism, in the discovery of intrinsic qualities of literature. And they would be very hostile to a suggestion which says that their subject could be illuminated by some extrinsic approach like sociology which would <sup>/throw</sup> /light on certain literary problems without which, there could not be a complete understanding of literature. Such a view will be completely rejected by the exponents of the first approach; to them the study of society imply totally different methods and orientations. And there can never be any connection between the worlds of imagination and of science.

These objections are not always tenable because at the most basic level, that of content, sociology and literature both share a similar conspectus. Sociology is the scientific study of society, the study of social institutions and of social processes, it tries to answer the question of how society is possible, how it works and why it persists. Through a rigorous examination of the social institutions, religious, economic, political and familial, which together constitute the dominant aspects of social structure, we acquire the knowledge of the ways in which man adapts to

and is conditioned by particular environment of the mechanism of socialization, of the process of role allocation and performance. This aspect of sociology is in a sense related to the concept of social stability, the ways in which individuals come to accept the major social institutions as both necessary and right. But sociology is also concerned with the processes whereby society changes from one type of society to another, for example, from feudalism to capitalism, and the effect these changes have on the social system as a whole. Social processes also refer to small scale internal changes, like the conflict between groups, between classes or between individuals as regulated and governed by social institutions.

As with sociology, literature too, is primarily concerned with man's social world, his adaptation to it, and his desire to change it. Particularly the novel being the major literary genre of industrial society, can be seen as an attempt to recreate the entire social world of man's relation with his family, with economic, political and all other institutions, his conflicts and aspirations, the tension between groups and classes. In other words, the novel, like sociology, deals with the social, economic and political aspects of the society. But it achieves more than this objective scientific analysis of the external world. It penetrates the innermost recesses of social life and expresses the feeling and experiences of the common man and woman. It projects society as a mass of palpable emotions. As Richard Hoggart had said that; "without the full

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literary witness, the student of society will be blind to the fullness of a society".<sup>1</sup>

This indicates that literature and sociology are not two different disciplines but instead they complement each other in understanding society.

Historically speaking sociology and literature have remained apart. Early sociologists like Comte Spencer, Durkheim and Weber gave more importance, and focussed their attention to the study of social structure, they made occasional references to literature and invariably thought it to be of little importance for the study of society.

In fact, the sociological study of literature is a fairly new branch of sociology, although there are fairly developed sociologies of religion, politics, education and social change.

In England, the study of literature in a sociological perspective focussed mainly on the novel. Ralph Fox in his **Novel and the People** said that "the novel is not merely a fictional prose, it is the prose of man's life, but is rapidly becoming unreadable. The reader no longer gets what he likes, he has to like what he gets from the publishing colossus".<sup>2</sup>

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1. R. Hoggart, 'Literature and Society', in **A Guide to the Social Sciences**, ed. N. Mackenzie, Weidenfeld & Nicolson, London 1966
  2. Ralph Fox, **Novel and the People**, Foreign Language Publishing House, Moscow, 1954, pp. 62, 63.

Ian Watt in his book **The Rise Of the Novel** explores the growth and development of the English Novels. In the preface of the book he says, "my main effort has been to elucidate in fairly systematic fashion the enduring connections between the **distructive** literary qualities, of the novel and those of the society in which it began and flourished".<sup>1</sup>

There are two broad approaches adopted by sociology of literature. The most popular perspective adopts the documentary aspect of literature, stressing that it provides a mirror to the age. This mirror image approach has a long history. The French philosopher Louis de Bonald (1754 - 1840) was one of the first writers to point out that through a careful reading of any nations literature one could get a knowledge of its life and society. Stendhal, in a celebrated passage in **Le Rouge et le Noir** wrote of the novel as a "mirron journeying down the high road". 'On this view literature is a direct reflection of various facets of social structure, family relationship, class conflict, and possibly divorce trends and population composition'.<sup>2</sup> Further, in the words of a distinguished writer "It is the task of the sociologist of literature to relate the experience of the writer's imaginary characters and situations to the historical climate from which they derive. He has to transform the private equation of themes and stylistic means into social equations".<sup>3</sup>

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1. Ian Watt, **The Rise of the Novel**, Penguin Books, HarmondsWorth. p. 7
  2. Cf M.C. Albrecht, 'The Relationship of Literature and Society'. **American Journal of Sociology**, Vol. 159, pp. 425-36.
  3. L. Lowenthal, **Literature and the Image of Man**, 1957, Beacon Press, Boiston p. x.

This transforming of the private world of literature into specific social meanings, has come under severe criticism. It is said that this method gives rise to basically two problems. What the literature reflects through the novel is considered as 'the mirror of the age'. But sometimes we find that the artistic interpretation of the data of a particular period is a highly distorted one which obviously has disastrous consequences.

The second problem relates to the question of generalization; to what extent are the fictional characters and situations true reflections of a particular period? Can any useful sociological generalization be drawn from the novels of Charles Dickens on such social issues of the 19th century, as management - labour relations, the role of trade unions or working class consciousness? In this context we must remember that the novelists view society in its totality.

So the concept of the mirror, according to Alan Swingewood, must be treated with great care, as it does not take into account the mind of writer, his awareness, his intentions and his values. The task of the sociologist is, therefore, not only to discover historical and social reflections but also to emphasize the nature of values embedded in the literary works. Thus Swingewood comments that according to **Lowenthal**, the main purpose of any viable sociology of literature is to discover the 'core of meaning'<sup>1</sup> which is present in the different works of literature and which expresses the various aspects of thought and feelings on subjects such as work, love, social class, religion, and art.

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1. Alan Swingewood, **The Sociology of Literature**, 1972 Mac Gilbon and Kee London, p. 16.

We now examine some of the other relevant writers of this field. According to Rene Wellek, "realism is a twentieth century concept applied to a nineteenth century phenomenon".<sup>1</sup> Its terms and references are very wide. It is an artistic phenomenon typical of the modern capitalist and industrial age as a whole. The link between realism and tragedy is vital. Nowhere are its effects more profoundly revealed than in the relationship between the novel and modern society.

John Orr is critical of these ethical and evaluative perspectives towards the sociology of the novel. His **Tragic Realism and Modern Society: Studies in the Sociology of the Modern Novel**<sup>2</sup> provides a good criticism of different theories expressed by modern thinkers in the field of sociology of literature.

"The three major literary critics to discuss this relationship have been George Lukacs, Raymond Williams and Erich Auerbach. Lukacs and Auerbach have always been explicit about their representationist Mimesis for both, literary realism is the pinnacle of modern artistic achievement. Though not as explicit, Williams is almost as equally committed to the virtues of realist fiction, and significantly analyses them in the English novels which the two German critics inexcusably overlook".<sup>3</sup> But beyond

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1. Rene Wellek, **Realism in Literary Scholarship in Concepts of Criticism**, London, 1963, p. 222
  2. John Orr, **Tragic Realism and Modern Society : Studies in the Sociology of the Modern Novel**, 1978, University of Pittsburgh Press.
  3. John Orr, **Ibid** p. 3

that, all three have a sense of the inter-relationship between tragedy and realism in modern fiction. Lukacs is concerned mostly with realism, William with tragedy and Aurebach with tragic realism.

There is a strong relationship between tragic realism and modern society as emphasized by all three writers. And one can only understand the decline of tragic realism by looking at the historical fact of its persistence. And in the political novel one can find the major forms that persistence has assumed.

The author, John Orr, further says that there is an important relationship between the literature and recent history and that no sociology of the novel can exist without a historical consciousness, because like its readers every literary text has a historical location. "The novel specifically has an enduring relationship to history and society. It exposes the academic separation of the art and social sciences as a pedagogic myth".<sup>1</sup> There is no literary critic who can understand the novel by turning his back on the society, and no social scientist who can understand modern society by turning his back on the novel.

The term tragic realism belongs to Auerbach. Lukacs has never used it, and this failure on his part is a limitation not only on his sociology of the novel but also his general aesthetics. The main answer can be found in Lukacs's intellectual career created by his conversion to Marxism. His criticism of the novel form gave solid findings to the

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1. John Orr, *Ibid* p. 4



discussion of the novel in Marxist perspective. It is with the quest for totality that the problem of realism is inextricably linked. According to Lukacs, both art and science, including Marxism, strive for the whole man in the totality of his social world. Though they accomplish this by different means, the struggle of both is against social division of labour, against class divisions, and against alienation. In his Marxist writings, Lukacs distinguishes the intensive totality of drama from the extensive totality of the novel.

The two most significant critics of Lukacs's critical theory are Theodor Adorno and Walter Benjamin. Both resisted that totalising mode of theorising which is characteristic of Lukacs and Auerbach : Adorno based his literary criticism on the principle of detotalising totality.<sup>1</sup> This principle is part of his wider conception of theory as a negative critique of existing culture and society. In Benjamin's work, this negative critique takes the form of a cryptic mediation on public life, which is viewed as an ever recurrent threat to the freedom of the individual spirit.

Walter Benjamin,<sup>2</sup> contributor to the Frankfurt school, had a personal preference for the society, or tale, and this strongly influenced his analysis of the novel. The former he saw as pre-bourgeois, the latter, i.e. the novel as the main literary form of bourgeois society. At

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1. See Frederick Jameson, **Marxism and Form**, Princeton, 1971. Chapter 1.

2. Jonathan Cope Limited and Harcourt Brace Jovanovich Inc., for extracts from **Illuminations : Essays and Reflections** by Walter Benjamin, translated by Harry Zohn (1969).

the same time he saw a negative link between the avant - garde experiments of his own time. Benjamin's attitude towards modern technology was ambivalent. He saw its culture threatening the tale and the novel with total extinction.

In his earlier work where he compares the novel and the tale, Benjamin is strongly influenced by the young Lukacs. he sees the tale as a communal experience whose content can be taken from any aspect of life and be told by anyone. The individual is equally a narrator or a listener, and the context of his literary experience is collective. By contrast, the novel arises from the solitude of the individual in bourgeois society. Not only its context, but also its form expresses the solitude.

The Russian Formalists have produced methods of criticism which can not be ignored.<sup>1</sup> The Formalists were more interested in folktale and the development of modern poetry than in the novel. Yet many Formalists, including Jacobsen, Shlovsky, Eichenbaum and Tomashevsky, tried to come to terms with the problem of realism in the modern novel.

Tomashevsky's famous essay,<sup>2</sup> though concerned with creating a formal aesthetics of the novel, has a number of important sociological insights. He considered more seriously than many other Formalists the

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1. For the Classic study of Russian Formalism see Victor Erlich's **Russian Formalism; History, Doctrine**, The Hague Mouton, 1955.
  2. Tomashevsky, 'Thematics' in **Russian Formalist Criticism : Four Essays**, Lee Lemon and Marion Reiss (ed.) Lincoln, Nebraska 1965 p. 65.

problem of readership arguing that modern audiences demand plausible and by implication, realist themes. The realism of a theme is, therefore, conditional upon the audience accepting it as realistic, measured by their involvement in what they read.

In genetic structuralism,<sup>1</sup> a serious attempt has been made to consider man and his history in the study of literature. It attempts to restore reality to fiction but in a way which escapes the epistemology of naive realism.

Lucian Goldmann has pointed out the significance of "the content of literary works and the relationship between that content and the collective consciousness".<sup>2</sup> Therefore he emphasizes that "the sociologist of literature in general, the critic must treat the conscious intentions of the author, as one indication among many others, as a sort of reflection of work, from which he gathers suggestions in the same way as in other critical work, but he must form his judgement in the light of the text, without according it any favour".<sup>3</sup>

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1. Lucian Goldmann calls his method genetic structuralism quoted in Alan Swingewood's **The Novel and Revolution** U.C.D. Library, p.24.
  2. Lucien Goldmann, 'The Sociology of Literature : Status and problems of Method' in the **International Social Science Journal** XIV No. 4 1967, p. 495
  3. *Ibid*, p. 497.

Goldmann treats literature not as a passive mimesis of the writer's class position, but the writer as an individual expresses the aspirations, values, and feelings of a particular social group. "He calls his method the genetic Structuralism genetic for its stress on literature as a creative process, each literature as a creative process each literary work developing historically and organically from the conjunction of the writer's social position and calls".<sup>1</sup>

Another new view of social approach in the field of literature was initiated by Ronald Barthes, it was known as Literary Structuralism.<sup>2</sup> This can be seen as the conscious application of the notion of structure to the object of a study. Thus this includes both 'form' and 'content' of literature. "A literary work is seen, then, not as a unique, autonomous structure, but as belonging within, and dependent upon, the general system of literature; for however much of an individual genius an author may be, he still has no choice but to use the interpersonal mediating sign - systems of language and literature".<sup>3</sup> In this connection John Orr points out that in a liberal - capitalist society tragic realism is found in the theme of "Wuthering Heights". According to him here we witness the introduction of a proletarian outcast into provincial landed society,  
 an outcast who eventually takes

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1. Alan Swingewood, **The Novel and Revolution**, UCD Library p. 24.
  2. John Rutherford, 'Structuralism in the Sociology of Literature : **Theoretical Approaches**', published in **Sociological Review Monograph** 25, editors. J. Routh & Janet Wolff, p. 43.
  3. Ibid p. 45

control. He further, says that in novels of tragic realism we find a particular type of social setting. There is preeminence of the rural setting and the relationship between city and country throws some light upon the urban culture, which is largely ignored in this type of novel. The sole occasion of a major western city being used in a tragic realistic novel is London, in **The Secret Agent**. This is remarkable considering how much realist literature there is of the modern city in Balzac, Dickens, Gissing, Zola, Wells, Joyce Dos Passos. But just as Balzac and Flaubert, and Mann lack a tragic vision of bourgeois life, so the city itself eludes tragic realism.<sup>1</sup>

The city is usually the setting of an affirmative realism, according to John Orr. By this he does not mean that urban fiction fail to reveal the miseries of city life, but seldom is misery the basis of conveying the irreparable loss we call tragic.

It is ironic that the vast, immensely detailed urban vision of Dickens is transformed into tragedy by two such important writers namely Dostoevsky and Kafka who also come under his influence; for of these two, Dostoevsky did not live in an urbanised society and Kafka dispensed with realism in writing tragic fiction.

Thus we see that using both literary and sociological perspectives John Orr presents a theory of tragic realism in the modern novel, and

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1. John Orr, **Opcit** p. 189

traces the evolution of this type of fiction in modern society. Reviving and revising the representationalist theory of literature he attacks the inadequacies of critical theory and structuralism as well.

Drawing on the work of Tolstoy, Dostoevsky, Zola, Conrad, Mann and Hemingway, Orr proposes the literary continuity of tragic realism as an alternative perspective to that of the 'great traditions'.<sup>1</sup> This is an eloquent plea for the importance of a fictional genre which had undergone recent eclipse in both capitalist and state societies. The most original aspect of the book is the systematic use of tragic realism as a generic concept in the theory of the modern novel. Taken from Auerbach's *mimesis*, it has been resurrected to provide a fresh theoretical approach to the sociology of literature.

The book also looks in detail at the importance of passion as the predominant pattern of sensibility in tragic realistic fiction, and shows its intrinsic relationship to the nature of the tragic. By way of illustration Solzhenitsyn is discussed as the sole tragic realist to survive the demise of tragic realism in the west since Thomas Mann's **Doctor Faustus** and Malcolm Lowery's **Under The Volcano**.

In conclusion, John Orr, gives some reasons for the decline of tragic realism in both capitalist and state-socialist societies. In this context, he refers to the impoverishment of literature which is the result of decline of tragic realism.

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1. F.R. Leavis. **The Great Tradition**, London.

In her essay entitled 'The Interpretation of Literature in society: the hermeneutic approach, Janet Wolff says, "Literature, too, as a 'fact of consciousness' must be viewed in the context of its social and material background for human activity has a total character, and there is an indissoluble band between the history of economic and social facts and the history of ideas. Literature is fully understood and explained only by considering the social group out of which it arises, and the process which have formed the ideology of this group".<sup>1</sup>

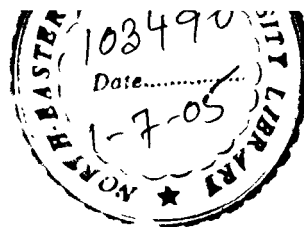
The above account shows that sociology of literature is gradually coming on its own and becoming a very popular branch of sociology. Many books, articles and research papers are contributing to its growth, to mention some of them, Alan Swingewood and Diana laurenson; **The Sociology of Literature** and Alan Swingewood, **The Novel and Revolution**, Jane Routh and Janet Wolff editors; **The sociology of Literature; Theoretical Approaches**, Janet Wolff, **The Social Production Of Art**, Lucian Goldmann, **The Sociology Of Literature : Problems of Method** and John Orr, **Tragic Realism And Modern Society; Studies in the Socciology of Modern Novels**.

## Section II

In India some significant works have been undertaken as far as the study of the sociology of literature is concerned. Dr. Narmadeshwar Prasad in his forward note to the book entitled **Sociology of Major Bengali**

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1. Janet Wolff in 'The Sociology of Literature; Theoretical Approaches'. **The Sociological Review, Monograph 25** editors Jane Routh & J. Wolff. P. 27



**Novels**, by Dr. D.K. Biswas has said, "Analysing literature is a fascinating approach which is being developed in sociology. Literature as data can build a new methodology. Sociology of literature can be worked out as a legitimate branch of the ever increasing science of society. In its own turn, it shapes and moulds the age itself. Further, literature incorporates within itself human interaction on a symbolic level".<sup>1</sup>

Literature reflects tempo and trend, in which it is produced as prof. D.K. Biswas points out and then asserts that "The men of literature in different countries have different styles and modes of expression but no where literature claims an independent existence outside the social order".<sup>2</sup> He goes on to say that literature, however, is not a carbon copy of the social order because the way a particular social theme is depicted in the novel depends very much on the education, individual style, taste and temperament of the writer, and the way he is socially situated. With these ideas and views Prof. Biswas has undertaken the analysis of the Bengali novels and explored the dominant themes of culture in Bengal, the social consciousness, the concept of 'tradition' and 'modernity', the 'Ideal' and 'real' characters, and the impact of Marx and Gandhi on the ideology of the Bengali novel. He has also utilised the Freudian principles of psycho-analysis to examine the intricacies of the characters. Moreover, he has studied the "social dynamics in modern Bengal as a result of the

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1. Dr. Narmadeshwar Prasad in his forward note to Prof. D.K. Biswas, **Sociology of Major Bengali Novels** 1973, Gurgaon, Delhi.
  2. Ibid. p.2



diffusion of the forces of renaissance".<sup>1</sup>

As early as 1961 Professor Gopi Krishna Prasad<sup>2</sup> undertook a sociological study of imagery in English Poetry. he found that the term 'Imagery' is mainly a literary term, but it has social implications as well. There are many social factors involved in its inception, formation and expression in different art forms. A vast undivided realm of special relationship determines the structure of imagery. Dr. Prasad supported a working hypothesis that (1) the creation of imagery is strongly a claim to the understanding of human relationship and their pattern.

He further observed that "the poets own universe, their world of books, their reminiscences, in short, their own universe and experiences account for their relative awareness of the vulnerable points of men and their feelings".<sup>3</sup>

What Professor Prasad has said about imagery applies to novels also. The perceptions and observations of a novelist as depicted in his work can be subject to sociological analysis which we have tried to do in the present study.

The literary critics have also contributed to the growth of the sociology of literature in India by utilising the study of the novels

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1. Ibid, Preface p.1

2. Prof. G.K. Prasad, **Imagery in English Poetry**, Patna, 1961

3. Ibid, p. 107

written in different languages in the country. It is significant that scholarly studies have been undertaken of the novels written in English by Indian authors. Kai Nicholson in his **A Presentation of social problems in the Indo Anglian & the Anglo-Indian Novels** says that "this is a study of how novelists interpret problems facing Indian society and the sources, which have influenced their writing".<sup>1</sup> The Chapters are on Anglianised Indian, the Indian, the family, the Mahanagar and the paddy fields, politics in Anglo Indian society, the Sahib and the Eurasian. He has taken into account the historical literary and the linguistic influence, on the novels chosen. he points out in conclusion, that the post independence novelists do not convey a monolithic picture of India, as was the case among writers of the Gandhian age. Secondly the characters in the novel today expresses individualism and do not succumb to the overwhelming ideology of the Gandhian era. But Anglo Indian novelists in this aspect have remained close to the colonial theme and have not moved beyond the orbit of British Imperialism in India.

Dr. Shaileshwar Sati Prasad in his research study on **Social Realism in the Novels of Mulk Raj Anand** has shown that "Anand's novels are the result of his attitude towards social and historical phenomena. They not only represent men as reality defined socially & historically but also portray social relationships which are in the process of continuous development and change. These novels are directly concerned with the

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1. Kai Nicholson, **A Presentation of Social Problems in the Indo Anglian & the Anglo-Indian Novel**, 1972, Jaico Publishing House, Bombay, see introduction.

nature of the Indian situation and with the forces involved in social transformation.<sup>1</sup>

By focussing on the novels of Anand Dr. Prasad takes note of the fact that the "birth and development of Indian novel has a definite co-relation with the economic, political, social and cultural changes, with the rise of British power".<sup>2</sup> He concludes that "these changes activated the social forces, which were congenial to the growth of the novel, the consolidation of the middle class and the growth of the educated bourgeoisie, a rational scientific curiosity to understand social reality and the impulse to interpret it realistically".<sup>3</sup> Therefore majority of the Indian novelists have investigated the impact of modernity on Indian consciousness and with a genuine concern for the national destiny. Their characters welcome & strive for social change and their struggle in novel symbolizes the need for creating a just humane and egalitarian society.

Meenakshi Mukherjee in **Realism and Reality, the Novel and society in India** (1985) writes "that the novel in India can be seen as the product of configurations in philosophical aesthetic, economic and political forces in the larger life of the country despite regional variations, a basic pattern seems to emerge from shared factors like the puranic heritage, heiracheal social structure, colonial education, disjunction of agrarian life and many others that affect the form of a novel as well as it's content."

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1. Dr. S.S. Prasad, **Social realisim in the Novels of Mulk Raj Anand**, unpublished Ph.D. thesis, Patna University, 1981.
  2. Ibid.
  3. Ibid.

She has divided her book into two parts, the first indicates the conceptual premise and the second tries to validate this through textual finalisation of the individual novels.

Subhashini Kumar in her study on **Untouchability in the Indo Anglian and the Hindi Novels : a comparative study**<sup>1</sup> tries to show the view of the Indian writers of the pre and post independence period, who have written on the themes of untouchability. But she has dwelt mainly on their levels of technique, style and thematic choice. She points out that during the pre independence era the basic ideological similarity between the Indo Anglian and the Hindi novelists of the pre independence era, show that both shared realistic and idealistic approach in the context of the Indian national movement for freedom.

Both the Indo Anglican and the Hindi novelists of this period bring out the co-relation between the socio political forces and the creative consciousness. But in the Hindi novelists it is perceived in a wider context of class and caste struggle, in keeping with the political upheavals of the time.

The post-independence Hindi as well as the Indo Anglian novels on untouchability are unanimous to a great extent in pointing out the following

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1. Subhashini Kumar, **Untouchability in the Indo Anglian and the Hindi Novels; A Comparative Study**, unpublished Ph.D. Thesis P.U., 1986.

general problems of the untouchables, the economic problems of poverty and landlessness, social injustice and disabilities, exploitation of the untouchable women, perpetuation of caste hatred by the upper caste and problems of ignorance and illiteracy.

In contrast to their Indo-Anglican contemporaries, the post independence Hindi novelists visualise a new aspect of the problems of untouchability. The atrocities of the upper caste men get more and more protection from the forces of establishment. At the same time the untouchables are getting more and more vocal in expressing their reactions to the upper caste tyranny. They are boldly asserting their demands for justice, leading to terrible retribution, often resulting in death and destruction. In both the English and the Hindi novels of this period, one finds the younger generation among the untouchables illiterate or semi literate, more vocal in expressing their anger and frustration, and in asserting their rights.

Thus we see that sociologists and literary critics have contributed to the study of Hindi literatures though Raghuvir Sinha is correct in his assessment that "sociology of literature is absolutely new in India, but its gradual development has made it an adequate method of social research with special reference to its application in India".<sup>1</sup>

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1. Raghuvir Sinha, **Social Change in Contemporary Literature**, 1978, Delhi, see, first chapter of 'Sociology of Literature : A New Approach to Social Research'.

In his, **Social change in Contemporary Literature** (1978) he has made use of content analysis in his study of literature and the direction of social change. he says "I have analysed these short stories in four contexts; change in the social order, change in the roles of family and inter-personal relationships, and change in the values, and generation change and generation gap".<sup>1</sup>

About his approach, he says that in the whole process of analysing interpretation and criticism his approach has been basically that of a social scientist, while his sensibility has been truly that of a literateur.<sup>2</sup> He draws a very significant conclusion. "By my own experience as a participant writer in Hindi Literature, I have found that post 1950 writing in Hindi widely reflects a social change in various ways; basically it expresses a feeling of constant disillusionment of the modern man; I had also known for certain that the short stories emerging in the aftermath are quite authentic. I immediately involved myself in the task and restudied some of these prominent short stories from a sociological point of view. And I realized that many of them could be put to concrete sociological analysis to draw independent observations on social change in family and society".<sup>3</sup>

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1. Ibid, Preface VII

2. Ibid.

3. Ibid.

In Hindi also a number of books have been published. Dr. Nagendra's, **Sahitya Ka Samaj Shastra**<sup>1</sup> is an analysis of the use of the relationship between literature and society, the development of social literature and its interpretation, literature and social milieu, and finally literary values and social values. The other book, **Sahitya ka Samj Shastriya Chintan**<sup>2</sup> is a collection of essays by western scholars and translated into Hindi, edited by Nirmala Jain of Delhi University with the help of Ministry of Human Resources, Govt. of India.

Chandi Prasad Joshi's research study in Hindi on **Hindi Upanayas Samaj Shastriya Vivechan**<sup>3</sup> was published in 1962. This book has two parts, the first has undertaken an analysis of social, political and cultural conditions of the 20th century Indian Society so as to enable us to understand how these conditions influenced the growth of Indian consciousness. The second part deals with the impact of this consciousness on the Hindi novels and finally the contribution of the Hindi novels to the growth of social, political and cultural consciousness. Thus his analysis of the Hindi novels from its birth and development following a sociological frame work has contributed to the growth of sociology of literature in India.

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1. Dr. Nagendra, **Sahitya Ka Samaj Shastra**, National Publishing House, Delhi, 1982.
  2. Nirmala Jain, **Sahitya Ka Samaj Shastriya Chintan**, 1986 Delhi University.
  3. Chandi Prasad Joshi, **Hindi Upanayas; Samaj Shastriya Vivechan**, 1962 Anusandhan Prakashan, Kanpur.

Yogendra Singh Verma's book entitled **Sahitya Ka Samaj Shastriya Adhayan**, analyses the fictions of Renu sociologically but the methodology is less of a social scientist and more of a literary critic.

Recently an attempt has been made to develop sociological models to study particularly the third world literature. Dr. P.D. Tripathi in his unpublished paper "The core and the Periphery; **A view of Third World Literary - Culture**", proposes that "an adequate sociology of modern 'third world' literature will lead to draw upon Marxist ideas of imperialism."<sup>1</sup>

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1. P.D. Tripathi, 'The core and the Periphery : A view of Third World Literary - Culture' unpublished paper written in 1987 at Department of Modern European Languages, in University of Ilorin Nigeria and a xerox copy sent to Prof. S.S. Prasad, Department of English P.U.