CONCLUSION

Consciousness is determined by social existence. Art does not hold a privileged position to man's other spiritual activities.

Social conditioning does not fully pre-determine the nature of work of art, it opens up a horizon which makes possible not so much specific works of art, but, rather authentic attitude which governs them. Although social conditioning does not exhaust the range of artistic possibilities, it cannot be ignored; by rejecting a strictly sociological concept of art, we clear the way for an exegesis of artistic activity as an autonomous, unique phenomenon. Art is an autonomous sphere, but its autonomy exists only by, in and through its social conditioning. Social conditioning of art and its autonomy must not be metaphysically separated; but both the terms must be kept in their dialectical unity. The action of socio economic conditions is not carried out directly but through a complex network of intermediary steps. The complexity of this network, and therefore, the degree of autonomy or dependency of literary production varies according to its nature.

In a world where everything is quantified and abstracted, art - the highest form of expression of everything concrete and qualitative in human life - enters into a contradiction with this alienated world, becoming an incorruptible stronghold of humanity. Art and social life, thus, become radically opposed. Art
representing denied humanity, opposes an inhuman society, and society opposes the artist insofar he opposes reification.

The author assumes a human presence in things and thus helps prevent the reification of humanity. In a world ruled by quantitative criteria (exchange value), by the alienation of man, Novel, because it is a creation, expression and objectification of man, is one of the most valuable means by which to reclaim, assert and extend the real richness of humanity.

Post-industrial revolution age in Europe; and the age after the establishment of imperial rule in India, demanded a literary genre that could understand and express the pangs of Man living in this new socio-economic system. This society was not a harmonious society of epic. The 'little man' of the modern world became the pivotal character of novel in place the 'total man' of epic. The totality of epic's hero was result of their being no division between public and private realms. The novel in comparision, as Hegel puts it, is a 'bourgeois prose epic'. Hegel judges this genre to be essentially inferior since it reflected the alienation of modern man consequent of the break down of early harmony of man and society. But the modern man is not a satisfied being. In novel he searches for authentic values, thus, the characteristic heroes of novel as a genre are judged to be Bishna, Maghi, Naudh Singh, Jagroop, Swarni etc., who work their way through a number of different social situations in the search for a reasoned creed to live by.
The novel is indeed born out of the social differentiation symbolised by the rise of monied economy. Money allows social mobility, and the mobility in its train brings difficulties as to how to understand and behave in this newly discovered social system. The novel is best suited to describe the experiences of man who begins to move in an unfamiliar strata.

The novel is suited to contrast the illusions of hero with more sordid realities that he encounters. Novel has its origin in the very rise of complex societies. Sukhbir treats metropolitan Bombay as symbol of what the society is becoming. City is becoming the home of the majority of modern man; thus, it is impossible to escape it. More important, the city is viewed to be more complex and less structured than has previously been imagined. The hero is, initially, concerned with how to conquer the city, but ultimately turn his concern to establish an identity in a flux that seems to have no meaning at all for him. The characters ultimately end up not knowing what they are. This is the fate of the modern man, the man living in the quantitative world of bourgeoisie.

The position of the artist has also been affected vis-a-vis socio-economic system. Perhaps, the most important is the loss of status that the humanist intellectual suffers at the establishment of the present socio-economic set up, which is the world of novel. The relationship between reading public and the artist becomes more
complex. The burgeoning but politically feeble middle class provided readership to earlier novelists. However, once this class was more confident, it seemed to demand entertainment rather than articulation of alternate social values. It may be possible to link the actual decline of Punjabi novel in the later parts of the present century with a growth of the petti-bourgeoisie, through its unsatisfied need for entertainment.

The public cannot seek out true art unless it rids itself of the pseudo-art of the alienated human world. Since this cheap and false art exists primarily because of the powerful and technological forces which ensure its diffusion, and since these forces are in the hands of social elements which have vested interests in the maintenance of that abstract and reified world. The liberation of public is not the exclusive world of artist because it is inseparable from the economic and social emancipation of society as a whole.