

Chapter-II

Theoretical Framework

2.1. Sociology of Literature:

The dictum that literature is not produced in vacuum, makes one perceive literature as a social product. The symbiotic relationship between society and literature is communicated by the nature of literature itself. Sociology of literature then merges as the foundation upon which the literary genius performs its imaginative exercise in order to depict the multi-coloured aspects of human life. In this regard, one may argue that the distillation of any work of literature has to yield skeleton of social structure. Thus, literature combines in a true sense the two views – one being social science as simply the study of facts, and the another that literature is a unique subjective experience which does not prove its scientific analysis.

The most popular approach to the sociology of literature is the documentary aspect of literature, which provides a mirror image of the society. Laurenson and Swingewood (1972) refer to the French philosopher Louis de Bonald (1754-1840) and point out that he was one of the first writers to argue that through a careful reading of any nation's literature "One could tell what this people had been".¹ Albrecht too, while discussing this view of literature argues:

"Literature is a direct reflection of various facts of social structure, family relationships, class conflicts and probably divorce trends and population composition."²

It follows from Albrecht that literature derives its thematic strength through the exposition of the social conditions which may be the results of failure to correspond with the ideology of life or caused by the execution and failure of human aspirations and ambitions regarding material gains or the confusion and suffering due to human faith in irrational aspects of life or the inherent human weakness which could complicate life. Lowenthal conceives a co-relation between life in literature and the life as it actually lived in reality. The resemblance has been brought about in the following words:

“The sociology of literature has to transform the private equation of themes and stylistic means into social equations.”³

It is then well established that a literary creation does not come into existence by itself. Its emergence is determined by social situations which exist around the writer. George Lukacs (1950) rightly observes:

“The social determinants of an artistic creation depend upon the degree to which the writers are bound up with the life of the community, the extent they take part in the struggles going on around them or their merely passive observation of the events.”⁴

It means that literature is created as a result of the above or passive interaction between the writer and the socio-economic and political conditions. The task of the social study is then to discover social reflection in literature and to pronounce the nature of the values evolving from a particular text of literature which Raymond Williams refers to as “the structure of feelings.”⁵

Hippolyte Taine (1828-1893) has been acclaimed as the founder of the sociology of literature. He perceives literature in terms of “the material foundations of society”.⁶ He categorizes novel as a form of literature reflecting all aspects of life and nature. As the prominent literary genre of industrial society, the novel shows what is, and represents no more than “an accumulation of data which through the operation of scientific laws would fall into inevitable patterns.”⁷

In the genesis of novel, Taine traces to the three fundamental aspects of society - race, moment and milieu - which according to him comprise the material foundations exhausting all real causes. Novel has been considered by Hegel as a form of consciousness. He puts it as a characteristic of each age showing the prevailing mental attitude, its own specific outlook on the world which produces its own artistic forms. Marx and Engels also tried to analyze literature in term of material foundations, but they were more concerned with purely economic factors and the important role played by social class.

2.2 Modern Novel:

With the emergence of the twentieth century, the classical novel or the traditional novel underwent radical change in its form and expression. Virginia

Woolf's essay, *Modern Fiction* (1919) appears almost as Manifesto of modern novel – its structure and subject matter. David Lodge (1972) observes:

“It attempted to do in the novel what T.S. Eliot's essay *Traditional and the Individual Talent* did for poetry.”⁸

Virginia Woolf's crucial perception of human mind and human life creates a new tradition of writing a novel which was embodied in James Joyce's novel, *Ulysses* (1922). To Woolf, human mind is a great receptor of innumerable impressions of all sorts coming from all sides. In her view, life is not a systematically arranged affair, but a luminous halo. The studies of James Joyce's novel, *Ulysses* and Henry James's novel, *The Portrait of the Artist as a Young Man*, both deviating from their predecessors, made her derive the theory of modern fiction in the way Aristotle derived his theory of Epic and Tragedy from Homer, Sophocles and Euripides.

The amorphous nature of novel thus gained by the social and literary environment in the first quarter of the twentieth century has been reinforced by Virginia Woolf in the following words:

“The proper stuff of fiction does not exist; everything is the proper stuff of fiction, every feeling, every thought: every quality of brain and spirit is drawn upon; no perception comes amiss.”⁹

Therefore, the claim of the twentieth century literary critics that there is the death of the novel, probably refers to the loss of its traditional structure. Diana Laurenson and Algn Swingwood's Judgment about this situation is significant:

“The rise of the subjective novel ('the stream of consciousness novel') and the decline of the nineteenth century realism seemed to support the view that modern writers such as Proust, Virginia Woolf and James Joyce had brought the novel form to its logical end.”¹⁰

The sociological stuff which appears as social reality mainly evolved from the isolation and despair lying at the centre of the existence of modern man caused by the two World Wars and the evolution of industrial society which tried to alter the values of life. In fact, the values of the life significantly

changed on a way to declination. This shift in sociological structure brought novel to a turn of change causing radical alteration of its structure.

The concept of alienation which Marx defined as a process by which man is turned into a stranger in the world of his own activity, originated in the writings of the eighteenth century political economy and the philosophical idealism of Hegel. This notion received the most concrete form in the early economic and philosophical writings of Marx.

Sartre and Camus fundamentally express the conditions of human existence during the modern times. In fact, they measure and judge the intensity of alienation in the form of nausea and absurd through their most prominent novel *Nausea* (1938) and *Outsider* (1935). E. Zola's comment about Sartre's vision of novel clearly defines the nature of modern novel. It is as follows:

“Sartre kills more than the hero – he kills the concept of plot as a structure with beginning middle and end.”¹¹

It could be argued that Sartre and Camus thus developed this new form of novel, ‘a self-conscious literature structure’ rendered as stream of consciousness novel along with its own theory of life and literature as set by Virginia Woolf.

This twentieth century poetics of the modern novel depicted the fragmented situation of human life full of gloom and misery almost pessimistic in character. Especially in the second half of the twentieth century, it is contributed by women writers posing the existential situation of woman's life, she being subordinated, suppressed and suffocated in the male-dominating patriarchal society in the world.

The literary analyses of such works of fiction remained largely dominated by the ideas of the multiple schools of feminism which explored with its critical ideology the nature of woman's life in terms of the co-relation between man and woman as the product of patriarchy. The discussions chiefly revolved around the image of woman amidst patriarchal society.

However, the conditions of human life as portrayed in literature in general and such works of fiction by women in particular, received less attention in evaluating the nature of man-woman relationship. With regards to family as an institution - a building block of social structure meant for harmony and

progress - the deep probing in the minds of the characters, their acts, its reasons and resources, its consequences in the midst of family welfare have not been adequately studied in the light of socio-psychological reasoning. Besides, the particular conditions created by the circumstances also need attention in the ultimate judgment. It implies that no one theory of one discipline can comprehensively bring forward the true and exact picture of the man-woman relationship as depicted by the modern women novelists.

M.H. Abrams (1953) emphasizes the need of the application of multiple theories in order to extract the exact aesthetics of a work of art. According to him, a good critical theory is tested mainly from the scope, precision and coherence of the insights which it yields into the properties of a single work of art. He writes:

“Such a criterion will of course, justify not one but a number of valid theories, all in their several ways self-consistent, applicable and relatively adequate to the range of aesthetic phenomena.”¹²

Thus, Abrams provides for the use of a number of theories and principles in order to investigate a work of art with regards to different perspectives. The present researcher, while analyzing the nature of man-woman relationship in the selected novels of the three novelists, needs to apply different theories and principles from the disciplines such as sociology, psychology and literary craft. The sole purpose of this multi-theory study is to fully grasp the prevailing conditions in order to arrive at conclusions. The character-analysis in the present task includes the theories of sociology and psychology, especially from T.B. Bottomore, Erich Fromm, Karen Horney and Abraham Maslow, while the study in literary craft includes the use of theories from the realm of imagery and narrative technique.

2.3 Sociological Theories:

T.B. Bottomore (1970) defines a structure of the nuclear family. He states that every normal adult in every human society belongs to at least two nuclear families – ‘family of orientation’ in which he was born and reared and which includes his father, mother, brothers, and sisters, and ‘a family of

procreation' which he establishes by his marriage and which includes husband and wife, his sons and daughters.¹³

He recognizes the universality of the nuclear family in the indispensable functions it performs. He cites the four major functions fundamental to human life - social life of the sexual, the economic, the reproductive and the educational. He also refers to Kingsley Davis's four major functions of the family such as reproduction, maintenance of immature children, placement and socialization and emphasizes on the last function of socialization.

Bottomore observes that in some western societies, especially the USA, marriage is no longer an economic partnership and it is no longer sustained by wider kinship groups. He writes:

"The marriage bond is reduced to a simple relationship of mutual attraction and this is less strong than the network of economic ritual and kinship interests which unite the family in other societies."¹⁴

Therefore, one may regard high divorce rate as a commitment of modern individualism. As noted by Bottomore, in the western industrial societies, divorce has increased rapidly since the beginning of the twentieth century and much sociological research has been devoted to the problems of 'family instability' and of predicting 'marital harmony'. He refers to the term 'Family Disorganization' used by William Goode which means a type of family in which children left home on reaching maturity and often lost contact with their family of origin so that each family broke up into smaller units and there was no such family solidarity as existed in the patriarchal family. The term seems to be used to include break up of families through the separation of the marital couple.

According to Bottomore, kinship was regarded as having developed from matrilineal descent through patrilineal descent and patriarchy, to a system of bilateral descent associated with the independent nuclear family. Analysis of kinship is an important resource of knowing the condition of the family. In order to study the aspects of social change, Bottomore refers to W.F. Ogburn's book, *Social Change*. In this book, as viewed by Bottomore, Ogburn initially discusses conceptions of social evolution and examines in detail the role of biological and

cultural factors in social change. He made a distinction between material and non-material culture and advanced the hypothesis of 'cultural lag'¹⁵ according to which changes in the adaptive culture (i.e. a part of the non-material culture) do not synchronize exactly with the changes in material culture and thus becomes a source of stress and conflict.

Ogburn's analysis has some affinity with earlier studies, as stated by Bottomore. It is, in particular, with Alfred Weber's distinction between culture and civilization and with the distinction made by Marx between base and superstructure. A sociological analysis of social change requires a model. Gerth and Mills in their book, *Character and Social Structure* have outlined such a model which would make possible the formation of problems and the systematic presentation of results in terms of six major questions which can be asked about social change:

“What is it that changes? How does it change? What is the direction of change? What is the rate of change? Why did the change occur? What are the principle factors in social change?”¹⁶

The rate of change has always interested social thinkers and it is quite common to refer to the acceleration of social and cultural change in modern times. W.F. Ogburn was one of the first to examine the phenomenon systematically. He also focused on the discrepancies between the rates of change in different sections of social life. The hypothesis of cultural lag is concerned with a major disharmony between the rapid growth of technology and the slower transformation of familial, political and other institutions and of traditional beliefs and attitudes (religious, moral etc.). Bottomore comments:

“Alfred Weber, differentiated between three processes in human history – social process, civilization and culture”.¹⁷

By culture he meant the artistic, religious, philosophical and similar products of a society and by civilization he meant primarily scientific and technical knowledge and the command which they give over the natural resources.

Durkheim classified societies according to volume and density. By density, he meant the number of social relationships in a society. He

distinguishes between 'material density' influenced by the concentration of population, the growth of towns and the development of means of communication, and the 'moral density' is measured by the number of individuals who effectively have relations, not merely economic, but cultural relations with each other.

The relation between sociology and psychology and the significance of social psychology in relation to both is vital while undergoing the comprehension of the literary texts loaded with socio-psychological aspects of human behaviour. J.S. Mill believed that a general social science could not be considered firmly established until its inductively established generalizations could be shown to be also logically deducible from the laws of mind. However, the laws of mind basically operate along two channels, the ideological framework of life and the instinctive faculties of mind. Therefore, it is necessary to look into the psychological features of human behaviour in terms of the ideology of life which proves to be a strong sociological feature and the instinctive aspects of human behaviour. These two folds of mind determine the nature of human behaviour in a true sense. The realistic features of human behaviour may refer to the oddities of the interaction of these two folds in human mind.

2.4 Psychological Theories:

David Lodge, while introducing C.G. Jung (1875-1961) in his book, *20th Century Literary Criticism* (1972) writes that Jung was a pupil and protégé of Freud breaking away from him to develop his own school of analytical psychology. Lodge comments:

“The main disagreement between the two men was over the nature of libido, which Jung believes to be more than sexual.”¹⁸

He found the existence of a collective unconsciousness in human mind. Therefore, Jung's studies in psychology are more applicable to the literary analyses than that of Freud's theories. Freud functioned as an empirical scientist while Jung confirmed the claims of literature to embody knowledge quite vital to the alienated and secularized modern man. Jung (1930) observes that in the

case of the work of art, we have to deal with a product of complicated psychic activities – a product that is apparently intentional and consciously shaped.

This vein of psychological studies established by Jung is characterized by the strong presence of the elements and factors other than sex which determine the course of human action. In fact, Jung established his own tradition down the years. Many researchers in psychology embraced his theories and tried to communicate the nature of human life. Karen Horney, Abraham Maslow, Erich Fromm study the different human conditions, the responses to and the impact of it, and formulated their theories which play a significant role in the analysis of human situations amidst the society and even in the literary realm created by the artist.

What these psychologists have in common is their belief that man is neither wholly good nor utterly bad. Every human being has an intrinsic nature. It is rather natural and weak. This specific aspect of psychology has been referred to as ‘Third Force Psychology’ which gauges human behaviour with the help of the instinctive, cultural and social forces.

Karen Horney (1951) and Abraham Maslow (1956) in their elaborate explanation of their concepts such as ‘basic anxiety’ and ‘basic needs’ provide a systematic analysis of the evolutionary nature of man. Horney describes basic anxiety as the “feeling of being isolated and helpless in a world conceived as potentially hostile.”¹⁹

These feelings arise in childhood when one does not get favourable conditions to grow according to his individual needs. Children whose parents do not give them genuine love, lose the sense of belonging, the ‘we’ feeling and develop “profound insecurity and vague apprehensiveness.”²⁰

As observed by Horney, unconditional love is essential for the healthy growth of a child. Many factors hamper the flow of warmth and affection. Dominating, over-protective, intimidating, irritable, over-indulgent, partial, indifferent, hypocritical elders endanger a child’s free use of his energies, damage his sense of self-esteem and self-reliance. He can not relate himself to others with his spontaneous real self. Consequently, he develops some

strategies to cope with his environment and unconsciously diverts his constructive energies towards reducing his basic anxiety.

Both Horney and Maslow regard 'real self' as the foundation of personality, 'the central, inner force, common to all human beings, and yet unique in each.' Under favourable conditions, an individual will develop his potentialities. The nature of 'real self' has been perceived by Horney as follows:

".. .. the unique alive forces of his real self: the clarity and depth of his own feelings, thoughts, wishes, interests, the ability to tap his own resources, the strength of his will power, the special capacities or gifts he may have; the faculty to express himself to others with his spontaneous feelings. All this will in time enable him to find his set of values and his aims in life."²¹

According to Horney, given favourable environment, warmth of affection, inner security and inner freedom, the child learns to live according to his real self. Maslow thinks of real self as weak. He views that a child's urge for safety, warmth and love are so strong that he can abandon his real self, if these psychological needs are at stake. The basic anxiety produces in a child what Maslow calls 'basic threat'. If his basic needs are frustrated, he dreads the environment which is merciless and unfair to him. As a result of this fear, his attitude towards himself and his environment changes. He becomes self-protective and relates himself to others not by his real self, but by compulsive drives. His likes, dislikes, wants and wishes, trusts and distrusts are all governed by the strategic necessities.

Horney thinks:

"He can not simply like or dislike, trust or distrust, express his wishes or protest against those of others, but he has automatically to devise ways to cope with people and to manipulate them with minimum damage to himself."²²

This is how the individual abandons himself in order to protect himself. But in the process, the real self is weakened. It has been observed by Horney that with the weakness of the real self, the environment becomes more threatening. Such an environment evokes in him a dread of others and of the self. Horney defines healthy and neurotic attitudes of an individual in terms of flexibility and rigidity. To him, the neurotic is not flexible. He is driven by the

compulsive nature of his inner necessities. It means the difference between neurotic drives and healthy strivings is one between spontaneity and compulsion, between recognizing and denying limitations. Horney puts it as a difference between focus upon the vision of a glorious end-product, and a feeling for evolution between seeming and being, fantasy and truth.

Abraham Maslow's theory of the hierarchy of basic needs also emphasizes on man's fundamental desire "to belong". According to him, all have psychological survival needs which include needs for safety, love, belonging, self-esteem and finally for self-actualization. These are arranged in an order of hierarchy. The most basic of them is the safety need. Once a child feels safe and secure, it grows into a healthy child. Thereafter comes the feeling of belonging, of love. These lead to self-esteem. Once the fundamental need is fulfilled, other needs go on arising till a human being reaches self-actualization. Maslow thinks that the needs at the upper end of the hierarchy are weak and depend on the gratification of the lower needs. Therefore, he defines man as an evolutionary creature whose higher nature seeks actualization just as surely as does his lower nature. Sickness arises when this upward evolution is blocked. Maslow states:

"This higher nature includes the need for meaningful work, for responsibility, for creativeness, for being fair and just, for doing what is worthwhile and for forming to do it well."²³

Maslow views it as contrast to man's lower nature which seeks gratification of the animal instincts. However, all these needs are basic in the sense that they are integral to his biological nature. Man's values, desires and fantasies are focused on his strongest unmet need. Maslow is of the opinion that the frustration of these produces neurotic conditions, as a result of which the individual's growth is arrested and he is alienated from his real self.

Horney deals with the process of self-alienation while Maslow provides a detailed picture of self-actualization. He considers this as basic gratification plus at least minimum talent, capacity or richness.' Maslow further claims that a person whose basic needs are well-gratified develops into a healthy human being who is open to the world, more spontaneous in his feelings and responses,

and he is in touch with what he wants, thinks, feels. Defining a self-actualized person, Maslow says;

“He is growth-oriented and is governed by inner determinants. He is far more autonomous and self-directed.”²⁴

Maslow and Horney agree that specific social and cultural conditions help in generating neurotic situations in human mind. Maslow defines neurosis as ‘a deficiency disease’²⁵ and Horney classifies it as ‘a deviation from normal patterns of social behaviour.’²⁶ It seems that the most neurosis involved alongwith other complex determinants, such as ungratified wishes for safety, for belongingness and identification, for class relations and for respect and prestige.

Karen Horney in his book *The Neurotic Personality of Our Time* (1987) makes it clear that childhood experiences determine the conditions for neurosis, but they can not be considered the only cause of later troubles. According to Horney, once the child starts feeling ‘basic anxiety’, he seeks for certain defensive strategies to deal with the conditions arising out of his fears and inadequacy. In her study of Horney and Maslow, Usha Bande comments:

“In a self-actualized person, the distance between real and actual selves is minimum while in a self-alienated person, the distance is wider”.²⁷

Horney’s studies of alienation show its severe impact on human life. To him, alienation starts with the end of ‘real self’. The neurotic conditions attained due to self-hate and inner conflicts, create a chasm in personality. A neurotic may regard himself as a disembodied spirit with no spontaneous integration, no ability to give goal direction but only a futile and hopeless battle against the world. Thus, Horney and Maslow study the evolutionary structure of human growth alongwith the gratification of different needs. The lack of these needs causes neurosis and further complications.

Erich Fromm in his book, *The Fear of Freedom* (1960) discusses the notion of ‘adaptation’.²⁸

According to him, there is a distinction between ‘static’ and ‘dynamic’ adaptation. By static adaptation, he means a pattern as leaves the whole character structure unchanged and implies only the adaptation of a new habit.

By dynamic adaptation, an individual adopts himself to certain external circumstances. This kind of adaptation creates something new in him, arouses new drives and new anxieties. Every neurosis is an example of this kind of adaptation, as thought by Fromm. He further elaborates his ideas of aloneness and isolation. His comment, that feeling completely alone and isolated leads to mental disintegration just as physical starvation leads to death, is the most significant one. His perception of an individual's relatedness appears as follows:

“The physiologically conditioned needs are not the only imperative part of man's nature. There is another part just as compelling, one which is not rooted in bodily processes, but in the very essence of the human mode and practice of life, the need to be related to the world outside oneself; the need to avoid aloneness.”²⁹

After tracing the need for communication and relatedness, Fromm perceives its two aspects – physical aloneness and moral aloneness. As he views, an individual may be alone in a physical sense for many years and yet he may be related to ideas, values or at least social patterns that give him a pattern of communion and belonging. On the other hand, he may live among people and yet be overcome with an utter feeling of isolation which may lead to a state of insanity in the form of schizophrenic disturbances. This lack of relatedness to values, symbols, patterns has been called by Fromm as “moral aloneness.” With regards to avoiding moral aloneness, he refers to Balzac in his passage from *The Inventor's Suffering*:

“.. .. man has a horror for aloneness. And of all kinds of aloneness, moral aloneness is the most terrible.”³⁰

Therefore, Fromm recommends that the kind of relatedness to the world may be noble or trivial, but even being related to the basest kind of pattern is immensely preferable to being alone. The escape from an unbearable aloneness appears in the form of its repercussions which basically gives rise to the unbearable anxiety. Fromm states its two most frequent forms as ‘masochistic and sadistic strivings’³¹.

The masochistic striving appears in the form of feelings of inferiority, powerlessness and individual insignificance where life is understood as

something overwhelmingly powerful which cannot be mastered or controlled. On the contrary, the sadistic tendencies are found in the form of one's attempt to make others dependent on him and to have absolute and unrestricted power over others so as to make them instruments. The tendency does not only rule over others, but exploits and uses them. The sadist wishes to make others suffer or to see them suffer. It becomes a source of pleasure for him. Fromm remarks:

“The pleasure in the complete domination over another person (or other animal, objects) is the very essence of the sadist drive.”³²

Thus, Fromm projects the two prominent modes of human behaviour suffering from aloneness and consequently ragged by the indomitable power of anxiety. The growing process of the emergence of the individual from his originalities has been referred to by Fromm as ‘individuation.’³³ He studies it along with physical, emotional and mental growth and the subsequent strength gained by the individual. According to Fromm, these three spheres become integrated with growing age. It develops an organized structure guided by the individual's will and reason. He calls it an organized and integrated whole of the personality, ‘the self’, and states that one side of the growing process of individuation is the growth of ‘self-strength.’³⁴

While understanding the meaning of freedom, Fromm remarks that freedom has a two fold meaning for modern man. He has been freed from traditional authorities and has become an ‘individual’. Consequently, he has been isolated and become powerless, alienated from himself and others. But he defends positive freedom in the following words:

“Positive freedom, on the other hand, is similar to the full realization of the individual's potentialities together with his ability to live actively and spontaneously.”³⁵

Erich Fromm thus focuses on the hectic human activity characterized by the imbalance arising from lack of harmony between the individual and the social elements around him.

2.5 Literary Craft:

Mark Schorer's literary essay, *Technique as Discovery* (1948) needs to be most frequently cited of all the modern critical essays. Its significance lies in

contributing to an important stage in the development of Anglo-American criticism, especially the application to prose fiction of principles and methods already established in the criticism of poetry and drama. David Lodge (1972) clearly perceives the significance:

“Schorer explored the significance of the language, novelists use, by investigating the submerged patterns of imagery and symbolism that can be found beneath the surface of even the most realistic and literal-minded novelists.”³⁶

It validates the sense of investigation in a novel, for the analysis of imagery in order to search its potential for enriching the theme of the novel. M.H. Abrams (1957) in his studies of imagery defines ‘three kinds of imagery’.³⁷

The third type of imagery is seen as the most common one used to signify figurative language, especially the vehicles of metaphors and similes, which communicate the meanings of situations, persons or objects in the most effective manner. Abrams refers to Caroline Sprgeon for her studies of imagery in her book, *Shakespeare’s Imagery and What It Tells Us* (1935) where she made statistical counts of the subjects of this type of imagery and used the results as clues to Shakespeare’s personal experience, interests and temperament.

W.H. Clemen (1966) concentrates upon the form and significance of particular images or groups of images in their contexts of the passages in Shakespeare’s plays. His perception of image as a crucial character of a literary text has been put forward by J. Dover Wilson in the Preface as follows:

“The image is rooted in the totality of the play. It has grown in the air of the play, how does it share its atmosphere or contribute to its tenor’ to what degree is the total effect of the play enhanced and coloured by images?”³⁸

Clemen shows that there are manifold conditions and qualifications determining the forms and nature of each image. He comments that many factors are to be considered in order to grasp fully the real character of the imagery of a play. According to him, an isolated image, an image viewed

outside of its context is only half the image. He views that every image, every metaphor gains full life and significance only from the context.

Clemen further focuses on the resources which generate images in the play. He argues that a dramatic situation, a specific motive or inducement stands behind every image.

Technique as the important aspect of modern novel has been characterized by Mark Schorer. The vital significance of technique almost emerging from the formation of thematic vision in the writer's mind has been projected by Mark Schorer as the primary aspect of creativity in fiction. He disapproves of technique as secondary thing and the external machination. He writes:

“.. .. but a deep and primary operation, not only that technique contains intellectual and moral implications, but that it discovers them.”³⁹

This sense of discovery of thematic meaning in employing narrative technique is prominent in modern novelists. Sudhakar Marathe (1986) studies the process of Initiation and Foreshadowing in narrative schemes. He describes two methods of narration – ‘retrospective’ narrative and ‘revelatory narrative’.⁴⁰

According to him, the beginning is both complex and individual. The beginning is the author's commitment to choices resulting from the first and inevitable act of selective presentation. All future choices of matter, action or style depend essentially on beginning. The beginning therefore provides us with criteria for apprehension as well as judgment of a work. In his view, the device of portrayal as distinct from depiction or description makes the impact of the tale strongly visual. The dramatization of setting is integral to the whole narrative method. The ending of the novel is one of the significant narrative strategies followed by the novelists. It results into their particular perspective of the subject matter.

Jasbir Jain (1994) undertook the studies of some of the Indian women novelists and derived a certain pattern of narrative strategy used by women writers. Some of the strategies that she refers to are, use of myth and scripture, the use of repetition of a word or a sentence in order to communicate the significance of a specific idea, the subjective use of fantasy and language. While

studying the difference between narrative strategies used by women writers and male novelists, she refers to a woman's response to a patriarchal world as a basic block operating the writing. She puts it as follows:

“.. .. but women do write about the responses of women, of the Shadows which they alone can see and the anguish they alone can feel. It is a difference of perspective.”⁴¹

Thus, imagery and narrative strategy are the significant devices used by the modern novelists in order to communicate their vision and ideas in a profound way. In fact, they become means through which subject matter is forced to a specific destination of theme.

2.6 Operating the Tools:

The human situations portrayed in the selected novels of the three novelists – Anita Desai, Shashi Deshpande and Arundhati Roy - show ample scope with regards to application of these theories from the areas of sociology, psychology and literary craft. In fact, these three aspects are homogenized and assimilated in the ultimate structure of the text.

Anita Desai's characters lack gratification of lower needs. They are engrossed and entangled in the struggle for survival in order to achieve these things. Consequently, they remain neurotic, isolated and frantic to death. They aspire for higher needs. Shashi Deshpande's protagonists almost undergo gratification of lower needs, and if there are shortcomings, they are strong enough to overcome these needs. But their real problem lies in the gratification of higher needs. They are touched by neurosis, but not altered by it. Arundhati Roy's characters are ungratified at both the levels, lower needs as well as higher needs,. their life is damaged by the traditional social values and the ideology of human behaviour, and it is observed in terms of verbal and physical violence against them.

The problems of these individuals, which become stumbling blocks in their lives and relationships, are mainly formed at the family of orientation. The family of procreation complicates the situations, it being ideological place, and they suffer. It makes us extract two aspects of Indian society – its material culture and non-material culture. The lives of the women in the materially

opulent culture are governed by the non-material culture executed by the male-dominating minds, the patriarchal ideology of life inherited by both men as well as women.

With these theories, it is quite significant to enter into the lives of these individuals in relation to themselves, their families and Indian society at large with personal and social values which form the broken columns of their lives.

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