Prior to understanding the approach of Punjabi novel reader, many other socio-historical factors will have to be considered. Though novel is considered an epic of the modern bourgeois society, yet fiction literature was there in Punjabi literature prior to novel. So before coming to aesthetic response that Punjabi novel received, we got to analyse the reader's approach towards medieval fiction. Only then it will be possible to understand the change that Punjabi fiction reader has experienced in the modern capitalist society. In what context the bourgeois society has affected his aesthetic approach? What was the aesthetic circle of Kissa Kav and mystic poetry? What was the reading circle of these trends of literature? Actually reader came into existence only in the last part of nineteenth century as prior to that, because of non-existence of press, literature had no reader but audience.

Reader is a human being—a social creature. His behavior is conditioned by socio-economic situation. To understand the aesthetic approach of the reader his psychological and social analysis is deemed necessary.

In medieval Punjabi society, the artist created for community; there was, strictly speaking, no such thing as private client and, therefore, there was no such thing as producing for free market. A certain harmony existed between the individual and community.
Medieval Punjabi society was nourished by its faith in society and sublimity of the divine. Since artistic production had the same aim as material production, production for man-in case of art, a contribution to the spiritual development of members of community - art was regarded as a productive activity. The artist was the producer of ideas, of physical and spiritual beauty, which was what the consumer - the society - sought, encouraged and appreciated.

In the medieval society the artist and the people had direct links. It had a religious function as a means of promoting and spreading the faith and forming and raising the religious consciousness, hence, the nature of art was that of an educational tool. Artist produced not for an abstract, impersonal and unknown public, but for a specific client - the whole society. Production and consumption was in a direct relationship and there were no intermediaries. The artist was not subject to the absence and shifting forces of market. He still not had any idea of what it meant by producing for a free buyer; for a client whom he had never seen.

Geographical positioning and political chaos that prevailed in the particular society of medieval Punjab had many deep rooted impacts upon the collective consciousness of Punjabi literary taste. Punjab was a gateway for western invasion by Arabs, Turks, Hoons, Mongols, Mughals etc. A particular sense of insecurity prevailed in the entire mental make up of Punjabi society. It resulted in an
attitude that was responsive only to the things of immediate utility. The religious faith wobbled in the face of continuous danger of western plunderers, hence a considerable decrease in aesthetic richness was inevitable. Physical strength was of more value than the spiritual strength because the former was a precondition to survive in that barbarian circumstances. Although this sense of insecurity gave rise to stronger moral and ethical ties, yet these ties were a sort of compromise of collective struggle against the hovering danger - A collective effort to survive. Survival, being man's prime aim, conditioned the historical behaviour of Punjabi masses. That is why the medieval Punjabi fiction was pleasure oriented. It catered to the immediate sensual needs of masses. Religion was a wall against their backs to face the trauma of persisting danger.

So the mystic poetry was an effort to restore people's faith in spiritual existence of man, and the only importance it had was to boost their morale to face the material situation while the fiction had to fulfill the sensual needs of a society that was on a constant war.

The rebellious character of Kissa also reminded society of physical strength of man, hence, encouraged him to struggle for survival. It is this particular sense of insecurity that differentiates the conditioning of literary taste of Punjabi reader from the western society. The trend of immediate utility had its
everlasting impact upon the aesthetic build up of man and was to haunt the psychology of Punjabi society of future. Militancy became the crux of the Punjabi society. Because of this militancy Punjabi society was always at a war either with external invaders or internal masters. It is because of this that when the people living in the east of Yamuna river were producing the great fine art, the Punjabi people were still living under the law of jungle - the stronger to survive. It is this particular mental conditioning that is to be kept in mind while proceeding to the sociology of Punjabi novel-reader.

The psychological and social conditioning of man is what determines his literary taste. So the general personality traits of the man are to be understood. The most outstanding and most continuously operative of man's psychic needs is that for emotional response from other individuals. The term emotional response is used adversely, since, the eliciting of mere behavioural responses may leave this need quite unsatisfied. Thus, in a modern society, it is quite possible for an individual to interact in formal, culturally established terms with a greater number of other individuals and obtain necessary services from them without eliciting any emotional responses. Under such circumstances his psychic need for response remains unsatisfied and he suffers from feeling of loneliness and isolation which is almost as acute as no one else was present. In fact, the experience tends to be more frustrating than genuine
solitude. We all know what it means to be alone in a crowd. It is this need for response and especially favourable response, which provides the individual his main stimulus to socially acceptable behaviour.

A second and equally universal psychic need is that for security of long term sort. Thanks to human ability to perceive time as a continuum extending beyond past and present into future. Present satisfaction is not enough as long as the future remains uncertain. Man is in constant need of reassurance. This need for security and reassurance is reflected in numerous forms of culturally patterned behaviour.

Thus, the human personality cannot be explained in terms of individual. Individual behaviour is determined by his experience, and this in turn, is derived from his contract with his environment. It follows that the understanding of environment is indispensable for understanding both of individual personality and of personality in general. Between natural environment and individual there is always interposed a human environment which is vastly more significant. This human environment consist of an organised group of individuals, i.e., society; and a particular way of life which is characteristic of such society. To be more precise, the socio-economic relations are the most important elements in conditioning of human personality. It is this relationship that is responsible for the formation of most of his behaviour pattern, even his deep
seated emotional responses. Our society long ago reached a point where organised society rather than individuals became the functional unity in its struggle for survival. Social living is a characteristic of Homo Sapiens.

Our artist lives in a specific society: the bourgeois society. In this society they maintain a concrete, effective relationship with other human beings; they are part of a specific social organisation. This means that unless they are content with illusory, merely subjective freedom, their creative freedom cannot be established outside their relationship with others and outside the real, effective relationship - a characteristic of bourgeois society. It is not possible to live in a society and to be free of it.

So the social aspect of human existence becomes a vital aspect of literary appreciation. Like author, as already discussed, reader is also subjected to the social conditioning. Since novel appeared in Punjabi literature with advent of bourgeois set up, hence, the impact of bourgeois system of socio-psychological make up of the minds of the reader will have to be considered. Like any other commodity, literature is also subjected to the process of production, distribution and consumption. So the market principles of trade are applicable to the literature as well. The typical bourgeois relationship of producer and consumer, i.e., author and the reader is conditioned by trade principles.
"In relation to the worker, who appropriates nature by means of his labour, this appreciation appears as estrangement, his own spontaneous activity as activity for another and as activity of another, vitality as a sacrifice of life, production of the object as a loss of the object to an action power, to an alien person".

This alien person, non-worker or the capitalist, also is not involved in a specific human relationship to the worker, his labour, or his product. Since the capitalist is only interested in the production (literature) in so far as it brings profit, he is only interested in an inhuman form of production which negates the producer. The capitalist adopts, as a matter of fact, a utilitarian viewpoint; inhuman attitude towards workers, his activity or his production is alien to him. So in a bourgeois society the human relationship between author and reader ends which had existed in the ancient and medieval times - the harmony withers away. Man thus deprives himself of the ability to enjoy, in a human way, the creation of other. The pleasure a consumption of the object is exhausted in ownership. Inhuman pleasure or consumption corresponds to an inhuman form of production. Because of its hostility to creative labour, capitalist material production is all the more hostile to artistic labour which is a creation par excellence.

However, this view has generally been mooted that art is in absolute opposition to labour. It has been defined as production
through freedom, i.e., through a will that places reason at the basis of its action. It is activity towards a goal, conscious creation, and in that sense is distinct from nature. Labour or craft, on the other hand, are not free activities but a forced one, and, therefore, unpleasant. Kant holds:

"Art also differs from handicraft; the first is called 'free'; the other may be called 'mercenary'. We regard the first as if it could prove proposive as play, i.e., as an occupation that is pleasant in itself. But the second is regarded as if it could only be compulsarily imposed upon one as work, i.e., as an occupation with an unpleasant (trouble) in itself and which is only attractive on account of its effect (e.g. wage).

Marx started from the common basis of art and labour as different manifestations of creative essence of man which may approach other to the extent that labour under specific socio-economic conditions of capitalist society, loses its creative character. Truly creative artistic production becomes the antithesis of capitalist material production, e.g., production at the service of man in which labour gains its truly human and creative significance. The contraposition of material and artistic production takes a socio-historical character, and at bottom, has the same roots as the opposition between capitalist material production and free creative labour.

Logically it is very simple to understand that the society is
based on universal exchange of product of human labour, in which all goods are presented as commodities, the work of art cannot escape the fate of being treated as commodity. But one thing is there that art is a product of particular form of labour. This labour also produces a useful object which satisfies the human need for expression, affirmation and communication. Human beings produce works just out of necessity and these works have a specific use value, which are determined by the artist's ability to satisfy that need; so, there is no such thing as Art for Art's sake, only art in relation to human needs, art for man's sake.

So long the production end of literature has been considered, but the production of literature is not an isolated process or an end in itself; It is linked with the process of consumption as well; whereby the product "become objects of use and enjoyment of individual appreciation". Production proceeds consumption.

"The product receives its last finishing touches in consumption. A rail road on which no one rides, which is consequently not used up is only a potential rail road (or is a railway on which no one travels) and not a real one. Without production, no consumption; but on the other hand, without consumption, no production; because production would then by without purpose".

If we apply this concept to artistic creation, we will find that
artistic production realizes its true essence only when it is shared by others. The form is given to matter in order to reveal the ideological or emotional. The expression of the artist must be such that it enables others to use it. A work of art is a message, has a human meaning for other, and is a real product, not merely possible one only when other, appropriate its meaning. Art, therefore, satisfies two needs; a need for expression by the producer and a spiritual need for enjoying or contemplating it by the consumer - the reader. Once the production is linked up with consumption, automatically consumption starts playing a major role by influencing the production. As Marx says:

"Consumption furnishes the impulse for production as well as its object, which plays in production the part of its guiding aim. It is clear that while production furnishes the material object of consumption, consumption provides the ideal object of production, as its image, its want, its impulse, its purpose. It furnishes the objects of production in a form that is still subjective. No need, no production".

Production not only creates consumption, it also creates manner of consumption. So consumption is created by the production not only objectively but also subjectively. Production thus creates the consumer. This determining feature of production is much relevant in the field of artistic production, because this production creates the needs which are satisfied by the consumption. Marx says:
"The objective of art as well as any other product, creates an artistic public, appreciative of beauty. Production thus produces not only an object for the subject but also a subject for the object".

Hence, artistic production is not passively subordinate to consumption; had it been so the artistic creation would be reduced to supplying an object to the subject, and the manner of enjoying the beauty of the object would be defined in advance; artistic creation, in that case, would always have to keep up with or a step behind the needs of pre-formed audience, with pre-established tastes, values, or categories, and the artistic innovations would have to wait for the emergence of maturation of a new mode of consuming - perceiving or enjoying - artistic objects.

So clear it becomes that art satisfies both the creator's and consumer's need. But this satisfaction of need is two-fold: One, both the producer and consumer - artist and reader - seek out the authenticity of human existence, both author and reader get into a dialogue as to the essence of human; on the other hand, the writer has economic gains as well while the reader gets sensual pleasure in reading. Enjoyment being the primitive purpose of art and literature, hence, is one of the fundamentals of the basis of relationship between author and reader though under the classical principles of literature, this purpose is labeled as a mean motive, yet it cannot be negated because art as production is to be consumed
and, thus, is to satisfy the needs of both the producer and consumer. Aforementioned two-fold satisfaction of needs that is derived from literature, divides the art of letters in two different ways of expression.

The present cult of sexual orgy and violence in western fiction is the result of the psychic needs that the new generation of that society has. All modes of media—cinema, television, theatre, fiction etc. have been affected by this shifting mood. This trend is also encroaching upon the literary activity in Indian languages. Market oriented publishers have raised a full army of ghost writers.

Although the readership associated with the literature that satisfies only the sensual needs, does have an immature aesthetic appreciation, but certainly, this readership forms the majority of reading public. This difference in aesthetic response has given rise to a new off-shoot of literature—'popular literature'.

This shift in the relationship in author and reader is because a whole sector of society remains outside the aesthetic relationship—alienated human beings, whose consciousness is manipulated by others and who lack the human integrity and richness necessary to artistic enjoyment and consumption. In a bourgeois society, the bridge between majority of reading public and author is severed. The blame is not with the reader because his senses are capable of enjoying only popular literature. The blame has to be placed upon the socio-
economic relations embodied in the capitalist society, which by turning against the artistic creation, harm both the creator and the consumer. These relations harm the creator because they lower the volume of his voice, limit the reach of his words, and thus block his access to the larger and larger audiences; and they harm the public because they keep men in a reified alienated state, which keeps them away from properly enjoying true human products such as art.

The artist is divorced from masses because he cannot descend to their level, and the masses do not want to raise themselves — nor can they — to the level of art.

Popular literature (Vasquez uses the term 'mass art', Hall labels it 'low art' and Ortega christens it 'popular art') as held by Adorno in his essay — 'The Culture and Industry' — serves as escapist fare. This theory has different versions which can be distinguished by the stand they take on the issue of manipulation: the strongest insist that such manipulation is consciously designed to fit the masses to their place, while the weakest argues that the choice of popular literature is made freely whatever the object result may be. Furthermore, the popular literature is judged to be politically innocuous or conservative. Adorno and Horkeimer hold that small and more specialized audience is allowed for an author to speak in a very direct way. Thus literary allusions were understood within an elite audience while the politically radical allusions
could be addressed to similar discrete audiences. The argument further suggests that this happy situation has been changed by the constraints imposed once the production is geared to a mass audience. An author must rely on symbols which are generally known if he is to be understood. Special allusions and reference to the political discomfiting are thus ruled out. It is argued that there was once indeed a worthy and meritorious literature of people that has now been overtaken by the much less meritotious mass literature. Their dislike for the new popular literature is the result of their considering it politically suspect and esthetically poor.

Varguez differentiates Popular Art from Mass Art which corresponds to reified alienated man of industrial capitalist society. As a result of this identification of popular with mass art, there is tendency to characterise the true art of our times as 'Anti Popular Art'. Under a bourgeois set up which is interested in encouraging a privileged elite art and in impeding the distribution of true art, it is possible to create an art which addresses itself to the majority of the masses, that is a truly popular art, in both quantitative and qualitative senses. But the hostility of capitalism to art can create such a situation in which truly popular art is not 'popular'- is not accepted by the majority, while an art that is actually anti-popular, mass art, is popular by the virtue of the conditions under which production and consumption are carried out in a capitalist society.
Criterion to define popular art that Varguez selects is that it can be none other than the depth and richness with which art expresses desires and aspirations of people or a nation in a particular historical stage of its existence.

Italian Marxist Antonio Gramsci's views are just the same:

"Question of how and why literature is popular, 'Beauty' is not enough, what is required in an intellectual and moral context which is the elaborate and complete expression of the most profound aspiration of a determinate public, of the nation-people in a certain phase of its historical development".

It is clearly seen that in a bourgeois society, the economic and ideological interests of the dominant class are linked with mass aesthetic appreciation or enjoyment of what generally can be banal art, since true art tends to become privileged art, to which a vast group of people has no access. This objective situation must be felt by the artist as a limitation on the reach of his works. Hence his destiny is objectively bound up with the destiny of social forces which are struggling to put an end to the alienating human relations which keep large section of society away from art by destroying or deforming their capacity for aesthetic enjoyment or consumption.

So it can be categorically said that the gap created between the author and reader; and profit orientation of literature in a
capitalist society has given rise to new dimension of literature which is generally called popular literature but which actually is Anti-Mass Literature. It serves the ruling class in two ways. One, quenches the prime thirst of capitalist system - the economic profit; two, it also confuses the masses' struggle for authentic values and gets them into sensual pleasurism, hence depths the masses, as held by Mrs. Leavis:

"A habit of reading poor novels not only destroys the ability to distinguish between literature and trash, it creates a negative taste for a certain kind of literature, if only because it does not demand the effort of the fresh response".

A psychological notion also works in the rise of anti-masses literature or so called popular literature. This is a sort of transgression against the social morality. The conflict between individual and society results in the individual's hatred towards the social moral taboos. His general inability to perceive the socio-economic reasons as the major cause of human degeneration reinforces his psychic hatred. Mostly the transgressors are motivated by a desire for more than reasonable power (social control), a desire for money, the wish for revenge, for some (supposed) money, and illicit sex. His hatred can be called further degeneration of the human element as this is the direct result of alienating process of bourgeois society.
The feeling of littleness causes hollowness in the inner core of individual's heart. This feeling of nothingness paves the way for excursions to the realm of fantasy and illusion. In the crime friction, romance, sexual orgies etc., he impersonates himself with the 'ideal' character and hence, satisfies his ego of being great and real, which he is not. He creates a dream world of harmonious existence away from the alienated and dehumanised bourgeois society.

The basis of this escape from the real world to the dream world is the hidden hatred for 'something' that is wrong. What he is not aware of is - what is wrong? His escape to fantasy is like an emotional rebellion against the social taboos. His feeling of rebellion becomes very clear from Symons' assessment of crime novels:

"The aloof, super-intellectual and slightly inhuman character like Holmes, who occasionally acts outside the law, was particularly attractive when posed against such terrifying figures because he was kind of a saviour of the society, somebody who did illegal things for the right reasons, who was really one of us. An intellectual French critic Pierre Nordon has pointed out that whole Sherlock Holmes cycle is addressed to the majority. It plays on their fears of social disturbance and at the same time makes use of Sherlock Holmes and what he stands for to reassure them".

In these novels heroes are admired in a romantic manner as social
rebels, and their activities are seen with a sympathetic eye. The man is pictured as innocent and pure until corrupted by the society which is consequently blamed for the development of criminal activities. The reader is offered a demonstration of dazzling powers which the humble reader cannot hope to emulate. He can only dream and thus, gets into impersonation - he personifies himself as the possessor of those powers which the hero of such fiction possesses. Man's inherent hatred piles more and more anger in the back of his consciousness. Any thing that fans this anger is readily received by such brain. Violence of any degree or kind is, thus, the most appealing thing. Symons holds:

"The thing that most absorbs people in our age is the violence behind the respectable faces; the civil servant planning how to kill Jews more effectively; the judge speaking passionately about the need of capital punishment; the quiet obedient boy who kills for fun. .... If you want to show violence that lives behind the bland faces most of us present to the world, what better vehicle you can have than crime novel?"

The helpless human being in bourgeois society just pokes out for the strength he once possessed. Anything that resembles, it may be false resemblance, attracts his senses. For him,

"Criminals are dramatically interesting, because for a time
at least they are active, free in spirit, and they do not buckle down to any one. ... I find the public passion for justice quite boring and artificial, for neither life nor nature cares if justice is ever done or not.

In any suppressive society the nature of violence is cathartic. In such a society the man can be controlled socially, politically, economically and morally, but still in a conspicuous way he remains free because his dreams cannot be controlled, so he fulfills his suppressed will in dreams, i.e., he kills his opponent in dreams. What is not available to him in the real world, he attains in the dreams world. At the individual level the violence as catharsis is of neurotic or phychotic nature. Literature full of violence and sex gives him a key to such dream world, that is why the crime, violence, sadism etc. are getting more and more expression in modern literature.

Bourgeois culture is market culture. The relationship of the author and reader is not direct one, but many other factors such as publishing, distribution, mass media, critics etc. also play a determining role in this relationship. A work of literature must undergo the market process before it can reach to the end - the reader. John Hall names these factors as gate-keepers of literature. In the medieval society the relationship of the author and reader was direct. The audience and the speaker (author) were not subject to inter-mediaries. The invention of the printing press
in the fifteenth century provided the technical pre-condition for a much wider dispersal of the written word. But it was not until the British conquest of India that literature became a part of industrial production.

In a bourgeois society the determining law of market is profit. Any production that is undertaken has to be commercially profitable. For publisher, the reader is just another buyer of a commodity. It is none of publisher's business to be sure as to the authenticity of literature, what he is concerned with is, his profit, because he can survive in the competition of bourgeois market only if the commercial viability of his product is good; if the product can find consumers in the market, which is possible only if the product satisfies the needs of the buyer. For example, if Harold Robin's semi-pornographic literature is more profitable compared to Tolstoy's 'War and Peace', he will certainly go in for the production of the former, because the former will give him money and the latter will provide him with aesthetic satisfaction only. Thus, the choice becomes clear. Andrew Wilson's market studies reveal that five million copies of Mario Puzo's thriller 'God Father' were sold in last ten years when all the novels of Hemingway could not collectively reach the figure of one million copies. There is another principle of industrial production that is the per piece production cost is same for two different products, then the product that is produced in smaller quantity will have the higher sale value.
compared to the product that is produced in a larger quantity. It is because of this reason that Puzo's thriller is sold at the rate of $20 4/-compared to Hemingway's Novel at the rate of $6.5. The reason behind this price difference is that the publisher aims at the similar quantity of profit in both the cases. So in case of authentic literature cost becomes a repellent factor because price plays an important role in the selection. The reader sometimes has to suppress his will to buy. The result of this is that popular literature attains a dominant place in the market compared to authentic literature.

"The price of good books has so inflated that only a few people can afford them. Publishers are, therefore, compelled to publish only books about subjects, and written in styles attractive to the larger public. It greatly limits the freedom of author who has to live off his books, I would not embark upon a novel about factory life or street people for example because I probably could not sell it, whereby anything about power and money, sex and violence, suburban anxieties or other middle class obsessions is a sure fire. Real social criticism is permanently out to lunch".

There are no two opinions about this that the middle class is the main consumer of literature. For the upper class literature is a useless thing and the lower class has no time for it. So the publisher has to take in view the tastes of middle class before
undertaking the publication of a book. Sven Rinman is of the view that the consumer of literature seeks momentary relief. Authentic literature provides him with the detail of the same life whose bitterness has disintegrated his being. Because such bitterness is already in abundance in his life so he prefers such literature that presents such a life that is not available to him. The social reality that finds expression in the authentic literature enhances the feeling of nothingness in him. This is the feeling of nothingness that he wants to get rid of somehow. Modern bourgeois society has made the man 'a cog in the machine'. This status he despises the most. The socio-historical situation has hammered man into a routine which results into a mental and physical tiredness. Sensual excitement which he is not able to experience in the routine of his life, becomes his immediate need. Not understanding the historical contradictions of the bourgeois society, he imagines the collapse of only visible social institutions such as marriage, morality etc. This is the reason why the literature of sex and violence is encroaching more and more upon the mind of reading public.

In a market culture many tactics are adopted to make a product popular. The public taste is controlled by advertising tricks and salesmanship. The world market is governed by the interests of world bourgeoisie, hence, the bourgeoisie which controls the mass media tries to create a false culture that is suitable to its needs. The
World bourgeoisie is applying such tactics in the third world countries, where the capitalist mode of production is not fully developed, to destroy the indigenous culture of such countries, and to replace it with total mental deterioration. Under the cult of westernisation the agents of moral deterioration are being introduced in the third world countries like India. It is because of this reason that drugs, pornographic literature etc. is available at much lower rates in India compared to the western world where these things are actually produced, e.g., Heroine, the brown sugar, is available at the rate of ten rupees per gram in India compared to ninety rupees in United States. Jose Hugo, a Chilian journalist asserts in his book:

"The American Policy in the Third World" - that it is a multi-billion plan to demolish the moral base of third world youth because the world bourgeoisie perceive these countries as a danger to its existence. To block the increasing left influence in these countries such moral habits are being incalculated in the youth that they are no more able to think in terms of right and wrong.

The result of this bourgeois tactics is obvious. In India, for example, the drug addiction has increased by fifty times in the last decade: pornographic literature which was a rare thing in Punjabi is in abundance now, the sex crimes have similarly reached very high degree. In such a social environment, what kind of aesthetic
response that reader renders to literature, is not difficult to guess. The utmost concern of bourgeois society is always to restrain the masses from achieving the revolutionary consciousness. This goal is reached by giving rise to a false consciousness. Marx says:

"In the social production of their life, man enter into definite relations that are indispensable and independent of their will, relations of production which correspond to a definite state of the development of their material productive forces. The sum total of these relations of production constitutes the economic structure of society, the real foundation on which rises a legal and political superstructure and to which correspond definite forms of social consciousness. The mode of production of material life conditions the social, political and intellectual life process in general. It is not the consciousness of men that eternalise their being, but, on the contrary, their social being that determines their consciousness."

What becomes apparent from this statement of Marx is that essential of society is the conflict that is central to it; and literature, art, religion etc. are among the weapons that men fabricate to fight it out. This statement of Marx should be corroborated with that of Trotsky to establish the role of literature:

"Art is one of the ways in which man finds his bearing in the
That means that literature tends to make the inner-contradictions of a class society apparent. This role of literature can be tarnished if the masses are consciously kept away from the authentic literature so that man cannot find 'his bearing in the world'.

In a class society, the economically dominating class always applies the strategy that serves its interest best. Marx points out that capitalism "is hostile to certain branches of spiritual production, for example, art and poetry". Marx further held that material production under capitalist conditions not only do not favour the development of art but positively hinder it. What tactics the bourgeoisie implies differ from time to time. At no other stage of time the bourgeoisie has so consciously made efforts to block the growth of authentic art as ours. The control over production sources, market and distribution of products, enables the bourgeois class to hinder the development of art more positively.

Punjabi literature also had to face this particular phenomenon. The popular literature snatched the dominant place from authentic literature. Semi-pornographic novels of Boota Singh Shad and like interrupted the literary stream. The result was that only a limited reading circle was left for the good literature. The real problem is faced by comparatively new writers. Established writers could at least get their books published but no publisher is practically
ready to risk his neck for a new author because the marketability of a new author is not tested. Moreover, the general trend of liking for popular literature is just the same.

"The general public does not wish to think. This fact, probably more than any other, accounts for the success of my stories. .... I have evolved, therefore, a type of fiction that may be read with the minimum of mental effort..... A great many professional people enjoy my books because they offer the mental relaxation which they require from fiction".

Gedin concludes by saying that today's good literature is fundamentally unpopular and the popular literature is unbearable to the people of taste. The success of detective stories is another factor that indicates that many people regard reading as a form of relaxation. The fate of good literature was sensed by Mrs. Leavis back in 1920. She says:

"We realise that the general public — Dr. Johnson's common reader has now not even a glimpse of living of an interest of modern literature — is ignorant of its growth and so prevented from developing with it, and that the critical minority to whose sole charge modern literature has now fallen is isolated, discarded by general public and threatened by extinction".
So what was true of British readership in 1920 is true of Punjabi readership in the modern times, furthermore, the modern bourgeois tactics to form a false consciousness, as mentioned earlier, are also there to corroborate this situation of indifference.
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