That the colonial intrusion brought about changes sometimes drastic, sometimes superficial, in the social and cultural structures of both India and Nigeria, is an irrefutable historical datum. The British brought with them an alien religion and a western system of education that opened up new vistas of knowledge and a whole new world of ideas and values. A hitherto unalphabetical African society turned into a literate one. In India, the western ideas and values equipped the people with new tools for thinking and analysing and in fact provided the educated people with new opportunities for furthering their own prospects and expanding the horizons of their knowledge and awareness.

With the British came the novel into India and Nigeria. Although the Indians with their ancient literate background were able to make a creative use of this literary genre in the nineteenth century, the Nigerians arrived at the scene of literary creations only about five or six decades ago. Thus the emergence of the novel in India and Nigeria is related to the advent of the agents of colonialism.
This explains why the colonial writers have predilection for portraying the consequences of the clash of two cultures or two different worlds. The colonial writer is overtly conscious of the irreconcilable divergences between the two worlds and of the damage wrought not only to the country's economy and politics, but also to the psyche of the people, their culture and vision. In other words, writers in Nigeria and India have always displayed an abiding interest in this sphere of cultural confrontation between the East and the West and the inevitable and logical consequence of the infusion of modern values and modern ways of living and thinking, into societies which were predominantly traditional, rural and conservative. Anand and Achebe are typical examples of this trend in India and Nigeria respectively.

The novel, as it has been creatively employed by Anand and Achebe, has a close affinity to the social processes, which it is trying to depict. It could also be maintained that the novel form assumed greater power and thrust as it became an instrument for expressing the inner dynamics and contradictions apparent or hidden when two cultures encountered each other. O.P. Joneja expresses this concept in these words in his essay, "Fictional Strategies for colonial consciousness: An African Perpective":

Novel is that bright book of life which is basically rebellious in nature and reflects fragmentation and loss of unity implicit in the movement of the society from traditional to industrial, rural to urban, collective to individualistic and colonial to noncolonial. It flourishes particularly wherever there is a change in the social structures, as there exists a close relationship between the internal structure of a literary work and the social structure. Goldmann calls it a 'homology of structures'.

(In Gowda 1983: 187)

Both Anand and Achebe are addressing themselves to the unsettling consequences of the imposition of the colonial rule each in his own country. Thus the conflict of cultures, values, attitudes and interests is focused in most novels of Achebe and in some of the novels of Anand. If there is one dominant theme in Anand's novels it is tradition versus modernity. In other words Anand attempts to artistically project the contradiction or antinomy between the values mediated or advocated by the Western culture and those of the indigenous culture. In a broad sense these two variant cultures are indicated by the term tradition
signifying the sum total of practices, values, ideas, attitudes and interests of the colonised country and the term modernity signifying the more open, urbanised, industrialised values of the colonizer. The question of tradition versus modernity has engaged the attention of scholars, writers and philosophers ever since the dawn of the era of science and technology. Although it has been a problem faced by advanced countries of the first and second worlds, the third world countries with a colonial history have also been faced with this problem. While modernity has been held up as an ineluctable option for any developing country, the target people were never involved in the process, as the decision-making was always in the hands of the colonial rulers. This is precisely where the process of modernisation or progress ran into rough weather.

Anand’s *The Big Heart* more than his other novels portrays the struggle between the forces of tradition and modernity in a dramatic and realistic manner. Ananta, the protagonist is Anand’s own alter ego in so far as he professes a pragmatic approach to mechanisation and modernity and becomes eventually a martyr in the cause of disseminating the inevitability and indispensability of machines for progress. Through Ananta’s frequent harangues and discourses, Anand lashes out against the
narrow, myopic perception of life and progress by people who blindly swear by the past and defend all that is old and time honoured. Poet Puran Singh sees in Ananta the foundation and prototype of a modern Indian who eschews all cultural prejudices and superstitions and bravely crosses hedges laid by an obscurantist religious and caste dogma, in a bid to usher in the era of prosperity and modernity.

Anand gives sufficient indication of his intended theme of the conflict between tradition and modernity right at the beginning of the novel as he paints the setting of the novel:

It must be remembered, however, that Billimaran is not a blind alley. Apart from the usual mouth, which even a cul de soc keeps open, it has another which makes it really like a two headed snake. With one head it looks toward the ancient market, where the beautiful copper, brass, silver and bronze utensils made in the lane are sold by dealers, called Kaseras, hence called Bazar Kaserian. With the other it wriggles out towards the new Ironmongers' bazar where screws and bolts and nails and locks are sold and which merges into the Booksellers' mart, the cigarette shops and the post office replete with the spirit of modern times.

(Pp.16-17)
The Ironmongers’ Bazar stands for modernity symbolizing the advent of industrialization and mechanization while the ‘Bazar Kaserian’ signifies tradition. Images by which modernity is connected—screws, bolts, nails and locks—show the author’s partiality for tradition. Bookshops, cigarette shops and post-office are certain ingredients of a modern setting, juxtaposed deliberately in an awkward manner to highlight the inexorability of modernity. As if to mark its measured and inescapable march, Anand has placed a clock tower with a fourfaced English clock at one end.

Anand is ostensibly biased in favour of the coppersmiths and their traditional or hereditary occupation displaying tremendous skill, artistry and finesse. The Kali temple and the Golden temple represent the traditional religious values and the magnificent architectural skills of the traditional artists, artesans and architects. But Anand is not a blind extoller of the bygone age of obsolete traditions and values. While he is not for throwing overboard ancient values, traditional skills and practices, for the sake of appearing to be modern, he advocates a properly perceived and assimilated modernity, which will be at the service of human being particularly of the poor, oppressed masses. As Ananta time and again declares, machines we need, but man must master the machines.
Anand has a fine perception of the slow but sure collapse of the old order and old way of life in India in the throes of a vast, engulfing, social, economic and political upheaval. His protagonist is a man of this world, not a paragon of virtues, but with an unmistakable grasp of the changing scenario. Just like Anand, he is not a dreamer or a utopian theorist. Ananta is painted as a spontaneous roguish Adam whose large heart and sympathies are evident in his favourite refrain", There is no talk of money, brother, one must have a big heart’. The slogan is obviously anti-capitalistic and pro-people in its core. The people of Billimaran Lane call the age that is bygone, the age of truth and the new age ‘the iron age’. There is a sense of the existential entrapment among the people at large in the narrow confines of the Billimaran Lane. Anand has this to say:

Caught in the mousetraps where they are born, most of them are encaged in the bigger cage of fate and the various indiscernible shadows that hang over their heads. And they do not know the meridian beyond the length and breadth of Billimaran until the day when they are carried out, feet first, to join the elements.  

(p.17)
Anand has artistically and realistically recreated the life, experiences and struggles of people living in a corner of Amritsar with their age old beliefs and superstitions and primitive lifestyle and approach to work. It is into such a milieu of self-enclosed traditionalism and conservatism that the new culture irrupts causing violent upheavals, factions and internecine quarrels. The most serious consequence was the gap between the coppersmiths steeped in ancient traditions reluctant to change and the other of the same community typified by the hero Ananta who, while being open to change, to accept the machines, are prepared to pay the price by mobilising and uniting the workers and weld them into a union for the purpose of negotiating with the management on equal footing.

In the process of unfolding the character and attitudes of Ananta, Anand exposes some more chinks and flaws in the same people who pride themselves on their religiosity and morality. Anand tears down their mask of hypocritical morality when he, by his refined techniques of subtle irony, brings on the censorious critics of Ananta's alleged illicit liaison with Janki, discomfiture and embarrassment by almost apotheosizing Ananta in his martyrdom and by idealizing Janki as a potential liberator. In fact the life, behaviour and activities of Ananta which are
cast in the mould of a self-effacing hero are a constant reproach to his carping critics. Anand uses mild irony in these scenes, but his hidden sympathy for their outmoded way of thinking and behaving is quite obvious.

All said and done, Anand’s hero is apparently vanquished because of his own shortcomings, moral weaknesses and agnosticism. As a militant thathiari committed to the cause of the deliverance of his fellow thathiars from the fetters of ignorance, traditionalism and conservatism, he ought to have been more sensitive to the religious and ethical expectations and prescriptions of his community.

Anand, in this struggle between two world-views and systems of values, is able to discern, with his uncanny sense of truth and justice, that a convulsive overthrow of all long cherished ideals or an instant solution to all social ills through revolution or bloodshed, is misplaced and misguided enthusiasm at best. Ananta fails, when chips are down, to deliver the right result and therefore he jeopardises his worthy cause. He is unable to see his ideas through by offering a concrete tangible solution.

Saros Cowasjee has captured this point effectively in his essay, 'The Big Heart: A New Perspective' in the following words:
But above all, he (Ananta) is unable to dramatize his cause and he is hence unable to offer an immediate remedy for the misery of the unemployed. To the striking workers, who want an immediate return for joining the Union, he offers a post-dated cheque for a better life in the distant future:

The Revolution is not yet. And it is not merely in the shouting. Nor is it in this single battle in Billimaran, brothers. It is only through a great many conflicts between the employers authorities and the workers, in a whole number of battles which our comrades elsewhere are fighting, that there will come the final overthrow of the bosses (p.194). Sound Logic, but not to the hungry (In ACLALS, 4-2: 89)

Anand while portraying the conflict between tradition and modernity has highlighted, with subtle strokes of his genius, the different aspects of this question. He has created two characters in Ananta and poet Puran Singh Bhagat who are crusaders, each in his own way for the adoption of a pragmatic and realistic approach to the phenomenon of modernity in the form of mechanisation. While Ananta is more practical and action-oriented, the poet is more abstract and out of touch with the
ground reality. However it is the poet who articulates the approach and the thinking that underpins it. But Anand has brought out very emphatically and artistically the twin aspects of his humanism, Ananta signifying the qualities that should form part of the personality of a social reformer and the poet standing for the need to articulate the facets of reality and the mechanics of the reformation to be undertaken.

S.C. Harrex has expressed this aspect of Anand's creative humanism thus:

...The poet sees in Ananta the foundation of the new modern man. However, it is the poet who articulates the humanism which the hero enacts:

I believe in the restoration of man's integrity.... the reassertion of man's dignity, reverence for his name, and a pure love for man in all his strength and weakness, a limitless compassion for man, an unbounded love especially for the poor and downtrodden. (p.142)

Thus, Ananta emodies those qualities of the heart and the poet, those of the head which in combination will create the new Adam of Anand's future society. The Poet's discourses at the end of The Big Heart are not merely a choric comment
on the tragic action, they are intended to leave
the reader with the image of a desirable social
form for which Ananta is a noble sacrificial
prelude. (in Guy (ed.) 1982: p.155)

Anand is aware that India needs both the types of people
who, in tandem, can catalyse a conscientizing movement among the
masses to channelise the unbounded energy available for
constructive purposes. Committed individuals like Ananta have a
very crucial role to play in spearheading purposeful action
against the impersonal and destructive potential of the machines
and the modern trends and value-systems. The role of the
enlightened and educated individuals in a nascent democracy is
also being emphasised by Anand. They provide clarity and
necessary pieces of information to the people, apart from being a
prophetic voice furthering the cause of change, protest, struggle
and liberation.

The error in approach or the lacuna in Ananta's thinking is
his failure to offer an immediate relief to the jobless and
starving thathiars. To that extent, his programme of
amelioration of the workers' lot, was defective and ineffective.
Anand wants us to take notice of this possible limitation given
the existential situation of the people under the yoke of poverty,
ignorance, superstitious beliefs imposed by the capitalist system and legitimised by an obscurantist religious leadership. Anand will have no part in philosophy as professed and preached by Satyapal, the student militant and his extremist comrades. Anand has, however, not offered a solution to the unresolved and contentious question of the justifiability of the use of violence in any revolution or reform package. He seems to leave it to the dynamics of the process of change to deal with violence not pre-planned but unforeseen.

In Gauri Anand has once again dealt with this theme although not in an extensive fashion as in The Big Heart. In the latter, the theme of tradition vs modernity runs through the whole narrative and is woven into the structure of the action of the novel. In Gauri the theme is implicit and highlighted towards the end as the action reaches a climax. The protagonist of this novel is a woman and therefore Anand has taken immense pains to draw her in vivid details. She is a creature of the culture and milieu in which she has grown, and which she has imbibed. There are clear signs of her self-effacing as she accepts her husband and lives with him despite his insolence and sadistic treatment. She even submits to the humiliation of being sold to an elderly banker and of returning to Panchi who had thrown her out.
Though Gauri's journey towards her self-knowledge and full realization of her inner reserve, forms the substance of the novel, the tragic experiences of Gauri stem from the woeful lack of enlightenment on the part of her folks, including Laxmi her mother. Anand endows Gauri with an innate awareness of the world and the dynamics of life which contrasts sharply with the total absence of it in her kinsfolks and others.

Alastair Niven sums up Anand's presentation of Gauri in these words:

....The girl herself has no idea of the full reserves of her character and the reader only gradually sees them as she suffers one rebuff after another to emerge with knowledge and assurance at the end. Her cow-like qualities remain - Anand may not be conventionally religious himself, yet he defers to the symbolic gentleness of the sacred animal-but her humility is fortified by an awareness of the world and some sense of its future which the other women in the community totally lack. The 'full' Gauri, educated in a vision made practical, does not emerge until the last page of the novel. Anand's
command of his narrative never slackens and he leaves off the novel at exactly the moment that Gauri's knowledge of herself and of her responsibilities has crystallised

(Niven 1978: p.107)

The tragic finality of the action of the novel is such that Gauri's ultimate maturation and her intimate self-realization coincide with the still stagnant and static civilization of the people of her environment. Mellowed and stung to the quick by some of the terrifying experiences in the hospital, she agrees to return with Laxmi to Panchi and resume her life with him. But Gauri, albeit a devoted and caring wife, is not free from the influences of modern life as experienced in the hospital. She is a liberated woman and therefore tends to display signs of modern womanhood, her habit of lowered dupatta and using sweet-smelling soap being singled out among them by Panchi for harsh remonstrations and abuses. This shows the utter lack of sympathy or sensitivity on the part of Panchi, who is a rabid traditionalist, to the changes wrought in Gauri by her experiences as a working woman.

Anand highlights another negative aspect of the process of human liberation when he constantly refers to the habit of gossip and character - assassination indulged in by the villagers. This
orchestration of vicious vilification of persons has a
demoralising effect and detracts from the constructive moves
geared to social change.

In this context Dr. Mahindra becomes Anand’s powerful
spokesman. He tends to become didactic and even monotonous and
artificial at times. But his central message is clear. He pleads
for a world made free of prejudice and meaningless traditions
that only stymie positive and change-effecting actions and
processes. With his broad liberal principles and humanistic
values Mahindra enters the life of Gauri just at the moment when
she is dismantling form the altar of her life and belief system,
the traditional gods occupying high pedestals. She exclaims in
utter despair and anger, 'May the Gods die if they favour these
dogs', a half-suppressed blasphemy in the context of her
recent revolting experiences.

Mahindra is not only Gauri’s idol but the powerful exponent
of Anand’s ideology. In delineating the basic principles of his
own vision Anand has insistently stressed the need for courage
and daring. The woes and failures of characters like Panchi,
Laxmi and Dr. Batra are compounded by a fear-psychosis of 'What
people will think'. Mahindra proposes the antidote, 'We must not
be afraid and weak and cowardly and small-minded. We have to
reform the whole of our country, every decaying part of
it.'(p.242)
A certain fearlessness and scant respect for what people say or think is a necessary concomitant of a meaningful human life based on a universal human love. This once again focuses on the conflict between values and perceptions that are traditional and modern. Gauri finally bids goodbye to her traditional meekness and conformity and turns her back on the maligning crowd and marches into a brave new world of freedom and self-determination. She wants to shape her own destiny without being bothered about what the vulgar crowd has to say about her standards.

Anand’s fictive representations of his perception of the conflict between tradition and modernity, or the clash between values associated with indigenous culture and those associated with the west, can be counterchecked with his own writings pertaining to this area. In his Apology for Heroism Anand expresses this conflict in different ways:

But I believe that the decay of values arises primarily when the myths which clothe the desires of men, which embody in the form of art, the inner aspirations of men to grasp the realities outside them, become outworn, and inept prophets go on using the old legends, catch words and clichés without making any attempt to reinterpret values in the light of fresh knowledge...(p.143).
That is a task which will require all the energy, intelligence and devotion of men. Only, they have got to be new men, whole men, who have the critical spirit to see the machine age for what it is worth, to distinguish technology with it, to sift grain from the chaff. And they will have to be men who are sincere, disinterested and free, men who are willing to save the world so that they can live in and through it, men who are human, who represent humanity everywhere and seek a new way of life in freedom. (p.145)

From the standpoint of his comprehensive historical humanism Anand has found it necessary to have a modern outlook, a weltanschauung that accommodates a critical openness to the necessity and inevitability of science and technology and a possession of the scientific rational temper shot through with profound sincerity, real freedom and human interest.

Achebe, being a highly motivated writer who looks upon his role as a crusader with missionary zeal, has used the novel as a medium to project the Igbo society before and after the colonial encounter. He uses the Igbo past, traditional culture, religious beliefs, ceremonies and rituals as the raw materials for
fashioning out his fictional narrative, action and plots. The anthropological density that is found to overabound in Things Fall Apart and Arrow of God, is a clear proof of his keen historical sense, interest in the past and involvement in the present and future of Nigeria. Of course the first novel projects the colourful Igbo world in all its richness, simplicity and ingenuousness. The contradictions and commotion resulting from the descent of an alien rule and culture form the substance of No Longer At Ease. Of course a consummate artist that Achebe is, he does this by a meticulous analysis of the protagonist Obi’s character, his rise and fall, his intellectual and moral strength and weakness. It is set in modern Nigeria in the day immediately before Independence. The novel opens ominously with the hero on trial for accepting bribe as a civil servant.

G.D. Killam maintains that this novel is an effective fictional representation of Achebe’s view of the conflict between traditional values, beliefs and structures on the one hand and the modern western values imported into Nigeria by the colonial rulers on the other. He asserts:

.... Obi is a modern man and his story comprises a modern tragedy. In this novel Achebe provides a record, transmuted by his personality and personal vision of, on the one hand, the nature
of 'modernity' - in terms of its social, political and economic implications - imposed through colonial action on Nigeria, and on the other, the price Nigerians have paid for it.

(Killam 1975: p.37)

Achebe deals with this question in Obi's efforts to face the pressures, brought on him by the expectations of the Lagos branch of the Unuofia Progressive Union on the one hand and the parents' irrational and hypocritical demands on the other. His idealism gets a battering and crude shock when the Umuofia Progressive Union, both wants him to repay the loan they had advanced for his studies, and to improve his standard of living in accordance with his foreign education and social status. This becomes a severe test of his integrity by threatening his security and by eroding his equation with his kinsfolk.

In addition to paying back the eight hundred pounds to the Lagos branch of the Umuofia Progressive Union, he feels obliged to buy an expensive automobile and to lease and furnish a posh flat, merely to keep up his veneer of Europeanness, conferred on him by his foreign education and his job as scholarship secretary at the Federal Ministry of Education. He has moreover to send home money every month for the education of his brothers.
Obi is presented as an educated Nigerian with a keen sense of moral right and wrong and idealistic at the beginning of his career. He resists temptations to bribe and maintains a clean record. But the milieu in which he lives is vitiated with all sorts of venal practices being the order of the day. It can be termed as a venal era of ethos. He is exposed to constant tests to his moral uprightness even as he strives to keep himself at a safe distance from such morally reprehensible practices or offers. He is even capable of resisting an occasion that came his way of taking advantage of a girl.

But the atmosphere is so morally perverted that Obi is unable to withstand the pressure for too long. The moral laxity is all too pervasive and the culture so permissive that his moral consciousness gets a rude jolt. His friend Christopher who almost holds a brief for endemic corruption and venality, is a real representative of the contemporary culture and philosophy of life. According to him corruption or taking bribes is part of the game and has come to be accepted as a way of life. Much worse, he justifies having sex with a girl as it is not doing any material harm to her, as taking a bribe which makes the man poorer.

Achebe portrays the gradual perversion of the mind and moral consciousness of Obi, hemmed in by enormous expenses
entailed by his high style of living and the luxuries imposed by his status. Obi is shown as waging a two-fold battle, one against his people represented by U.P.U. and the other against parents. While the former pits him against the slow erosion of moral values symbolised by bribe and graft in return for services rendered, the latter involves him in a more personal kind of wrangle as his parents oppose his affair with Clara as she is an "Osu". Here Achebe deftly uses his ironic power in this that although Obi's parents are Christians, they are not in a position to discern the unchristianness of this discrimination and condemnation of an individual only because she is an outcaste. Achebe is sharp enough to expose the dichotomy between the so called modern views and values of the Christian dogma and faith and the die-hard ancient social practices espoused by the Christians. Even the Christians become victims of this contradictions resulting from the clash of two diametrically opposed world views.

While Achebe does not justify all that is modern or western uncritically he does not advocate a blind adherence to some traditional practices, beliefs or superstitions that stand in the way of the African society coming to grips with the modern trends and values. He disapproves of Obi's parents' and his
village people's stout opposition to his marrying Clara, a member of an accursed slave community. Moreover Achebe is critical of Obi's inconsistency and lack of guts in the act of repudiating Clara, using her lowly and indefensible position. In the same vein he assails the hypocrisy and double standard of Obi's community.

Achebe's interest centres around the confusion and ambiguity caused by the colonial rule. The one case in point is the life of Obi, a determined, enlightened and conscious young man, who is unable to sustain his moral rectitude in the midst of a society that is no longer at ease. The people at large are going through a process of moral degradation and decadence, initiated and precipitated by the lack of clarity or confusion that prevails in the wake of the intrusion of the westerners. On the one hand the Nigerians are entering a new phase of development symbolised by new education, job opportunities, access to money, power and other luxuries and opportunities. Nevertheless, the ancient and traditional, moral and religious values are the first casualty even as material welfare and acquistiveness become the be-all and end-all of the present society.
Obi's life ends in a tragedy made more poignant by the fact that he is condemned and humiliated just as he is realising his personal guilt and immorality and is ready to turn his back on his former unethical ways.

Achebe pleads for a basic sympathy and broad vision on the part of his people who, flush with the sudden acquisition of wealth and power, make, in their over enthusiasm, unrealistic and impracticable demands on the newly educated, young elite. In this they are liable to forget that in their culture and tradition they have more lasting values. Achebe deplores this tragedy. It is this tragic irony that he focusses in all his novels and particularly in this novel. According to him young idealists like Obi are the backbone and future of an emergent Africa. It is all the more important that the elders, leaders and people at large should exercise greater patience and understanding without expecting dramatic improvement or miracles from them. Nevertheless, it is imperative that the elders guide the young intelligentsia of Nigeria.

Another notable feature of this unease and confusion is that people are loath to disabuse themselves of some of the regrettable elements of beliefs and practices of the past, while repudiating the more positive and community building values. It is probably a sociological phenomenon occurring in any society on the threshold of a modern epoch. Nevertheless, this dangerous rot should be stemmed lest it endanger the whole society.
The point of view as expressed by Christopher and Joseph on two different occasions in conversation which Obi is symptomatic of the time and symbolic of what Achebe predicts for a country in the throes of a new birth. Christopher says to Obi:

... You may say that I am not broadminded, but I do not think we have reached the stage where we can ignore all our customs. You may talk about education and so on, but I am not going to marry an 'Osu'.

(p.130)

Joseph addresses Obi in these words:

Look at me Obi... what you are going to do concerns not only yourself but your whole family and future generations. If one finger brings oil it soils the others. In future, when we are all civilized, anybody may marry anybody. But that time has not come. We of this generation are only pioneers.

(p.68)

While Achebe is not for compromise, he certainly advocates moderation in ushering in changes and reforms where it concerns a very stable, cohesive tribal society rocking under the impact of an avalanche of an alien culture, religion, administrative system, education and trade.
At this point one does see the appropriateness of the quotation from T.S. Eliot from which the title of the book is taken:

We returned to our places, these Kingdoms, But no longer at ease here, in the old dispensation, With an alien people clutching their gods, I should be glad of another death.

(The Journey of the Magi)

While Anand becomes didactic in his fictional representation of his perception of the conflictual nature of the encounter between tradition and modernity, Achebe maintains a rational and emotional detachment in portraying the same intensifiedrama in his novel. The latter scrupulously avoids long harangues which are common in Anand's The Big Heart, while at the same time, eminently succeeds in building up the tragic theme and tempo by creating events and sequences that are lively and human. While there is no dearth of human warmth and passion in Anand's portrayal, he is time and again carried away by his ideological convictions and humanist zeal. However, Anand's success as an artist in this novel as in some other, consists in the compact structure of the novel, providing just sufficient space for Anand to spell out emphatically his theme. He has achieved his
thematic end by laying greater stress on the rhetoric of Ananta and Puran Singh than on the characters or their interaction. Achebe has skilfully interwoven his fictive purpose into the story and plot with the result there is no trace of didacticism or monotony in the manner of rendering. The titanic conflict between the world that is struggling to be born and the one that is vanishing, is masterfully presented as taking place in the miniature intersection of these two forces in the life of the hero.