Chapter VI

The Form of the Novel

(Maugham, Lawrence, Huxley and Greene)

In this chapter I shall briefly consider the form of the novels by the four novelists of my study, in which the contents of pessimism are expressed, and also try to show how the form is moulded by the theme itself. In this connexion I would also like to evaluate their literatures in broad outlines. The novel is the representation and interpretation of life. The novelist has to select life according to his vision of it. He creates characters accordingly and the characters are generally expressed through events and incidents invented by the author. Characters are also revealed through dialogues. So characters, events and dialogues are inextricably intertwined; they cannot be separated from one another. In order to understand the form of a novel the following factors are to be considered: i) the vision of life of the novelist ii) character iii) events (plot) iv) dialogue and v) the novelist's mode of narration.

It is important to note that after Baudelaire (1821-1867) modern literature emphasises two things: first, it pays deep attention to the form and language; and secondly, it lays emphasis on the pessimistic note...
which is a part of the modern consciousness.

1. **Maugham**

A. **Plot**

Maugham's novels have solid construction. It is attributed to his innate dramatic sense. His plot-construction never fails to interest the reader. Maugham handles the events in his novels with quite a masterly hand. He expresses the feelings and emotions, sad and delightful, remarkably well with his lucid and transparent language. It should be noted that the contents of his novels are, in most cases, deeply pessimistic, and therefore the novelist is serious and sober in expressing his feelings. Let us begin with Maugham's first novel **Liza of Lambeth**.

a) **Realism**

In **Liza of Lambeth** Maugham portrays realistically the events taken from the life in a London slum. The plot of the novel is based on the author's experiences in real life. In this context a few lines may be quoted from Maugham's **The Summing Up**:

"In **Liza of Lambeth** I described without addition or exaggeration the people I had met in the outpatients department of the hospital and in the district..."
during my service as an obsteric clerk, the incidents that had struck me when I went from house to house as the work called, or, when I had nothing to do, had seen on my idle saunterings." (P 103)

Indeed the novel under discussion is a realistic novel. It is also called a slum novel as it deals with the slum life. It is on the pattern of other slum novels such as *Workers in Dawn* (1880) and *The Better World* (1889) by George Gissing, *Earth-Waters* (1894) by George Moore and *A Child of the Jago* (1896) by Arthur Morrison. These novels are naturalistic novels and there are clear traces of influence by the French naturalist writers like Flaubert, Zola and others. Naturalism is an extreme form of realism which lays emphasis on the effects of environment on the individuals. Indeed the picture of the London slum life, the workers of the factory living there, their gossip and brutality, the quarrell among the women folk and their hair-pulling, beating of wives by the husbands are all true to life. The plot concentrates on the heroine's love-affair and the tragic death that it brings about. It has no disordered details, and the structural neatness of the plot strikes us greatly. In connexion with Maugham's realism it should be said that most of his novels written after *Liza of Lambeth* deal with sex realism. In all of them the inordinate sexual desire and enjoyment is depicted...
b) Tragedy

The novel is a tragedy like Maugham's other novels such as *The Moon and Sixpence*, *The Painted Veil*, *The Narrow Corner*. The tragic death of Lisa, the heroine and maiden, is due to her excessive sexual passion. Similarly, tragic events are caused by sexual passion and love-affair in the novels just mentioned above. Lisa has illicit union with Jim, her lover; as a result, she conceives; she has got abortion, falls seriously ill and at least dies. The novel ends in the agony and grief of Jim. This tragedy like others mentioned here can be easily interpreted by the Freudian psychology of sex according to which sex guides the actions of human beings. In the character of Lisa and Jim lies the tragic content. It should be noted that Maugham's characters mould the general patterns and plots of the novels concerned.

Despite the tragic conclusion of *Lisa of Lambeth* it is not altogether a 'Sombre novel'. It has vitality, exuberance and passion for life. There are a few characters in the novel, and its dialogue is natural and dramatic at the same time. The colloquial language used in the speeches of the crowd shows a true understanding of the lower classes.
c) Autobiographical novel

In the novel Of Human Bondage (1915) the pathetic life story of Philip Carey, the hero, is also told in a realistic way. This is an autobiographical novel like Lawrence's Sons and Lovers (1913), Bennett's Clayhanger (1910), Dickens' David Copperfield (1850), Butler's The Way of All Flesh (1903) etc. The dream of the boy is gradually broken and the hero suffers from poverty, humiliation and the pain of unrequited love; yet he struggles on and the plot is centred round the hero's life, external and internal. The account of the hero's life here comes out of the novelist's own experience.

The loss of Philip's mother in early childhood, his humiliation at school by his fellow boys owing to his club-foot (He was stammerer), his unhappy life and suffering from agony owing to his unrequited love for women clearly suggest Maugham's own life. Maugham says of this novel: "Of Human Bondage is not an autobiography, but an autobiographical novel". It is the author's masterpiece. Its importance lies in the honesty of presentation of the problems of adolescence and in the philosophical issues it deals with. The novel abounds in pessimistic observations which culminate in the statement: "Life had no meaning".

The Moon and Sixpence (1919) is Maugham's rendering in fiction of the tragedy of the artist Charles Strickland depicted in the image of Paul Gauguin. The
narrative of the novel is in the first person i.e. the author himself narrates the story being one of the characters in the novel. It is a technique of story-telling used by Somerset Maugham also in his Cakes and Ale (1930) and The Razor’s Edge (1944)

4) The first person narrative

The first person narrative is an old literary convention used also by Bennett and other novelists. Its object is to achieve credibility. He tells what happened to himself and the reader is more likely to believe that he is telling the truth than writing a fiction. This method of story-telling has both advantages and disadvantages.

Another point regarding Maugham’s plot may be said. Most of Maugham’s novels end somewhat abruptly. This is one of the characteristic features of short story and Maugham is superb in writing short stories. This element of a short story is found in his novels.

B. Character

The heroes of some of Maugham’s novels are striking personalities, each a genius of some sort and the narrator happens to know him. The character of Charles Strickland in The Moon and Sixpence is peculiar. He is an artist but his mind does not seem to be artistic. He cannot love women. He is depicted as a cruel, selfish...
and heartless man. Thus we see that his life is a bundle of contradictions. He revolts against conventional life and is responsible for the disintegration of his own family as well as Dirk Trove's. Mrs. Trove commits suicide because of his utter indifference to her. In the novel suffering and tragedy are due to his character. He is devoid of any consideration for his fellow beings.

The character of Alroy Bear, a writer, in Cakes and Ale has some unpleasant and nasty traits. He is a self-seeking hypocrite. The hero of The Razor's Edge, Larry, is also a non-conventional character but in a different way. He is in quest of wisdom while Strickland is in the pursuit of art. Larry loses all charm in worldly objects and is quite indifferent to money as well as sex. He renounces his occupation and becomes completely a detached man having no worldly desires whatsoever.

In this connexion Maugham's women characters should be mentioned. In his novels we see that women are mostly passionate and they often prove unchaste and faithless. They are shallow and selfish and goaded by their own passions. They are seldom guided by reason. They have no regard for any ideals either. Mildred (Of Human Bondage), Blanche (The Moon and Sixpence), Mrs. Kitty (The Painted Veil), Louise Frith and Mrs. Hudson (The Narrow Corner)
and to some extent Julia Lambert (Theatre) are examples in point. In most cases these women inflict pain upon their husbands owing to the urge they feel for other men, which makes them lose all sense of decency and responsibility. And it is to be noted that these characters mould the patterns and plots of the novels concerned.

If we deeply analyse Maugham's women we may say that these women, consciously and unconsciously, attempt to get out of the bondage they are in and somehow or other seek liberty. This - bondage and liberty - is the main theme of his novels, which mould the chief characters.

a) Satire on character

Along with this, Maugham's satirical characters should be mentioned. His Cakes and Ale belongs to the tradition of satirical comedy and the strength of the novel lies in its magnificent satire. In this novel Maugham chooses to emphasise character rather than plot. The plot is slight here. Maugham's mastery of creating characters is adequately expressed through Driffield, the old novelist, Rosalee, his wife, and Alroy Bear, a career-novelist. They are "all realised in a heightened realism of a comedy" and as such become more powerful in delineation of their propensities and idiosyncrasies.
C. Dialogue

The pessimistic notes are also brilliantly expressed in the dialogues of Maugham's fictions. I would like to cite only a few stray examples from Theatre and Christmas Holiday. Pessimism is expressed in the following dialogue between Charles and Julia in Theatre:

"Oh, my dear, life is so short and love is so transitory. The tragedy of life is that sometimes we get what we want." (p. 187) This is evidently the author's attitude expressed through his character, Charles. In this connexion the author again expresses his mood of pessimism through his another character, Julia. She says: "The bitterness of life is not death, the bitterness of life is that love dies." (p. 189).

Towards the end of the novel Christmas Holiday, Maugham's attitude to human nature, democracy, communism and so on is expressed through Simon's vehement criticism of them. Some lines from his conversation with Charles may be quoted here:

"Tush, my dear boy, tush. You're a sentimental fool. In the first place it's not true that people improve as you know them better; they don't... he conceals his defects behind a mask of social convention;... then you'll discover a being of such meanness, of such a trivial nature,
of such weakness, of such corruption... that was his nature.... For the essence of man is egoism.... Men are vile: Cowards and hypocrites. I loathe them." (Pp 226-227)

This dark side of man's nature, which Maugham experienced, is here revealed through Simon. He goes on talking to his old friend Charley Mason in the form of criticism:

"Democracy is moonshine. It's an unrealizable ideal which the propagandist dangles before the masses as you dangle a carrot before a donkey." (P 225)

"Communism? Who talked of Communism? Everyone knows now that communism is a wash-out. It was the dream of the impractical idealists who knew nothing of the realities of life... Throughout the history of the world there have always been exploiters and exploited. There always will be...." (P 229) Simon also criticizes the principle of equality. He argues that men are born unequal in different ways, so the equality of opportunity is of no avail.

There is no plot in the novel worth the name. Conversations dominate the book. The main conversations are those between Lydia and Charley, and between Charley and Simon. An almost similar dialogues dominated novel is The Narrow Corner. In it the central character...
is Dr. Saunders who holds conversations with all the characters but does not take part in any action. The conversations in Christmas Holiday mainly centre round the event concerning the killing of an English man named Fiddle Jordan by Robert Berger, husband of Lydia. Lydia first tells the matter to Charley and then to Simon.

Flash back

During her dialogue with Charley Lydia goes back to the past when she and Robert were in love. This flash-back is an effective technique of the novelist as we find Louisé's flash-back about her childhood days in The Narrow Corner.

We may say that Maugham's dialogues are not always brilliant; they are sometimes drab and dragging and monotonous to the readers. The dialogues in Christmas Holiday may be pointed out as an instance. One of Maugham's critics says that his novels "often told with an almost nonchalant conversational air, are for the most part deftly constructed and absurdly imagined".

a) Language

Lastly, I should note that Maugham's language is simple, clear and lucid. Indeed it smoothly glides on with contents clothed in. There is spontaneity and speed in Maugham's prose. It makes easy and pleasant reading. Sometimes...
Maugham's language is attended with humour. Maugham is one of the modern prose stylists of the forefront.

Dramatist as Maugham is he naturally emphasises the objective side of life in his novels. So his language does not contain rhetoric and symbol. To express life realistically in *Life of Zembla* he uses colloquial language of the men and women of the slum. Thus, he maintains dynamism in his language. In the dialogue of Simon and Charley Mason in *Christian Holiday* Maugham becomes a propagandist of his ideas of democracy, equality and communism and his language assumes the language of a propagandist. Maugham as a novelist expresses quite adequately the tragic and evil side of life which we find in *Human Bondage, The Moon and Sixpence, The Painted Veil* and *The Narrow Corner*.

It may be said that Somerset Maugham is not a great artist. He has no creative imagination, so to say. "Poesic flights and the great imaginative sweep were beyond my powers," he admits. However, he has 'an acute power of observation' and he aims at simplicity, lucidity and euphony.

D. The theme moulds the form

Now let us consider how far the form of Maugham's novel is moulded by his theme. Maugham's persistent theme - bondage and freedom - shapes his characters viz. Strickland, Kitty, Rosie, Louise, Dr. Saunders, Julia and Lorry, who
seek liberation in some form or other. One important aspect of these characters is that in the end they withdraw themselves and get detached from their relatives and friends. The novelist's search for freedom — physical and spiritual — is well demonstrated in the characters mentioned here. And because of his basic theme Maugham has to build his plots and dialogues accordingly. Thus, we see that his theme molds the form of his novels.

Somerset Maugham uses some images in his works — chains, bonds, fetters, ties, shackles, open air, etc. — in order to give expression to his fundamental idea viz. bondage and freedom. Some stray instances are given below:

"You can't imagine what the chains that bind us in England". (The Theatre)

"They have hugged their chains, but knowing they were chains hated them too". (The Summing Up)

"They are as little their own masters as the slaves chained to the benches of gallery".

(The Moon and Sixpence)

"He remembered very vividly the violence of the emotions which had possessed him and his inability, as if he were tied down to the ground with ropes, to react against it." (Of Human Bondage)
«His love becomes a prison from which he longed to escape, but he had not the strength to merely open the door — that was all it needed — and walk out into the open air. (Red, a short story)

Thus it is true that the thought-content of a novel moulds its style and language.

S. Maugham's literature evaluated

An assessment of Maugham's literature in this connexion may be made. Maugham is, perhaps, not properly and objectively evaluated. He had a great power of observation and a natural aptitude for dialogue like a dramatist. Even Maugham's first novel Liza of Lambeth testifies to it. His realistic approach to life is maintained throughout, and his realism comes from his own experiences and thus his characterization and treatment of events become vivid and lively. It is a distinctive quality in the novelist no doubt.

It may be said, at the cost of repetition, that he expresses emotions, sad and delightful, remarkably well with his lucid and transparent language. It should be noted that the contents of his novels are, in most cases, deeply pessimistic and therefore, the novelist is serious and sober in expressing his feelings, and his writing reaches the status of good literature.
Maugham's central theme, as we have seen—bondage and freedom—is well reflected in different ways in his novels. In fact, everyone in this world is in bondage in some form or other and everyone has the urge to get out of it. So Maugham's theme is universal, realistic and, at the same time, appealing. This theme, however, is not to be exclusively found in him. It is, in some form or other, the guiding spirit behind most writers. It should be mentioned in this context that Maugham's treatment of man's quest for freedom will become increasingly significant as man becomes more controlled by technology and circumstance. He says in The Summing Up: "For love passes, love dies. The great tragedy of life is not that men perish, but that they cease to love." This idea of Maugham is true in most cases. His idea of lasting peace is linked with spirituality as we see in The Razor's Edge. Indeed, we quite believe that true peace may be attained in life beyond senses. Here Maugham grows calm, serious and wise. Indeed, true freedom and the ultimate solution of earthly problems lie in spirituality.

According to some critics of Maugham, he will occupy no place in literature for his experiments in form; but the elemental things of human life he takes up as his themes, such as love, hate, belief and doubt are indeed timeless. And for these themes Maugham's novels, particularly, Liza of Lambeth, Of Human Bondage, The Moon and
Sixpence, Cakes and Ale and The Razor's Edge should survive in the realm of novels. During the novelist's lifetime these novels of various interests (Slum novel - the novel of adolescence - the artist-hero novel and the novel of mysticism) enjoyed popularity and are still enjoying it. And due to these novels Maugham's permanent reputation as a novelist is doubtless assured. And also in his opinions on the incidence and importance of adultery Maugham may be called a revolutionary. Of his excellent qualities displayed in the novels there are, as Woodburn-Rose points out, - "an unusual directness and simplicity of utterance and an extraordinary ability to articulate the parts of a plot and build them up to a dramatic climax. He pleases his readers, he interests them and, I feel sure, arouses a sense that what he is saying is important". (Klaus W. Jonas (ed): The Maugham Enigma) (P 99)

Somerset Maugham's The Summing Up is almost 'a classic philosophical autobiography' and we are sure, that it will endure for its superbly lucid style and frank discussion of the author's art. Indeed, Maugham's prose-style is marked by literary grace; it is we repeat, simple, clear and suave; and for these remarkable qualities his writing holds the attention of every reader.

Lastly, it may be said that many of the short
stories of W. S. Maugham are unmatched for the ideas of human interests contained therein and the excellent style in which they are expressed. And therefore we reasonably hope that these will have abiding place in English literature, and our author's reputation will ultimately rest upon them.

2. D. H. Lawrence

Now I propose to discuss the form of D. H. Lawrence's novels. Lawrence is indifferent to form and style. He is not interested in characterization even. In the first place, he is a passionate writer and his passions are well expressed in the novels.

A. Plot

1) Conflict

Lawrence's main theme is the conflict of various types: conflict between man and woman, between man and man and between the individual and society. Of them the conflict between man and woman stands out prominently in his novels. For instance, there is the conflict between Mr. and Mrs. Morel (Sons and Lovers); between Ursula and Skrebensky, Will and Anna (The Rainbow); also between Ursula and Birkin, Guaran and Gerald (Women in Love), Aaron and his wife (Aaron's Rod), Clifford and Connie (Lady Chatterley's Lover).
In the life of each of these pairs, love is not fulfilled and so they become unhappy. In each pair mentioned above, Sex cannot have free play because of the restraints imposed on it by a mechanical civilization. According to Lawrence, the sexual partners must achieve "otherness" in order to fulfill their sexual life; but man and woman cannot achieve it due to their mental make-up which is attributed to the society modelled on industrial civilization. In this context it may be mentioned that Lawrence for the first time gave greater prominence to the sexual theme than given by other novelists. Thus Lawrence gave a new turn to English fiction. This new emphasis on sex persists throughout Lawrence's works. His appeal is almost exclusively to the individual's instinctive self and we see that the appeal is to both 'phallic consciousness' and 'the courage of tenderness'. Lawrence's ideas of conflict and Sex mould the plots and characters of his novels. Like Maugham's novels, Lawrence's novels also may be labelled as 'novels of Sex realism'.

ii) Contrast

Many of Lawrence's novels are constructed around a central conflict or contrast: the contrast between things as they are and the promised transformation of being, as in The Rainbow. In the same novel we also see the contrast between instinct and intellect. In The Plumed Serpent the
contrast is between a Europeanized and aboriginal Mexico. In *The Lost Girl* it is between higher and lower selves or spatially, between Woodhouse and Southern Italy. Contrast between concreteness and abstraction is found in *Lady Chatterley's Lover*. Another contrast in his books is that of modern industrial civilization and ancient primitive life. It may be said that in Lawrence there was conflict and it is well reflected in his novels as exemplified above. All these express the opposition between "two ways of knowing". It is to be noted that the plots of many of his novels are not structurally perfect. Sometimes the plot-construction is loose and the conclusions do not necessarily follow the logical sequence. *The White Peacock*, *The Rainbow*, *Women in Love*, *The Lost Girl* etc. are examples in point.

Lawrence uses social institutions as devices in constructing his plot to assess the difficulties that stand in the way of human relationships. His characters discover the meaning of relationships through experiences which are mystical in nature. Further, Lawrence has expressed the experiences of human relations, as his characters have, through the literary technique of symbolism peculiar to his fiction.

iii) Descriptions of Sex Experience

It is to be noted that Lawrence invents new language to describe the sexual theme and experience. In

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his three novels - *The Rainbow, Women in Love* and *Lady Chatterley's Lover* - we come across illicit sexual unions which he magnificently describes. A few lines of these powerful descriptions in the three novels will illustrate his descriptive and evocative power:

"Then he turned and kissed her, and she waited for him. The pain to her was the pain she wanted, the agony was the agony she wanted. She was caught up, entangled in the powerful vibration of the night. The man, what was he? - a dark, powerful vibration that encompassed her. She passed away as on a dark wind, far, far away, into the pristine darkness of paradise, into the original immortality. She entered the dark fields of immortality." (*The Rainbow, Oh. XV. P. 451*)

Skroboasky and Ursula have sexual intercourse under Oak trees. Now, I quote below from *Women in Love*:

"She traced with her hands the line of his loins and thighs, at the back, and a living fire ran through her, from him darkly. It was a dark flood of electric passion she released from him, drew into herself. She has established a rich new circuit, a new current of passion:al electric energy, between the two of them, released from the darkest poles of the body and established in perfect circuit. It was a dark fire..."
of electricity that rushed from him to her, and flooded them both with rich peace, satisfaction. [Ch. 23 P 353]

Here Ursula and Birkin are in bodily union. In the Sherwood Forest they again had sexual union. It is described as follows:

"They threw off their clothes, and he gathered her to him, and found her, found the pure lambent reality of her for ever invisible flesh. Quenched, inhuman, his fingers upon her unexampled nudity were the fingers of silence upon silence, the body of mysterious night upon the body of mysterious night, the masculine and feminine, never to be seen with the eye, or known with the mind, only known as a palpable revelation of otherness."

[Ch. 23 Pp. 360 - 61]

Another description of sex-union from *Lady Chatterley's Lover*:

"Then with a quiver of exquisite pleasure he touched the warm soft body, and touched her navel for a moment in a kiss. And he had to come into her at once, to enter the peace on earth of her soft, quiescent body. It was the moment of pure peace for him, the entry into the body of woman.

"She lay still, in a kind of sleep, always in a
kind of sleep. The activity, the organs was his; she could
strive for herself no more. Even the tightness of his arms
round her, even the intense movement of his body, and the
springing seed in her, was a kind of sleep, from which she
did not begin to rouse till he had finished and lay softly
panting against her breast". (Ch. X p 133)

Yet another description of the sexual union
between Lady Chatterley and Mr. Oliver Mellors, the game-
keeper in the Chapter:

"And when he came into her, with an intensifi-
cation of relief and consummation that was pure peace to
him, still she was waiting. She felt herself a little left
out. And she knew, partly it was her own fault. She willed
herself into this separateness. Now perhaps she was con-
demned to it. She lay still, feeling his motion within her,
his deep - sunk intension, the sudden quiver of him at the
springing of his seed, then the slow - subsiding thrust."

(p 144)

It should be noted here that all these sexual
activities take place in the midst of natural surroundings.
Thus the author means to say that Sex is closely related
to Nature. It is an instinct of primitive character.

In describing sexual acts Lawrence has used
the words "dark", "darkness", "night", "silence"; these
mean the same thing via. "mysterious". With his sex-
experience is a mystery and it is inexpressible.

In connexion with Lawrence's treatment of Sex it
should be mentioned that Lawrence is indeed continent,
a man of broad and clear mind. He is puritan and is willing
to bring about a unity of the whole of mankind. He wants
"to make adjustment in consciousness to the basic physi-
cal realities". His sex consciousness is elevated to the
level of the ideal. To him it is something impersonal.
He is interested in the deepest of man's desires and con-
ict. What one sees in this conflict is the drive of
instincts and uncontrollable emotion. We find nowhere else
such blind, instinctual urge expressed so powerfully. Indeed
he is here unrivalled.

iv) Autobiography

Some of Lawrence's novels e.g. Sons and Lovers, 
Aaron's Rod, Kangaroo etc. have autobiographical touches. 
Paul in Sons and Lovers is identified with the author. 
Paul's life is a life of suffering and pain. Like Lawrence's 
the life of Paul is deeply influenced by two women: One 
is his mother Mrs. Morel and the other Miriam. Like Paul, 
Lawrence was a son of a Coalminer in Nottingham. Thus, we
see that the life of Lawrence is in some measure reflected
in the life of Paul in the novel. In The Rainbow Ursula's
life of teaching and day-to-day duties as a teacher suggest Lawrence's life as a school master. Ursula's is a hard life like Lawrence's.

The idea of Lilly, in Aaron's Rod, about Socialism, democracy and humanity seems to be Lawrence's. Lilly is not happy with the existing state of affairs. Kangaroo is a partly autobiographical novel. Richard Lovart Somers and Harriet Somers - husband and wife - in the novel are Lawrence, and his wife Frieda. The Somers couple left post-war Europe exhausted and their stay in Australia reminds us of our author's sojourn in Australia with his wife. The search of their room by the police and the police order to leave the country are quite similar to Lawrence's own experience in England. The Plumed Serpent is about the experiences of Lawrence during his stay in Mexico. Like his other novels just mentioned it also has autobiographical touches. Richard Aldington in his Introduction to the novel says: "The first chapters are largely autobiographical..."

v) Coalmine

In some novels of Lawrence (Aaron's Rod), The Lost Girl, Lady Chatterley's Lover) Coalmine and Coal-diggings are referred to. This is attributed to the experiences of the author about mining. His father's life is reflected in the character of Walter Morel in Sons and Lovers. The
story of the *Lost Girl* opens in a mining town called Woodhouse in Lawrence's native country of Nottinghamshire. The story of *Aaron's Rod* also begins in the familiar Midland mining district where the hero is Secretary to the Miners' Union for his colliery. Mr. Clifford is the owner of Coal-mines upon which his wealth depends. Lawrence has written from his own experiences about the Coalmines and industrial civilization, which have connections with Lawrence's dissatisfaction about them.

B. Character

Unlike most novelists Lawrence does not look upon character as a cluster of permanent tendencies, habits, idiosyncrasies and acquired qualities. According to him, the individual is a centre of consciousness held by a will. He deals with the unconscious in connection with the interpretation of his characters. This accounts for the difficulty so many people find when they first read Lawrence. The idea of character and human nature in terms of the unconscious is a clear impact of Freud upon Lawrence. And it is important to understand his analysis of character in order to know of his pessimistic attitude. The characters of Mrs. Morel, Kate, Lady Chatterley, Siegmund are successfully analysed in terms of the unconscious. Thus he gives us psychological realism. Siegmund, Mrs. Morel, Birkin, Gerald, Lady Chatterley are examples in point.
The unconscious level of the mind is dynamic and forceful and has tremendous impact on human nature. And the inhabitants of it are the thwarted and suppressed desires, mostly sexual in nature, and the unconscious very often reveals man's deeply hidden dark side. In Fantasia of the Unconscious he writes: "You will not easily get a man to believe that his carnal love for the woman he has made his wife is as high as love as that he felt for his mother". This has reference to Mrs. Morel and Paul in Sons and Lovers.

Walter Allen writes in his essay D. H. Lawrence in Perspective: "What interests him in his characters is not the social man, the differentiated individual, but the seven-eighths of the iceberg of personality that are submerged and never seen, the unconscious mind, to which he preaches something like passivity on the part of the conscious".

1) Autobiographical Elements

Some characters of D. H. Lawrence resemble the author. For instance, Cyril in The White Peacock, Paul Morel in Sons and Lovers and Birkin in Woman in Love are clearly the projections of the novelist and share his bitterness, suffering and darkness of spirit. Similarly Somerset Maugham reflects himself in Philip Carey in his celebrated novel Of Human Bondage. And Aldous Huxley
reflects himself in the character of Philip Quarels, Anthony Boavis, Donia and others.

11) Freedom-loving character

Some characters of Lawrence are freedom-loving persons and of somewhat whimsical nature like Naugham's Charles Strickland and Larry. Besides, Siegmond, Aaron, Kate and Lady Chatterley are all freedom lovers. A common feature in them is that they do not like to be bound in their family. Siegmond and Aaron leave their wives and children - the former for sex romance and the latter for playing flute; Kate also leaves her home and goes to America in order to fulfil her passions; Lady Chatterley, circumstances as she is, has to leave her husband. All of them are more or less dissatisfied in life. Some of Lawrence's characters do not like industrial civilization and are not satisfied with the social conventions and rules. This reflects the mind of Lawrence himself.

C. Dialogue

Lawrence's characters like others' are revealed in actions as well as in conversations. So, to find out his pessimism his dialogues are to be reckoned with. His conversations are brilliant and dialogues are natural and help the plot to advance. The dialogues between Mr. and Mrs. Morel, Richard and his wife, Aaron and Lilly, Kate and Rassam, Cipriano and other persons, Clifford and Connie...

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are examples in point. They are useful in understanding the characters. There is perfect naturalness in his dialogues. It should be noted that Lawrence is a very serious writer and so he lacks humour in his dialogues while in Aldous Huxley we find plenty of humour.

1) **Lawrence's Prose**

His prose is forceful, lucid and direct. The use of common terms, phrases, idioms, group verbs make his prose pleasant reading. It is quite evident that there is easy flow in his narrative style as it employs biblical rhythms in it. At many places in his novels prose becomes poetic and in fact many lines of poetry and songs are used there.

Lawrence has used letters in his novels. These have usefulness in them. First, through letters the inner mind i.e., personal emotions and feelings and reactions of the writers are revealed. In some of them the suffering and agony of some characters have been expressed. Secondly, the plot goes forward through them. Lawrence also uses colloquial language of the common people as Maugham has done in *Liza of Lambeth*. His handling of the coarse dialogues of the mining villagers in his *Sons and Lovers* is masterly indeed.

11) **Lawrence's Art**

Regarding Lawrence's view of art it may be stated
that his motto is "art for art's sake". He condemns the view of "art for art's sake". Middleton Murry says that art was not his aim. Of his skill as a writer, there can be no more question than his sincerity and originality as a thinker. But he has often failed to use that skill to make his meaning clear. His detailed analysis of the phenomenon of sex is frequently taken in exactly the contrary sense to that which Lawrence intended. His ideas and thoughts specially in The Rainbow, Women in Love, The Lost Girl and The Plumed Serpent could be expressed in the shorter volumes than the novels he has written. So it may be said that the plots of these novels are not so well-constructed. Sometimes his novels are difficult reading. Thus as an artist Lawrence has no contribution to make; his contribution to the modern novels lies in his ideas.

iii) Symbol

Symbol is a part of Lawrence's art. Symbol is a technique of modern literature. Many symbols have been used in the novels of Lawrence. I should like to cite some of them.

The White Peacock is a symbol of selfish woman. In Sons and Lovers we find mention in Chapter VI (in which William dies) of an ash-tree standing monstrously and black in front of the wide darkness. The
ash-tree here is the symbol of the dark side of life. The body of William is brought home in London in the darkness of night in a black vehicle. Darkness and blackness symbolize death and tragedy in life. Darkness is also the symbol of mystery. In the novel Paul and Clara are found several times to be in the light and in the darkness in the evening. Light and darkness here symbolize joy or sweet relation and separation or tragedy respectively. The Coal-pit is another significant symbol in the novel. Mr. Morel descends daily into the Coal-pit and ascends from it tired at night. It is the symbol of rhythmic descent and ascent of life like the rhythm of sleep and awakening and of death and life. It may also be the symbol of libido centering round which man’s life revolves. Mr. Morel’s life centers round the Coal-pit.

The title The Rainbow is symbolic. The rainbow is multi-coloured; the lives of men and women which have been dealt with in the novel are multi-coloured i.e. checkered. The changing rainbow is also a symbol of the balance of instinct and intellect. The Church in the novel symbolizes the spiritual element in man and the ash-tree represents his dark or tragic side. The moon or moon-light (also occurs in The Lost Girl) is the symbol of sex-love and romance. The Church-clock symbolizes the rhythm of sexual activity. Here again we find Freud’s influence on Lawrence.
In Aaron's Rod, Aaron throws away his flute into a river at the bidding of Lilly, his friend. The loss of flute is symbolic indeed. This is the symbol of the harmony in Aaron's soul, but with the loss of it his soul's integrity and harmony is also gone. In The Roused Serpent there are two striking symbols: i) Bull-fighting and ii) Morning Star. The bull-fight is the symbol of the wanton brutality; and the Morning Star is the symbol of meeting ground, of deep intimacy of two persons, specially, between a man and a woman. Without the Morning Star the marriage is not fulfilled. The chair in Women in Love is the symbol of Jane Austen's England. Birkin's attachment to the Chair at a market-shop symbolizes his desire to have relation with the past of England.

The story of the Lady Chatterley's Lover symbolizes the flight of industrial civilization and the basic superiority of natural impulses to the sophisticated immoralities of a society. Mr. Clifford symbolizes the capitalists while Mallory, the game-keeper, is the symbol of the working class.

Ordinarily, a symbol is something that stands for something else. It represents or recalls something by association etc. Symbol uses reality to represent idea. It has the power of arousing deep, but largely inexplicable feelings. Lawrence says: "Symbols are organic..."
units of consciousness with a life of their own, and you can never explain them away..."

**Contents Mould Form**

Human relations, conflict between man and man, freedom, sex and modern mechanised society are the main contents of Lawrence's novels. And therein lies his pessimism. These contents guide the novelist to shape his novels. Thus, Lawrence's novels have - plot, characterisation, and dialogue - according to their contents, the guiding principle of the author. In order to express his themes or in other words, his view of life Lawrence has to select the characters which are exposed through actions and dialogues. So character moulds the plot and dialogues in Lawrence's novels.

**Evaluation of Lawrence's Novels**

Lawrence does not like modern society and modern civilisation that shatters the freedom of man. He rather prefers primitive life unvarnished by coating of artificialities and complexities. He advocates the return to primitive life as a remedy to modern unhappiness. Adam and Eve, frequently referred to in his novels, represent the pure, serene beauty and natural life of the primitive age in which men and women freely and happily moved. Lawrence has impact on Huxley regarding some ideas about sex, contrast etc. Like Huxley,
Lawrence also seeks freedom in his characters. Of his characters Ursula (The Rainbow and Women in Love), Richard and his wife Harriet (Kangaroo), Aaron (Aaron's Rod), Kate (The Plumed Serpent) and others are all freedom lovers. Indeed man's urge for freedom is an instinct and it is perpetual. So this theme of Lawrence is timeless. Literature must take interest in man, society and civilization; and Lawrence's novels have a deep interest in them. So his works will have a lasting place in the history of English literature and in the heart of man.

His themes of relationship and Sex are the central themes of literature of to-day and they will continue to be so in the time to come. In the novels of D.H. Lawrence we find a philosophy of life, a philosophical idea of life and society. Moreover, most of his novels contain a story of absorbing interest.

Besides, Lawrence advocates liberation from superstitions, from conventions, customs and systems of society. His opinion is that intellect and reason should guide us. There should be no blind acceptance of anything but acceptance through reason. It should, however, be noted that his own appeal is to the heart rather than to the head. He is called the mystic of Sex. Stephen Spender calls him "the most hopeful modern writer" for
3. Huxley

The novels of Aldous Huxley are the novels of ideas. In each novel he expresses a certain idea of his own or a single vision of life which is said to be the produce of his age and environment. He portrays the contemporary social reality — the atmosphere of gloom and frustration, of moral sickness and disintegration of life. According to David Daiches, Huxley is not interested in 'the elements of form and structure in fiction'. But this statement does not seem to be always true. Indeed Huxley is a conscious artist. He writes with a mission and purpose and he seeks to achieve the clearest possible expression of his vision of life. So he feels the need of evolving a form better suited to portray the sick society of his time. As a matter of fact, the novel of ideas at Huxley's hand has assumed a major art form. Regarding this category of novels one of Huxley's characters writes in his note book as follows:

"Novels of ideas. The character of each personage must be implied, as far as possible, in the ideas of which he is the mouthpiece.... The great defect of the novel of ideas is that it is a made-up affair".

"Point Counter Point — Ch. 22, P 299"
Philip represents the novelist, and thus the above statement with regard to the novel of ideas has to be taken as the view of Aldous Huxley himself.

In this context it may be mentioned that Galsworthy in his *Silver Box* gives the audience a social problem, a question of conscience, something important to think over and talk about. So the play is, in fact, "a play of ideas". Similarly, some of Shaw's dramas are called "thesis dramas" that deal with serious problems of life and society with lots of ideas and food for thought for the intellectuals. His thesis dramas *Man and Superman* and *Candida*, for example, are the dramas of ideas, so to say.

A. Plot

The story of Huxley's novel is very sketchy and sometimes lacking in sequence and there is no plot in the traditional sense. In this connexion Huxley's own words are worth quoting: "I have great difficulty in inventing plots. Some people are born with an amazing gift for story-telling; it's a gift which I've never had at all".

*Writers at Work P.171*

Again he says: "The mere business of telling a story interests me less and less". *In a letter to his father, April 29, 1924. P.228 (3a) Grove Smith*
His *Eveline in Cada* is a glaring example of it. It may be said that his plot is an admixture of essay and dialogue. He is chiefly an essayist and even in his novels he appears to be so. It may be due to the influence of Virginia Woolf and James Joyce. One of the characteristic features of the modern novel is that it lacks chronological plot or story. In this respect Huxley follows Thomas Love Peacock, a scholar-satirist of the last century. In Huxley's novels we find his brilliant reflection on life and his analysis of science and his profound knowledge of different subjects and newness of his form give his novels a rare mode of art.

**Contrast**

In some novels of Huxley we find a contrast between real and ideal, between appearance and reality and the like. In *Crome Yellow* there is a disparity between the ideal and the actual. The novel also contains another contrast; that between a deliberate hedonism and a sense of personal futility underneath. In *Those Barren Leaves* there is a contrast between body and spirit as well as sex and love. In *Brave New World* there is a pessimistic vision of the future in striking contrast with the optimistic fantasies of H. G. Wells. In *Eveline in Cada* the contrast is between two varieties of love and two varieties of loss of self. In *Point*
Counterpoint there is juxtaposition of opposite scenes, poetic and scientific, the tragic and horrid, the lively and grotesque, passion and reason. In *After Many a Summer* we see a contrast between bondage and liberation, the problem of good and the nature of evil. The expression of contrasted ideas and opinions is a device borrowed from Thomas Love Peacock.

**Sub-Plot**

In some of Huxley's novels we see sub-plots. In this matter the novelist resorts to the past or creates a plot within a plot. Sometimes diaries help in providing a sub-plot. The history ofクローマ with Griscom papers provides striking sub-plots, which give the reader bits of the 18th century life and manners and are marked by a sense of reality and narrative cogency. In *Antic Hay* we find a play within the novel. In the play the characters are Monster and prostitute, doctor and Margarete's husband. This is similar to the drama referred to in Huxham's *Of Human Bondage* in which the hero witnesses the drama where the dark side of life is shown. *Those Barren Leaves* also contains a sub-plot, a novel within a novel. Helen's progress in *Evelast in Caza* amounts to a sub-plot and like so many sub-plots it is held responsible for a great deal of richness and value of the whole novel.

**Flash-back**

It is particularly seen in *Eveless in Caza.* The
device is here mechanical. Treatment of time in Chapter I suggests a psychological method more after the manner of Virginia Woolf's Mrs. Dallow in which the "remembrance of things past" - takes place in the mind of the protagonist. But the events of the past in other chapters are recorded outside by an impersonal narrator. In it memory works haphazardly. The novel in question has broken time-sequence, - the technique James Joyce and Santro also use in their novels. In Maugham's Christmas Holiday and The Harrow Corner Lydia and Erik respectively have "flashbacks" i.e. they remember the past events and narrate them. Graham Greene's The Man Within has also a flash-back.

House-party, Diary and Autobiography:

It may be said that Huxley's plots are generally artificial. His novels abound in house-parties, diaries, notebooks, autobiographies. His method of construction of plot is the house-party method. In the house-party there is a host or hostess, mostly the latter, who invites some intellectuals to the party and entertains them. The party consists of both men and women. These invites are usually writers, journalists, artists and so on. Occasionally, infidelity takes place among the women who do not mind it. Some characters of Huxley's novels keep diaries or notebooks. Miss Thriplov (These Barren Leaves), Philip (Point Counter Point), Beavis (Everless in Gaze) and others keep
note-book's. From Philip's diaries we come to know of Huxley's idea about the novel: his concept of the "novel of ideas", its defects, the "novelist within a novel", his plan for "possible and impossible ways of telling a story", the comments on the events in the novel and so on. The diary helps the reader to understand the tone of *Joint Counter Point*.

In this connexion mention may be made of the use of autobiography in the construction of the plot. Cumbriel in *Antic Hay* will write an autobiography in the future. In *Those Barren Leaves* we get "Fragments from the Autobiography of Francis Chelfer". It traces Chelfer's life, his boyhood, his adolescence, his life-events, past and present, his work as the editor of a paper on rabbits and his role as a victim of Mrs. Aldwinkle's hospitality. At first it was in the form of a diary. It has a good deal of fun throughout, probably there is more laughter in it than in any other diaries and note-books.

**Morality, Irony and Satire.**

Aldous Huxley's early novels are moral tragedies. The intellectual upper and middle class who are to enrich the cultural heritage lose all sense of values and become morally debased. Huxley thus portrays the 'salt that hath lost its flavour'. Thus his novels leave us to thinking. In his fiction Huxley appears to be a moralist dealing
with moral problems of his characters. Cardon, Mrs. Aldwinkle, John Sidlake, Jo Stoyle and others are the morality figures who face moral dilemmas in their lives. The debasement of man's moral life by the increase of his knowledge is the key to the moral dilemma. Peter Bowering writes: "Huxley's achievement as a novelist lay in his ability to make moral concepts exciting; perhaps no English novelist since Peacock has possessed such a ready facility for animating their own. [The Moralist and the Artist, p. 275]

It should be noted that no other modern English novelist is so much possessed by death as Aldous Huxley. Death as structural device acts as a pivot in every novel of Huxley.

Irony

In this connexion it should be mentioned that irony - is an important element in Huxley's novels. The moral problem is sustained in his works by the irony inherent in the problem itself. What is irony? Irony is an expression in language of something, the opposite of which is meant, the purpose of ridicule. Human emotions and scientific formulas are not to be thought of in regular equation. Huxley's attempt to do the same is the supreme irony. Indeed Huxley's major novels are conceived of as ironic structures. His ironic outlook seems to provide
the mainspring for the art of his novel. The opening pages of Huxley's *Antic Hay* reflect the major ironies in his work. The death of Grace Eiver (Those Barren Leaves) and the isolation and suicide of the Savage (Brave New World) are the ironic reversal which is the characteristic feature of the art of Aldous Huxley. In *Point Counter Point* Huxley achieves the effect of irony through variations and modulations on the same theme by showing the people of different nature solving the same problem.

**Satire**

As Aldous Huxley is a moralist, he is a satirist, too. Satire exposes the prevalent vices or follies among men and its purpose is to discourage them. He satirizes his characters - their manners and modes of life. He also satirizes the middle class men and women of his age and the sick society. The first two novels of Huxley - *Croat Yellow* and *Antic Hay* - are primarily the vehicles for satire; *Those Barren Leaves* also "continue in the satiric vein but a more serious spirit of enquiry permeates the novel and more significantly, a tentative solution is offered". Huxley takes the element of satire from Thomas Love Peacock. In *Brave New World* the novelist ridicules the progress of science in the years to come. For, science will make man quite mechanical and there will be no human emotion and thought whatsoever. Thus man as man shall be a creature without manhood. Here the satire is directed at the possible
abuses of science. He also satirises painters, artists, writers, and editors belonging to the upper middle class. In Aldous Huxley's novels the sardonic satire is a dominant feature and it is a sad note the novelist reflects.

Religious Novels

His later novels viz. *After Many a Summer* and *Time Must Have a Stop* are religious novels. In these novels Huxley deals with the Divine, eternity, peace beyond Time and Space (Nirvana or Samadhi). The former may be called a satirical comedy, graphic and well constructed. In it the novelist shows the modern craze for longevity. Its moral is that death is not something to be afraid of. It leads us to timeless good and we transcend the age if we properly live in a disciplined way. In *Eyeless in Gaza* we come across an ethical religion. Here the novelist's sense of futility of life is crossed off by a positive doctrine of non-attachment, impersonality, individual union with the universe and peace. Like Samson in the Bible, Anthony Beavis finds solace in divine wisdom and mysticism through his folly and predicament. The novel is illuminated with Buddhist philosophy. Thus, Huxley suggests freedom from all worldly bondages and attachment viz. attachment to senses and sex, to love and honour. On this point he is quite at one with Lawrence and Maugham, who also seek freedom in their novels. Huxley deals with
the ultimate problems of philosophy e.g. bondage and liberation, reality and illusion, good and evil. Indeed, he seeks a complete philosophy of life in his major works. Huxley announces that the spirit is one and all men are potentially at one in spirit. The unity of mankind is the ultimate spiritual reality. This is clearly the Vedantic influence on the novelist.

3. Character

The novels of Huxley are, repeat, the novels of ideas, and naturally the characters are revealed through the ideas. Indeed they are the mouth-pieces of the author's ideas. They are the vehicles of his ideas, thoughts and opinions. Huxley's characters are revealed mostly through their talks, and the dialogue is a means of characterization as is with Peacock. But, unlike him, Aldous Huxley individualizes the speech-manumissions of his characters. Some characters resemble the author as in Lawrence's novels. For instance, there are Denis Gubril, Chalifer, Philip, Anthony Beavis and Jeremy Pordage. The first two get disillusioned, like Huxley, by the war; the next two give intellectual commentaries and generally agree with Huxley's ideas on the novelist within the novel. Mark Rampion is partly identified with D. H. Lawrence. Huxley's major characters - Denis, Gubril, Calamy, Philip, the Savage, Anthony and Jeremy - all are intellectuals and belong to the upper and the middle classes.
of the society. They are educated and take keen interest in politics, religion, art, love, sex and so on. But his characters are somewhat lacking in emotion though they are mostly scholars and thinkers. As he has no spiritual power he has not been a successful teacher and guide of the bewildered men and women.

Aldous Huxley seems to have drawn his female characters better than the male ones. Mrs. Viveash, Mrs. Aldwinkle, Lady Tentamount, Helen, Miss Thriplo and others are, like all women, enslaved by sex, love and children. Huxley’s method of characterization is indebted to Thomas Love Peacock, a novelist of the 19th Century England.

In different novels Huxley sketches his characters a bit differently. We have already seen some characters as the mouth-pieces of his ideas; some others express the idea through their behaviour; some again, are lively enough to be individualistic and others are more satirical exaggerations of some type characters and representatives of some social communities as seen by the author in the society. But fundamentally they belong to the same pattern of characters varying only in degree not in kind. We find Proust’s influence on Huxley’s characterization.

**Hero**

In Huxley’s plot there is no hero so to say. His hero is
not heroic in the traditional sense of the term. He is, for the most part, weak, timid, shy and a muddled idealist. This may be attributed to Huxley's early pyrrhonism and his interest in psycho-analysis. For example, he gives pyrrhonism to Philip Quarles and searching for non-attachment to Calamy, Beavis and Sebastian Barnack. Non-attachment is a kind of Stoicism which arises from a conviction that individual is a part of the universe. David Daiches says about his hero: "No man is a hero to his valet, or to his psycho-analyst". It is to be noted here that pyrrhonism, like pessimism, undermines the concept of hero. In almost every hero of Huxley there is the problem of sex. Denis, Gombril, Philip Quarles, Anthony Beavis and others - all have sex problems but they do not overcome the problem.

**Symbol**

In this connexion I shall discuss Huxley's symbols as they help us to understand his characters. It becomes a popular mode of expression in all genres of modern literature. His symbols are closely connected with his plots and characters and they are a rich and powerful medium to express the complex and subtle reality of the contemporary life. We have seen that symbol plays an important part in the structure of the novels of Maugham and Lawrence. But Huxley uses it in a different way. In Huxley's early novels a central symbol gives coherence to the heterogenous elements. In *Crome Yellow*, the central symbol
is the village carnival, while the wheel and the figure of a solitary meditator are the symbols in Antic Hay and Shoes Barron Leaves respectively. The stationary bicycle in Antic Hay is the symbol of the quiet place amidst din and bustle of the modern environment in the world as well as in modern human life.

The symbols and images commonly testify to the author's poetic imagination. In the case of Aldous Huxley they spring also from his integral philosophy of life. He has used different kinds of symbols - natural, musical, animal - and these are well harmonized with the elements of the scene or character to which they apply. Of the various symbols, animal symbols are of special importance. The novelist has used them, like Chaucer, to enliven his descriptions. Like Swift, Aldous Huxley employs animal symbols to indicate the depravity of men. The animal symbol is used in Antic Counter Point to show men and women as wholly sexual beings. Lucy Tentamount is compared to a female angler-fish. Philip thinks of four dogs teasing a bitch when he finds four Cavaliers aggressive in courting a lady on board the ship. Walter, in the same novel, is said to be like a pig. Rampion compares all modern businessmen, moralists and scientists to "poor little Frogs..." The open jaws of crocodile suggest the open mouth of Lucy.
The degradation of character of Mary and Helen in *Eyeless in Gaza* is portrayed in terms of animal behaviour. The most significant event in the novel is the fall of a dog on Helen and Anthony beasputtering the naked lovers with its blood. Its meaning is obvious. In the same novel the priest's intonation is likened to a goat's bleating. Besides, *Crome Yellow* is full of irony. Huxley delights in laughing at his characters. There is emphasis on the antithesis between passion and reason in *Point Counter Point*.

"Generally, Huxley's use of animals in fiction transformed from brightly ironic to sardonic and pessimistic and ultimately to mystical as he grew increasingly pre-occupied with social concerns". [Aldous Huxley's *Collection of Critical Essays* (Ed) Robert R. Kucha. P.41]

Huxley's symbols are appropriate in the context of the plot and experience.

3. Dialogue

For dialogue, as well as for structure, Huxley is greatly influenced by Peacock the novelist. Peacock's 'novels of talk' as opposed to 'tales' have direct impact on Huxley's novels of discussions. His use of dialogue is also a means of characterization which is also used as a device for expressing the attitude of the author. In this connexion Maugham's *The Narrow Corner* and *Christmas Holiday*
may be mentioned as novels of conversations in which characters are revealed and also plots move on. Simon in *The Christmas Holiday* is the mouthpiece of Hangham.

Huxley's dialogues are sometimes brilliant and revealing. *Crome Yellow* has been called 'a radiant conversation piece'. A few lines from the dialogue between Rampion and Burlap may be quoted here:

"But truth?" queried Burlap, "what about truth? Spandrell nodded approval. "Isn't that worth looking for?" "Certainly", said Rampion. "But not where Philips and his scientific and scholarly friends are looking for it. After all, the only truth that can be of any interest to us, or that we can know, is a human truth... our truth, the relevant human truth is something you discover by living - living completely with the whole man".

*Counter Point*. Ch. 34, P.409.

His novels are mainly "discussion novels". Indeed a novel of ideas commonly reveals ideas through talks of the characters. It is to be noted that through the dialogues of the characters as well as through narratives pessimism mainly finds its expression. Moreover, in Huxley's novels we find house-parties where different sorts of men and women converse with one another on various subjects. Chiefly through dialogues Huxley's satire and irony are exposed. The conversations are generally held on love,
sex, truth, religion, philosophy, science and art. In the words of David Daiches: "He (Huxley) has a gift for brilliant discussion, for sketching an atmosphere or a character, for making a point".

**Language**

In connection with Huxley's dialogues I should like to say a few words about his style of language. Huxley's English, apart from occasional 'slap dash', is a model of clean English. Simplicity, lucidity and charm are its dominant features. It shows his sense of aesthetic value of words. His ideas and thoughts are illuminated by the clarity, wit and grace of expression. Sometimes his style is marked by paradox and humour. His plain, clear, simple style is well adapted to his satire. It faithfully reflects his mental landscape. His short and flat sentences are intended to carry a strong emotional current. At times his very short sentences produce moving dramatic effects by irony and sardonic statement. *Crome Yellow* is full of irony; *Those Barren Leaves* and *Brave New World* are marked by satire; there is antithesis of passion and reason in the person of Quarm in *Point Counter Point*. Besides, there are symbols in the language of Aldous Huxley, which we have already referred to. It should be mentioned that Huxley speaks with many voices, but all the voices betray a uniform
tone. This is a serious drawback of his style. But his language successfully communicates his vision of life, the debased and dark life after the First World War. His words are accompanied by the feeling about facts of life without which the words are dry and drab.

Lastly, it may be said that his 'contrapuntal method' gives a meaningful expression to all contradictions and diversities of life and perhaps it is his "greatest achievement... as an artist and it opens out possibilities of the English novel taking a significantly new direction in the process of its subsequent development".

Tripathy: The Art of Aldous Huxley, P 162
Student's Friends & Co. Varanasi (India)
1974.

Evaluation of Huxley's Novels

Like Maugham and Lawrence, Aldous Huxley deals in his novels with love, romance and sex, which are permanent subjects of the novel.

Huxley exposes the barrenness of contemporary values and also post-war disillusionment and man's immorality, in some of his novels, specially in his early ones. The faithful picture of the then social life as portrayed by Huxley has a permanent place in the history...
of English literature. In this connexion it is noteworthy that Huxley wanted to create a better world to which the social thinkers of the present days as well as those of the future are attracted.

In some novels (e.g. Eyeless in Gaza, After Many a Summer, Time Must Have a Stop) Huxley sets forth his perennial philosophy in which we find his faith in the life of spirit and he is all for the spiritual integrity of man. He is of the opinion that there is one Reality that manifests itself through things and beings of the world. In this context the author preaches the ideal of pacifism and non-attachment. He is also of the view that spiritual Reality which he calls the Divine Ground can be realized in the proper living of man and in the state of realization the unity of the world is attained. So he is a mystic. This spiritual idea of Huxley quite agrees with that of the Upanishads. The Indians are specially interested in his Upanishadic thought and Buddhist philosophy. This spiritual idea is universal and indeed it is meant for every man and woman of the world irrespective of caste, creed and colour. In a spiritual life there is no bondage or suffering; there exist only peace and delight and freedom. This is the permanent, valuable and universal message of Huxley to the world at large. As we know, Maugham's
Razor's Edge is also prompted by the Upanishadic ideas and ideals. At this point both Maugham and Huxley come under the influence of the Upanishadic thought. In this connexion it should be noted that according to Huxley, a complete and balanced man is the ideal man and this is his philosophy of life. This ideal, though difficult to attain, is the only thing worth pursuing. This is expressed by a character in *Point Counter Point*: "A man, mind you. Not an angel or a devil. A man's a creature on a tight-ropes, walking delicately, equilibrated, with mind and consciousness and spirit at one end of his balancing pole and body and instinct and all that's unconscious and earthly and mysterious at the other. Balanced, which is damnably difficult. And only absolute he can ever really know is the absolute of perfect balance." (P 406). Superb blending of form & content is a great sign of a great novel. Huxley achieves the same blending in his *Point Counter Point*. The musical construction of the fiction is another achievement of Huxley.

In common with Maugham and Lawrence Huxley also advocates freedom which he calls non-attachment - non-attachment to love and sex; non-attachment to money and honour and ego. Freedom or non-attachment, in Huxley's expression, is the goal of human activities. This is the eternal theme of literature, and in Huxley's novel this
them occupies a prominent place. This is another valuable and permanent thing in Huxley.

The brilliant and graceful prose of Aldous Huxley that we find in his novels, essays and short-stories, earns him an assured place in the world of literature. In T. S. Eliot's words: "His place in English literature is unique and is certainly assured." Moreover, intellectual as he is, his ideas and thoughts about human life and society are remarkable things and will stimulate interest in men even in the distant years to come. It will be of interest to quote Julian Huxley, the author's brother: "He will of course long be remembered for his many-sided writings, and for his amazing knowledge of fact and appreciation of excellence. But above all he will go down in history as the greatest humanist of our perplexed era, the many-gifted man who is a chaotic age of intellectual, aesthetic and moral irresponsibility, used his gifts to enrich men instead of to diminish him, to keep alight humanity's sense of responsibility for its own and the world's destiny and its belief in itself and its vast unexplored potentialities."

Aldous Huxley (1894-1963) - A Memorial
It is true that form and style is moulded by its content, its thoughts and ideas. Huxley's preconceived ideas mould his characters and dialogues. Huxley's characters have been shaped by his own ideas. Denis, Gummeril, Calamy, Philip, Beavis, Jeremy, each of these major characters represents some idea or a vision of life. Huxley's early pyrrhonism and knowledge of psycho-analysis mould his heroes. Like pessimism, pyrrhonism undermines the concept of man as hero.

Huxley's characters are mostly the characters of ideas and they are intellectual people who talk about art, religion, philosophy, truth, sex, love and the like, - the vital themes of human life. Thus, according to the nature of the characters themselves their conversations are moulded. Some conversations from Huxley's novels testify to it. Aldous Huxley shows the sick society of the post-war years and hence he has recourse to house-party, diary, note-book etc. as methods of plot-construction. In those days the intellectual people, particularly those belonging to the upper middle class, used to join the house-party, talk on various subjects and keep diaries.

Besides, Huxley exposes the debased moral nature of man by the help of animal symbols. These symbols indicate
the animal nature of human beings. Thus, to portray man's character Huxley uses the animal symbols such as dog, bitch, pig and so on. In addition to symbol, the author uses the method of irony and satire in order to expose the vices and immoral character of men as well as his folly.

Aldous Huxley's belief in spirit and mysticism has been expressed in *Those Barren Leaves*, *A Clockwork Orange*, *After Many a Summer and Time Must Have a Stop*. Accordingly the plots have been constructed and characters created, and the ideal of pacifism, peace and non-attachment has been declared at the end of the stories of the novels mentioned above. Thus it is quite clear that the form of Huxley's novels is greatly influenced by the contents of the books. So we may conclude that his content moulds the form.

4. **Greene**

Now I shall consider Graham Greene's form and his position as a novelist in English literature.

A. **Themes and Plot.**

Greene's novels are broadly divided into two categories - 'Entertainments' and 'Serious'. The first category includes *Stamboul Train, A Gun for Sale, The Confidential Agent* and *Ministry of Fear, And The Main Within*. It's a Battlefield, England Made Me, Brighton Rock and *The Power and Glory* form...
the category of 'Serious' novels. Both the categories of
the novels treat of the same themes. They abound in murder,
suicide, betrayal, intrigue, fornication, sin and suffering.
In some of them there is the interaction between good and
evil. Both the types of novels are written in the same grim
style and apparently there is no great difference between
them. Superficially, 'Entertainments' are treated less
seriously. In the 'entertainments' which form his earlier
writings the melodramatic elements are prominent. But as
Greene develops the enduring human and moral concerns of
the serious mood predominates. And these make fruitful co-
nections with the spheres of mental and moral activity. In-
deed in his mature novels Greene makes crime more horrible
and real. Fleming makes it highly intricate and sophistica-
ted machinations. In comparison with Fleming, Greene's crime
is superior. There is moral superiority of Greene over Fle-
ming. Fleming's work is of fancy, Greene's of imagination.

Some of Greene's entertainments are crime-thrillers and
Greene is a master of them. A crime-thriller is a detective
or sensational story in which crime is the main theme.

Graham's 'The Man Within', 'Stamboul Train', 'It's a Battlefield',
'A Gun for Sale', 'Brighton Rock', 'The Power and Glory' and 'The
Ministry of Fear' belong to this group and all these novels
deal with crime-murder, bloodshed, intrigue. In his crim-
thrillers Greene gives us a picture of another world which
Kenneth Allott describes as "an underworld". Most of the

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inhabitants of this underworld are persons who commit
murder, fornication and do such evil deeds. For example;
we get such characters as Raven, Finkie, the Priest, Sco-
bie, Bentrix and others.

Greene's crime-thrillers remind us of the Gothic novels
of the 18th Century England. Horace Walpole, Clara Reeve,
Mrs. Radcliffe and Monk Lewis wrote the Gothic novels in
which the elements of sensationalism - horror, crime, mys-
tery, supernaturalism and deaths are the prominent themes.
The difference between the Gothic novelists and Greene is
on the question of morality. In him we find subtle psycho-
logical and moral reflections in which the Gothic novels
are lacking. In the Gothic novels character is observed
from outside and is portrayed accordingly whereas Greene
portrays his characters both from outside and inside. Un-
like the Gothic novel there is no supernaturalism in
Greene's. It should be noted that Greene's crime-thrillers
are the symbolic melodrama dealing of crime and venture.
And Greene is a great master of symbolic melodrama.

In his Serious novels and the drama The Living Room Greene
shows moral conflicts which resemble those in Huxley's
early 'moral tragedies'.

Greene is a highly topical writer. By topical writer we
mean a writer dealing with topics of current interest and emotions prevailing at the time. Some of his novels reflect colonial civilization and its bad aspects, which are the current topics of the time. The Spanish Civil War, the Capitalists' international business, smuggling, the war tensions, the communist revolution, anti-Americanism and such other contemporary events have been dealt with in Greene's novels. Among the modern writers, even Shaw and Galsworthy are sometimes topical. Shaw in *The Widower's House* (which deals with the then current problem of slum landlordism) and *Mrs. Warren's Profession* (which deals with the problem of prostitution) and Galsworthy in *The Silver Box* (dealing with the problem of inequality of the law) and *Justice* (which points out the defects in the prison administration of the day) deal with the topical themes. In Greene's case we see that Greene combines topicality and universality. The universality in his novels are to be found in the elemental qualities of man. With it Greene's sensibility to social condition is also skilfully expressed. In Greene's novels one finds love, betrayal and corruption - the gradual happenings - come in man's life. This is an important feature in Greene's form. In Maugham also we find the same themes. In these happenings we come across a love-triangle, a common theme in the novels.
In some of Greene's novels we find the husband - wife - lover situation, for example, in *It's Battlefield*, *The Heart of the Matter*, *The End of the Affair*, and in the drama, *The Living Room*. Another important feature of his form is the presentation of a pursuer and the pursued. *Haven* (*A Gun for Sale*), *Dr. Chinner* (*Stamboul Train*), *D* (*The Confidential Agent*), the *Priest* (*The Power and Glory*) are pursued and the police pursuers. In *The End of the Affair*, however, Beatrix pursues Sarah. He concentrates on the pursued rather than on the pursuer; in this respect his novels are in the line of John Becham's *Thirty-Nine Steps*. In all these Greene shows us a corrupt society. He is of the opinion that man is born sinful, born evil-doer because of the original sin committed by the first parents, Adam and Eve.

His tragic world is the world fallen from God's grace and in this world his "Demonical Heroes" are the chief residents. Haven, Elinkie, the Priest, Schobie and others are instances in point. Graham Greene adopts the doctrine of original sin for his own use. In this context I should like to note that, in some of his novels he presents characters with Catholic ideas. He is a Roman Catholic. He appears to subscribe to the Jansenist doctrine of man's inability to do good and reliance on the divine grace alone. His books show the pre-occupation with the wickedness, loneliness, cruelty, adultery and self-
destructive activities of humanity. Thus he is a humanist and tries to get sympathy for human beings. His novels are remarkable for their unique blend of serious purpose, dynamic action, truth to life and unshrinking revelation of the seamy side of life.

**Religious Novels**

In Greene's novels there is a blend of the crime-thriller, the sociological tale and religious novel. In the story we find chase, escape, surprise and reversal, which merge into the general design. Greene's religious novels, particularly *The Power and Glory*, are much in the same way as *The Brothers Karamazov* and *The Magic Mountain*. In them 'Christian existentialism' is quite clear. The existential quality of those novels presents the characters in tension between the opposing values. Greene's religious thrillers distinguish between essence and mark but the critics often confuse between them. *The Power and Glory* ends on a new note of mystery. The coming back of the dead priest symbolizes that the spirit of the priest still survives in the minds of the ordinary people even after he is killed. This is a stream of consciousness type novel. It may be pointed out that the priest's ultimate salvation has made the novel meaningful as a work of art. Indeed it, 'loses cogency of art. Huxley has also religious novels but they differ from Greene's.
Greene is confined to Catholicism but Huxley goes beyond it. William Golding is, however, resembles Greene on this point.

**Conflict Between Good and Evil**

Greene's religious thrillers namely, *Brighton Rock*, *The Power and Glory*, *The Heart of the Matter* and *The End of the Affair* reflect his religious views. And he, in these novels, presents good and evil in the theological sense. Again, interaction between pride and despair, hatred and love are found in them. Indeed there is a transition from Greene's crime-thriller to religious-thriller. In the latter sensation is created about religion. This traces Greene's development, showing how he has evolved into a major novelist. Greene is of the opinion that the fallen may also be saved. For him "evil has spiritual glamour and spiritual goodness is often connected with moral weakness". (Brace 134).

The faith that there is man's relation to the divine powers is also shared by Evelyn Waugh, Greene's contemporary. In these mature novels mentioned above (i.e., religious novels) Greene is concerned with fundamental human and spiritual issues.

**B. Character**

In the situations described in the plots Greene's
characters are mostly revealed. Indeed they are the creations of the environment. They cannot rise above the situations they are placed in. Raven's and Pinkie's environments are largely responsible for what they are. We note that the classical heroes were emphasised by environment. Closely connected with it Greene holds childhood responsible for man's future character. Indeed, modern psychology, particularly the Freudian school, emphasises the importance of the childhood life. Greene quotes from A. E.'s (George Russell) poem *Terminal* in support of his view:

In ancient shadows and twilights
where childhood had betrayed,
The World's great sorrows were born
and its heroes were made.
In the lost boyhood of Judas
Christ was betrayed.

According to Greene, the psychological and environmental factors are by and large to blame for man's corruption and suffering. If we improve the factors men will have better lives. But Greene does not think that this explains everything. He believes that there is something beyond which ultimately mould a character.

In Greene's novels we come across the lower middle class, working class, seedy and corrupt people.
His heroes generally come from the lower middle class and some of them, for instance, Raven, D, Pinkie do not trust anyone. This is a characteristic feature of their nature. Greene's heroes are 'demonical'. They commit sin and crime and suffer thereby. The heroes in the religious novels are led to adultery and they commit suicide. He remodels the Greek tragic hero in the Christian democratic world. The idea of original sin is at work while the novelist depicts his heroes. In some of Greene's novels the struggle between good and evil is quite evident. This is more true of the characters in the religious-thrillers. Dover Conrad, Pinkie, the Priest, Soorie, Rentix are in moral dilemmas; in them we observe fundamental good and fundamental evil. Besides internal conflict, there is external conflict, too, between good and evil as illustrated in the characters of Rose and Pinkie, the Priest and lieutenant etc. Elizabeth Bowen and William Golding also deal with conflict between good and evil. This conflict is eternal. This is perpetual and universal. Like a realist, Greene presents his characters and their emotions with sureness and control of narratives.

Despite the sin committed by some of Greene's heroes mentioned above they have faith in God and they repent for their sin and thus they attain to salvation by the grace of the Divine. This is the
"Greene-brand" of Catholicism. Thus, Greene shows man's relation to himself and to his God. In this connexion Greene's idea of character may be mentioned. He says that man has a choice and he can achieve goodness through the grace of God. Everything is not determined by the material factors. For him, 'the heart of the matter' is man's fallen condition, his tendency towards evil, which the theologians term as 'original sin'. But God's mercy has no limit. So the whisky priest, Sebbie, Pinkie are all redeemed. Only faith can redeem man. His characters have hearts. The change in their hearts is the change in the novel.

The characters of Graham Greene possess human characteristics which arouse terror and compassion in us. Greene expresses the longings, confessions and mental disquisitions of his characters. The aims and motives of his characters, their flights and pursuits, their changes of roles are intricately connected with the course of actions in the novels.

C. Dialogue

Greene has a keen power of observation and so he can reproduce atmosphere, but his dialogues are faulty. For, they do not often brighten a narrative and very little help the plots to move forward. Very often Greene's dialogues are not natural or dramatic, which are the qualities of a good dialogue. In connexion with Greene's dialogue his flash-
backs and monologues are to be discussed. In his first novel The Man Within there are flash-backs i.e. the speakers speak with reference to the past. There are flash-backs also in The Power and Glory. Similar flash-backs can also be found in Maugham's novel viz. Christmas Holiday. Greene's introspective technique is the result of the influence of James Joyce's 'interior monologue'. A monologue is a form of speech addressed to a silent listener. Its aim is character-study or psycho-analysis. The interior monologue found particular favour with Browning. In Stamboul Train, A Gun for Sale and The Confidential Agent we find crisp dialogue and rapid changes of scenes.

Greene's Style and Language

Graham Greene is a remarkably readable writer because of his style and language. The personal characteristics of Greene's style lie "in a series of sharply visualized episodes, and the frequent use of metaphor - and simile to heighten description, or intensify atmosphere..."

— G.S. Fraser: The Modern Writer and His World, P 178

The effects of the climax in Greene's novels are produced by short-space description, pithy sentences and curt speech. Here his style becomes raucy. He uses introspective technique to reveal a character's motives.
Greene's art has much vigour. "...if the art of Graham Greene is not so expert and finished, it shows comparable vigour". [Liguides and Cazamian: A History of English Literature 2.1909]

Greene's Stamboul Train is over-metaphorical. But as Greene develops, he "turns to be the 'symbolist' inventions of Lawrence, but to the analytical procedures of James and Conrad". About Greene P. Earl says that "his characters are few, his architectonic is simple, his language direct".

Greene is economical in producing diverse effects. He always avoids abstraction and facts in such a way as to suggest enduring meaning. His language never overbears its sense. "His strength comes mainly from his conciseness, his imagery, his juxtapositions and allusions, his comparisons and contrasts, his irony, and the remarkable adroitness of his links and transitions between sentences, between paragraphs and between chapters". (Allen Price: Brighton Rock, P 100)

How Do Greene's Themes Affect His Form?

In Greene's novels a corrupt society looms large. This society is revealed through murder, revolution, conflict, suicide, betrayal, and intrigue. He enumerates the causes or factors that make up such immoral life and
society. They are, first, the loss of values; secondly, inordinate attachment to money and sex, and thirdly, the loss of faith in religion and divinity as in Eliot's Waste Land. Greene puts forward faith in Catholic religion as the panacea to all evils and chaos in modern society. Indeed, to him, the lives of men, who have no faith, are meaningless.

With these ideas in mind Greene proceeds to write his novels. And naturally their forms - plot, characterization, style - are shaped by the thoughts mentioned above. Thus he creates Dover Conrad, Raven, Pinkie, the priest, Soobie, Bentrix and others. And to reveal these characters the events in the novels are arranged accordingly. Thus, content, plot and character are intimately connected with one another. The one cannot be separated from the other. The basic force of the novels is derived from the author's mind and motives and thoughts. Our novelist believes in the conflict between good and evil, both external and internal. This belief of the novelist moulds the actions in the novels concerned and creates characters such as Pinkie, Rosie, the Priest and others. And the ends of the novels are also accordingly constructed. Greene, as a religious person, believes in the grace of God and knows that faith alone saves a sinner. This belief of Greene moulds the form of the novels viz. The Brighton Rock.
The Rover and Glory, The Heart of the Matter and he shows that Hinkie, the priest and Scobie have been redeemed because of their faith in God. Some dialogues are also moulded in order to reveal character as well as to shape the form of the novel.

Greene's Contribution

In this connection I should like to discuss Greene's contributions to English literature. In other words, I shall find out permanent elements, if any, in his works.

Graham Greene is a popular writer and one of the major novelists of the present time. There are some elements in Greene's works which will immortalize the author in English literature. Let us set down these permanent features as follows:

Greene's popular themes such as murder, violence, betrayal, suicide, fornication and the like are there in man's character. Many evils and corruptions are wrought because of man's instincts and evil nature. This is vividly shown in Greene's novels. The evil motives of man (for murder, money, sex enjoyment etc.) as revealed in Greene's novels are permanent things in literature. And through the criminal activities human character is revealed, and character-revelation is of permanent interest in the study of
In this context it should be noted that Greene has, in his novels, explored moral and psychological problems. These are also important and permanent subjects as well as of literary interest. Greene has worked in his novels, in a way that completely refutes the statement of George Moore (1953 - 1955) made in 1917 that "the English Novel remains as it was in the beginning - a drawing room entertainment addressed chiefly to ladies". To quote Walter Allen:

"It is a sign of the relative newness of the form that in England no popular novelist a hundred years ago could have written of his aims as Graham Greene does. The novel emerged from the underworld of taste and its development has been conditioned by this."

(The English Novel P 17)

In dealing with the moral and psychological problems Greene has to employ 'the great essential motives and impulses, passions and principles' that mould human beings. These are the essential facts of life and powerful driving forces behind man's action, good and bad. So he is a realist. The powerful motive - forces in man are universal and therefore permanent. Thus these qualities are of great value in literature and of great human interest.
It may further be noted that morality is vitally related to art. Art, as we know, grows out of life; 'it is fed by life; it re-acts upon life'. Thus art cannot shirk its responsibilities to life. Therefore, when an artist deals with life he deals also with morality involved in it. It is true that on an artist's moral power and insight the greatness of his art largely depends. Greene's novels are a case in point.

In Greene's novels we find the interaction of good and evil, innocence and corruption, which is also of permanent interest in literature. Greene's short and simple descriptions, especially of crimes, with pithy and forceful sentences, have literary value and will have permanent place in the English novel.