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**Study of a Genre Fiction
(Part-II)**



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Table of Contents

Unit	Chapter	Author	Page No.
I	Heart of Darkness- Joseph Conrad	Dr. Punam Miglani	3
II	Sons and Lovers- D.H.Lawrence	Dr. Punam Miglani	49
III	Aspects of the Novel- E.M.Forster	Dr. Punam Miglani	97
IV	A House for Mr.Biswas- V.S.Naipaul	Dr. Punam Miglani	131
	Study of Whole Content with More Ease	Dr. Punam Miglani	177



Subject	English-Elective
Course Code	205 (Sem. I)
Author	Dr. Punam Miglani
Lesson No. 1	Heart of Darkness : Joseph Conrad

STRUCTURE

1.0 Learning Objectives

1.1 Introduction

A Brief about the Author

1.2 Main Body of the Text: Heart of Darkness

1.2.1 Plot in the Novel

1.2.2 Setting of the Novel

1.2.3 Heart of Darkness: A Psychological Novel

1.2.4 Characters:

Charlie Marlow Kurtz

The Manager The Aunt

The Chief Accountant The Doctor

The Fireman The Foreman

Captain Fresleven The Helmsman The Intended

The Journalist

The Manager's Uncle The Narrator

The Official The Pilgrim The Pilgrims Russian Trader The Savages

The Swedish Captain The Woman



The Young Agent

1.3 Further Main Body of the Text: Heart of Darkness: Reading the Novel, Chapter wise

1.3.1 Literary Techniques Delayed Coding

Stream of Consciousness

1.3.2 Structure of the Novel

1.3.3 Themes in the Novel Alienation and Loneliness Deception

Order and Disorder Sanity and Insanity Duty and Responsibility Doubt and Ambiguity Race and Racism Violence and Cruelty Moral Corruption

1.3.4 Use of Symbols in the Novel Fog

The 'Whited Sepulcher' Women

The River

1.3.5 Use of Irony in the Novel

1.3.6 Controversial Ending

1.3.7 Point of View

1.4 Check Your Progress

1.5 Summary

1.6 Key Words

1.7 Self-Assessment Test

1.8 Answers to Check Your Progress

1.9 Suggested Reading

1.0 LEARNING OBJECTIVES

- To study the factual happenings of the story and of Marlow's journey to find out how that physical journey reflects his spiritual one.
- To identify the story's major symbols and provide a symbolic interpretation of Marlow's



journey.

- To explicit the themes present in the novel.
- To provide details such as to how the novel reveals the author's anger at the brutal nature of domination.
- To throw light on various literary techniques in the novel.

1.1 INTRODUCTION: HEART OF DARKNESS

Joseph Conrad's Heart of Darkness, one of his most famous works, was originally published in the form of a serial in 1899 in London's Blackwood's Magazine, a well-liked journal of its time. The work was admired by a little baffled Victorian reader. It has since been considered by many as the best short novel written in English. After some time, it was published as a whole in 1902, as the third work in a volume titled **Youth** after which the novel attracted number of readers and critics. The novel has been regarded by the critics as a work that has broken conventional

narrative in number of significant several important ways and the work which has guided the English novel into the twentieth century. Conrad's works, especially Heart of Darkness, acts as a kind of bridge between Victorian values and the ideals of modernism.

The story of Heart of Darkness is truly based on Conrad's personal experience of the Congo region of West Africa where he was sent to an inner station of the Congo River to rescue a company agent named Georges Antoine Klein, who died a few days later, aboard ship. The story has been described in the words of Charlie Marlow, a seaman which has further been depicted through the thoughts of an unnamed attending narrator. By offering the reader with a simply undependable narrator, whose explanation of events is frequently open to question; Conrad in a way permits the reader to participate actively in the construction of the story and to experience its events for him or herself. The story is on one side about a journey into the heart of the Belgian Congo, and on another side about the journey into the soul of man.

No doubt, Heart of Darkness has been regarded as one of the first literary texts to present a critical view of European imperial activities but initially it was considered by critics as somewhat controversial. Although the book was generally admired, but at same time it was typically read either as a criticism of a certain type of adventurer who was capable of easily taking advantage of



opportunities provided by imperialism, or as an emotional novel strengthening domestic values: Conrad's endeavour to set the novel in a Belgian colony and to make Marlow work for a Belgian TRADING worry made it simple for British readers to stay away from themselves, reflected in Heart of Darkness. Although these premature reactions seem absurd to a modern reader, they strengthen the novella's main themes of hypocrisy and absurdity.

A BRIEF ABOUT THE AUTHOR

Joseph Conrad (Josef Teodor Konrad Walecz Korzeniowski) was born in a Russian-ruled province of Poland (now part of the Ukraine) on December 3, 1857. His father was a poet, a writer, and a political activist and his mother had also some kind of political involvement. His parents for having participation in the Polish independence movement were along with young Conrad forced into exile in Northern Russia in 1863. For the succeeding next five years, when Conrad reached at the age of eleven, both his parents were no more and he was forced to live

with various relatives. At the age of sixteen, Conrad dropped out of school and took up life on the sea. At first, he joined the French Merchant Marines and sailing as a novice and further as a steward to Martinique and the West Indies. When he came at the age of twenty-one, he joined a British ship, and served the British merchant marines for ten years. After some time, he got the rank of captain, got naturalized British citizenship, and travelled to Asia, Africa, Australia, and India. During his trip to the Belgian Congo in 1890, where Conrad got an opportunity to sail the Congo River, which played a crucial role in the development of the work Heart of Darkness in 1899.

His poor health, which troubled him all his life, forced him to get retirement from the British merchant marines in 1894. Conrad started writing while he was still in his service and most of his work was based on his life at sea. His first novel, *Almayer's Folly*, which was published in 1895, started his career as a writer which had otherwise been difficult and was said to be often economically unrewarding. It was only in 1913; with the publication of his novel *Chance* he began to achieve critical as well as financial success. However, with the passage of time, Conrad started to earn his living by his pen and he wrote all his novels in his adopted language, English, and he always loved to return to the sea as well the outskirts of civilization for his most long-lasting themes.

On August 3, 1924, he died of heart attack and was buried in Canterbury Cemetery. He was



survived by his wife and two sons. He is still honoured as one of the best modern writers by millions of readers. After his death, he had left behind a large work whose nature he defined (in his Preface to *The Nigger of the "Narcissus"*) as "a single-minded attempt to render the highest kind of justice to the visible universe, by bringing to light the truth, manifold and one, underlying its every aspect."

1.2 MAIN BODY OF THE TEXT: HEART OF DARKNESS

1.2.1 PLOT IN THE NOVEL

Heart of Darkness revolves around Marlow, a self-evaluated sailor, and his voyage up the Congo River to meet up with Kurtz, known to be an idealistic man having huge potential. Marlow catches a job in the position of riverboat captain with the Company, a Belgian concern set up to TRADE in the Congo. As during his travels to Africa and then to Congo, Marlow comes across widespread incompetence and nastiness in the Company's stations. The native dwellers of the region have been compelled into the service of Company where they have been suffering extremely from overwork and bad treatment given by the Company's agents.

The brutality and griminess of imperial enterprise stands in total contrast with the impassive and grand jungle which surrounds the white man's settlements, making them look like small islands amidst huge darkness. Marlow reaches at the Central Station which is run by the general manager, an unhealthy, conspiratorial personality. He realizes that his steamship has submerged; therefore, he spends a number of months waiting for parts to mend it. During this period his interest in Kurtz grows. The manager and his favorite, the brick maker, appear to be afraid of Kurtz as a threat to their position. Kurtz is said to be sick resulting in the delays in repairing the ship all the costlier. Marlow finally gets the parts he needs to fix his ship, and he and the manager went out with a few agents called pilgrims, by Marlow, along with a crew of cannibals on a long and tough voyage up the river.

The thick jungle and the repressive silence make everyone aboard a little tense and the random vision of a native village or the noise of drums brings the pilgrims into frenzy. Marlow along with his crew finds a hut filled with firewood, also expressing that the wood is for them but that they should keep on carefully. In a short time after the steamer has taken on the firewood, it is surrounded with thick fog. After the fog is cleared, the ship is assaulted by a hidden band of



natives, who attack with arrows from the safety of the forest. The African leader is killed before Marlow scares the natives away with the steam whistle of ship.

Soon, Marlow and his associates reach at Kurtz's Inner Station, anticipating him to be dead, but a half-crazed Russian TRADER, who encounters them as they come ashore, reassures them that everything is fine and also appries them that he is the one who left the wood. The Russian affirm that Kurtz has expanded his mind and cannot be subdued to the same moral judgments as common people. Obviously, Kurtz has initiated himself as a god with the inhabitants and has also accompanied on vicious raids in the neighboring areas in search of ivory. The collection of chopped off heads decorating the fence poles around the station indicates his "methods."

The pilgrims escort Kurtz out of the station-house on a stretcher, and a huge group of native warriors flow out of the forest and surrounds them. Kurtz talks to them, and the natives vanish into the woods. The manager brings Kurtz, who seems quite sick, on the steamer. A striking native woman, markedly Kurtz's mistress, comes on the shore and gazes out at the ship. The Russian indicates that she is in some way entangled with Kurtz and has created problems before through her impact over him.

The Russian discloses to Marlow, after promising him to secrecy, that Kurtz had commanded an assault on the steamer to let them consider he was dead in order that they might return and leave him to his plans. The Russian then departs by kayak, apprehensive of the annoyance of the manager. Kurtz vanishes in the night, and Marlow moves out in hunt of him, finding him creeping on all fours in the direction of the native camp. Marlow stops him and convinces him to return to the ship. They started down the river the next morning, but Kurtz's physical condition is worsening fast. Marlow overhears Kurtz talking while he pilots the ship, and Kurtz gives liability to Marlow with a pack of personal papers, inclusive of a potent pamphlet on cultivating the barbarians which ends with a scribbled message that says, "Exterminate all the brutes!" The steamer shatters down, and they need to halt for repairs. Kurtz passes away, murmuring his last words; "The horror! The horror!" in the presence of perplexed Marlow. Marlow becomes sick soon after and hardly survives. Ultimately, he comes back to Europe and goes to see Kurtz's fiancée Intended. Although over a year has been passed since Kurtz's death, she is still in mourning, and she admires him as an epitome of virtue and attainment. She inquiries about his



last words but Marlow does not have the courage to bring himself to break her illusions by telling her the truth therefore, he tells her that Kurtz's last word was her name.

1.2.2 SETTING OF THE NOVEL

The story of Heart of Darkness primarily has been set in the late nineteenth century in the Belgian-controlled Congo Free State. During that time, Europe had control over massive empires around the world which means that places like the Congo were liable to horrific violence in the service of taking away and exporting large number of natural resources. As far as, in the case of the Belgian Congo, Africans were forced into slavery by traders to support taking out of ivory to quickly enlarge the global market. The journey of Marlow into the Congolese interior steadily reveals the violence as well as greed of fellow representatives of the Company, the Belgian enterprise where Marlow works. Although European empires were at their peak still many Europeans were in the dark about the colonies and also about what was happening there. Marlow reflects very early in the novella: "Now when I was a little chap, I had a passion for maps...At that time there were many blank spaces on the earth and when I saw one that looked particularly inviting on a map (but they all look that) I would put my finger on it and say: When I grow up I will go there."

Though structured by his childhood enthusiasm at the probability of exploration, Marlow's discussion of the "blank spaces" on the map indicates how for those who were at home in Europe; the colonies were like places of obscurity and darkness. Maximum action of the novel takes place in Africa, but Heart of Darkness opens as well as ends in a boat on the River Thames, just outside London. As in the second paragraph of the novel the narrator illustrates a dark, gloomy cloud that droops over London: "The air was dark . . . [and] seemed condensed into a mournful gloom brooding motionless over the biggest, and the greatest town on earth." A clear irony is visible here, with the insistence on London's greatness, paired with the "mournful gloom" that has concentrated above it.

The implication of the satire of the narrator is very much clear in the finishing sentence of the novel which comes back to the gloomy darkness over the city: "The offing was barred by a black bank of clouds, and the tranquil waterway leading to the uttermost ends of the earth flowed somber under an overcast sky—seemed to lead into the heart of an immense darkness." By opening



and closing of this novel in this way, Conrad wishes to suggest that Africa may not be the real heart of darkness after all. Most probably London and, by extension, all of Europe's great towns are the actual centers of darkness.

1.2.3 HEART OF DARKNESS: A PSYCHOLOGICAL NOVEL

Following definition of the psychological novel, many have considered Heart of Darkness as wonderful piece of art. Some are of the view that Heart of Darkness has a significant place among the postcolonial novels yet it that does not reflect itself as action less from any angle as generally psychological novels become as a result of effort on the part of writer to portray inner conflicts with the outer matters.

As required in a psychological novel, Conrad presents a character who gives a detailed description of memories of the past, while narrating a story, as he remembers of his past when once he visited the Congo River and its nearby places. As he has also been a witness to brutal, barbaric and savage attitude of white men towards the Africans, therefore, he is also suffering from some complexities between his own mental pictures and the images which he has witnessed in Africa.

Marlow and Kurtz two main characters of the novel may appear parallel to the audience but actually they are very different from each other as there is so much of difference in their way of thinking and ethical values. Because of the effective use of symbols, everything in this novel becomes very clear; there is no direct reference or attack on any particular nation. All the people whether they are Whiteman or Africans have certain issues with the psyche presented in "Heart of Darkness" which further caters to the psychological definition of the novel.

Symbolical as well as psychological depiction of "Heart of Darkness" expresses that this novel of Joseph Conrad is in favor of the African people rather than the people who colonized them. But, at the same time it is impossible to ignore the fact that Marlow is throughout impartial in narrating the story and it depends on the listeners whether to believe on it or not.

There is no denying the fact that the novel finds something hidden in human souls. It is like a satire on the souls of both educated and uneducated or civilized and uncivilized. It is possible to judge both human soul as well as mind from both prospects. White men were regarded as



civilized in those days whereas Africans were considered as uncivilized creation of God. The main purpose of colonization seems to be, was to educate the natives and also to improve their performance along with development of their country but to be very precise none of the objectives could be achieved as it is clear from psychological analysis of Kurtz's role in the novel "Heart of Darkness".

Lots of conflicts related to mind are prevalent in this novel. First conflict which is visible is between the two main characters; Kurtz and Marlow. Africans adore Kurtz and regard him Godas for them he is the only one who provides food to them. Whereas Marlow is very much aware of the truth that he is not the Kurtz who is feeding Africans but Africans who are actually feeding Kurtz and his nations, as the purpose of Kurtz in Africa is not the so-called civilization but the trade of ivory.

Undoubtedly, it is Marlow, who tells a story to the listeners, but the psychological fabrication of the novel, is by Joseph Conrad, the real writer of the "Heart of Darkness". He seems to be more concerned about his own thinking than the thinking of the readers. He appears to be very much confused to us. No doubt "Heart of Darkness" is one of those novels that travel the spiritual, emotional and mental lives of characters so to conclude we can say that this novel superbly fits perfectly in the listing of psychological novels.

1.2.4 CHARACTERS CHARLIE MARLOW

Marlow is around thirty-two-year-old sailor who has always lived at sea. Marlow has been presented as "a meditating Buddha" by the narrator as his experiences in the Congo have made him introspective and to some extent philosophic and also wise. In his youth, Marlow always wanted to explore the "blank places" on the map as he wished for adventure and his journey up the Congo, somehow proves it to be much more than a thrilling episode. There, his experiences in a way, teach him about the "heart of darkness" present in all men: Many people like Marlow himself are able to suppress these evil urges, whereas others like Kurtz yield to them.

The chief qualities of his character are his inquisitiveness and skepticism. He is not to be easily satisfied by apparently innocent remarks by others such as made by the Manager and Brick maker, Marlow continuously makes efforts to sieve through the insignificance of what is told by



others such as when his aunt talks to him of "weaning those ignorant millions from their horrid ways," But Marlow himself is not a champion of Truth only as he himself lies to Intended, fiancée of Kurtz in order to save her from a broken heart and finally he goes back to Europe to his home, despite being persuaded by the Company as well as Kurtz that civilization is, actually, a lie and a kind of organization which has been created by humans to channelize their aspirations for power.

As *Heart of Darkness* moves further, Marlow begins to become very perceptive towards his surroundings and the "darkness" that they may exemplify or conceal. When he arrives at the headquarter of Company, for example, he is little bit alarmed at the comments made by the doctor and slightly confused by the two women knitting black wool and when he arrives at the Outer Station, however, he is little bit shocked at the quantity of waste and indifference towards life he finds there.

Towards the end of the novel, Marlow is not able to restore himself into European society as he has become convinced of the lies and "surface-truths" that support it. His purpose to tell his story to the men who are on board, the *Nellie*, is to contribute to what he has learned about the darkness of the human heart as well the things of which that darkness is gifted. Marlow appears to be a complicated man who foresees the statics of high modernism while also showing his Victorian predecessors.

In many ways Marlow has been presented as a traditional hero: who is tough, an honest man, an independent thinker and above all a capable man. Yet he also appears to be somewhat "broken" or "damaged," at times. He has been defeated by the world in some basic and fundamental way which has left him exhausted, cynical and somewhat bitter.

Marlow also acts as a mediator between the figure of the intellectual and that of the "working tough." No doubt he is simply an intelligent, persuasive and a natural philosopher but he does not seem to be burdened with the anxiety of centuries 'worth of Western thought. At the same time, he has been depicted as a highly skilled person in all aspects, he succeeds in repairing his ship and then successfully pilots it also, and he is not a mere manual laborer. For him, work is like a diversion, a solid substitute to the posing and excuse-making of those around him. We can also see Marlow as a mediator between the two extremes of Kurtz and the Company. He is modest



enough to permit the reader to recognize with him but at the same time open-minded enough to identify at least to some extent with either extreme. Therefore, he also acts like a guide for the reader.

His same intermediary position is reflected in his evident illness and recovery. Far from those who frankly challenge or at least accept Africa and the darkness inside themselves, Marlow does not die, but unlike the Company men, who concentrate only on MONEY and promotion, Marlow suffers terribly. He is as a result, "contaminated" by his experiences and recollections to repeat his story to all who will listen.

KURTZ

He is one of the most mystifying characters in twentieth-century literature; Kurtz is like a small dictator, a dying god, an embodiment of Europe, and a hit on European morals. These contrary elements unite together to make Kurtz so attracting to Marlow and at the same time so intimidating to the Company. Just like Marlow, Kurtz also sought to take a journey to Africa in chase of some kind of adventure chiefly, to complete great actions of "humanizing, improving and instructing". When he had experienced the feel of the authority that could belong to him in the jungle, however, Kurtz deserted his humanitarian ideals and put himself up as a god to the inhabitants at the Inner Station. While he happened to get worried about the finest ways to bring the "light" of civilization to the Congo but at the time of death he dies like a man believing that the Company should clearly "Exterminate all the brutes!"

Kurtz has been depicted as a dangerous man because he presents the lie to the Company's "humanistic" objectives in the Congo. He gives back more ivory than all the other stations collect, and he does so by using absolute force. This scares men like the Manager, who makes a complaint of Kurtz's "unsound method" but actually Kurtz is only doing what the Company has been doing as a whole without concealing his actions behind a false face of good intentions.

Marlow comments that "All Europe contributed to the making of Kurtz," and the very existence of Kurtz proves it to be true: Like the Europeans entangled in undertakings such as the Company, he personifies the avarice and lust running in abundance that Marlow finds in the Congo. However, he is depicted as different from the Company in a way that he does not seem interested in his image or how he is recognized by "noxious fools" such as the Manager.



Whereas Brussels has been presented a "whited sepulcher" of hypocrisy, Kurtz is totally open about his desires. He tells the Manager he is "Not as sick as you'd like to believe." But actually, this statement is applicable to all Europeans, busy in imperialistic empire-building: To tag Kurtz as a morally "sick" man might appear somewhat comforting, but he is in reality an exaggeration of the instincts nurtured in the hearts of men all around.

THE MANAGER

As Kurtz to some extent personifies Europe, the Manager is the personification of the Company that he represents in the Congo. He is a man with average size and physique bearing cold blue eyes who according to Marlow "inspires uneasiness" and also tries to make use of his ability to get details about Kurtz and his activities from Marlow. No doubt he is smart, but he fails to maintain order. His men are obedient towards him but they are devoid of any kind of love or respect for him. Despite being in the heart of Africa for approximate nine years, he has never fallen ill. Marlow feels that his greatness lies in the fact that he never reveals the secret about what controls him. Marlow anticipates that perhaps he is devoid of anything inside him, and perhaps that is the reason that he has never been ill.

The Manager considers Kurtz as one of the best agents he ever had; but at the same time, he does not agree with his methods and calls them unsound as for him because of this he has done more harm than good to the Company. When Marlow finds that his ship needs repair, the Manager informs him that the time of three months is required for repairs to complete. Marlow thinks of him as "a chattering idiot," but his estimate of three-month proves to be exactly right.

THE AUNT

The Aunt makes use of her influence to enable Charlie Marlow get an appointment as skipper of the steamboat that will carry him up the Congo River. While reflecting the existing sentiments of the Victorian day, the Aunt talks about the missions to Africa as "weaning the ignorant millions from their horrid ways."

THE CHIEF ACCOUNTANT

The Chief Accountant, who is, sometimes referred to as the Clerk, is a white man who has been in the Congo for the last three years. He comes dressed up in such surprisingly elegant attire



when Marlow first meets him that Marlow thinks he is a vision. The Chief Accountant's clothes as well as his books both are in excellent order. He keeps on maintaining his appearances, despite the vision of people dying all around him and also the considerable demoralization of the land. Because of this, Marlow pays him respect. "That's backbone," in the words of Marlow.

THE DOCTOR

The Doctor measures Marlow's head before he leaves for his journey. He says that he does that for everybody who goes "out there," meaning Africa, but also that he never sees them when they come back. The Doctor asks Marlow if there's any notice of insanity in his family and warns him above all else to stay composed and keep away from annoyance in the tropics.

THE FIREMAN

The Fireman is an African referred to as "an improved specimen." He has got three ornamental scars on each cheek and teeth filed to points. He is very skilled at firing the boiler, for he thinks that evil spirits live within and it is his job to keep the boiler from getting thirsty.

THE FOREMAN

The Foreman is a boilermaker by profession and a good worker. He is a thin yellow-colored, bald-headed widower bearing a waist-length beard and has six children. He is fond of flying pigeons. By carrying out a jig and getting Marlow to dance it with him, he reflects loneliness along with brutalizing life of the interior of Africa which has made people behave in strange ways.

CAPTAIN FRESLEVEN

Fresleven, is a Danish captain, who was predecessor of Marlow. He was killed in Africa where he got into a fight over some black hens with a village chief. He assaulted the chief over the head with a stick and was as a result killed by the chief's son. Fresleven had always been taken as a very silent and humble man. His ultimate actions reflect how drastically his two-year long stay in Africa has completely altered a European's personality.

THE HELMSMAN

He is a native, the Helmsman who is responsible for navigating Marlow's boat. Marlow does not have much respect for the man, whom he calls "the most unstable kind of fool," as he presents



himself as very arrogant and confident in front of others but gets submissive when he is alone.

He is very much afraid when the natives hit arrows at the boat and leaves his pole to pick up a rifle and fire back. The Helmsman is thrashed in the side by a spear. Marlow's shoes are filled with his blood. His eyes shine brightly as he stares keenly at Marlow and then dies without speaking.

THE INTENDED

The Intended is the woman with whom Kurtz is emotionally involved and who has been left behind in Belgium. Even after one year after his death, she is still dressed in mourning. She has been depicted as an innocent, romantic, and according to Victorian opinion of men of the day, in need of protection. She says that she had better knowledge of Kurtz than anyone else in the world and that she had his full confidence. This is clearly an ironic statement in the sense, as is made clear by Marlow's account of Kurtz. She wished to keep on believing that Kurtz died with her name on his lips. Marlow makes her believe the same by telling her lie.

THE JOURNALIST

The Journalist visits Marlow after Marlow has returned from Africa. He says Kurtz was a politician and a revolutionary and further adds that Kurtz could have led any party. Marlow agrees and gives the journalist a section of Kurtz's papers to publish.

THE MANAGER'S UNCLE

He is a short, pot-bellied man whose eyes bear a look of "sleepy cunning," is actually the leader of the group of white men who reach at the Central Station adorning new clothes and tan shoes. The group names itself the "Eldorado Exploring Expedition," and utilizes the station as a base from where to travel into the jungle and loot from its residents. Marlow observes that they steal from the land "with no more moral purpose at the back of it than there is in burglars breaking into a safe." The Manager's Uncle as well as the Manager both refer to Kurtz as "that man."

THE NARRATOR

The Narrator through the story continues to remain unidentified. He describes the story of Charlie Marlow as described to him to the readers and three other men namely the captain or Director of the Companies, the accountant, and the lawyer as they were sitting silently aboard the stranded Nellie on London's River Thames, while waiting for the tide to turn. The Narrator has



been depicted as an alert and attentive listener who never makes any attempt to comment, intervene or interpret the story. He is, actually like a means through which Marlow's story is passed on, just as Conrad is also a kind of means through whom the whole novel is transmitted. When Marlow concludes speaking, the Narrator gazes out at the peaceful river and reflects that it "seemed to lead into the heart of an immense darkness."

THE OFFICIAL

The Official calls for that Marlow turns over Kurtz's papers to him, saying that the Company has full right to get all information about its provinces. Marlow submits him the report on "Suppression of Savage Customs," but did not give Kurtz's final comment suggesting extermination, and tells that the rest is something private. The Official takes a look at the document and tells that it's not what they "had a right to expect."

THE PILGRIM

The Pilgrim is a white fat man having sandy hair and red whiskers. He sports his pink pajamas slipped into his socks. He is not able to steer the boat. He presumes that Kurtz is no more and expects that many Africans, whom he and all the other white people refer to as "savages," have also been killed to avenge Kurtz's death. Marlow tells him that he must learn to fire a rifle from the shoulder. The pilgrims actually fire from the hip with their eyes closed.

THE PILGRIMS

The Pilgrims are actually European traders who travel along with Marlow into the jungle. They fire their rifles from the hip into the air and randomly into the bush. They gradually come to look with disapproval upon Marlow, who fails to share their opinions or interests. When they bury Kurtz, Marlow feels convinced that the Pilgrims would like to bury him also.

RUSSIAN TRADER

He is a twenty-five-year-old white skinned, clean shaved man with a boyish face and small blue eyes. He likes to wear brown clothes with bright blue, red, and yellow patches covering them. He appears like a jester, a kind of clown in patched clothes—to Marlow. The Russian was a drop out of school as he wanted to go to sea. He was all alone on the river for two years, heading for the interior, and keeps on talking so much which seems to compensate for the silence which he has



undergone. The Towson's Book on seamanship, which had been discovered by Marlow, previously actually belongs to the Russian.

Marlow observes the Russian as an insoluble problem. He praises him and at the same time is also jealous of him. The Russian is seemed to be surrounded by the "glamour" of youth and seems unharmed to Marlow. He does not expect anything from wilderness but only constant existence. For him Kurtz is a great orator. He says that instead of talking to him, one feels like listening to him only. He reveals that Kurtz once kept on talking to him throughout the night about everything, including love. "This man has enlarged my mind," he tells Marlow. The Russian provides Marlow with a considerable amount of information about Kurtz, mainly that Kurtz is worshipped by the African tribe that follows him, and also that he was once on the verge of killing the Russian for his small supply of ivory, and that it was Kurtz who ruled an attack on the steamer to scare them away.

THE SAVAGES

"Savages" is an indiscriminate term used by the white traders for all African natives irrespective of their differing origins. The savages enlarge from the workers dying of intense starvation and illness at the Outer Station to the cannibals who control Marlow's boat to the natives who admire Kurtz. For most of the part, Marlow tends to consider all the natives savages, though he reveals some appreciation for the cannibals, who must be very hungry but refrain from attacking the few white men on the boat because of "a piece of paper written over in accordance with some farcical law or other."

At first after reaching Africa, he is horrified by the whites' cruel and brutal treatment towards the natives, and never demonstrates agreement with the pilgrims who strongly anticipate taking revenge on the savages. For Marlow, the native "savages" are like another illustration of the enigma. Africa holds for Europeans, and it is because of the apparently dehumanization depicted in the novel, many critics consider Heart of Darkness a work of racism.

THE SWEDISH CAPTAIN

The Swedish Captain is the captain of the ship that takes Marlow to the opening of the Congo. He



informs Marlow that another Swede has recently hanged himself by the side of the road.

When Marlow asks the reason, the Swedish Captain replies, "Who knows? The sun is too much for him or the country perhaps."

THE WOMAN

The Woman is gratified "wild-eyed and magnificent" African woman with whom Kurtz has been living while in the interior. She is referred to as a queen of the native tribe. When she notices Marlow's steamer about to pull away and realizes that she will never see Kurtz again, she stands by the river's edge with her hands raised high to the sky. She is the only one among all the natives who does not withdraw at the sound of the ship's whistle. Marlow refers to her a tragic figure.

THE YOUNG AGENT

The Young Agent is positioned at the Central Station for one year. He exerts a distinguished manner and is referred to as the Manager's spy by the other agents at the station. His work is to construct bricks, but Marlow finds no bricks anywhere at the station. The Young Agent forces Marlow to get information about Europe, then considers his answers as lies and feels bored. The Young Agent informs Marlow that Kurtz is Chief of the Inner Station. He mentions Kurtz as "a prodigy ... an emissary of pity and of science and progress." The Young Agent sets up a kind of relationship between Kurtz and Marlow by informing that the same group of people who sent Kurtz into Africa also suggested for Marlow to come and get him out.

1.3 FURTHER MAIN BODY OF THE TEXT: HEART OF DARKNESS:

READING THE NOVEL, CHAPTER WISE

CHAPTER I

In particular, the effort of Heart of Darkness is obviously the act of narrating a story on a ship on the river Thames about the turn of the twentieth century. An unnamed narrator, accompanied by four other men, is on board the Nellie, a small ship fastened on the Thames River Nellie waiting for the tide to turn. After recounting the river and its slow-moving traffic, the anonymous narrator presents short descriptions of history of London to his companions who, with him were calmly relaxing on the deck. Before the beginning of the story by Marlow, the unnamed narrator



refers to history of exploration and victories which also took place on the Thames, and also refers to Sir Francis Drake and his ship the Golden Hind, which took a voyage around the world at the end of the sixteenth century, and also to Sir John Franklin, whose journey to North America vanished in the Arctic Ocean in the middle of the nineteenth century.

Eventually, one of these men Charlie Marlow cracks the magic of silence by beginning to narrate his story about his voyage to the Congo which actually becomes one of the primary narratives of Heart of Darkness itself. The rest of the novel only with a few exceptions is like a report of narrator on what is told by Marlow on Nellie Thus novel of Conrad is just like a story within a story.

As the sun starts setting on the Nellie, Marlow also starts talking about London's history and of sailing voyages. He, however, visualizes an earlier point in the past history: he outlines the story of a Roman exploratory sea man sent towards north from the Mediterranean to the then hardly known British Isles. It was like preface to Marlow's narration of his own journey up the Congo River, and he then begins portrayal of how he himself once joined a job of the captain of a river steamer in the Belgian colony in Africa. From this point onwards the maximum part of the novel focuses on Marlow's account of his journey into the Congo.

With the help of an aunt in Brussels, Belgium's capital, Marlow is able to get an interview with a trading company which deals with ivory trading posts in the Belgian Congo. After going through a very short discussion with a Company official in Brussels and a very weird kind of physical examination by the doctor of the Company Marlow is employed to sail a steamer between trading posts on the Congo River. Afterwards, he is sent on a French ship down the African coast to the mouth of the Congo.

From there i.e., mouth of the Congo, Marlow moves on a short trip upriver on a steamer. He is left at the Company's Lower Station by the ship. Marlow comes to know about a vision of hell existing at the station—it is a "wanton smashup" bearing loads of rusting very old debris everywhere, a nearby cliff being destroyed with dynamite without any evident reason, and many malnourished and dying Africans subject to slavery and labouring under the armed guard of the Company's white employees. Marlow happens to meet the chief accountant of the Company who refers to Mr. Kurtz the manager of the Inner Station for the first time and mentions him as a



"very remarkable person" who sends a huge amount of ivory out of the interior. Marlow would like to wait for nearly ten days at the Lower Station before setting out two hundred miles overland in a caravan to where his steamer is staying up the river at the Central Station.

After wait of fifteen days the caravan arrives at the Central Station, where Marlow for the first time sees the ship which he is going to control. It is somehow submerged in the river. Marlow comes across the manager of the Central Station, and discusses the sunken ship with him. They arrived at the conclusion that it will consume several months to repair. With the passage of time for approximately for the next several weeks, Marlow realizes that the rivets which he keeps on requesting for the repair fails to arrive from the Lower Station, and afterwards when he happens to listen to the manager talking with other Company officials, he starts doubting that his requests are being intercepted; which shows that the manager is not interested to get the ship repaired for some reason.

CHAPTER II

Taking note of the conversation between the manager and his uncle, Marlow gets some information which sets up some sense of the hindrances in his travel. Kurtz, who is the chief of the Inner Station, has been living in the interior single for more than a year. There has been no communication from his side other than a gradual and enormous flow of ivory down to the Central Station. The manager is worried that Kurtz is very tough opposition against him professionally, and particularly he is not at all concerned to see him come back. Marlow's steamer is finally repaired and he along with his party start moving up river to recover Kurtz and whatever ivory is at the Inner Station. On board are Marlow, the manager, several other employees of the Company, and a crew of about twenty cannibals. The river is deceitful and the foliage thick and almost impassable throughout the journey. After nearly fifty miles downstream from the Inner Station they arrived at an abandoned hut with an indication informing them to advance towards it cautiously. Inside the hut Marlow finds a depleted copy of a navigation instructions hand book in which inexplicable notes were written in the margins.

As they reached near the Station in a heavy fog, there is an attack on the ship from the shore with arrows, and the passengers—"pilgrims," as Marlow calls them also fire into the jungle with their rifles. Marlow is successful in bringing an end to the attack by blowing the whistle of the steam



and terrifying the hidden attackers, but before this his helmsman is killed with a spear. Marlow ponders that he won't be able to meet the mysterious Kurtz, that maybe he has been eliminated, and suddenly realizes something:

"I made the strange discovery that I had never imagined him as doing, you know, but as discoursing. I didn't say to myself, 'Now I will never see him,' or, 'Now I will never shake him by the hand,' but, 'now I will never hear him. 'Here the man expresses himself as a voice. Not of course that I did not connect him with some sort of action. Hadn't I been told in all the tones of jealousy and admiration that he had collected, bartered, swindled, or stolen more ivory than all the other agents together? That was not the point. The point was in his being a gifted creature, and that of all his gifts the one that stood out preeminently, that carried with it a sense of real presence, was his ability to talk, his words—the gift of expression, the bewildering, the illuminating, the most exalted and the most contemptible, the pulsating stream of light, or the deceitful flow from the heart of an impenetrable darkness."

When they ultimately arrive at the Inner Station, they are gestured by an odd Russian man who appears to be like a sort of disciple of Kurtz's. He also comes out to be the owner of the hut and also navigation manual which Marlow had found downstream. He speaks to Marlow about Kurtz's greatness as if in feverish tone.

CHAPTER III

The Russian describes Marlow that the ship was attacked by the Africans as they were scared that it was advancing towards them to take Kurtz away from them. It seems as if they worship Kurtz, and the Inner Station is like a terrifying memorial to Kurtz's power. Now the whole stretch of Kurtz's authority at the Inner Station is now exposed to Marlow. The heads of 'rebels' are surrounding Kurtz's hut and Marlow talks of Kurtz, holding the position of authority over "unspeakable" rituals. By the time, Kurtz is taken out to the ship; he seems very weak due to illness, and he initiates the crowd to allow him to be carried aboard without any happening. As they were waiting out the night on the steamer, people of the Inner Station put up fires and beat drums in close watch.

When Marlow wakes up late that night, he finds Kurtz gone, so he proceeds ashore to search him. When he is able to find him, he notices that Kurtz is creeping through the brush in an effort



to return to the Station; "to the fires, to "his people," and to his "immense plans." Marlow convinces him to return to the ship. When the ship is about to leave the very next day with the sick Kurtz on board, the huge crowd collects at the shore and cries in distressed sadness at his departure. In order to disperse the crowd Marlow blows the steam whistle.

During the return trip towards the Central Station, Kurtz's health starts worsening. He in a half coherent way reflects on his "soul's adventure," to Marlow which are described by Marlow as his famous final words: "The horror! The horror!" He dies and is buried somewhere downriver on the mud-spattered shore.

After coming back to Belgium, Marlow goes to meet Kurtz's fiancée, his "Intended." She talks to him about greatness of Kurtz, his brilliance, his capability of speaking eloquently, and of his significant plans for civilizing Africa. Instead of revealing the truth of Kurtz's life in Africa, Marlow concludes not to disillusion her. He gives her back some of the things of Kurtz, few letters and a pamphlet written by him, and further tells her that last word of Kurtz was her name. The story of Marlow comes to an end and the scene swings to the anchored Nellie where the unnamed narrator along with the other sailors is sitting calmly waiting for the wave to come back.

1.3.1 LITERARY TECHNIQUES

Despite presenting particular and concrete details throughout the novella, by making use of different literary techniques, like delayed decoding, stream of consciousness, use of irony along with controversial ending, fragmentation as well as de-familiarization are achieved, providing the readers a much big space of fascination and interpretation than realistnovel.

DELAYED DECODING

This technique was first referred by Ian Watt (qtd. in Warodell 2015:1). In our day-to-day life we are not able to master a situation in a number of seconds just as in most of the realist novels, which directly provides you with significant information you require to follow the plot,

but generally for a long period of time, after acquiring a hold on different small details, encountering some doubts, before we come to some conclusion on the situation. Delayed decoding depicts how we generally decode things and proceed towards an unfamiliar situation. The



following scene, in which Marlow's crew, after getting some firewood and getting surrounded by fog, are assaulted by some natives on their steamer, has been suggested by Warodell (2015) as a classic example of delayed decoding:

“I was looking down at the sounding-pole, and feeling much annoyed to see at each try a little more of it stick out of that river, when I saw my pole man give up the business suddenly, and stretch himself flat on the deck, without even taking the trouble to haul his pole in. He kept hold on it though, and it trailed in the water. At the same time the fireman, whom I could also see below me, sat down abruptly before his furnace and ducked his head. I was amazed. Then I had to look at the river mighty quick, because there was a snag in the fairway. Sticks, little sticks, were flying about—thick: they were whizzing before my nose, dropping below me, striking behind me against my pilot-house. All this time the river, the shore, the woods, were very quiet—perfectly quiet. I could only hear the heavy splashing thump of the stern-wheel and the patter of these things. We cleared the snag clumsily. Arrows, by Jove! We were being shot at!” (Conrad 2002:149).

We do not come to know that the steamer has been shot at until we reach at the very conclusion of the extract which says “Arrows!” (Conrad 2002:149) The reader treads on the angle of Marlow after finding what is actually happening after observing some little attributes presented from his limited view first, including the truth that the pole man instantly deserts his duty and lies down on the deck, and the ducking of the fireman. There are no reasons given on why these actions have taken place at this point, seemingly Marlow has not been able to figure out the reason yet. Readers are at a point informed that sticks were hovering about. Instead of using the word ‘arrows’ directly, the word ‘sticks’ has been used. Some of the straightforward readers may anticipate that sticks suggest arrows and they are being assaulted, but Conrad here also leaves some room for imagination and it is also possible that the sticks may be harmless paper sticks, for example, and the ducking as well as lying may be some sort of hidden rituals of the natives.

The calmness that comes after the sticks appends further doubt to Marlow, whether this is actually an attack or not, and it is not until the end of the extract that Marlow comes to realize that the steamer is actually under attack: “Arrows, by Jove!” (Conrad 2002:149). In contrast to the realist fictions, where readers may come to know first about the attack, and which is afterwards



followed by ducking, lying and the tranquility that may be vividly described whereas realist fictions appear somehow illogical and unreal as there seems no point of knowing an attack without seeing the omens initially. By making use of delayed decoding to attain fragmentation, Conrad has tried to make the novel an art that seems difficult to comprehend, but near to reality that realist fictions can get.

STREAM OF CONSCIOUSNESS

Apart from delayed decoding, another important technique used by Conrad in this novel is 'stream of consciousness' a technique which usually refers to how we generally think, instead of in a direct manner most of the time taking in to account different things in a random manner. No doubt, logically presented thoughts are simple to be understood and therefore we generally present this kind of thinking in general through different means and in reality they are actually processed and rearranged random thoughts and not that 'realist' ones. The modernist movement makes use of random thinking to reveal the truth on how we actually think, particularly in the becoming-more-complicated modernized world. The following is a classic example referred by Watt (2012) using the illogical 'stream of consciousness' technique;

“The other shoe went flying unto the devil-god of that river. I thought, By Jove! It's all over. We are too late; he has vanished—the gift has vanished, by means of some spear, arrow, or club. I will never hear that chap speak after all, —and my sorrow had a startling extravagance of emotion, even such as I had noticed in the howling sorrow of these savages in the bush.

I couldn't have felt more of lonely desolation somehow, had I been robbed of a belief or had missed my destiny in life.. Why do you sigh in this beastly way, somebody? Absurd? Well, absurd. Good Lord! Mustn't a man ever—here, give me some tobacco ? I was cut to the quick at the idea of having lost the inestimable privilege of listening to the gifted Kurtz. Of course, I was wrong. The privilege was waiting for me. Oh yes, I heard more than enough.”(Conrad 2002:152).

At the time of attack, Marlow was engaged in throwing his shoe away as it has got wet with the blood of the helmsman. But instantly he feels grieved over the fact that he may die ultimately in the attack, and he may not be able to see Kurtz. His thought is then turned towards Nellie, back in London, after observing the grief of the black people, who have also lost their destiny in life due to the troubles imposed by colonialism, and he answered to the question of absurdity raised by



his fellow Englishmen in sympathizing with the black people.

Marlow then skipped to the future by analyzing the incident, and laughing at himself of apprehensive death at that moment. As a reader, we were at the outset, in the plot, and then suddenly jumped into Marlow's concept of forecast, followed by a review in the past and moving forward to the future evaluating the present. Modernist fiction has suggested how human brain actually works, in an illogical way instead of in a linear fashion.

1.3.2 STRUCTURE OF THE NOVEL

The novel has got a cyclical structure visible both in its geography as well as chronology. It starts in the year 1890s, goes back a number of years, and then again returns to the present. The whole journey reflects almost an ideal circle, commencing in Europe, being transported into the very heart of the African continent, emerging out again, and going back almost to the exactly the same spot from where it began.

The novel had been originally published in the form of a serial, shattering off its parts at moments of high voltage drama there by making the reader eager to wait for the next installment. But when the whole text came into existence in 1902, it was divided into three parts. Part I describes the story from the present-day life of the anonymous narrator to story of Marlow, which started several years before and extends out over a period of several months. This section leads the way from London to Belgium and from there to the Central Station of Congo. It concludes with Marlow showing a little curiosity about where Kurtz's apparent moral ideas will lead him. Part II leads the voyage through a series of troubles as it moves deeper into the interior of Africa and ultimately reaches after two months later, at the Inner Station. Here Marlow gets a chance to meet the Russian and is informed that Kurtz has "enlarged" his mind. Part III encloses the period from Marlow's final meeting with Kurtz to his return to Europe.

1.3.3 THEMES IN THE NOVEL

ALIENATION AND LONELINESS

Throughout the Heart of Darkness, which describes a journey into as well out of the heart of the Belgian Congo, alienation, isolation, silence and loneliness are the major themes. This starts and concludes in quietness, with men first waiting for a story to start and then left to their own



individual thoughts after it has finished. The query of what the alienation and loneliness of expended stretch of time in a remote and aggressive environment can do to human minds is the main theme of the book. The doctor who takes the measurement of Marlow's head before he leaves for Africa, alarms him about the changes to his personality that may take place as an outcome of a long stay in country. Constant silence and loneliness seem to have damaging effects on maximum characters in the novel. The late Captain Fresleven, Marlow's predecessor, who has been transformed from a tender soul into a man of brutality, and the Russian, who has spent his time all alone on the river for nearly two years and dresses weirdly and keeps on talking constantly. But isolation as well as estrangement both seems to have taken their extensive toll on Kurtz, who, broke off from all cultured pressure, has given up the controls of way of thinking and sense of right and wrong and has unleashed his basest and brutal instincts.

DECEPTION

Deception, or hypocrisy, is another important theme of the novel which has been explored at different levels. In the pretext of a "noble cause," the Belgians have exploited the Congo.

Measures adopted by them in the name of philanthropy are just covers for avarice. In the name of educating the natives, to teach them religion and a finer way of life, they were just left to starve, butcher and murder the native population for turnover. Even Marlow has got his captaincy with trick as his aunt gave a false description of him as "an exceptional and gifted creature." She also reproduced him as "one of the Workers, with a capital [W]... Something like an emissary of light, something like a lower sort of apostle," and Conrad records the deception in raising working people to some supernormal status which they cannot attain realistically. At the end of the novel, Marlow gets involved in his own deception when while speaking to Kurtz's fiancée he tells the lie that Kurtz died with her name on his lips.

ORDER AND DISORDER

Conrad presents the themes of order and disorder primarily through the Company's chief clerk by showing how people are capable of carry on with the most tedious details of their lives while surrounding all around with only chaos. In the substantial circumstances, the Company turns to the details of sending agents into the interior to deal in trade with the natives and gather ivory while remaining unaware of the destruction, such acts have brought. But at a closer look we



notice that the Company's Manager has no quality for order or organization. His station is in a very bad situation and Marlow fails to see any other cause for the Manager to grasp this position apart from the fact that he has never fallen sick. On the contrary, the chief clerk is so flawlessly dressed that when Marlow first comes across him, he thinks he is a vision. It is strange that the man, who has been living in the country for three years and have witnessed only horror all around him, is capable of keeping his clothes and books in superb order. He is even confident enough to speak of a Council of Europe which wanted Kurtz to go far in "the administration," as if there is some general logical principle guiding their lives.

SANITY AND INSANITY

Closely connected to the themes of order and disorder are the themes of sanity and insanity. Madness, given continuous submission to the loneliness of the wilderness, seems an inevitable addition of chaos. The environmental influences at the heart of the African continent—the suffocating heat, the ceaseless drums, the murmuring bush, the strange light all play disaster with the unadapted European mind and dipping it either to the absolute insanity of thinking that anything is acceptable in such an atmosphere or, as in Kurtz's case, to factual madness. Kurtz, who after having spent so many years in the jungle, has been reflected as a man who has become mad with power and greed.

There were restraints inflicted on him; either from above, a rule of law, or from inside, from his own sense of right or wrong. In this wilderness, he started to believe that he was free to do whatever he liked, and this freedom made him mad. Little actions of madness frame Marlow's path to Kurtz: the Man-of-War who spurts into the bush for no obvious reason, the urgent need of rivets that never come, the bricks which will never be constructed, the jig that is suddenly danced, the huge hole dug for no visible purpose. All these events eventually lead to a number of transfix severed human heads as well to Kurtz, who, in a fit of insanity, has bestowed a godlike status on himself. The prevailing silence and solitude have driven Kurtz mad. Kurtz speaks of "my ivory ... my intended ... my river ... my station," as if everything in the Congo belonged to him. This is the ultimate insanity of the white man who actually comes to improve a land, but remains over there only to exploit, ravage, and destroy it.

DUTY AND RESPONSIBILITY



The themes of duty and responsibility have been reflected at many places in the novel. On a national level, we are informed about the British devotion to duty and orderliness which helped them to set up systematic colonization in large parts of the world and has its counterpart in Belgian colonization of the Congo which is the focus of the novel. On the personal level, Conrad constructs the themes of duty and responsibility through the job of Marlow as captain, a position that makes him liable towards his crew and also bound him to his duties as the commander of the boat.

In *Heart of Darkness*, duty and responsibility most of the time, revolves around the performance. A well performed job is respected. Still Conrad does not consider the worker as noble. Many times, workers are involved in meaningless tasks. The Company's Manager despite performing his duty is not able to maintain order. No doubt he is obeyed, but he is not respected. On the other hand, the Foreman gets Marlow's respect for being a good worker. Marlow comes up with a self-imposed duty for him to continue to be loyal towards Kurtz, and as a result this responsibility ultimately compels him to tell a lie to Kurtz's fiancée.

DOUBT AND AMBIGUITY

The doubt and ambiguity are other themes which are prevailing in the story. Marlow's journey into deeper inland brings him face to face with the reality of everything which he encounters, makes him suspect. The realizations, inspirations, and reliability of the persons he comes across, as well as his own, are all unlocked to doubt. Conrad repeatedly tells us that the heat and light of the wilderness brings a kind of a spell and those who have the courage to gamble further are put into a kind of abstraction like state. After the Russian departs, Marlow is surprised if he has ever actually seen him.

Kurtz himself has been presented as the central ambiguity of *Heart of Darkness*. He is like an enigma. The people who know him again and again speak of his superb powers of oratory, but the reader overhears very little of it. The Russian expresses his devotion to Kurtz but we are not sure why. Kurtz has prepared a report that apparently reflects his interest in educating the African natives, but it ends with his advice, "Exterminate all the brutes!" Marlow has heard from others about greatness of Kurtz, yet he doubts that he is "hollow to the core." For Marlow, Kurtz was exceptional only because he had something to say at the end of his life. But to his surprise



what he said at the end was "the horror!" Even towards the end it seems as if nobody knew him completely." Marlow uses the ambiguous term, "universal genius," which reflected that Kurtz was whatever one wanted to make of him.

RACE AND RACISM

The issue of racism has not been captured as theme in Heart of Darkness; it has in fact been simply presented as the widespread approach of its time. The African natives are taken as "niggers," "cannibals," "criminals," and "savages." European colonizers look at them as a low-ranking class and give them callous dealing without any dread of penalty. The novel depicts a derogatory description of imperialism which reflects the white man's notion of his natural right to come into a country occupied by people of a different race and plunder to his heart's satisfaction.

Kurtz is writing a paper for something called the "International Society for the Suppression of Savage Customs." This suggests the existence of a worldwide movement to conquer all nonwhite races. Kurtz confers on a kind of innocent quality upon the Africans by referring that white people seem to them as supernatural beings. The natives actually, seem to have adored Kurtz as a god and to have presented human sacrifices to him. This purity keeps on increasing, in Kurtz's view, from a modest intelligence and does not stop him from concluding that the way to deal with the natives is to eliminate them all.

Early in his journey, Marlow notices a group of black men rowing boats. He appreciates their naturalness, power, and energy, and feels that they do not want anything from the land but to coexist with it. This idea brings him to believe that he still belongs to the world of reason. The feeling is temporary as very soon Marlow, comes across the Africans as some subhuman kind of life and to use the language present in his times in referring to them as "creatures," "niggers," "cannibals," and "savages." He makes no protest nor tries to intervene when he notices six Africans compelled to work with chains around their necks. He conveys as what he sees in their eyes the "deathlike indifference of unhappy savages." Marlow reveals some kind of compassion while offering a dying young African, one of the biscuits of ship, and he also regrets the death of his helmsman, for him he was "a savage who was no more account than a grain of sand in a black Sahara." He misses function of Steer man more than him; Marlow refers to the "savage who was fireman" as "an improved specimen." He compares him, standing before his vertical



boiler, to "a dog in a parody of breeches and a feather hat, walking on his hind legs."

VIOLENCE AND CRUELTY

The violence and cruelty as presented in Heart of Darkness raises from actions of callousness approved against the natives of the Belgian Congo to "unspeakable" and undescribed horrors.

Kurtz who in a way represents European imperialists has very systematically involved in human plunder. The natives have been shown as chained by iron collars around their necks, famished, beaten, surviving on rotten hippo meat, compelled into soul-crushing and useless labour, and ultimately brutally murdered.

Apart from this, it is suggested that Kurtz has had performed human sacrifices for him, and the reader is provided with the vision of a row of severed human heads speared on posts leading to Kurtz's cabin. According to Conrad, violence and cruelty are result of lawlessness and also of ruling of man with brutal passions that lie within him. Over powered with greed, Kurtz bestowed upon himself the status of a god, Kurtz goes berserk in a land without law. Under these kinds of circumstances, Conrad notices emergence of profound cruelty and unlimited violence that is present in the heart of the human soul.

MORAL CORRUPTION

This theme seems like a river towards which all other streams of themes lead. Racism, madness, loneliness, deception and disorder, doubt and ambiguity, violence and cruelty all culminate in the theme of moral corruption which is revealed by Kurtz's actions in the Congo. Kurtz has thrown away his reason and permitted his most mean and brutal instincts to rule over him without any restraint. He has allowed the evil present within him to get the upper hand. Kurtz's outwardly moral corruption is the consequence of not only of outside powers such as the loneliness and seclusion pushed by the jungle, but also as proposed by Conrad of forces that are present within all humans and in wait of an opportunity to emerge. Kurtz perhaps feels the height of his own moral corruption when, while as he lays dying, he speaks "The horror! The horror!" These words compel Marlow to feel the same moral corruption transmitted to and he also tends to understand that he too while living in a unruly state, is also capable of being submerged into the depths of moral corruption



1.3.4 USE OF SYMBOLS IN THE NOVEL

FOG

Fog is a kind of consequence of darkness. Fog not only conceals but deforms: it just provides some information to start making decisions but no method or way to determine the correctness of that information, which usually ends up being wrong. As Marlow's steamer is trapped in the fog, which means that he is not aware where he is going and also does not know whether any danger or open water lies ahead.

THE 'WHITED SEPULCHER'

The "whited sepulcher" is possibly Brussels, where the headquarters of the Company are located. A sepulcher suggests demise and captivity, and actually Europe is the beginning of the colonial endeavors that gives death to white men and to their colonial subjects; it is also ruled by a set of certain social principles that both allow cruelty, dehumanization, and evil and at the same time prohibit any kind of change. The phrase "whited sepulcher" has been extracted from the biblical Book of Matthew. In the passage, Matthew describes "whited sepulchers" as something beautiful from outside but bearing horrors within the bodies of the dead; therefore, the image is apt for Brussels.

WOMEN

There are very few women characters in Heart of Darkness. From the two women that Marlow first comes across in the office of the Company to savage mistress of Kurtz's to his faithful wife, the recognition of women as committed symbols for men's actions is present in the novel.

Therefore, they are many times presented as having a dangerous edge and it appears certain that Marlow does not have any trust in them. The first presentation of women in the novel is of two knitting women who leave certainly an impression on Marlow who is little disturbed with the experience. He explains how he later took the women as the defenders of the "door to Darkness" which appears to bestow them a divine, goddess-like quality or to add further they are not part of the physical world. He expresses his belief that actually women do not live-in reality. No doubt, it appears to be little bit modest, Marlow also shows a sense of a kind of uneasy respect for women as they guide men to live up to their unfeasible expectations, which are evidently "too beautiful"



to come to realization.

The next woman in the story is Kurtz's African mistress for whom Marlow possess a kind of respect or dread. She has been described as "savage", "wild eyed and magnificent" and a "barbarous superb woman". Marlow also feels something "ominous and stately" regarding her actions, just as in the case of the knitting women there is something to be dreaded. She is very restrained in her actions and maintains a constant, yet mysterious attitude. She has been twice compared to the wilderness, which in a way makes her a symbol of Africa and its effects on Kurtz.

If this African woman reflects the dark, frightful true part of Kurtz's character, his fiancée is representative of the idealistic part. Her appreciation of him and also expectations of him, are great. For her, he is a philanthropist, a humanitarian genius who has got a godlike position in her mind. She symbolizes the world he belongs, with its stern traditions that rule every aspect of life right from birth till marriage and then to mourning the dead. Despite his weird kind of mistrust of women, Marlow realizes the need to protect her by telling a lie to her regarding his death. In this way, he is just trying to keep his perceptions in place.

THE RIVER

Congo River plays a very important role in "Heart of Darkness" which cannot be underestimated. The river has not been presented as a simple river whose beauty amuses us but the writer tells us about its darkness as well as its horrible clarity. It is full of dangers. The river has been explained in the form of a coiled snake, which has engulfed all the inhabitants of the village in his grab.

The river is not just a simple waterway to travel but something more than that. During those days, when the white men colonized the South African countries, this river was the only access route to connect Whitemen with the African inhabitants. The river has been used as the means of transportation as well as means of trade of ivory also.

While Marlow was passing through the river along with his companion, the slow running of steamboat was like a hidden message to Marlow to be aware of upcoming hurdles being faced by Africans, actually acting like a symbol to warn him to return instead of moving further. Whereas while coming back to the city, the speed of same steamboat is increased, clearly indicating the



difference between the reality of Whiteman and African people.

The river further plays a role of divider also as it tends to detach Marlow from the wicked and crafty ways of Kurtz. Marlow is able to see both sides of the continent with the help of this river only. It also reflects the difference between so-called civilization and humanity, the difference between good and evil and also the difference between White men and African people. Just as in literature, sea is symbolic of life similarly; Congo River is also the symbol of life. It is also significant as through the journey of Marlow to the heart of Congo River. We are made to realize that it is very difficult to see our inner souls and it also takes time in recognizing our inner situation.

1.3.5 USE OF IRONY IN THE NOVEL

The modern use of irony is a great method to criticize the pre-modern conventions that persist, such as the absurdity of religion and White Man's Burden. By de-familiarizing content and concepts in the novel by using the irony technique, Conrad makes an attempt to counter our basic thought that we usually have in mind, and helps us to clasp modernity. In *Heart of Darkness*, once a report is written by Kurtz as future direction for International Society for the Suppression of Savage Customs, in which it says:

“We whites, from the point of development we had arrived at, ‘must necessarily appear to them [savages] in the nature of supernatural beings—we approach them with the might as of a deity,’ and so on, and so on. ‘By the simple exercise of our will we can exert a power for good practically unbounded’” (Conrad 2002:155)

This is very ironic that at the end of the report Kurtz has written “exterminate all the brutes” (Conrad 2002:155), as Kurtz himself is very cruel, inhuman and surely a brute saying the black people are brutes. Then further the irony appears to be more intricate. First, it is not certain whether here the black people of Congo are referred to as brutes or the white men who have colonized Congo.

If it is the former and by stating that the brutes are not worth living as they only adore impulsively something that possesses greater power, in that way the whites themselves appear to be equally lost as they worship Christianity.



And if it is the latter then the Belgian government would punish Kurtz as Kurtz punish the black, so the reality is that a beast live upon those who possess less power, but not exactly a matter of ethics. At the same time by adding dilemma of civilizing and exterminating, the question of who are actually brutes is prompted, and the problem in comprehending the passage because of abstraction and uncertainty amounts to what is called, (modernist) arts.

1.3.6 CONTROVERSIAL ENDING

Besides irony, controversial ending has also been used as a technique. The novel concludes with a lie. Whether this lie makes a good ending or not is a matter of controversy. Jan Verleun (1983) wrote “Marlow's lie is a threefold lie.” It is a lie to the fiancée, to Woman, and a lie to the pure essence of moral hope which the Intended also is.” By speaking a lie related to last words of Kurtz, Marlow not only denies Intended of knowing about the most significant words which her lover had said at the end of his life or to say in his life, of which she possesses the right to know but by telling a lie about the horror which took place in Congo, as if it has never taken place.

Marlow in a way affix his position as the suppressor which can be seen as suppressing the feelings of a woman and the suppression of nonwhites by the whites. But for some, particularly utilitarians, the ending is certainly a good thing as the Intended might have been more depressed if told the real fact of what Kurtz had really said as his last words at the time of his death.

Another controversy which creeps up is on the interpretation of Kurtz's last words ‘The horror! The horror!’ Marlow elucidates the words in four ways:

1. Kurtz condemnation of his own personal actions as horror and becoming aware that what he has done is wrong.
2. Kurtz perceiving the blending of desire and hate within a person as horror, in which people are led under the command of them.
3. Kurtz understanding the horror that the man possesses inborn evil nature.
4. Kurtz realization that the universe as well as everything contained in it is also a horror.

There may be certain other explanations which Marlow has not been able to interpret as what horror possibly mean, such as it can be horror of colonialism, the horror of the Congo brutes, or the horror of the readers at not been able to comprehend the novella, or the horror of the



enigmatic ending of this novella, after giving a reading to so many pages of fragments. As, so many controversies are attached with the ending, it is difficult to conclude whether the novel has a happy ending or a sad ending. So, in a way after finishing the reading it is actually difficult to interpret the novel as a whole as well as the ending to a particular conclusion.

Literary techniques such as delayed decoding and stream of consciousness are used in *Heart of Darkness* in order to attain fragmentation, while use of irony and controversial ending are used to attain de-familiarization. These add to modernist's exit from realism, as the facts described are either put in an irrational order or left much space for analysis.

1.3.7 POINT OF VIEW

Heart of Darkness has been framed as a story within a story. Here the point of view is primarily at the disposal of Charlie Marlow, who conveys the maximum of the narrative, but point of view of Marlow in turn is further framed by an unnamed narrator who presents a first-person account of Marlow narrating his story. It can also be visualized in a third consciousness in the novel which belongs to Conrad himself, who narrates the whole story to the reader, finalizing as an author to keep as well as leave the details. Apart from these, three major points of view are the individual viewpoints of the major characters of the novel. Everyone has his own different view points on Kurtz which are perspectives and are often very conflicting and have also their ends open to a number of interpretations. Conrad leaves these questions to the reader to trust or believe the point of view, narrator or character of their choice leading to the increased complexity and multi-layered meanings in the novel.

1.4 CHECK YOUR PROGRESS

1. In *Heart of Darkness*, what is the importance of the livelihoods of Marlow's audience on the Nellie?
2. Discuss the importance of the Congo River in this novel.
3. Marlow continuously uses indistinct and often superfluous phrases like “unspeakable secrets” and “inconceivable mystery.” On the other hand, he is able to use influential imagery and significant expression. Why does Marlow use indistinct and “inconclusive” language so frequently?



4. What effect does Conrad achieve in Heart of Darkness by layering the narrator's, Marlow's, and Kurtz's voices in the story?
5. In Heart of Darkness, how are Marlow's aunt and Kurtz's Intended alike?
6. In Heart of Darkness, what do the two women knitting at the Company office in Brussels symbolize?
7. Which faction in Heart of Darkness exhibits more barbarism; the Europeans who represent civilization or the Africans who represent barbarism?
8. What effect does Conrad create in Heart of Darkness by introducing Kurtz through secondhand accounts?
9. In Heart of Darkness, what are two ways in which Marlow penetrates "deeper and deeper into the heart of darkness"?
10. In Heart of Darkness, why does Marlow abandon his bloody shoes by throwing them into the river?

1.5 SUMMARY

During his time in the Congo, Conrad had to undergo utmost physical and mental stresses, which ultimately affected his health for the rest of his life. After getting resettled in London, Conrad advanced into a kind of exile due to number of reasons. After having experience of almost more than twenty years of sea-faring, Conrad was capable of drawing his intricate characters as well as stories depicting the human condition, and the complexities of the inner psyche.

The story of Heart and Darkness moves mainly around Marlow, and his voyage through the Congo River to meet up Kurtz, claimed to be a person of great abilities. During his job as a captain of boat with a Belgian Company organized for trade inside Africa, Marlow comes across much brutality towards the natives within in the Company's settlements. The residents were compelled into forced labour, and as a result, they were suffering badly from overwork as well ill treatment at the hands of the Company's agents. This cruelty stands in great contrast with awesome and enormous Congo jungle surrounding the white men's stations, making them to look like small islands amidst the vast darkness of Africa. Despite problems with the oppressed natives, Marlow is able to survive in the Congo, but gradually due to extreme conditions and



rough living in the area at the time, he comes back home with ill health.

The events presented in *Heart of Darkness* truly could have taken place anywhere, but Conrad chose the Congo for the weird climate and its impact, the involvement of individuals and the very way of life there. The title itself depicts the “heart of darkness” present within men, who for the sake of their own benefit and profit do not hesitate from casting away even human life considering it something as without any value. Due to the darkness and unexplored territory and mysteries that surround it during that time, the title seems to refer to the Congo itself. Because of the tension and mysteriousness surrounding the plot, one wonders what may happen next, and though nothing too great happens still, each individual event further adds to the apprehension of the story. Deaths and other “dark” happenings described here and Conrad’s technique in giving description of these events expresses the darkness and a state of despair of the whole situation.

The story presents darkness as emerging from the depths of the jungle which charges men with evil and permits them to act upon it. The best example of this darkness is found within the station manager Kurtz, who indulges in such kind of acts in the jungles that he ultimately falls sick and dies. Ignorant of his own evil, Kurtz fails to fight the darkness within him.

The way light and dark have been polarized; light reveals the deceptions and corruption in the world signified by the white man, whereas dark has been presented as symbol of truth represented by the dark natives who depict the purity and innocence of humanity. Though it is somewhat controversial whether the title “Heart of Darkness” refers directly to dark heart of Kurtz or to the darkness prevalent in jungle’s interior. The latter seems more appropriate, due to the excess of abusive and evil actions presented by all the white men, which only develops with strength in their extreme closeness to the center of the jungle. These all things contribute to portray the theme of universal darkness. Conrad’s reference to the passages about the “interminable waterways” of the Congo and the Thames River also presents a connection between humanity and darkness. Each river leads into another, and “lead into a heart of immense darkness” which conveys that all of humanity is connected through the heart of darkness and the truth.

To conclude, *Heart of Darkness* is a story of the problems and dangers of greed, lust, and the dishonesty of ideals and values by the darkness that resides within the mankind. It speaks about



the madness created by the greed for wealth or power within the heart as well as mind, and also that even the best of intentions and objectives can become perverted into something evil and oppressive.

1.6 KEY WORDS

- **Alacrity**-liveliness and eagerness.
- **Alienist**- an old term for a psychiatrist.
- **A mighty big river**- the Congo River in Africa.
- **Ascetic**: a characteristic that is described by the practice of rigorous self-discipline. Marlow is described as having 'sunken cheeks, a yellow complexion, a straight back, an ascetic aspect'.
- **Assegais**- slender spears or javelins with iron tips, used in southern Africa.
- **Ave! Old knitter of black wool. *Morituri te salutant.*** Literally, "Hail! Those who are about to die salute you"; a salute of the gladiators in ancient Rome to whomever was hosting their tournaments. Here, Marlow is ironically comparing the knitters to Roman emperors.
- **Benign**-pleasant and beneficial in nature or influence.
- **Brussels** The hypocrisy alluded to is that King Leopold's brutal colonial empire was run from this beautiful, seemingly civilized, city.
- **Calamity**-an event resulting in great loss and misfortune.
- **Cruising yawl**-a small, two-masted sailing vessel.
- **Declivity**-a downward slope or bend.
- **Diaphanous**: very thin, so thin as to transmit light. The mist is described as 'draping the low shores in diaphanous folds'.
- ***Du calme, du calme. Adieu***- French: "Stay calm, stay calm. Goodbye."
- **Efface**-make inconspicuous.
- **Elicit**-call forth, as an emotion, feeling, or response.



- **Erroneous**-containing or characterized by mistakes.
- **Emissary**-someone sent to represent another's interests.
- **Estuary**: describes the wide part of a river when it meets the sea. Speaking of the captain, 'his work was not out there in the luminous estuary, but behind him, within the brooding gloom'.
- **Exuberant**-produced or growing in extreme abundance.
- **Falerian wine**- wine made in a district of Campania, Italy.
- **Farcical**-being extravagantly humorous. Marlow wonders at how hungry the natives working for them are and realizes 'as long as there was a piece of paper written over in accordance with some farcical law... it didn't enter anybody's head to trouble how they would live'.
- **Fleet Street**- an old street in central London, where several newspaper and printing offices are located; the term "Fleet Street" has come to refer to the London press.
- **Fusillade**-a simultaneous or rapid and continuous discharge of many firearms. During a fight Marlow says 'a fusillade burst out under my feet' soon after 'the fusillade below stopped short' but then 'the fusillade burst out again'.
- **Gauls** -the Celtic-speaking people dwelling in the ancient region of Western Europe consisting of what is now mainly France & Belgium: after 5th century B.C.
- **Gesticulate**- a movement of the body in order to show, express, or direct through movement. Marlow watched as 'the pilgrims could be seen in knots gesticulating'.
- **Gravesend**-a seaport on the Thames River in southwest England.
- **Ichthyosaurus**- a prehistoric reptile with four paddle-like flippers.
- **Imbecile**-having a mental age of three to seven years.
- **Languid**-lacking spirit or liveliness.
- **Lugubrious**: being mournful in excessive amounts. After watching a fight, Marlow described it as having 'a touch of insanity... a sense of lugubrious drollery in the sight'.
- **Martini-Henry**- a military rifle.



- **Men on 'Change-** Men working in a place where merchants meet to do business; exchange.
- **Obliquely-**at a slanting angle.
- **Peroration-**the ending of a rhetorical speech. In reference to Kurtz's paper on the Savages Marlow says, 'the peroration was magnificent, though difficult to remember, you know.'
- **Plato-**(c. 427-c.347 B.C.) Greek philosopher.
- **Propensity-**a disposition to behave in a certain way.
- **Profound-**far reaching and thoroughgoing in effect.
- **Recondite-**difficult to penetrate, goes through, or understands. The director 'didn't want to stop the steamer for some more or less recondite reason'.
- **Rotund-**spherical in shape.
- **Sagacious:** particularly insightful and wise. The manager has a relative that is described as being sagacious - 'the sagacious relative lifted his head'.
- **Scow-** a large, flat-bottomed boat with square ends, used for carrying coal, sand, and soon and often towed by a tug.
- **Scrutinize-**look at critically or searchingly, or in minute detail.
- **Sedentary-**requiring sitting or little activity.
- **Serviette -**a table napkin.
- **Sir Francis Drake-** (c. 1540-1596) English admiral and buccaneer: 1st Englishman to sail around the world.
- **Sir John Franklin -**(1786-1847) English Arctic explorer.
- **Sixteen stone -**224 pounds; a stone is a British unit of weight equal to 14 pounds (6.36 kilograms).
- **Somnambulist-**a sleepwalker, someone who walks about in the sleep. As a woman walks straight towards Marlow he fears she will walk straight into him so he 'began to think of



getting out of her way, as you would for a somnambulist'.

- **Sordid**-morally degraded.
- **Sounding-pole** a pole used to determine the depth of a body of water.
- **Stanchion**-a vertical post used for support. In describing the steamboat, 'over the whole there was a light roof, supported on stanchions'.
- **The *Erebus* and *Terror***- In 1845, the English Arctic explorer Sir John Franklin led a voyage in the ships *Erebus* and *Terror* in search of the Northwest Passage; the ships were stuck in ice from April 1846 to September 1848.
- **The first of the ebb**- the start of the outgoing or falling tide.
- **The Golden Hind**- a ship sailed by the English navigator Sir Francis Drake (c. 1540-1596) during the reign of Elizabeth I.
- **The greatest town on earth**- London.
- **They had sailed from Deptford, from Greenwich, from Erith**-Deptford, Greenwich, and Erith are three ports between London and Gravesend.
- **Trireme**- an ancient Greek or Roman galley, usually a warship, with three banks of oars on each side.
- **Ulster**- a long, loose, heavy overcoat, especially one with a belt, originally made of Irish frieze (wool).
- **Venerable**-impressive by reason of age.
- **Whited sepulcher**- in the Bible, a phrase used to describe a hypocrite. The relevant allusion in Matthew is "beautiful to look at on the outside, but inside full of filth and dead men's bones."
- **Winchesters**- a type of magazine rifle, first made in the 1860s.
- **Yokel**-someone who is not interested or knowledgeable of culture. Marlow explains why the villages are left empty, imagining that if the natives 'suddenly took to traveling the road between Deal and Gravesend, catching the yokels left and right to carry heavy loads for them, I fancy every farm and cottage thereabouts would get empty very soon'.



- **Zanzibaris** -natives of Zanzibar, an island off the E coast of Africa: 640 sq. mi. (1,657sq. Km.

1.7 SELF ASSESSMENT TEST

1. In what ways does Kurtz's African mistress in Heart of Darkness contrast with Marlow's aunt and Kurtz's Intended?
2. In Heart of Darkness, Marlow refers to the doctor as a "harmless fool." In what manners is this opinion misguided?
3. Why Heart of Darkness does have two challenging heroes? Elaborate Marlow or Kurtz as the true "hero" of the novel.
4. Discuss the framing story that structures Heart of Darkness. Why is it important to describe Marlow in the act of telling his tale?
5. Interpret Kurtz's dying words ("The horror! The horror!"). What do they mean? What are the possible "horrors" to which he is mentioning? Why is Marlow the receiver of Kurtz's last words?
6. Contrast Kurtz's African mistress with his Intended. Are both negative portrayals of women? Describe how each function in the narrative. Does it make any difference in your understanding to know that Conrad supported the women's suffrage progress?
7. Explain the use of "darkness" both in the novel's title and as a symbol throughout the novel. What does darkness symbolize? Does its meaning remain constant or does it change?
8. How does physical illness relate to madness? How does one's environment relate to one's mental state in this novel?
9. Why does Marlow tell lie to Kurtz's fiancée about Kurtz's last words? Why does instead of telling her the truth, tells her that Kurtz had no last words, rather than confirming her sentimental and mundane ideas?
10. How does the setting of the novel leave an impact on the reader? Explain.

1.8 ANSWERS TO CHECK YOUR PROGRESS



1. Marlow's listeners are the Lawyer, the Accountant, and the Director of Companies, along with the unnamed narrator. These occupations introduce important concerns of the novel. The Lawyer symbolizes morals, which is discovered in the dealing of the African natives by the Belgian imperialists and in the fights of both Marlow and Kurtz to resolve this treatment with personal apprehensions. The Accountant signifies finances, the motivating strength behind Belgian colonialism and Kurtz's actions in Africa. The Director of Companies reflects Marlow's role in Africa as the pilot of the boat. These competing interests accept observer to Marlow's account and, along with the narrator, offer varying outside viewpoints from which to judge the happenings.
2. The river is a breathing space that allows Marlow to be free from within and be removed from the African core. On the river he is lonely, a bystander. To distinguish his surroundings, he must watch and understand the slight margin of land at the river's edge: from this he must presume at what lies behind and all around him. This lack of ability to go through the continent's inner is a sign of the larger problem with internals and externals in the novel. Marlow is not able to see into the inner selves of those around him; instead, like the doctor he visits before he leaves for Africa, that must base his knowledge and understanding on external signs. In the beginning of Heart of Darkness, the unnamed narrator discusses the reality that for Marlow the meaning of a story or an episode lies in its exterior rather than in any spirit of meaning at its heart. Throughout the novel, Marlow is definitely faced with a sequence of exteriors, of which journey on the river is a major example. The caravan that goes from the Outer Station to the Central Station offers Marlow with his only vision for move about inland, and he finds there only an abandoned waste strewn with a few corpses: it tells him nothing. At the very least, journeys by river sets before Marlow a surface to understand.
3. In its dealing of imperialism and individual experience, Heart of Darkness is on many levels a story about uncertainty. Thus, Marlow's use of language is slightest thematic. Throughout the book, words presume a peculiar, almost fetishistic power: "ivory," for example, becomes almost more concrete than the elephant tusks themselves. The name "Kurtz" also obtains a life of its own, as it comes to put a set of legends and gossips rather than an actual man.



Marlow becomes doubtful of words, as they warn to overhaul and deform the meaning they are believed to express. On the one hand, words fail to reveal reality satisfactorily, and reality is often so absurd that the words don't exist to portray it; but, on the other hand, words occasionally take on a free life of their own.

Marlow's indistinct expressions, in addition to possessing a lyrical beauty, help him to consult the twin dangers of language.

4. The unnamed narrator tells readers about Marlow. Marlow tells readers about his journey to Africa and about Kurtz. In this way, the novel moves toward the voice of Kurtz, whose expression is well recognized by other characters before readers ever meet him. When readers meet Kurtz, he speaks very little, but he utters the novel's most haunting words: "The horror! The horror!" Each voice comprises of the affluence of the narrative and adds a coating to the reader's understanding. Readers need words to hear directly from Kurtz, but they also need the help of Marlow in understanding Kurtz's words and experiences; as well as others' analysis of Kurtz; to build up a fuller picture of the man and what he did and to place him in the background. Likewise, readers need the narrator to set the frame for Marlow's description by explaining the storyteller's narrative style.
5. Marlow's aunt has the authority to grant him with right of entry to Africa, he remarks that she, like other women, is "out of touch with truth" when she expresses belief in the Company's propaganda concerning the civilization of the African natives. He goes on to say that women live in false, beautiful worlds that would explode at the hands of truth. The Intended also lives in a world of fantasy, one in which Kurtz's death is a great loss to the world and to her. Her delusion and Marlow's view of female misinterpretation of the world clarify why he lies to the Intended about Kurtz's last words rather than tell her the truth. The truth of what Kurtz did and said is "too dark—too dark altogether" for her, and he prefers to give up his assertion on truth in service of shielding her heart. Readers may conclude that, while Marlow acknowledged truth in his perceptive of both Kurtz and himself, his perceptive of women is quite underprovided.
6. The two women who knit in the Company office in Brussels signify casualty, as they are knitting "black wool as for a warm pall," or a funeral shroud. In their knitting, they allude



to the three Fates of Greek mythology, which roll out the thread of human life, trimming it when it is time for death. They also invoke the figure of the Cumaean sibyl in the Aeneid, who tells Aeneas how to attain the underworld. In *Heart of Darkness*, the women mutely and with "swift and indifferent placidity" safeguard "the door of Darkness" as they knit. This door, which takes to Africa for Marlow, is the door to the underworld or the door to death. The shrouds they knit may be intended for Marlow, as the inference is that those who take a trip to the heart of darkness do not return. In respect of this fate, Marlow reacts by saying, "*Morituri te salutant*," a Latin phrase generally made by destined criminals or gladiators to the Roman emperor which means "Those who are about to die salute you."

7. The so-called civilized Europeans are far more barbaric than the Africans in *Heart of Darkness*. The Company is built on the principle of thieving the assets of Africa and, in fact, forcing native Africans to secure those resources, essentially robbing themselves of these goods. The Europeans lay Africans in chains, compel them to work, hit them for crimes they may or may not have committed, and give modest food for those under their care. Kurtz accomplishes those he supposes to be insurgents and executes them, then exhibits their heads as a caution to all others. Even moderately benevolent Europeans like Marlow port racist outlooks and only steadily admit their compassion. Africans, as compared, do nothing so callous. The only European who is killed by an African is Fresleven, the Danish captain who led Marlow, and he was killed by a chief's son trying to defend his father. While Kurtz's followers attack the steamer, they do so in an attempt to shield Kurtz. The crew members, Marlow says are cannibals and never attack the whites on the steamer, even though they outnumber them. Africans do nothing that match up to the immorality and venality that the Europeans demonstrate.
8. The structure of *Heart of Darkness* generally reveals Marlow's experience of occurrences, which means that he experiences Kurtz cast-off before he can achieve any direct experience of the man. Consequently, Marlow cannot fully understand Kurtz's darkness until he sees it personally. At the same time, some of what Marlow listens to, touches him to empathize with Kurtz, which means that his disapproval of the immoral Kurtz is not a desolate judgment but a more difficult, nuanced view of the man. Marlow initiates to



form assessments and evaluations of Kurtz without any firsthand knowledge. Kurtz is a finer agent who, rousing both envy and desire, gathers more ivory than anyone; he is respected by the natives, and he is ill. He also hears mention of darker things. In the course of Marlow gathering secondhand information, readers meet Kurtz just as Marlow meets him, which means their observations are similarly incomplete and deficient. Nevertheless, these routine elements of Kurtz's story fall away as his disembodied voice becomes all-important to Marlow and thus to readers. The narrator describes Marlow as "no more to us than a voice" as he tells the story of Kurtz on the *Nellie*, generating a matching between Marlow and Kurtz, because Marlow calls Kurtz "a voice," adding "he was very little more than a voice." In Part 2 Marlow also says, "I have a voice, too, and for good or evil mine is the speech that cannot be silenced." This idea of personality as predetermined to speech or the voice re-emerges in the text. Marlow and Kurtz fabricate themselves and their immense efforts with good and evil through language, which is a medium for both self-truth and self-deception or sanity and insanity.

9. In a physical sense, Marlow penetrates the jungle and travels to the heart of Africa or the heart of darkness. This physical journey suggests a psychological journey as well. In a psychological sense, Marlow goes through his own mind, heart, and soul to come to some self-exposure. Before he enters Africa, Marlow's sense of self is based on his advantaged race, his career success, and his interest in searching or filling in those blank maps of his childhood. However, his experiences in the jungle invite many of his existing suppositions into question: "Are white men and black men similar in their humanity? Is civilization civilized, or is it wild, jungle-like, and possibly evil? Does he share important similarities with Kurtz? What is moral behavior? Are there instances when immoral behaviour is preferable? How does one draw that line? Is there any meaning in life, and, if so, how does one find it? As Marlow makes great efforts to react to these questions, he becomes intimately aware of his own "heart of darkness."
10. When the helmsman dies at Marlow's feet, Marlow's shoes are filled up with blood. He is "morbidly anxious to change" his shoes and "[tugs] like mad at the shoe-laces." Marlow's language is indicative of his mental state. The word *morbidly* suggests an unhealthy mind,



and the word *mad* suggests craziness. Then he flings both shoes into "the devil-god of that river," as if he is making a blood sacrifice. The act is telling of numerous levels. As Marlow voyages farther and farther into the jungle, his grasp on his preceding sense of reality falls. The whole experience becomes more and more illusory, which causes Marlow to begin to question his prior suppositions regarding black and white and civilization and barbarism. This plunge into madness, which reflects Kurtz's in some ways, causes Marlow to cast off a European garment drenched with the blood of an African as a sacrifice to the river. He seems to be asking, in some way, for a bit of mercy or favour.

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Sons and Lovers: David Herbert Lawrence	

STRUCTURE

2.0 Learning Objectives

2.1 Introduction

A Brief about the Author

2.2 Main Body of the Text: Sons and Lovers

2.2.1 Plot in the Novel

2.2.2 Setting of the Novel

2.2.3 Sons and Lovers: An Autobiographical Novel

2.2.4 Characters:

Gertrude Morel Paul Morel Walter Morel William Morel Miriam Leivers Clara Dawes Arthur Morel Baxter Dawes Annie Morel Mrs. Radford Thomas Jordan Mr. And Mrs. Leivers, Agatha, Edgar, Geoffrey, Maurice Fanny

Jerry Purdy

John Field Mr. Heaton

Louisa Lily Danys Western Agatha Lievers

Beatrice Wyld Leonard

2.3 Further Main Body of the Text: Sons and Lovers Introduction: Part I and Part II

2.3.1 Structure of the Novel

2.3.2 Style of the Novel



2.3.3 Themes in the Novel Oedipus Complex Lack of Free Will Social Class

Passion and Love Bondage

Pride

2.3.4 Use of Symbols in the Novel Ash Tree

Pecking by the Hens The Swing

Flowers

Death of Mrs. Morel Beauty of Clara

Fire Stockings

2.3.5 Nature of Human Relationship in Sons and Lovers

2.3.6 Sons and Lovers: A Traditional or Experimental Novel

2.3.7 Sons and Lovers: A Modernist Novel

2.3.8 Point of View

2.4 Check Your Progress

2.5 Summary

2.6 Key Words

2.7 Self-Assessment

2.8 Answers to check Your Progress

2.9 Suggested Reading

2.0 LEARNING OBJECTIVES

- To study the characters in Sons and Lovers to understand the structure of the novel.
- To study the novel as an autobiographical novel.
- To understand the novel as a reflection of industrial society.
- To study Oedipal Complex depicted in the novel.
- To study complexities of human relationship.



2.1 INTRODUCTION

D. H. Lawrence's third published novel, *Sons and Lovers* (1913) has been largely considered as his autobiographical. The novel, which was originally initiated as "Paul Morel," was further set into motion by the death of Lawrence's mother, Lydia. Lawrence reviewed his childhood, his relations with his mother, and her psychological influence on his sexual life.

The roots of *Sons and Lovers* are simply detected in Lawrence's own personal life. His childhood coal-mining town of Eastwood had been changed, with a cynical twirl, to Bestwood. Walter Morel had been portrayed on Lawrence's habitual drinking, irresponsible collier father, Arthur.

Lydia had been modeled on Gertrude Morel, the intellectually suffocating, dejected mother who lives through her sons. The death of one of the elder brothers of Lawrence Earnest by erysipelas resulted in Lydia's grief and her ultimate obsession with Lawrence, appears barely changed in the novel. Another major and important character had been portrayed on Jessie Chambers, who was a neighbour of Lawrence and with whom Lawrence developed a great friendship, who had been presented as Miriam Leiver in the novel. His mother as well as family never approved their relationship, which always appeared on the verge of romance but Chambers in a way were Lawrence's greatest literary supporter in his early years, and he often showed her drafts of what he was working on, including *Sons and Lovers*. It is said that she disliked her portrayal which led to the ending of their relationship. Lawrence's would-be wife, Frieda von Richtofen Weekly, to some extent motivated the portrayal of Clara Dawes, the elderly, sensual woman with whom Paul developed an affair. Lawrence came across Frieda only in 1912 at Nottingham University College, and he started "Paul Morel" in 1910.

Many critics of the day appreciated *Sons and Lovers* for its genuine depiction of industrial life and sexuality. There is confirmation that Lawrence was acquainted with Sigmund Freud's early theories on sexuality, and *Sons and Lovers* strongly explores and reviews one of Freud's major theories, the Oedipus complex. But still, the book had been criticized by some of the critics who felt that the author had gone too far in his account of Paul's perplexed sexuality. Compared to his later works, however, such as *The Rainbow*, *Women in Love*, and *Lady Chatterley's Lover*, *Sons and Lovers* seems quite modest.



A BRIEF ABOUT THE AUTHOR

David Herbert Lawrence also called Bert was born on September 11, 1885 in the family of miner in the small village of Eastwood near Nottingham, England. His parents did not have a happy married life since the very beginning: his father, a miner had always been satisfied to remain the mining grounds whereas his mother always wanted to leave. Before the birth of David Herbert, they already had been blessed with three children followed by the birth of one more child after his birth.

Lawrence had very close relationship with his mother which even interfered with his relationship with other women as confessed by him. At some point he himself admits that at one point he looked towards his mother in a sexual way. His association with his father was very much similar to Paul More as both young men supported their mothers and always remained clung to them. This does not mean that they did not like their fathers and hated them but actually they detested the way they treated their mothers. After Ernest left to move to London and George got married, Lawrence felt as if he was the man in the house. He always felt more comfortable in the company of women. When he was a young boy, he felt sickly and weak and would rather stay at home with his mother and sisters than play with the boys.

Since his childhood, Lawrence was a very clever and intelligent child who was excellent in both reading and writing. At the age of 12, he became the first boy in Eastwood's history to win a scholarship to study in Nottingham High School. But at Nottingham, Lawrence once again had to struggle to make friends. He frequently fell ill and developed depression and sometimes even became lethargic in his studies.

When in 1901, his older brother William suddenly fell ill and died, and in his grief, Lawrence also suffered with a bad case of pneumonia. After improving from his situation, he started working as a student teacher at the British School in Eastwood, where he met a young woman named Jessie Chambers. She became his close friend and also an intellectual companion. At her inspiration, he started writing poetry and also started drafting his first novel, which would in time be known as *The White Peacock*. Lawrence got friendly with the family when he along with his mother started visiting their farm where he developed a kind of bond with Jessie's elder brothers and father before he came to know her. Jessie was very reserved as well as shy with him



as she felt inferior to him.

Lawrence felt very much caring towards Jessie but he never felt any kind of attraction for her. Jessie Chambers is reflected in "Miriam" of *Sons and Lovers*. His relationship with Jessie altered between love and hate; he never liked the power which she held over him. He was introduced to Louie Burrows by Ada, his younger sister.

He put an end to his engagement with Jessie and started another one with Louie Burrows in the last days of his mother's life. His mother expired on December 10, 1910; Lawrence got ill and was grief-stricken for several months. Before his mother's death, Lawrence had already started writing *Sons and Lovers*, which he named Paul Morel first. *Sons and Lovers* seems to be an autobiographical novel of Lawrence which represented his personal remembrances and experiences to write the story of Paul Morel.

Later he came across Frieda von Richthofen Weekley, who was six years elder to him and was already married, but she eloped with Lawrence to the Continent, leaving behind her three children and husband. They got married on July 13, 1914 and resided in various towns and cities of England from 1914 to 1919 because of World War I. They were debarred from Cornwall in 1917 as the police suspected them to be spies of enemy. After the war, they left for Italy in November 1919 and stayed at the Villa Fontana Vecchia until 1922.

After their stay in Italy, they travelled to San Francisco, California; Taos, New Mexico; and Mexico. In 1925 Lawrence came to know that he was suffering from tuberculosis and that he had not much time to live. He died in a sanatorium on March 2, 1930.

No doubt, Lawrence was considered a gifted poet, painter and novelist but some of his works have been considered pornographic. Editors cut some of the intense sexually-charged scenes in *Sons and Lovers*. Whether or not Lawrence's imagination and fascinations were intensely sexual for the general audience, his approach to the human mind and soul remains unchanged.

Lawrence published a number of novels, essays, and poems including *The White Peacock* (1911), *The Prussian Officer* (1914), *Sons and Lovers* (1913), *The Lost Girl* (1920), *Women in Love* (1921), *Aaron's Rod* (1922), *Birds, Beasts and Flowers* (1923), *Studies in Classic American Literature* (1923), *The Plumed Serpent* (1926), and *Lady Chatterley's Lover* (1928). *The Rainbow* was published in November 1915 but was repressed. He gained the James Tait



Black Memorial prize for *The Lost Girl*.

2.2 MAIN BODY OF THE TEXT: SONS AND LOVERS

2.2.1 PLOT IN THE NOVEL

The first section of the novel throws light on Mrs. Morel and her miserable marriage to a drinking miner. She used to have numerous arguments with her husband, some of which having painful results: on different moments, she is locked out of the house and hit in her head with a drawer. Alienated from her husband, Mrs. Morel tries to find solace in her four children, particularly her Sons. When her oldest as well her favourite son, William moves away from the family to London after taking up a job over there, she feels very upset and when William falls sick and finally dies a few years later, she is badly hurt and becomes ignorant of rest of her children until she is almost at the verge of losing Paul, her second son, as well. From that point onwards, Paul becomes the focal point of her existence, and the two appear to live for each other.

Paul gets in love with Miriam Leivers, who lives near the Morel family on a farm. They have a very close, but solely platonic, relation for many years. Mrs. Morel is not in favour of Miriam, and probably this may be the foremost reason that Paul does not marry her. He always flickers in his feelings towards her. Paul happens to meet Clara Dawes, a suffragette who is living separately from her husband, through Miriam. As he comes closer to Clara and they start discussing his relationship with Miriam, she advises him that he should think about accomplishing their love and he comes back to Miriam to see how she feels.

Paul and Miriam sleep together and enjoy short lived happiness, but immediately afterwards Paul comes to the conclusion that he does not want to get married to Miriam, so he breaks off with her but she still feels as if his soul belongs to her, and, in part agrees unwillingly.

He perceives that he loves his mother most, however. After ending his relationship with Miriam, Paul starts spending more time with Clara and they start having a remarkable adoring affair but as she is not willing to divorce her husband Baxter so they can never get married. Paul's mother becomes sick and he dedicates much of his time in her caring. When she eventually dies, he is heart -broken and, after a final appeal from Miriam, goes off alone at the end of the novel.

2.2.2 SETTING OF THE NOVEL



When we first come across *Sons and Lovers*, we may feel that we have bent down for a longbook just talking of the darkness of coal mines and company housing:

‘The brook ran under the alder trees, scarcely soiled by these small mines, whose coal was drawn to the surface by donkeys that plodded wearily in a circle round a gin.’(Chapter I)

But in reality, Lawrence sets most of this novel either in the Morel household or the beautiful English countryside. Wherever we look, we find the narrator describing the beauty of Morels' mostly rural world:

“The sun was going down. Every open evening, the hills of Derbyshire were blazed over with red sunset. Mrs. Morel watched the sun sink from the glistening sky, leaving a soft flower-blue overhead, while the western space went red, as if all the fire had swum down there. “(Chapter II)

Here we find the poetic presentation of Lawrence in the language which just appears to blow up whenever he speaks of nature and it is only the setting of the novel which seems to instigate him to become all lyrical like this.

As we discuss in the "Nature" entry of the symbols, images and allegory section, Lawrence seems to be inclined to contrast the natural features of his settings i.e., flowers and birds with the unnatural features i.e., coal mines and heavy machinery. By doing this, he tries to draw a clear difference between the tranquility and joy that is found in nature and the brutal, icy world of modern industry.

The way Paul's feelings of love are all the time balanced with feelings of hatred, similarly the beauty of Lawrence's setting is also balanced with the unpleasantness and ugliness of the modern world and the coal mines which exemplify it.

Actually, we can even relate the nature/industry theme of the novel to the difficulties faced by Paul and his mother. Fundamentally Mrs. Morel's life has been destroyed by her drinking husband who compels us to think why does Walter drink so much? Probably, as he spends his whole life hundreds of feet under the ground enveloped in coal dust, coughing all the time and getting not much money for it. Walter seems to be the victim of the avarice of modern industry, which means Mrs. Morel is, too.

Paul, on the other hand, is scared of having anything to do with the world which has in a way



destroyed his father. He tries to find his life of professional painting as his way out but it appears that it does not matter how good he is; it seems difficult to cut ties with industry.

He keeps on working at Jordan's Manufacturing, and ultimately learns to make the best of it and he's happy to escape that factory and find peace in the English countryside whenever he can.

2.2.3 SONS AND LOVER: AN AUTOBIOGRAPHICAL NOVEL

Sons and Lovers has been viewed as an autobiographical novel, as Lawrence has been like a tortured soul for the complete forty-five years of his life. Basically, being very sensitive, he was in the habit of reacting sharply and also suffered extremely. His parents never had happy married relationship. The whole environment of their home was all the time resentful because of their endless fights. Frustrated by the rough and brutal behavior of his father, Lawrence evolved a great attachment with his mother. She, too, disheartened with her married life, inclined heavily towards her children, especially towards Lawrence, for emotional accomplishment and for realization of her ambitions. With the passage of time, there developed a kind of malign interdependence between both of them, that made him unfit to develop any kind of healthy emotional relationship with other women.

Lawrence grew into a kind of nervous and mentally disturbed person. At the age of sixteen, he happened to meet Jessie Chambers. Whom he liked and loved but the dark shadow of oedipal complex lurking in his relationship with mother did not allow him to achieve emotional accomplishment through Jessie. They kept on hanging to each other for about ten years, but ultimately broke off. The whole experience had been so hurting that in order to have emotional release, Lawrence was bound to relive it imaginatively and depict it in creative terms and the result was Sons and Lovers. The main characters of this story are closely mirrored after their originals major events have been taken directly from their life. Therefore, there is no denying the fact that there is surely an autobiographical touch in Sons and Lovers.

There are some written documents which seemed to be written by Lawrence and by his sister Ada that reflect the close similarity of Walter and Gertrude Morel with Arthur and Lydia

Lawrence. As far as his father is concerned, he writes, "My father was collier, and only a collier, nothing praise-worthy about him. He wasn't even respectable in so far as he got drunk rather



frequently, never went near a chapel, and was usually rather rude to his little immediate bosses at the pit.” Lawrence’s sister Ada reminds her father as a handsome, red -faced man with dark flashing eyes and a beard. She also writes that her father never used a razor on his face.

Therefore, Walter Morel depicts a real picture of Arthur Lawrence.

Similarly, like Gertrude Morel, Lawrence’s mother Lydia had her background of middle-class family. She also got jilted by a young man who looked very refined in her youth. She happened to meet Arthur Lawrence in a party at Nottingham and was allured with his elegant dancing, his melodious voice, his valiant manner, and his bursting humor and good spirits’. Both of them did not have happy married life. It was like a never-ending fight between Lydia’s sophistication and Arthur’s coarseness, between her aspiration arising out of her middle-class background and his animal-like wild zeal for life. Lydia used to make her husband angry intentionally by talking of poetry as well as religion, the topics in which he was not able to participate, and as a result used to take revenge by behaving roughly or by coming home drunk when there was bad need of money. During these kinds of situations, they used to fight violently with each other, resulting in a dreadful fear to the children. All this has been very realistically presented in *Sons and Lovers*.

Mrs. Lawrence, after her disillusioned married life, moved towards her sons, taking them as replacement of her husband just as in the novel. Arthur (William) was her most liked and she had put all her hopes of a good and worthy future life on him. But unluckily, Arthur died in London at a very young age, and just to fill up the emotional space generated by his ill-timed death, she turned her attention to David (Paul). Just like Paul, David was unhealthy and delicate. A critical attack of pneumonia when he was seventeen years old brought his mother very close to him. It seemed as if both of them ‘realized’ each other and a sort of bond was established between them.

Lawrence got a chance to meet Jessie Chambers in 1901. In the novel, she has been depicted as Miriam. Jessie was said to be closely related with its writing for some time. Maximum middle third of the novel depicting Paul-Miriam relationship was said to be written directly under her direction and from the notes provided by her. Jessie just like Miriam was a dreamy girl who imagined herself like a Walter Scott heroine. She was one year younger to him. They used to spend long hours together in reading romantic poetry and their favorite novelists. Jessie provided a very insightful criticism of Lawrence’s manuscripts and paintings.



Clara does not have any original character in real life. It has been shared by Jessie Chambers that in the portrayal of character of Clara, Lawrence got inspired from three different women but still her presentation of character of Clara is largely of Lawrence's own.

Apart from characters the places as well as incidents that took place exist in real life, Bestwood referred in novel is actually Eastwood, the village where Lawrence was born where he had spent most of his childhood and had very closely observed the mining activity going on near his village. Therefore, in the novel, he gives a very realistic presentation of the atmosphere including that of the Breach (The Bottoms in the novel) "where blocks of houses had been erected by the mine owners for their workers".

These examples provide us with enough evidence to prove that *Sons and Lovers* is an autobiographical novel but still it is not entirely an autobiography but a novel. Eliseo Vivas has precisely pointed out, "Sons and Lovers is not a mere transcription of events in Lawrence's life up to the death of his mother. From his remembered experience, Lawrence had first to make a selection. He did not attempt to put into the book everything that he remembered as happening to him or his family and friends. Some episodes he discarded....." And it is not only in the choice of a few episodes and the non-acceptance of others that Lawrence has used his power as an artist and as a result has given a completely new exposition to several events.

It is mentioned that Lawrence himself was not happy with the depiction of the character of his father in his later life. He perceived that he had not done any justice to him. Jessie Chambers also not lagged behind in registering her resentment at Lawrence's portrayal of Miriam. She said that she had felt 'bewildered and dismayed' at the Paul and Miriam part. "The Miriam part of the novel is a slander, a fearful treachery," she wrote to Helen Corke. It seems very much clear that Jessie considered this work as an autobiography but Lawrence was actually writing a novel.

While the previous claim that Lawrence was utilizing *Sons and Lovers* to express his catharsis can also not be denied, nor it is possible to ignore its autobiographical aspect it. We should keep it in mind that Lawrence has tried to project a definite point of view in this novel where he is trying to reinterpret his own life as well as that of his parents in the light of that particular point of view. The theme which he is dealing is of man-woman relationship and by exploring different kinds of relationships he is just trying to decide what pulls down and what contributes to the



mutual consonance of a man and a woman bound together into love or marriage.

The married life of the Morels is ruined as Mrs. Morel has failed to give respect to 'the divine otherness' of her husband and attempts to control him or we can say instead reform him. The poor man just break apart Paul-Miriam relationship does not succeed because Miriam retracts the flesh and moreover, she also attempts to 'possess' the soul of Paul, who is already, caught badly in the grip of his Oedipal love. Paul and Clara also are not able to attain happiness together as their relationship is too external and superficial. So, we can say that we should read *Sons and Lovers* just as a novel and not as an autobiography and also as a novel that makes use of autobiographical material to bring forward a definite point of view towards life, a point of view which the novelist thinks will encourage human happiness.

2.2.4 CHARACTERS GERTRUDE MOREL

Gertrude Morel is regarded as the leading actor of the novel *Sons and Lovers*. Her father was an engineer and she belonged to a family of professionals. She came across Walter Morel at a Christmas party and came under the influence of his looks and modern character. Both of them decided to get married and immediately after their marriage Gertrude found him a very different man. He was not a kind of man she actually thought he was. Gertrude tried to find solace in her sons, particularly the eldest one William. After his untimely death, she turned all her hopes and expectations towards her second son, Paul.

Her character has been portrayed as a concerned mother, an expecting wife and a woman with good morals. She agreed to send William to London to protect him from the life of a miner like his father. She concentrated on Paul and cherished his life as an artist. But at the same time for being so much possessive about her sons, she never liked or approved their girlfriends. She expressed her dislike for William's girlfriend, Lily Weston. She never approved of Miriam whom her son Paul loved all over the novel. She felt little bit uncomfortable because of the relationship between her son Paul and Miriam. Her morality and ethics are when depicted when despite having an undesirable relationship; she took care of her husband Walter when he fractured his leg.

She was courageous enough to bear the pain of her most loved child's death and then she



afterwards gathered the courage to take care of her second son Paul who was going through pneumonia. She took intensive care of him and in a way brought him back to life. She herself undergone a very tragic end. She had been diagnosed with a tumor, and she suffered from unbearable pain. Her death is very ironical in the sense that the son for whom she put in her head and heart in recovering from pneumonia, along with his sister became the cause of her ultimate death as both of them gave her overdose of morphine which resulted in her ultimate death

PAUL MOREL

Apart from Gertrude, another character presented as protagonist of the novel is Paul Morel, son of Gertrude Morel who was an artist, an unsuccessful as well as obedient lover. During his early days of childhood his mother paid all her attention to his eldest brother but after his death, she concentrated towards Paul. No doubt he was a successful artist, but his love as well as attention was divided between his mother and his beloveds and he ultimately decided on his mother over his girlfriends.

Paul substituted his brother in his mother's life and developed a strong connection with her. His job was of a junior clerk in a surgical instrument's company He had relationship with two women. He had been in love with Miriam from his very early age, but he failed to get married to her because of his strong bond with his mother.

He falls in love with Clara, a woman, going through a failed marriage. Paul put in efforts to get married to Miriam, but it could never take place even after the death of his mother. He realized that his soul was so much attached to his mother that after her death his life would be useless His decision to quit all the worldly activities and his denial to Miriam's proposal was evident of his love and devotion towards his mother.

WALTER MOREL

He is husband of Gertrude and father of Paul; He has been depicted as a lively character of the story. By profession he was a coal miner and was in the habit of hard drinking. His temper was inclined to hasty rage and excitement. When he was wooing Gertrude, he was a handsome man and a good dancer. His wife despised him because he liked to enjoy drinking while she stayed home caring for the children. Gertrude's hate for her husband activates due to his extreme drunken surges. Morel does not have a close relationship to any of his children.



He found his happiness in his regular day to day life by not troubling much about his family. His entertainment includes his time spending with his miner friends and enjoying alcohol. After getting married to Gertrude, he pledged not to drink, but he broke his vow after the birth of his eldest son William. His negligent nature carried him away from his family, and after the ultimate death of his wife, he spent rest of his life with regrets.

WILLIAM MOREL

He is the eldest son of Walter Morel and Gertrude Morel and a kind of first comfort to unhappy marriage of his mother. His father wishes him to become a miner like him so as to earn for the family, but his mother never wants him to do the mining job. He is sent to London where he meets Lily Weston, with whom he could never have a romantic relationship because his mother never likes her at all. William dies of a skin disease and leaves his mother in deep grief.

He is a jolly, famous, and athletic child who is his favorite child of his mother and is very much close to her. He usually quarrels with his father because of his bad behavior towards his mother. Despite being a sociable and energetic young man, he bears a fierce temperament and is emotionally very unstable. He is usually not sure of his own point of view and literally depends on his mother for strength. William is very aspiring and insistent to get on in society. He gets a job in London and presents himself to have the capability of a great deal, both intellectually as well as professionally. But he is very much ambiguous about his directions and own behaviour.

He is fierce and nasty in his relationship towards Louisa Lily Denys Western, whom he overtly regards to be senseless and shallow. Despite this, he is not ready to break up with her and does not hesitate to make her responsible for the fact that suggests that William has got some of his father's traits and this disappoints Mrs. Morel. William's rash and self-destructive attitude ultimately brings his own death, as he dies very young after deteriorating his health for the sake of money and prestige.

MIRIAM LEIVERS

Miriam is actually true love as well as romantic companion of Paul. She has been depicted as a farm girl having an ambition to change her lot. Her love angle with Paul is going through ups and downs in the novel. She always dislikes Paul's emotional dependence on his mother and discusses it. When Paul offers her to have sexual alliance with him, she accepts, but at the same



time she refuses the marriage proposal regarding it too early. She extends marriage proposal to Paul whom Paul does not acknowledge, but she believes that her soul would always remain in connection to Paul's.

Miriam is the daughter of Mr. and Mrs. Lievers. Paul happens to meet Miriam when she is only fourteen years old and proceeds on to carry on with her till, she is in her early twenties. She is a deeply uncomfortable and spiritual and religious girl who believes in purity and is scared of kind of physical sensation and experience. Her emotions incline to be at very extreme. She is a good reader and reads a lot and is displeased with her life on the farm. She wants to get education and bears a very romantic view of herself as an artistic heroine, trapped in a life of manual labour. She has a very deep intellectual relation with Paul and both of them spend much of the time together in discussing books, art, and religion. Despite being in love with Paul, she hates sexual relation and does not approve of physical love outside marriage, which she is scared of and feels herself too young for that. For her, sex is like a "sacrifice" and she is ready to sacrifice herself for Paul for his pleasure.

In her relationship with Paul, Miriam is of the view that Paul is the best and most profound genre of himself when he is with her. She is confident that Paul will choose her in the end, over other women who strive for his affection just like his mother and, later on, Clara Dawes, sometimes Miriam attempts to manipulate Paul to stay with her, but usually she is puzzled with his strange behaviour towards her and feels hurt because of his number of rejections. In spite of all this, Miriam seems to be stronger than Paul and very often dislikes him because of his nature of being easily swayed by his mother's opinion whereas Miriam thinks genuinely for herself. She is despised by Mrs. Morel who thinks that she would "suck the soul" from her son, and also by Annie and Clara, for whom she is insipid and needy.

CLARA DAWES

Clara Dawes is another character who is romantically involved with Paul. She is undergoing a failed married life and she has been living separately from her husband whom she got married at a very young age. She is opposed to men, and Paul finds it very fascinating and also repulsive at the same time. Paul shares his feelings of love towards Miriam with Clara, and she frequently advises him about Miriam. There is a fight between Paul and Clara's husband for her, which



causes injuries to Paul. Afterward, she improves her relationship with her husband when she took care of him during his illness.

She is friend of Miriam and has been introduced to Paul by her. Clara has been presented as a suffragette and feels bitter and displeased about her worn out married life. Paul thinks her to be “man hater” but later on realizes her to be deeply sensuous and a woman who “needs a man” to feel loved and also that she is depressed with her single life. She informs Paul that she left Baxter as he was cruel. Paul and Clara both of them develop an extremely passionate and physical relationship, despite being anything common intellectually. She is a very strong and active woman, but at the same time very reserved also who finds it difficult to fit in with the factory girls after getting a job over there. She has good relations with Mrs. Morel, who prefers her for Paul to the spiritual Miriam. Despite her relations with Paul, she is not prepared to divorce her husband. Clara is strong minded and independent woman who is ready to live alone after separation with her husband. Towards the end of the novel, she feels sick of Paul because of his unmanly ways of failing to have any commitment. Now being independent and more confident she reconciles with her husband who is now ready to treat her with respect.

ARTHUR MOREL

He is the last of the Morel children. He is wildly emotional and impulsive, hostile and temperamental. He joins the army at the advice of one of his friends but requests his mother to bring him out as soon as she can. The strict military regime fails to discipline him enough. He enjoys sex with his girl, Beatrice, before their marriage. Initially, Arthur keeps away from his wife and child, but shortly he recognizes his role and responsibilities as a father.

BAXTER DAWES

Baxter Dawes is the husband of Clara Dawes and rival of Paul Morel’s when he becomes Clara’s lover. Baxter and Clara are separated from each other and after separation with her he has become self-destructive and miserable, despite living with his mistress. Paul and Baxter both despise each other even before Paul proceeds with Clara. Baxter being a manual laborer, Paul finds him ill-mannered and “common” and hates him. Baxter on the other hand despises Paul for being snobby and above himself. Baxter is reminder of Mr. Morel and in him Paul sees his emotionally distant father figure, so he feels somewhat attracted towards him also. The rivalry



between Paul and Baxter rivalry at climax when Baxter assaults Paul one night and the both of them have a brawl. But after some time, the two become friends when Paul goes to hospital and when Baxter is sick and depressed. Baxter has been presented as a physical and proud man but his failed marriage shatters his confidence and pride. After his recovery he repents and has become humble and mature after this experience which enables him to reconcile with Clara with the help of Paul

ANNIE MOREL

She is somewhat a tomboy. As she grows up, she becomes a teacher. She works away from home. She supports her mother in disliking Miriam Leivers. She tries to get Paul to stop seeing Miriam by guilt-nibbling him about the pain he's causing their mother. She meets a fine young man, Leonard and marries him. When her mother gets sick, she takes care of her for two months. Like Paul, Annie also becomes aggravated by how obstinately her mother grips to life. She's incurably ill. So, Annie and Paul come to a decision to give an overdose of morphine to their mother. But it's not sure if they really undergo this plan or not. After Mrs. Morel dies, Annie goes back home.

MRS. RADFORD

Mrs. Radford is mother of Clara Dawes She works as a lace maker and is a strict but kindly woman. Paul Morel happens to meet Mrs. Radford when after their night at theatre, he stays with Clara Mrs. Radford attempts to stop Paul and Clara from sleeping together as they are not married. She is a traditional woman and sits with them to stop them from sleeping together but in the end being a practical woman she resigns to her daughter's relationship. On the surface, she has been presented as rough woman but actually she is lenient and good-hearted woman.

THOMAS JORDAN

He is the owner of the factory where Paul works. He is a senior industrialist and manufacturer in whose company, 'Thomas Jordan & Sons, Surgical Appliances', Paul works at. Paul dislikes him from their first interview because he is rude and makes Paul look foolish. He later fires Baxter Dawes because he knocks him down at flight of stairs.

MR. AND MRS. LEIVERS, AGATHA, EDGAR, GEOFFREY, MAURICE



This is a family which lives at Willey farm.

FANNY

Fanny is a “hunchback” and works at Jordan’s as one of the “spiral girls” on the sewing machines. She is very subtle and has had a tough life. She often believes that the other girls are laughing at her, though they assert that they are her friends. She is very fond of Paul and goes beyond her way to arrange a gift for his birthday. She particularly does not like Clara when she comes to work at the factory.

JERRY PURDY

Jerry Purdy is a miner and he is a friend of Mr. Morels. He is a misogynist and is of the view that men should have supreme rights over their wives and it is the duty of the wife to live to serve and obey them. Mr. Morel comes under his influence time and again and tries to bully his wife. Mrs. Morel hates Jerry and does not like his friendship with her husband.

JOHN FIELD

He is a man with whom Mrs. Morel is friends when she was nineteen. She motivates him to follow his passion and go into the church, but John Field insists that he must follow his father’s desires and go into business. He presents Mrs. Morel a Bible that she keeps with her entire life.

MR. HEATON

The Congregational clergyman who visits Mrs. Morel every day after Paul is born. He is Paul's godfather and teaches him French, German, and mathematics.

LOUISA LILY DANYS WESTERN

She is a high-society girl who is a, stupid fiancée of William. She is a very shallow and insipid; William has to purchase her all of her essentials. The Morels treat her kindly, but she behaves towards Annie like a servant. William is not in love with her, but he feels that he is stuck with her. He announces that if he died instantly, she would not pine for him. After William dies, his assertion goes true; the Morels never hear from Lily again.

AGATHA LIEVERS

She is Miriam's elder sister who reprimands Miriam for being so free and open with her feelings



for Paul.

BEATRICE WYLD

She is Arthur's wife and mother of his child. Beatrice matches Arthur's impulsive and reckless nature. They have sex before they marry. Their child is born six months after their wedding.

LEONARD

He is Annie's husband.

2.3 FURTHER MAIN BODY OF THE TEXT: SONS AND LOVERS

INTRODUCTION: PART I AND PART II PART- I

Sons and Lovers presents two generations of the Morel family as they try to struggle hard to discover their emotions and passions among strangled relationships, social assumptions, and sexual awareness.

The novel unfolds itself in the coal-mining town of Bestwood, England, in the late 1800s. Mrs. Morel is going through unhappy marriage with her alcoholic, coal-miner husband and is sadly pregnant with her third child, a son she has planned to name Paul. Mrs. Morel dearly loves her eldest son, William, and showers over him all the deprived of affection for her husband. Both mother and son are impossible to separate until one day William decides to leave his home for London as he has found a job over there. No doubt with his new job, more money flows in to the family, but Mrs. Morel misses his son miserably. She is jealous of the young women whom William dates and deals with his fiancée, Lily, very savagely when she visits. When William gets sick and ultimately dies, Mrs. Morel gets into a deep depression. Paul also becomes ill a few months later and nearly dies, but Mrs. Morel awakens up herself to attend him back to health.

She now assigns her life completely to Paul, and in contrast to William, Paul reciprocates his mother's love and affection in equal measure.

Paul is completely devoted to his mother and, in some way act towards her almost like a lover. The two go on a trip together to Nottingham as if they both are dating, when Paul gets an offer for job. Although Paul is aware that the family is in need of his money yet he wishes for nothing more than of buying a small cottage where he along with his mother can grow old together.

PART- II



After being enforced to take some time off from his job to recover from his illness, Paul recuperates at home and often visits a nearby farm for fresh air. There, he happens to meet the daughter of the farmer. She is a very serious and contemplative kind of girl named Miriam. Paul and Miriam got associated with each other over their same kind of love of literature and art, and it seemed as if they both are destined for romance. Paul wants to involve in a sexual relationship with Miriam, but she is little apprehensive and timid. Ultimately, she bows down to his advances. Miriam anticipates that after sleeping together they will get engaged and get married but with the passage of time, Paul gets bored of their relationship and started feeling disheartened that Miriam will never be able to just give in to physical relation so he snaps off his relation with her asserting that they can never be more than friends.

Paul comes to realize that probably he will not be able to love any other woman as much and in the very same way as he loves his mother, but he falls into a very intense relationship with a married friend of Miriam Clara, a sexually unrestrained suffragette. Despite having physical relation with her, Paul never feels contended. Clara's alienated husband, Baxter Dawes, assaults Paul twice in a fit of rage and jealousy and concludes up by getting himself fired from the factory where he and Paul work. In the meantime, Mrs. Morel gets aged much to the displeasure of Paul. He starts feeling angry that his mother has grown weak and is not any more youthful and beautiful. They went on a vacation together, and Paul breaks in frustration when she fails to climb a hill. Soon after, he comes to know that his mother has a tumor and she will soon die. He also comes to know that Clara's husband, Dawes, is also being treated for his sickness by the same doctor. When Clara comes to know about the sickness of Dawes, she leaves Paul and comes back to Dawes to take care of him to bring back to health.

Without any lover to distract his attention, Paul devotes himself fully to take care of his sick mother, charged with mixed feelings of passionate love for her and also growing disgusted as she wastes away. Once Paul feels that his relationship with his mother is coming in his way of finding his true passion, he finds it difficult to wait for her death. Disturbed by her suffering, Paul and Annie, his sister, crushed her morphine tablets and mix them into a glass of milk. They offered her the overdose of medicine and waited for her to die. Paul pays a visit to Miriam and, out of isolation and loneliness thinks of marrying her but finally decides not to. Miriam pledges



to wait for Paul until he gets ready to engaged to her. Paul comes back home full of emotions about his relationship with his mother, thinking of suicide but in the end, he makes a decision to start a fresh life without any woman.

2.3.1 STRUCTURE OF THE NOVEL

The novel has fifteen episodic chapters which have been divided into two parts and each part consists of several chapters. The novel depicts the story of the protagonist from his birth through childhood to youth. Part I of the novel is often regarded as the more vivid and appealing one, while Part II is more drawn-out and less interesting.

Part one presents the family as well as home life of Morel family highlighting social and historical impacts. In the first part Paul, the protagonist has not been depicted as the main focus of the novel. The center of Part One revolves around the story of failed marriage of Mr. and Mrs. Morel and the assurance of son William's success in life. Part one concludes with the death of William. Part Two, or the story of Paul's life, can start only with the death of William the favourite son of his mother and Paul takes hold of his place in his mother's heart. This part of the novel focuses more on the inconsistent inner emotions of its characters than on the uncomplicated action- and detail-oriented realism of Part one. It also concentrates on the conflict between Miriam and Mrs. Morel for Paul's soul.

Sons and Lovers progresses chronologically from before the birth of Paul along his life as a young man and concludes with grieving the death of his mother. Flashbacks have been frequently used, especially in Part One, where Lawrence treats the Morel parents' premarital backdrop and Paul's early childhood memories. Part Two includes a series of repeated endeavours of male and female unions, represented by Paul's relationships first with Miriam, then with Clara. Some readers consider that the tedious repetition of the failed relationship between Miriam and Paul theme is somewhat intentional. The rhythmic return pattern to various themes has been followed such as the decomposition of Mr. and Mrs. Morel's love after it has achieved its climax which tends to reflect that there are no definite resolutions in life. People keep on repeating their mistakes again and again.

Part Two can be regarded as a voyage from the familiar, realistic world of Part One into the domain of something unknown, where there are no conclusive solutions. Part Two inspects the



subconscious and strange forces that stimulate people. Lawrence found this kind of exploration far more significant than offering his audience with any resolutions.

Many critics often feel that these several units, the chapters or the two parts, are not actually attached. But another argument opposed to it is that the interconnection between the various actions emerging out of the characters holds them together. The novel starts with the early married life of the Morels till the last scene where Paul turns away from death and moves towards lights and life. The novel holds various turning points, e.g., when Mrs. Morel sets aside her husband and moves to her children, or death of William. No doubt, such turning points appear time and again in the novel, the obsessive love of mother for Paul binds them together. Thus, the rough setting, the parental difference of opinion the non-acceptance of the father, Paul's attempts to shift his love for his mother first to Miriam and then to Clara, his declining of the two and yielding to his mother, all are brought forward by their own pace to the conclusion. The several chapters and the two parts are bound into one whole, and do not seem to be detached and the novel is not missing any form.

2.3.2 STYLE OF THE NOVEL

Lawrence has made use of blend of realistic description style and poetic images to generate the world of Sons and Lovers. Realism is a manner and style of writing that endeavors to express in a true-to-life way and solid day to day events. Poetic account, on the other hand, works to uplift life out of its normalcy, making it appear supernatural or illustrative of universal themes outside usual daily experience. Poetic narrative attains this achievement by making use of word comparisons, metaphors and similes, many adjectives, or elaborate and rhythmical language, in spite of everyday speech.

The realism represented in Sons and Lovers is the most influential and potent in the first half of the novel, where the narrator gives the account of the Morel family's everyday existence. Mr. Morel forges away at work, and the children help him ahead with his tasks. Mrs. Morel moves out for marketing and comes back home with a pack of domestic things. The narrator also makes use of realistic feature to great affect when he depicts the miners dividing their weekly reimbursement in the Morel home. The men's signs are carefully reported in almost photographic detail. The realism as presented in Sons and Lovers provides the reader with



a correct picture of working-class life at the turn of the century. We feel as if we had almost been there visualizing or suffering the pains as well as joys of their difficult lives.

Lawrence's poetry almost comes to the surface in his account of nature, where, for example, life like sunsets and flared up rosebushes stand out in contrast to the darkening skies. The poetic fragments of *Sons and Lovers* seem to make the ordinary lives of its characters eccentric and gallant. Many times, Lawrence tends to put into use pattern that begins with realism, enlarges into lyrical poetic narrative, and then again takes us back on our feet by coming back to realism which is clearly noticed especially in the scenes between Paul and women- his mother, Miriam, and Clara. He initiates with a normal walk or conversation and after sometime intensifies the language to give us a perception of their souls' communication. The poetic style performs the motive of invoking an emotional response in the reader instead of proceeding the plot's action. As we read *Sons and Lovers*, we tend to find where the different styles have been used and also what each of them provides how do they strengthen each other and build something which is unique about the novel as a whole.

Lawrence also makes use of dialect to exactly express his working-class characters' conversations. The dialect of Midland is quite different from Standard English and we find some kind of difficulty in comprehending its slang terms, as well as its dwindling of words. Dialect usually drops starting consonants of words and takes on the old- fashioned "thee" and "thou" for "you." To Lawrence, the use of this kind of language was comfortable and more acute than Standard English. Walter Morel talks in dialect, highlighting his social background and his sultriness whereas, Gertrude Morel, uses the Standard English which belonged to the educated middle class. We observe that Paul speaks both "languages," along with French, which he teaches Miriam. Paul makes use of dialect for sensory love with the sexually free Clara and for flirtation with Beatrice but he saves proper English for Miriam and his demure mother.

2.3.3 THEMES IN THE NOVELOEDIPUS COMPLEX

Freud's Oedipus complex is one of the most recognized themes of the novel. The characters bear some noticeable likeness with the ancient Greek play, *Oedipus Rex*. Where the protagonist kills his father in unawareness and marries his mother unknowingly When he comes to learn about this, his mother kills herself, and he takes out his eyes with her broaches. Sigmund Freud states



that there is a concealed inclination in every boy to have physical relations with his mother and in girls with their fathers which is called Oedipus Complex and Electra Complex respectively.

William and Paul both hold a very strong bond with their mother which does not allow both of them to attain their love in their girlfriends. Because of their bonding with their mother, they are unable to develop physical relation with their girlfriends to satisfy their physical thirst. Paul always disliked his father, and he wishes him to die. This shows hatred towards Walter to some extent which reflects his Oedipus complex.

Gertrude frequently tells her boys that she has suffered an unhappy marriage and also tends to make her sons the focus of her attention. She does not approve William's girlfriend Lily and dislikes Miriam as she is apprehensive that Miriam will carry Paul away from her. Paul's excessively strong bond with his mother always makes him confused about his love relations.

His relation with Clara also to some extent reveals the Oedipus complex. He relates himself with a woman who is married and childless and whose husband he does not like Mrs. Morel first takes hold of William, the elder one and her favorite one on whom she showers her all love and affection all her love and affection and had been thinking high of his future. Mrs. Morel felt somewhat disappointed when William got in love with Lily Western. Even while in London he used to write long love letters to his mother which expresses a different kind of love between mother and son which is certainly an Oedipus complex.

After the death of her eldest son William, Mrs. Morel turns her attention towards her younger son, Paul who runs through various stages throughout the entire novel bearing many shades of both intensity and stress. With the coming of Miriam, Paul's love connection with his mother happens to take a new turn. The mother feels deeply injured with this. She puts her arms around Paul's neck, conceals her face on his shoulders and cries in a murmuring tone "I cannot bear...She would leave me not a bit of room." The situation here becomes very sensitive followed by a long passionate kiss.

Actually, throughout the second half of the novel Paul's relation with his mother seems to assume the personality of a husband replacement. At various places both have been presented like lovers and as a result, Paul is unable to develop a well-balanced relationship both with Miriam and Clara. He gets uncomfortable with them; Paul lacks the courage to share with her mother



about his physical relation with Clara.

Another trait of the Oedipus complex is reflected when Mrs. Morel got ill. Paul reflected exceptional devotion and concern towards her mother. During the time of her sickness, he lacks his peace of mind. He often called his mother as “Pigeon” and “my Little” just like a lover. Lawrence has been recognized as an explorer of human relationships and in this novel, he has tried to present them from different angles. He had been successful in presenting the character of Paul psychologically. The novel follows the growth of the protagonist’s awakening and the evolution of emotional relationships from a very fine and subtle psychological angle. Paul is not able to give himself to Miriam as he knows that as long as his mother is alive, he will not be able to get freedom. His physical union with Clara fills him with guilt.

This relation leads to a significant change in his attitude towards his mother. He learns his mother is in a way destroying him and he wants to have liberation. His deed of providing an overdose of medicine in her milk shows another feature of Oedipus’s complex. Like Oedipus, he also tries to commit suicide, but afterwards opts to live the memories of his mother.

Graham Hugh is right when he says, “The whole situation presents the Freudian Oedipus Complex in almost classical completeness.”

LACK OF FREE WILL

The novel also treats the theme of bondage and free will. Gertrude decision to get married to Walter is because her free will and consequently she lives in the bondage of a drunkard husband and an unhappy life. Despite her hatred towards her husband in her relationship with him, she finds it difficult to leave him. With the passage of time Gertrude grows a kind of bondage for her sons. She tries to put influence on every instance of their life. Her possibility of disliking their beloveds leaves them in a continuous baffling thought.

Industrialization has been presented as bondage in the lives of characters. Mrs. Morel felt worn out of the mining job of her husband. The mines were considered as the places of alive burying. She attempts to protect her sons from this profession and tries to adjust them into other jobs. The writer remarks about this industrialization that “he was being taken into bondage”.

The characters seem to appear unable to get their free will for their love life. Paul loves Miriam



but he lacked courage to tell this to her, and he intimates this with Clara. William despite having liking for Lily, failed to get her in his life since his mother does not have any liking for her.

Therefore, the boys are so much involved in making their mother feel happy that they fail to get their love from their girlfriends.

SOCIAL CLASS

The writer has decided to depict the binary of social class in the novel. The significant character Gertrude has worked as teacher and belongs to the family of professionals. She hates her husband's manual work and also regards herself as a sophisticated woman. She loathes the pit mining jobs and makes all the attempts to let her sons do other job.

William's girlfriend from London regards Morel family as clowns. William also tries to present himself in a way a non-laborer does in front of laborers. A perfect contrast of the two classes has been depicted with the help of the character of Thomas Jordan. He is the owner of the factory, who makes use of his power when he throws Baxter out and tries to establish a bond with Paul.

PASSION AND LOVE

Each and every character in Sons and Lovers at some point feels overwhelmed with passion and lust. Mrs. Morel loves her sons passionately. Every action in their lives is guided by her love for them so much so that both of them seem to struggle to discover their own passions under the suffocating shadow of the love of their mother. They fail to find any woman coming up to the expectations of their mother and also no job is capable enough to get them away from home.

Their creative as well as social pursuits are worth only if they have approval of their mother as definition of passion, in the eyes of Paul has been so perverted by his oedipal relationship with his mother that he fails to comprehend how to love another person. He yearns for Clara, which could be explained as attraction for physical love, yet is emotionally attached to Miriam, which could be explained as spiritual love, though none of the relationship fulfills him.

Passion sometimes presents itself in negative way as in the case of Mr. and Mrs. Morel's relationship. The couple sways between hate and love in their complex, abusive relation. Mr. Morel physically assaults his wife, as when he throws a drawer at her during a quarrel, but regrets when he actually hurts her. Though Mrs. Morel is full of hatred towards her husband but



she gets worried when he disappears and gets even romantic when he offers her tea the morning after their fight. She deeply cares for him when he is injured, the way Clara cares for her estranged husband Dawe. Emotionally, Paul happens to pass through this variable passion by feeling profusely love at one moment for the women in his life, like Miriam and his mother but on the next moment he feels hatred.

Apart from romance, characters also express passion for other things also. Mrs. Morel feels intensely passionate about her religious beliefs. Paul has a passion for painting, although it is another thing that he uses the art form to deal with the repressed romantic passion which he senses for his mother. Miriam exhibits spiritual passion: "She was cut off from ordinary life by her religious intensity," which does not allow her to have physically passionate relationship with Paul possible. Miriam feels deeply for Paul not just physically. She yearns for him to have belongingness for her which Mrs. Morel does have, in totally contrast to Clara, who just wants enjoy only physical passion with Paul and not a sincere relationship.

BONDAGE

In spite of knowing what they want to have from their lives, there is someone or something which tries to hold back all the characters in *Sons and Lovers*. The clearest and visible form of bondage in the novel is Mrs. Morel's suffocating love for her sons. Instead of giving her sons a sense of security and courage to explore the world, the relationship which they have with their mother holds them back, especially from discovering any other love for them. Not even a single girlfriend of William comes up to the expectations of Mrs. Morel and in order to ease her jealousy, he burns their love letters. In the same way, Paul feels so submerged with his love towards his mother that he cherishes a vision of living in a small cottage with her for always instead of finding another woman and having a family of his own. Towards the end of the novel, Paul assists to end his mother's life, which releases her from the pain of her sickness but also helps himself to escape 'the bondage of his mother's affection.

There are some other forces in the novel which hold back men strongly. First force is alcoholism which acts as a kind of bondage in the Morel marriage. Mr. Morel tells lies and steals also as an addict. Mrs. Morel hates her husband for his way of treating his family when he is drunk but despite this, she fails to leave him, may be due to the bondage of marriage. Apart from this,



characters are held back by other bondage also like the bondage of social class, which restricts their approach to education, romantic associations, and job opportunities. Women are especially chained by social assumptions as in the case of Mrs. Morel and Miriam whose desires to trace education, needs are smashed by domestic responsibilities and gender roles.

PRIDE

Throughout the novel wherever you look in *Sons and Lovers* you will find characters who are undergoing pain of some kind of wounded pride or arrogance on the part of others. Paul, Miriam, Mrs. Morel, Walter Morel, and Clara Dawes all face their egos injured, and they persistently have a sense of insecurity while in the presence of those people who are superior to them. As we find in the case of Paul whose, pride is one of the many things that puts him away from fully recognizing Miriam's love which is actually very tragic. So, on one hand D.H. Lawrence appears to suggest that pride is a much-needed aspect of human experience, on the other hand he wants to convey it can also come in the way of personal growth.

2.3.4 USE OF SYMBOLS IN THE NOVEL

There is an extensive use of symbols in the novel, *Sons and Lovers*. D. H. Lawrence goes deep into the consciousness of the characters with smart use of symbols. An actual comprehension of these symbols takes us to a finer understanding of the novel and gets appreciation from the reader. Symbolism is a vital characteristic of Lawrence's art. Lawrence has used these symbols for no magical effect, but for creating a better biological and psychological effect. Some of the symbols used by him cast light upon his recognition as well as understanding of human relationships.

ASH TREE

The ash-tree symbolizes the dark, alarming and mysterious powers of nature which are the foreteller of tragedy in human life. It also symbolizes the conflict between Mr. and Mrs. Moreland of its damaging effects on their children. The ash-tree is symbolic of the internal fear of children who scream and groan inwardly. It also makes a kind of prophecy about the future downfall which is to afflict the Morel family.

PECKING BY THE HENS



Another symbol which has been used is pecking by the hens at the hands of Paul and Miriam. It symbolizes the sexually frustrated relationship that Miriam is undergoing with Paul. Her sexual inhibition is highlighted here. In spite of Paul's assurance that it does not pain but only nibbles, Miriam is scared to let the hen peck at her hand. This scene symbolically predicts the devastating failure that Miriam is going to have in achieving sexual attainment with Paul.

THE SWING

The swing at Willey Farm signifies the love-hate relationship which is distinctive of Paul-Miriam relationship. Just like the backward and forward motion of the swing, Paul loves Miriam for one reason but suddenly hates her for another. But his hatred is only transitory soon to be substituted with love. The movement of the swing is symbolic of the two extremes of their frame of mind towards each other. It also symbolizes their incapability to grasp each other for a very long time. Miriam's incapability to achieve a certain height on the swing as Paul does is important in reflecting her sexual frigidity. Just as on the swing, she is not able to achieve the sexual elevation in her sexual relationship with Paul and fulfils it just like a religious duty.

Therefore, she is failed to give Paul the physical attainment that he was desirous of.

FLOWERS

Lawrence has used the flowers as a vital symbol in the novel. The common attitude of different characters towards flowers is symbolic of their attitude towards life. Paul is fond of flowers but also admires their "otherness" giving them an existence in their own way. He always shares as well as honors life in the flowers without attempting to destroy it. In Mrs. Morel's attitude towards flowers reflects a liveliness, healthy radiance of life, a blaze of animation. Miriam's connection with flowers is that of a profane possession who tempts the soul out of everything - whether it is flowers or Paul. If the flowers meant flowers of life to Paul, they are rootless flowers expressing death for Miriam. The floral scene in which the lovers collect flowers is very symbolical. Miriam gathers flowers with false appreciation whereas Paul picks them with love, like a lover and in contrast Clara does not gather them at all. But still, she is respectful towards 'life' in them, and afterwards when she is entirely 'awakened' by Paul, she will gather them, and to add further the flowers, in turn, will protect her.



DEATH OF MRS. MOREL

The death of Mrs. Morel has also been presented in a symbolical way. The scenes which depict her ending painful weeks make us realize that an actual and real woman is dying in a very painful and displeasing way. The fact that Paul is instantly responsible for her death can also be explained symbolically. It is must for Paul to take the initiative and eliminate his mother before he can be a man. His mother's death seems like a kind of release to Paul as after her death, he is set free from the bondage in which he was kept by her throughout her life. It is as difficult to bear her death as her prolong illness but Paul is ultimately free to give a shape to his own fortune all by himself. But it is ironic to note that though after her death Paul seems to be set free from his mother's hold, but actually her hold on Paul has become stronger through her death. Besides, here the release possibly does not imply freedom; it may even suggest drifting.

BEAUTY OF CLARA

Clara also serves the purpose of a symbol in the novel. Her blonde Junoesque beauty introduces a constituent into the story that is in quite contrast to the aging mother and the dreaming farm girl. As she is the captivating Eve and has been introduced in the novel to reflect the requirement of sex angle, she possesses all the assets of an enchanting female. Paul is fascinated with her white, honey-like skin, the firmness and softness of her upright body. Her sexual knock makes Paul clasp his fists and we read that "her beauty was a torture to him". But we can say that her sleeping beauty introduces an element of sexuality and sensuality in the story. She is also bestowed with both passion and sensuousness. That is the reason that Paul discovers her provocative. She appears to comprehend Paul's requirement and provides her immensity of passion. The character of Clara has been created just as an opposite of Miriam. Miriam is like a spirit whereas Clara is a flesh. But both of them fail to hold Paul.

FIRE

Fire often symbolizes passion. The burning passion Paul feels for Miriam in part-2, chapter-7 is described this way: "the whole of his blood seemed to burst into flame" and "an enormous orange moon" fills the sky. After sleeping with Clara for the first time, Paul feels as if he and Clara "were licked up in an immense tongue of flame," and after, that he "had known the baptism of fire in passion." For Clara the craving to be with Paul feels like "a drop of fire" in her chest



that blisters when he overlooks her at the factory.

Fire can also take on an adverse implication, perhaps warning of the threats of passion. When Paul and Miriam are immersed with each other, food regularly burns, including bread at Paul's house and potatoes at Miriam's. When William burns his love letters to mollify his mother's jealousy, fire denotes the negative force of Mrs. Morel's obsessive love for her sons. As long as she loves him, no one else can. When Paul burns Annie's waxen doll, the fire predicts the way he will treat Miriam and his mother later in the novel. After breaking the doll Paul feels repelled and must discard what he has broken. He burns the doll, just as he symbolically "burns" his relationship with Miriam and "snuffs out" his mother's life after breaking their hearts.

STOCKINGS

Stockings symbolize women's incarceration. In *Sons and Lovers* women are confined by many prospects. Mrs. Morel and Miriam wish to get an education and follow literary dreams but aren't well-thought-out primaries in households where boys also need an education. Although the women have some trivial channels for their interests, Mrs. Morel joins the women's league and Miriam studies along with Paul. They are consigned to domestic duties like caring for the children, running the house, and nursing the farm. Their roles are as traditional as the detaining stockings, they wear.

Although Clara appears to be more open-minded than her counterparts; she is a childless, sexually progressive who leaves her husband. Clara works a menial factory job making, quite fittingly, spiral stockings. Even Paul feels the restraint when spending the night at Clara's house. He wishes to sleep with Clara but cannot because it would be inappropriate. He sees a pair of stockings on the chair and "puts them on himself." The act highlights his desire to feel close to Clara but also symbolizes the constraint of not being able to have her.

2.3.5 THE NATURE OF HUMAN RELATIONSHIP IN SONS AND LOVERS

D. H. Lawrence's *Sons and Lovers* is actually a study of human relationships. The story revolves around Paul Morel, who is a very sensitive young man and whose love for his mother, shrouds his love for other two women: Miriam his self-restrained, pious lover, and Clara Dawes, an expert, liberated married woman. Paul kills his mother with morphine after observing her slow



death from cancer. In spite of losing her mother and setting aside both Miriam and Clara, Paul is still positive about the future. Mrs. Morel grows immense emotional attachment with her two sons as a result of her messy and bizarre relationship with her husband. Paul, the second son is particularly the subject of the most of this extreme emotion. Paul feels troubled with being satisfied in his own relationships as a consequence of these emotions and their extensive -than-normal emotional link. Paul's relationship with Miriam is obstructed with his mother's contempt and envy as well as Miriam's own spirituality and it is actually a kind of relationship in which love seems to be suffocated. Despite the fact that the two are in love with each other, the situations around them result in tension that holds it.

Miriam thinks herself not as lovely as she is so as a result, she is continuously looking for reasons to love herself. In the instance of Paul, she thinks that if he required her, if she could take care of him; "if he could depend on her, if she could, as it were, have him in her arms, how she would love him."

But in reality, this is never possible as his mother has already filled this place in his life so consequently, the relationship between Miriam and Paul is in search of identity. The relationship between son and mother, as well as between Paul and Miriam, is strained. The main subjects of concern between Paul and Miriam are the physical and spiritual differences between them as well as his mother. Miriam pays much importance to spirituality. Miriam's issue is all the time on a spiritual level. Lawrence has expressed this at times through floral depictions. Paul has more demands that Miriam will never be able to fulfill;

"You make me feel spiritual, which I don't want to be."

Miriam later on introduces Paul to Clara in the expectations of fulfilling these needs Paul's mother is also a kind of source of dispute. Paul is having autocratic relationship with his mother. When Paul tried to contrast these two loves, it generated so much strain between them that he started detesting Miriam. This situation can be compared to the one that guided to William's death.

The relationship of Mr. Morel's with his children is noteworthy because of absence of interaction and all the time the children avoided their father whether they were kids or adults Mrs. Morel's dissatisfaction, if not hate, towards her husband has a tremendous influence on the children's



sentiments about their father. In sharp contrast to Mrs. Morel's paternal bond with the children, Mr. Morel appears to live like a stranger in his own house.

To sum up, we can say that *Sons and Lovers* is the story of false relations between family members of different relations. There are so many conflicted relationships; between husband and wife, father and sons, physical and spiritual love. Lawrence also wants to convey that physical love devoid of nourishment of soul is useless and crumbles.

2.3.6 SONS AND LOVERS: TRADITIONAL OR EXPERIMENTAL NOVEL

D. H. Lawrence has presented a daring originality of his great intellect and ability and his through artistic finesse in *Sons and Lovers*. With his unusual artistry, he turned away from the traditional pattern of fiction and attempted to introduce something fresh and with the help of his rare capability produced a new kind of fiction. It was Lawrence's unmatched artistic fecundity or rare ingenuity which was responsible for the genesis of a completely new type of fiction, popularly admired as 'physiological novel' which further resulted in the creation of new literary genre, which was unknown to nineteenth century literary circle. His clear deviation from the conventional fiction is evident in the theme as well as presentation of this theme in this novel. The main concern of the conventional 19th century novelists was the story-telling aspect and the most important thing was the element of story. They believed in following a well-knit structure containing unity of time, place and action. But Lawrence had put forward a different intention. No doubt, in *Sons and Lovers* no secondary position has been given to the story element., Lawrence has given due importance to the story-telling aspect but at the same time he has been successful in presenting something which was unexplored and untouched by the so-called conventional novelists. For not being a traditional writer, storytelling was not his strength but still the reader in *Sons and Lovers* finds the story quite interesting and engaging. As cast on the life experiences of Lawrence life, it may be appropriately called an autobiography.

Lawrence has made best use of incorporating psychology into the structure of a novel. He has merged psychology analysis well within the story and this experiment succeeded in putting forth his novel in a different way. The story moves around the life of Paul who is entangled into a complicated situation and thereby is unable to establish any healthy relationship with any of his women friends. The dominant nature of his mother becomes a hindrance in any of his relations



and disturbs his emotional life also. His relationship with both Clara and Miriam turns out to be a failure. Again and again he attempts to free himself from the clutches of his mother and to develop a healthy union with a girl of his choice but ultimately, he submits to his mother. In revealing all the three women, Lawrence has depicted a great psychological insight and has presented his deep concern with their inner minds.

He was mainly concerned with the interior that attracted him. Like a true psychologist he has presented the inner sight of characters flawlessly. He vividly presents the complex and complicated thoughts of all the characters and for this purpose he has made use of an entirely new style known as impressionistic experiment. The conventional style of a descriptive fiction or a historical or picaresque novel was not suitable for the purpose of Lawrence. Therefore, he created a new device which prompted a symbolic depiction of human thought and emotions which helped him considerably to disclose the inner life of his characters. It helped him to stray from the straight and narrow bounds of language and resulting his characters to become capable of giving outlet to their complex feelings and emotions and the finest shades of their notions and thoughts and psychological measures and reactions. As the sources of the language were not enough and that is why attempts have been made to use symbols in plethoric in large number.

The swing at the Willey farm is a very suggestive symbol which expresses the touch-and-go connection between Paul and Miriam which reveals Lawrence's successful portrayal of 'the shimmeriness of life'.

Lawrence has intentionally defied the rule regarding the unity of time. The traditional novelists of 19th century have maintained a chronological order of the sequence of events. A coherent plot is the main feature of the 19th century fiction but in *Sons and Lovers* the story moves forward and backward and in the flow of narration chronological order is missing in *Sons and Lovers* and it reflects an element of lyricism or poetry in the novel and which emerges as one of the salient features of Lawrence's art. Like conventional novel it does not have any hero in the conventional sense of the term. Therefore, we can conclude that the novel seems to be more experimental than traditional and Lawrence has showed full use of his genius coupled with rare originality in *Sons and Lovers*.

2.3.7 SONS AND LOVERS: A MODERNIST NOVEL



“Sons and Lovers” is a novel written by D.H. Lawrence in which he deals with the impartial awareness of human relationships. It depicts the relationship existing between William, Paul, Mrs. Morel and Mr. Morel as well as relationship of Paul with his two close lovers Miriam and Clara Dawes. The novel is affected by Freudian psychoanalysis of Oedipus complex in which a child is attracted towards his mother and despises his father. The use of symbols and literal epiphany in the novel provides a touch of Modern style of writing to express various complexities existing in human emotions as well as relationships.

Lawrence as a Modernist novelist depicts the large growth of industrialization along with its influence on the family. The novel shows Mr. Morel who is a miner and who fails to fulfill the basic necessities and satisfaction to his family and particularly to his wife. His habit of drinking in excess and late arrival at home for dinner makes her wife worried and leads to emotional instability in her. To add more, his abusive and brutal behavior creates unhealthy atmosphere in the family leading to dislike of him by the family particularly his wife who in lack of emotional stability is diverted towards her sons.

The use of symbols in the novel bridges the emotions when there are no words to express words those felt emotions. The symbol like William burning the “love-letters” and Paul burning the “doll” of Annie reflects the wrecking of guilt feelings as William thought that the love letters made her mother jealous and the doll of Annie made Paul to feel remorseful. The symbol of William’s “collar” conveys the bond an individual is having with materialistic world which is evident in William’s suffering from skin disorder and his ultimate death depicts the negative effects of industrialization. Paul who is also an artist in the novel represents Lawrence himself and the “blood” of Mrs. Morel that fell on forehead of Paul is symbolic of oedipal relations. The literal epiphany has been presented in the nature where the flowers create the moment of awareness in the characters and builds a bond within.

The most important feature of the novel is the exploration of Freudian psychoanalysis of Oedipus complex. William despised his father and is devoted to his mother which implies the Oedipal relationship it is observed that William works hard and gives his earnings to his mother to make her happy. He even won the competition including the egg cup champion to bring happiness to his mother. The disapproval of his fiancé by his mother brings disturbance in the relationship and



the love letters which have been received by William created jealousy in his mother which surged the oedipal relationship which brought William to an exhausted position and he died.

Mrs. Morel as a mother inclines to replace her emotional search to other characters. After William's death, she developed a bond with Paul who despised his father and develops a great attachment with his mother that reflects the oedipal nature of Paul. Paul was undergoing a conflict with identity crisis as he whatever love he has; he has given it to mother but his heart remained void and whereas his beloved Miriam yearned for a "soul union". Paul utilizes Miriam for his physical closeness and contentment but fails to give her back which is demanded by Miriam and as a result, Paul diverted his love towards Clara who was having good terms with Paul but she was worn out with the physical closeness and relationship with him and later on left him and went back to her husband who was badly injured. She realized that he was not able to give her the love and affection that her own husband could give and theirs was only a sexual relationship therefore, she decided to live with her husband.

Along with this the concept of "primitivism" can be viewed in the novel where the oedipal stages of relationship can be tracked down. It all began with the emotional dissatisfaction that Mrs.

Morel sensed and filled her emotional steadiness by demanding love from her sons. The sons put in their head and heart for their mother and unhealthy atmosphere of the family led to the emotional dependence between mother and their sons. First William and then Paul gradually became the victims of such kind of relationship which resulted in disturbed disastrous personal relationship with other women.

2.3.8 POINT OF VIEW

Sons and Lovers has been expressed from the point of view of an all-seeing and all-knowing, narrator. Most of the time, it is the narrator who tells us more about the characters than they themselves are aware of. This enables us to acknowledge and comprehend the actions that might otherwise appear erratic or indifferent. Since this book is exceedingly autobiographical, many readers tend to identify the narrator with Lawrence, who appears to be glancing back and attempting to come to terms with his own youthful problems and emotions through the character of Paul Morel which is further expressed in narrator's subjectivity towards Paul. At times he shows sympathy with Paul, and at other times he denounces him. The same treatment has been



given in judging other characters. Some readers notice that changing opinion of narrator is expressive of Lawrence's own uncertainty over his several past relationships. Some observe that the narrator is clearly reflecting how people normally change their views depending on the situations.

At times, the narrator appears to move aside and permits the characters to talk for themselves in passages of dialogue, we may perceive closer to them when the narrator is not in a mood to guide our view of their motivations. But we should keep it in mind that it is the narrator who is selecting the speech and actions to be exposed, in order to affect our reactions. Sometimes, instead of moving aside, the narrator seems almost to take hold of the character, even if the outcome is not suitable for the personality of that character.

2.4 CHECK YOUR PROGRESS

1. Why does Paul Morel come back to his mother in the end?
2. What aspects of contemporary society does "sons and lovers " criticize?
3. How will you explain Clara's failure of sensual love in Sons and Lovers?
4. There is psychological conflict in the novel Sons and Lovers. Justify.
5. It is said that oedipal complex dominates Sons and Lovers Write in your own words.

2.5 SUMMARY

Sons and Lovers is a story depicting relationships as well as personal bonds. One of the main protagonists of the novel, Mrs. Morel loves her husband, Walter in the starting but when she realizes that Walter does not come up to her expectations, she binds her sons in a relationship with her. After William dies in London at a very young age, it is only Paul who gets mother's affection.

At the same time, Paul is attracted towards Miriam but his strong bond with his mother never allows him to be comfortable in his relation with Miriam. She bears spiritual nature and does not feel happy with physical love and after observing his mother's disapproval he breaks up with Miriam. Clara establishes a sensual bond with Paul, and a new relationship develops.



Paul is always found to be confused about his relationships with women. He is in love with Miriam, but they fail to continue due to Miriam's lack of interest in sensual love and Gertrude's aversion for her. The relationship of Paul with his mother always comes in a way of Paul's relationship with Miriam.

Miriam herself realizes that she will not be able to fulfill Paul's sexual desires as she enjoys spirituality. It is only for Paul that, Miriam calls up Clara to get over her relationship and let Paul enjoy Clara's sensuality. These relationships eliminate and also give birth to each other.

Gertrude's disapproval of Miriam and Miriam herself introducing Clara to Paul have been regarded as the main events of the novel.

Gertrude's dominating nature and her commanding attitude towards her sons' relationship is clearly depicted. She disapproves Lily, girlfriend of William, when she comes home. This leads towards William's illness and resulting in his sudden death. After his death, Gertrude develops hatred for Miriam, and the main reasons are her sound family background and her self-esteem. Paul's way of thinking towards Gertrude expresses his deep emotions for his mother. In order to keep his mother happy and also not to disappoint her, he is ready to break up with his beloveds. He does not allow any of his girlfriends to disturb the relation between him and his mother. Even after the death of the mother, he sets aside Miriam's proposal of marriage as he feels that it may serve as a hindrance between him and memories of his mother.

2.6 KEY WORDS

- **Abstract-** a concept or idea not associated with any specific instance.
- **Acquiesced-** reluctantly complied.
- **Aesthetic-** beauty.
- **Agony-** intense suffering.
- **Aloof-** socially distant; often thinking oneself superior to others.
- **Alleviate-** to lessen something that is bad; specially to lessen pain.
- **Allude-** indirectly referenced.
- **Anguish-** distress.



- **Anthropomorphic**- the representation of animals, gods, or objects as having human traits.
- **Anxiety**- nervousness or worry.
- **Appliance**- a piece of equipment such as a washing machine or cooker.
- **Ashen**- very pale; often due to illness or fear.
- **Austere**- a notable absence of luxury, comfort, or decoration; or stern in manner.
- **Azure**- a shade of blue similar to that of the sky on a clear sunny day.
- **Baritone**-the second lowest adult male singing voice.
- **Beget**- to cause something; specially to make children.
- **Begrudge**- resented; or gave unwillingly.
- **Betrothed**- promised to marry; or the person who has promised to marry.
- **Bewilder**- confused.
- **Bodice**- part of a dress above the waist or more archaically: a type of women's underwear worn above the waste.
- **Candid**- honesty and directness.
- **Carouse**- having fun with others in a noisy manner while drinking alcohol.
- **Caustic**- corrosive or harsh.
- **Cavil**- an evasion of the point of an argument by raising irrelevant distinctions or objections; or to raise trivial objections.
- **Chagrin**- embarrassment.
- **Chanson**-the French word for "song"; typically referencing a song with French lyrics; sometimes more specifically references a cabaret style or a style of 14th -16th century.
- **Cease**- stopped or discontinued.
- **Cleaved**-to split something; especially with violent force or: to cut through something or: to hold firmly to something — such as an object, a person or idea.
- **Coffin**- long box in which a dead person is buried or burnt elastic.



- **Colonnade-** a series of regularly spaced columns.
- **Conciliatory-** make him feel better.
- **Condescending-** treating others as inferiors.
- **Conglomerated-** to mix different things that maintain their difference in the mixture; or the resulting mixture.
- **Contempt-** dislike; and perhaps disrespect.
- **Conundrum-** a difficult problem; often with no clearly correct answer.
- **Cynical-** someone who expects the worst; especially of people (such as expecting them to be selfish and lie).
- **Desecrated-** violated the sacred nature of something.
- **Desiccated-** dried out.
- **Demure-** in a quiet, modest, or shy manner or (more rarely): pretending shyness in a playful way.
- **Deprecate-** to diminish or treat something as unimportant or of low quality; or to express disapproval.
- **Derelict-** failing to fulfill one's responsibilities; especially through lack of effort or: in terrible condition and/or abandoned.
- **Desiccate-** dried out.
- **Desolate-** sad or miserable; and often lonely.
- **Desultory-** lacking plan or purpose; or half-hearted.
- **Despise-** dislike strongly and look upon with disdain.
- **Different-** unconcerned; without interest.
- **Discord-** conflict.
- **Disdain-** a lack of respect.
- **Dissent-** disagreement.



- **Engaged-** having agreed to get married.
- **Esquire-**United States: a lawyer — typically abbreviated after the name.
- **Evanescent-**tending to vanish like vapor.
- **Established-** placed.
- **Exhibition-** a public show where you put things so that people can go to see them.
- **Feign-** pretend; make a pretense of.
- **Feint-**any distracting or deceptive maneuver; or the act of making the maneuver.
- **Flippancy-** an inappropriate lack of seriousness.
- **Foliage-** plant leaves.
- **Forlorn-**sad, hopeless, pitiful and/or abandoned.
- **Gaunt-**very thin and bony; often from hunger or as though having been worn to the bone.
- **Glibness-** artfully persuasive in speech or having only superficial plausibility.
- **Gossamer-**characterized by unusual lightness and delicacy.
- **Gravely-**in a serious and solemn manner.
- **Grovel-**showed submission or fear.
- **Haggard-**showing the wearing effects of overwork or suffering.
- **Hewing-** cut or roughly shape as with an axe.
- **Hoary-**old-fashioned or more rarely: appearing old even more rarely: covered with fine whitish hairs or down.
- **Ignominious-** shame or disgrace.
- **Imperious-** expecting obedience; or arrogant; or domineering.
- **Impressionists-**popular school of late 19th century French painters who used dabs of colour to give an impression of their subject rather than a photographic-like depiction.
- **Indignant-** angered or annoyed at something wrong.
- **Inexorable-** unstoppable.



- **Infinitesimal**- very tiny; or immeasurably small.
- **Ingratiate**- gain favour with somebody by deliberate efforts.
- **Insolent**- with rude disrespect.
- **Irony**- saying one thing while meaning the opposite.
- **Irascible**-easily angered.
- **Jubilant**-full of happiness and joy.
- **Lace**- a fine cloth made with patterns of many very small holes.
- **Lachrymose**- tearful, inclined to be tearful, or causing tears.
- **Languidly**-without much energy; or moving slowly or in a relaxed manner.
- **Loathe**- detested or intensely disliked.
- **Lugubriously**- in an excessively mournful manner.
- **Malevolent**-evil.
- **Malicious**-the desire to hurt others or see them suffer.
- **Maudlin**-effusively sad; especially after drinking too much alcohol.
- **Mausoleum**- an impressive building in which one or more corpses are entombed.
- **Mock**- ridicule.
- **Mollified**-calmed.
- **Monsieur**-Mr. or Sir (in French).
- **Notorious**- well known for something bad.
- **Obsequiously**-in a manner that is excessively eager to flatter or serve.
- **Occult**-relating to magic.
- **Oppression**-to dominate harshly and unfairly; or to make suffer.
- **Pallid**- abnormally pale (lacking healthy skin color); or anything that lacks energy or liveliness.
- **Pandemonium**-a state of noisy confusion and disorder.



- **Paraphernalia**-items that accompany a given activity or object.
- **Parish**- a jurisdiction of government like a county.
- **Passionate**- having or involving very strong feelings of sexual love
- **Persist**- continued.
- **Phosphorescence**-a dim glowing light.
- **Platonic**-loving, but not sexual.
- **Ponder**- thought about; reflected deeply upon.
- **Precipice**-a very steep cliff.
- **Quaint**- unusual in an interesting or pleasing way; especially when old-fashioned.
- **Querulous**-habitually complaining; especially in a high-pitched whiny voice.
- **Recoil**-move backward suddenly.
- **Remonstrate**- argued in protest.
- **Reproach**- criticism.
- **Resignation**- accepted something undesired as unavoidable or the lesser of evils.
- **Retort**- a quick reply to a question or remark.
- **Revere**- with feelings of deep respect and admiration.
- **Sallow**- an unhealthy pale of yellowish complexion; or to cause such a complexion.
- **Scorn**- disrespect or rejection.
- **Scrupulous**- carefully.
- **Sheer**- often transparent
- **Sensuous**- relating to pleasure from the body's senses rather than from the intellect.
- **Staccato**- in music, the separating notes by cutting them short and crisp.
- **Staid**-respectable or conservative, and low-keyed in behavior; possibly a bit dull.
- **Subtle**- working in an indirect or hidden way; understated so as not to draw attention to itself.



- **Sufficient**- adequate.
- **Sulk**- overly unhappy and unsociable.
- **Superciliousness**- arrogant (acting as if better, more important, and superior in ideas than others).
- **Swing**- a seat hanging from ropes or chains for children to play on.
- **Tacit**-implied.
- **Taut**- pulled or drawn tight; or: subjected to great tension.
- **Thomas More**-English statesman who accepted execution rather than take an oath against his beliefs; executed by Henry VIII; coined the word "utopia" (1478-1535).
- **Tinge**- a slight amount; or to contain a slight amount.
- **Trepidation**- nervousness.
- **Trifle**- unimportant things.
- **Tumultuously**-loud noise; usually created by an unrestrained crowd or some kind of confusion.
- **Unsavory**-unpleasant or distasteful; as from offensive morality or bad taste.
- **Vapidly**-dull; lacking anything interesting or stimulating.
- **Vie**- compete for something.
- **Viking**- any of the Scandinavian people who raided the coasts of Europe from the 8th to the 11th centuries.
- **Vortex**-the shape of something rotating rapidly; such as a tornado
or: a powerful circular current of water; usually the result of conflicting tides.
- **Walter Scott**-Scottish poet and author of historical novels such as *Ivanhoe*, and *Rob Roy* (1771-1832).
- **Whim**-a sudden desire that arises without any logical explanation.
- **Wistful**- full of longing or unfulfilled desire.
- **Wrath**- extreme anger.



- **Wretched**- miserable or very bad.
- **Yearn**- strongly desire.
- **Zest**-vigorous and enthusiastic enjoyment;or: a tart spicy quality;or: add herbs or spices to.

2.7 SELF ASSESSMENT TEST

1. Do you think that Paul has a healthy relationship with his mother?
2. Who is the main hero of the story and why does it look like that William Morel is going to be our main character but then Lawrence throws him out and introduces Paul to take his place. In your opinion what was main purpose of William Morel in this story?
3. Why does Mrs. Morel disapprove of Paul's relationship with Miriam? Do you think that her objections to Miriam are reasonable and valid, or they mostly emerge from jealousy? Support your answer with examples.
4. How is the reader effected by Lawrence's writing style? When does he try to write in a simple manner? How does his writing style make this novel a modernist?
5. Describe the novel as an autobiographical novel with examples.
6. Justify the title of the novel Sons and Lovers.
7. How do you visualize the relationship between mother and sons in Sons and Lovers?
8. Who is depicted as the Oedipus character in the novel Sons and Lovers? Explain
9. Describe the change in the character of the protagonist after the death of his mother in Sons and Lovers.
10. Elaborately describe the use of symbols in the novel Sons and Lovers.

2.8 ANSWERS TO CHECK YOUR PROGRESS

1. The major reason for Paul's return was illness of Mrs. Morel but towards the end, we have to remember that he has never left her. She is like main root of all of his decisions, her approval for anything acts in deciding his actions. Her involvement in the relationship between them is stronger than his relation with any other women he is involved and her death releases him to do what he has always desired to do like to travel and move out in the world. In the conclusion of the novel, we observe that now Paul is free in his movements



as well as in his love for other women.

2. Lawrence criticizes bondage, or enslavement, in two different ways: the social and the romantic. Socially, Mrs. Morel perceives herself bound by her position as a woman and also by industrialism. She grumbles of suffering "buried alive," a rational moaning for being married to a miner, and even the children think as if they are in a "tight place of anxiety." Despite joining a women's group, she ought to continue to be a housewife for life, and thereby she is envious of Miriam, who has freedom to make use of her intellect in more ways. Ironically, Paul also feels free while at his work at the factory, enjoying the work as well as the company of the working women, although we feel that he would still be happy in his painting. Romantic bondage has also been given importance in the novel. Paul as well as William both of them feel bound to their mother, and Paul is so much attached to her that he cannot even imagine of deserting her or even marrying anyone else. He is engrossed with the concept of lovers "belonging" to each other, and his real desire which is revealed towards the end is for a woman who has the guts to

claim him forcefully as her own. He perceives that the sacrificial Miriam is not capable of it and Clara was always bound to Baxter Dawes. So, we can say that according to him no woman could possess the intensity and steadfastness of his mother's claim.

Accompanying the theme of bondage is another subject of jealousy. Mrs. Morel is persistently jealous of her sons' lovers, and she hides this jealousy very thinly. Morel is also jealous of his wife's close relationships with his sons and also over their successes. Paul often awakens jealousy in Miriam with his coquetry with Agatha Leiver and Beatrice, and Dawes is fiercely jealous of Paul's romance with his estranged wife Clara.

3. The unsuccessful relationship between Paul and Miriam turns Paul towards sensual love of Clara Dawes who is married, and lives separated from her husband. She expresses a straight sensual attraction for Paul. Like his mother, she is also unhappy with her husband, which makes Paul feel less unfaithful towards his mother. She fulfills only sexual needs of Paul, and leaves maximum of him for Mrs. Morel. Therefore, mother is not averse to the relation of Clara with Paul despite her being elder to him. Clara in fact admires Paul's quality of doing everything in short time, he fills her with the new vitality,



and as a result both of them are drawn together and make love resulting in Paul receiving the impersonal love he desires, and Clara full understanding of herself as a woman. But with the passage of time, Clara feels dissatisfied with this impersonal love and like Miriam, she also wants to possess Paul personally whereas Paul is more disturbed due to failure of another relationship. At this point, the novel moves towards the death of Paul's mother. In the meantime, Paul happens to meet Clara's husband and indulges in a fight with him. Unexpectedly, Paul takes Clara back to her husband and establishes friendship with Dawes, after realizing that he is desperate to get his wife back. Afterwards, Paul gets involved in taking care of his dying mother and never leaves her till the end.

4. There are so many psychological conflicts which are depicted in *Sons and Lovers* unconsciously and which are not clear to the characters. Paul as well as Mrs. Morel are guided by fundamental needs and desires instead of clear knowledge of themselves. For example, all over his relationship with Miriam, Paul is frequently puzzled as to why he cannot fully "give himself" to her. Paul feels even hurt when Miriam exhibits insight into his psychology in the course of one of his many efforts to break up with her. Miriam says resentfully that their entire relationship has been Paul "fighting her off"; Paul perceives that Miriam has "always known" and comprehended his emotional state whereas he himself has failed to do so, and that she has maliciously hid the truth from him. This conveys that it is sometimes simple to get insight into others than to examine oneself and particularly when one has received a kind of psychological confusion from a disturbed family life. Similarly, Mrs. Morel is not also consciously aware that she is preventing her sons from having successful relationship in love since her love for them is so controlling. Indeed, Mrs. Morel thinks that she desires that Paul would marry "a nice girl" but is never aware that she herself is the particular aspect of his life that hinders in his way of doing so. Her lack of consciousness suggests that, while it is usually easy to guess psychological problems of others. but it is difficult to understand one's own emotional problems.
5. The novel is seemed to be dominated with the theme of ambiguous relationship between



Paul and his mother. Although there is no clear sexual relationship between Paul and his mother yet their relationship reflects Freud's theory of the Oedipus complex. Of whichever they are not aware of. There are number of incidents which suggest that their relationship makes other doubtful. For example, it is observed that they usually "sleep together" in the same bed and when Mr. Morel walks in on them kissing, he grumbles that they are "up to their mischief." Incidents like these suggest that their relationship is Oedipal in a Freudian sense and carries components of inappropriate desire. There is similarity reflected in Paul's relationship with Clara and her separated husband, Baxter Dawes. Even though Paul dislikes him, he yearns for his respect. Baxter is very much similar to Paul's father and Clara is very similar to his mother. After his mother's death, Paul loses interest in Clara and boosts her up and Baxter to reunite. This succession of events reveals that by this Paul in a way reflects reunion of his parents which actually never occurred. Towards the end, when Paul leaves Clara and Baxter together and goes himself alone into the night, symbolizes Paul being forced to move beyond the Oedipal phase of his childhood in which he was caught while his mother was alive. Just as Mrs. Morel shifted her love from her husband onto her sons similarly Paul transfers his desire to physically satisfy his mother onto Clara and Baxter. But just like his mother it only guides him to confusion and desolation at the novel's end.

2.9 SUGGESTED READING

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Subject: English-Elective	
Course Code: 205 (i)	Author: Dr. Punam Miglani
Lesson No.: 03	Editor: Dr. Punam Miglani
Aspects of the Novel: E.M. Forster	

STRUCTURE

3.0 Learning Objectives

3.1 Introduction

A Brief about the Author

3.2 Main Body of the Text: Aspects of the Novel

3.2.1 Seven Aspects

The Story Characters Plot Fantasy Prophecy

Pattern and Rhythm

3.2.2 Literary Elements

3.2.3 Characters:

Jane Austen

**Sir Max Beerbohm Arnold Bennet Charlotte Bronte Emily Bronte Daniel Defoe
Herman Melville Charles Dickens Fyodor Dostoevsky**

**Norman Douglas George Eliot Henry Fielding Anatole France David Garnett Andre
Gide James Joyce**

**D.H. Lawrence Percy Lubbock George Meredith Marcel Proust Samuel Richardson
Sir Walter Scott Gertrude Stein Laurence Sterne Leo Tolstoy**

H. G. Wells Virginia Woolf

3.3 Further Main Body of the Text: Aspects of the Novel

3.3.1 Style of the Novel Tone and Structure Analogy



- 3.3.2 Themes in the Novel**
The Literary Critic Reading
The Universal Writing Prose Pseudo- Scholarship
Literary Theory
- 3.3.3 Use of Symbols, Allegory and Motifs in the Novel**
The Golfing Man
Hourglass and Chain
The Circular Room
Mirror
Claggart
- 3.3.4 Use of Metaphors and Similes in the Novel**
The Novel Tells a Story
Moby Dicky
Plot Evolution
- 3.3.5 Use of Imagery in the Novel**
A Pattern of Humanity
The Circular Room
Death and Darkness
What does a novel do?
- 3.3.6 Use of irony in the Novel**
Not a Real Story
Flat Characters
Reading a book is not enough
Criticizing Drug Abuse
- 3.4 Check Your Progress**
- 3.5 Summary**
- 3.6 Key Words**
- 3.7 Self-Assessment**
- 3.8 Answers to Check Your Progress**
- 3.9 Suggested Reading**

3.0 LEARNING OBJECTIVES

- To understand the collection of lectures written by EM Forster.
- To comprehend aspects of novels in a simple and easy language.
- To analysis all the aspects of novels.
- To understand various authors in the view of EM Forster.
- To study various elements suggested by Forster as necessary for novel.



3.1 INTRODUCTION

Aspects of the Novel, is a literary work build on a sequence of lectures delivered by E. M. Forster at Trinity College, Cambridge in 1927. It is a skillfully organized book which gives a new definition of the formula to produce a successful novel. He brings forth seven important elements of a novel: story, people (characters), plot, fantasy, prophecy, pattern and rhythm. In view of putting his point clearly and firmly to makes use of extracts from classics and his work emitted new fine feelings in his readers.

In the opinion of Forester, a novel is a piece of fictitious prose work, above 50,000 words. The author expresses in the opening chapter that his work will not regard discussions about the chronological order or even the progress of the novel. He constructs on his arguments quoting examples and permits the readers dismiss the technique of scrutinizing a novel as a piece of history.

He also suggests that it is mandatory to have a plot and a story which compels us to "know what happens next". He emphasis the significance of "flat" and "round" characters in a successful novel. Fantasy and prophecy are regarded to be the central features which furnish universal and spiritual quality to the novel. The composition of a narrative, preserving the uprightness of character is also one of the essential prerequisites.

To be precise, The Clark Lectures, which were sponsored by Trinity College of the University of Cambridge, bore a long and renowned history and have distinctive remarks by some of the most significant literary minds of England, Leslie Stephen, T.S. Eliot, F.R. Leavis, William Empson and I.A. Richards have all given greatly admired and widely prominent talks as the keynote speaker. One of the Lectures' most significant turning point came in 1927 when, for the first time, invitation was sent to a novelist to speak.

E.M. Forster had just now published his masterpiece, A Passage to India, and mounted to the occasion, presiding eight vivacious and strong lectures on the novel. It was difficult for Foster to take the decision to accept the lectureship. Since he had extremely equivocal feelings about the use of criticism. Though doubting that criticism was a little bit contrary to creation, and disturbed by the thought that time consumed in preparation of the lectures was like stealing time away from his own work, Forster accepted it. His talks were informal and full of wit as well



as comprising of sharp, pungent ruptures of insight instead of excessively -methodical analysis. They proved to be a great success and later on published as *Aspects of Novel*, the ideas presented in it are widely recognized even in 20th century.

A BRIEF ABOUT THE AUTHOR

Edward Morgan Forster was born in London in 1879. His father was an architect, who died when he was a baby, and his mother and paternal aunts brought him up. There was a difference between the families of his father and mother. His father's family was strongly biblical with a high sense of virtuous responsibility whereas his mother's family was inept and generous-minded which offered him a deep insight into the nature of domestic tensions. He went to Ton Bridge School, which he despised, he parodied what he named "public school behavior" in number of his novels but he enjoyed a very different kind of atmosphere at King's College, Cambridge, which he rejoiced thoroughly and realized the sense of liberation.

After completing his graduation, he started writing short stories. He lived in Italy for some time which provides the location of two of his early novels: *Where Angels Fear to Tread* (1905), and *A Room with a View* (1908). Cambridge has been taken as the setting for *The Longest Journey* (1907) and in the same year he came back to England and delivered a series of lectures at Working Men's College. One of his most mature works which appeared in 1910 was with the publication of *Howards End*.

After this Forster turned towards literary journalism and wrote a play also which was never performed on stage. In 1911 he visited India with G. Lowes Dickinson who had been his mentor at King's College. During World War 1, Forster got occupied in civilian war work in Alexandria. He got back to London after the war as a journalist.

In 1921 he once again visited India, in the position of secretary to the Maharajah of Dewas State Senior. He had already started work on *A Passage to India* before this time, but after going through his notes in India, he got discouraged and placed them aside. The book got published in 1924, after being written upon his return to England and it turned out to be his last novel. It is regarded as his magnum opus, and the author won the Femina Vie Heu reuse and the James Tait Black Memorial prizes for it in 1925.



In 1927, Forster presented the William George Clark lectures at Trinity College, Cambridge, which were titled as *Aspects of the Novel* in the form of a book that published in the same year and in the same year in 1927; he became a Fellow of Cambridge.

After that time writing of Foster has been diversified. A collection of short stories (*The Eternal Moment*) was published in 1928. *Albinger Harvest* (1936) is a collection of reprints of reviews and articles. During World War II he happened to broadcast several essays over the BBC. He also wrote a pageant play (*England's Pleasant Land*), a film (*Diary For Timothy*), two biographies (*Goldsworthy Lowes Dickinson* in 1934 and *Marianne Thornton* in 1956),

a libretto for Benjamin Britten's opera, *Billy Budd* (with Eric Crozier), and number of essays. In 1953 he published *The Hill of Devi*, a rough collection of letters and recollections of his experiences in India.

In 1960, Santha Rama Rau adapted *A Passage to India* for the stage. After being played in London for a year, the play then opened on Broadway on January 31, 1962, and presented 110 performances. Though Forster was happy with the adaptation but most of the American critics stated that the play did not come up to the novel.

In 1946, Forster proceeded to King's College in Cambridge to stay there as an honorary fellow. Mr. Forster's earned number of awards which also included membership in the Order of Companions of Honour, a recognition bestowed in 1953 by Queen Elizabeth II. Forster expired on June 7, 1970.

3.2 MAIN BODY OF THE TEXT: ASPECTS OF THE NOVEL INTRODUCTION:

In an introductory chapter, Forster develops the basic rules for his discussion of the English novel. He interprets the novel clearly; according to M. Abel Chevalley in *Le Roman Anglais de Notre temps*, as “a fiction in prose of a certain extent.” He moves on to elucidate English literature as literature which is written in the English language, irrespective of the geographic location or origin of the author, it is most important to be noted that Forster makes it very

clear that this discussion is not going to be concerned with historical substance, such as chronology, periodization, or evolution of the novel. He makes it clear that “time, all the way through, is to be our enemy.” Instead, he desires to visualize the world’s great novelists from all



over the history sitting side by side in a ring, in “a sort of British Museum reading room—all writing their novels simultaneously.” Eventually, he admits the intentional ambivalence of the phrase “aspects of the novel” to specify an open-ended discussion in which he is going to cover seven of these “aspects”: story, characters, plot, fantasy, prophecy, pattern, and rhythm.

3.2.1 SEVEN ASPECTS:

THE STORY

In a chapter on “The Story,” Forster declares initially that the novel, in its most fundamental description, narrates a story. He moves on to state that a story must be constructed on every side of suspense; the question of “what happens next?” He consequently explains the story as “a narrative of events arranged in their time sequence.” Forster adds on that a good novel must comprise a sensation of merit in the story. He then talks over *The Antiquary*, by Sir Walter Scott, as a specimen of a novel that is formed on a sequence of events that unfold “what happens next.” Although, he criticizes *The Antiquary*, as a novel that sticks to a series of events, yet it does not have any sense of value in the story. Forster mentions Russian novelist Tolstoy’s *War and Peace* as a specimen that incorporates value in a description of events that open out over time. He puts forward the American writer Gertrude Stein as an example of a novelist who has made an attempt to exterminate time from the novel, leaving only value. Despite this, he states this a failure that results in nonsense.

CHARACTERS

In two chapters titled “People,” in the novel, Forster talks about characterization. He narrates five “main facts of human life,” which encompass “birth, food, sleep, love, and death,” and then differentiates these five activities as encountered by real people (*homo sapiens*) to those activities as ordained by the characters in novels (*homofictus*). He keeps on discussing the character of *Moll Flanders*, in the novel by Defoe having the same title. Forster concentrates on *Moll Flanders* as a novel in which the formation is obtained from the evolution of the main character. In a second lecture on characters, Forster marks the difference between flat characters, whose characterization is to some extent easy and uncomplicated and round characters, whose characterization is more complicated and developed. Forster discovers advantages in the use of



both flat as well as round characters in the novel. He aims at Charles Dickens as an example of a novelist mostly all of whose characters are flat but who however produces “a vision of humanity that is not shallow.” He takes less time talking about round characters but depicts the examples of Russian novelists Leo Tolstoy and Fyodor Dostoevsky; nearly all these characters are round. Forster proceeds on to a short reference of point of view, drawing to a close that novels with a variable or inconstant point of view are not troublesome if the author owns the expertise to combine these shifts into the narrative whole.

PLOT

In a chapter on plot, Forster gives definition of plot as a chronicle of events over time, with a stress on causality. He asserts that the comprehension of plot needs two attributes in the reader which are intelligence and memory. He considers George Meredith who, he states, although not a great novelist but is regarded as one of England’s appreciable masters of the plot. He then moves towards Thomas Hardy a specimen of a novelist whose plots are labouriously constructed at the cost of the characters. We can say that according to him in other words, the characters are caricatured to fit the expanse of the plot and as a result lack a life of their own. He claims that “nearly all novels are feeble at the end,” because the decree of plot needs an intention and a resolution which the novelists write at the cost of the characters. He adds on that “death and marriage” are the most suitable possibility of the novelist in constructing an ending. He gives the example of André Gide’s *Les Faux Monnoyeur* as a novel in which the author has tried to do away with plot entirely, putting to an end that, no doubt plot usually threatens to choke the life out of characters, yet it is a necessary feature of the novel.

FANTASY

Forster claims that two significant aspects of the novel are fantasy and prophecy, both of which involve a component of mythology. Quoting the novel *Tristram Shandy*, by Sterne, as an example, Forster asserts that even novels that do not incorporate literal components of the supernatural may involve a suggestion that supernatural powers are at work. He enlists some of the usual tools of fantasy used by novelists, “such as the introduction of a god, ghost, angel, or monkey, monster, midget, witch into ordinary life.” He adds on to this list “the introduction of ordinary men into no-man’s land, the future, the past, the interior of the earth, the fourth



dimension; or diving into and dividing of personality.” He moves further to elaborate the tools of parody and adaptation as constituents of fantasy, which, he states are particularly useful for talented authors who do not possess the capability of creating their own characters. He refers to *Joseph Andrews* by Henry Fielding, which started as a parody of *Pamela*, by Richardson.

He proceeds further to the example of *Ulysses* by James Joyce, which is an adaptation of the ancient work *the Odyssey*, based on Greek myth.

PROPEHCY

Forster accounts the aspect of prophecy in a novel as “a tone of voice” of the author, a “song” by which “his theme is the universe,”. He observes that the aspect of prophecy requests from the reader both “humility” and “the suspension of a sense of humor.” He later on compares Dostoevsky to George Eliot, stating that, though both depict a vision of the universal in their novels, Eliot finishes up being preachy, whereas Dostoevsky successfully presents a “prophetic song” without any kind of preaching. Forster admits that there are only four writers who have been successful in producing prophetic novels: Dostoevsky, Melville, D. H. Lawrence, and Emily Bronte. He brings into surface, passages from *Moby Dick* and the short story “Billy Budd” in order to illustrate Melville’s prophetic expression and from *Wuthering Heights* for a discussion of Bronte as “a prophetess.” He refers to D. H. Lawrence as the only living novelist whose work can be referred as successfully prophetic.

PATTERN AND RHYTHM

In a chapter on pattern and rhythm, Forster elucidates the aspect of pattern in the novel in form of optical art. He illuminates the narrative pattern of *Thaïs*, by Anatole France, as that of an hourglass and *Roman Pictures*, by Percy Lubbock, as that of a chain. He is decisive that pattern puts on an exquisite status of beauty to a novel. Forster later on explains the novel *The Ambassadors* by Henry James, which, he asserts, slaughters the liveliness of the characters to the stiff and rigid formation of an hourglass pattern. Forster comes to a conclusion that the issue with the pattern in novels is that it “shuts the door on life.” He then spins to the aspect of rhythm, which he reports as “repetition plus variation,” as more suitable to the novel than is pattern. He elucidates the multi-volume novel *Remembrance of Things Past* by Marcel Proust, as a sample



of the successful use of rhythm. Forster finishes by stating that rhythm in the novel offers a more open-ended narrative structure without sacrificing character.

CONCLUSION

In a short, Forster makes a guess as to the future of the novel, declaring that it will in fact not change at all because human nature never changes. He winds up by saying that “the development of the novel” is no more than “the development of humanity.”

3.2.2 LITERARY ELEMENTS GENRE

It is a collection of lectures.

SETTING AND CONTEXT

As Aspects of Novel is just a collection of lectures and since the narrator talks over philosophical ideas only, therefore there is no setting referred.

NARRATOR AND POINT OF VIEW

The ideas here are presented only from the perspective of a first person-subjective point of view and here the narrator is the writer himself.

tone AND MOOD

The tone as well as mood used in these lectures are a neutral one.

PROTAGONIST AND ANTAGONIST

As it is a series of lectures only, therefore there are no clearly defined protagonists or antagonists in these lectures. But still, we can recognize the "good writers" as being the protagonists and the "bad writers" as being the antagonists.

MAJOR CONFLICT

The major conflict that exists in these series of lectures is between what composes as being good literature and what is observed as bad literature.

CLIMAX

The lecture which is entitled as "The Story" reaches its climax when the narrator ends by concluding that the best stories are those which are based on real events.



FORESHADOWING

In the very first lecture in the series, the narrator speaks about how it is vital for a piece of writing to trail a certain set of rules in order to make it valuable and to have influence over the reader. This assertion is significant because it foreshadows the later examples in which the narrator will criticize number of writings as they do not follow the rules deemed to be the narrator as being important.

UNDERSTATEMENT

In his second lecture, "The Story", the narrator suggests that nothing holds greater significance than the idea which represents the foundation of a story. Nonetheless, this is immediately proven to be an understatement when the narrator puts forward other elements that have much greater importance.

ALLUSIONS

The main allusion which we discover over here is the notion that only those who possess divine inspiration are capable of writing exceptional literature. This suggests that it is only a selected few who owns what it takes to truly make it in the literary world.

IMAGERY

Another most important image that appears towards the middle of the collection is when the narrator depicts the writer as a gardener. This transports the idea that the procedure of creating a literary text is a considerably lengthy process that demands a lot of effort and sacrifice.

PARADOX

What seems to be one of the most paradoxical ideas is the method in which the narrator criticizes the poets who make an attempt to preserve a fixed form and object in their poetry but on the other hand at the same time recommending prose writers to endeavor to make their writings as musical as possible.

PARALLELISM

The author depicts in the collection, a parallel between ancient and contemporary writers. The parallel does not attempt to prove that one is better than the other but instead it highlights the idea that literature is continuously changing and developing and adds further that each era brings



something new to the table.

METONYMY AND SYNECDOCHE

The term "prophecy" has been used in the seventh lecture in form of a general term with the help of which the narrator mentions the idea of divine inspiration.

PERSONIFICATION

We are able to find personification in the sixth chapter in the sentence "the words should paint a perfect picture, to bring a static image to life".

3.2.3 CHARACTERS

JANE AUSTEN

Jane Austen (1775–1817) was a well-known English novelist whose works portraying the British middle class are like a landmark in the evolution of the modern novel. She is primarily known for the novels *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), and *Persuasion* (1817). By taking examples from both *Emma* and *Persuasion*, Forster puts forward his observation that all of the characters in Austen's novels are "round."

SIR MAX BEERBOHM

Sir Max Beerbohm (1872–1956) a British journalist was celebrated for his humorous caricatures of the vogue elite of his time. His publications include *The Works of Max Beerbohm*; *Caricatures of Twenty-Five Gentlemen* (both in 1896); *The Happy Hypocrite* (1897), a light-hearted fable; and *Seven Men* (1919), a short story collection. Forster takes into consideration Beerbohm's only novel, *Zuleika Dobson*, a caricature of Oxford University student life, as an illustration of the complex use of fantasy.

ARNOLD BENNET

Arnold Bennett (1867–1931) was a renowned British novelist, critic, essayist, and playwright whose main works comprise of a series of novels set in his native region of the "five towns," then called the Potteries (now united into the single city of Stoke-on-Trent). The "Five Towns" include *Anna of the Five Towns* (1902), *The Old Wives' Tale* (1908), *Clayhanger* (1910), *Hilda Less ways* (1911), *These Twain* (1916), and *The Clay hanger Family* (1925). Forster takes



into consideration *The Old Wives' Tale* and discusses it as an example of a novel in which time is “celebrated” as the “real hero.” He concludes that, while *The Old Wives' Tale* is “very solid and gloomy,” but the ending is “unsatisfactory,” and it therefore “lacks’ greatness.”

CHARLOTTE BRONTE

Charlotte Brontë (1816–1855) was the sister of Emily Brontë. She was a British novelist of the Victorian era, greatly admired for her masterpiece *Jane Eyre* (1847). Her other works comprise *Shirley* (1849) and *Villette* (1853). Forster makes use of *Villette* as an example of a novel in which the plot suffers due to an inconsistency in the narrative voice.

EMILY BRONTE

Emily Brontë, (1818–1848), sister of Charlotte Brontë, was also a British writer whose only novel, *Wuthering Heights* (1847), is usually regarded as a greater accomplishment than any of her sister’s novels. Forster claims that Emily Brontë “was a prophetess,” in his literary sense of the word. He describes that, while *Wuthering Heights* does not make any reference to mythology, and “no book is more cut off from the Universals of Heaven and Hell,”

the prophetic voice of her novel gets its power from “what is implied,” instead of what is clearly and in detail stated.

DANIEL DEFOE

Daniel Defoe (1660–1731) had been a well-known English novelist and journalist. He was author of the novels *Robinson Crusoe* (1719–1722) and *Moll Flanders* (1722). Forster mentions *Moll Flanders* as an illustration of a novel in which the plot and story have been subordinated to the main character. Forster declares that “what interested Defoe was the heroine, and the form of his book proceeds naturally out of her character.”

HERMAN MELVILLE

Melville (1819–1891) was a well-known American novelist whose greatest *Moby Dick* (1851) is regarded as one of the finest novels ever written. He is selected by the author for successfully fulfilling an objective followed by many who have fallen short: the depiction of genuine evil in a character. While discussing prophecy, Forster mentions Melville as an extremely prophetic writer, quoting passages from both *Moby Dick* as well as the short story "Billy Budd."



CHARLES DICKENS

Charles Dickens (1812-1870) is usually regarded as the greatest English novelist of the Victorian era. His works, many of which are regarded as popular classics, comprise of *A Christmas Carol*, *Oliver Twist* (1837-1839), *David Copperfield* (1849-1850), *Bleak House* (1852-1853), *A Tale of Two Cities* (1859), *Great Expectations* (1860-1861), and *Our Mutual Friend* (1864-1865). His novels were initially published in the form of a serial so often stretched over a long period of years. Forster put forward the point that nearly of the characters depicted in Dickens novels are "flat" and can be concluded in one sentence; nonetheless he states that these characters bring to mind "a wonderful feeling of human depth," by which Dickens shows "a vision of humanity that is not shallow." While discussing narrative point-of-view, Forster takes into account the example of *Bleak House*, where the narrative view moves around inconsistently, but still does not isolate the reader, because of his 'stylistic skill.

FYODOR DOSTOEVSKY

Fyodor Dostoevsky (1821-1882; also written as Dostoevsky) was a nineteenth-century Russian writer who had been acknowledged as one of the greatest novelists of all time. His most recognized works comprises of the novels *Crime and Punishment* (1866), *The Idiot* (1868-1869), *The Possessed* (1872), and *The Brothers Karamazov* (1879-1880), and the novella *Notes from the Underground* (1864). While deliberating prophesy, Forster takes a write-up from *The Brothers Karamazov* and compares it with a write-up taken from a novel by George Eliot, and determines that in the work of Dostoevsky's visionary expression of the novelist can be perceived evidently.

NORMAN DOUGLAS

Norman Douglas (1868-1952) was a writer from Austria and of Scottish-German descent who had a wide experience of traveling in India, Italy, and North Africa, and nearly maximum of his works are well-known on the Island of Capri in southern Italy. He was regarded Master of conversational style of prose, he is well recognized for the novels *Siren Land* (1911), *South Wind* (1917), and *Old Calabria* (1915) and for the autobiography *Looking Back* (1933). Forster refers to Norman Douglas, while making discussion of character. He cites an open letter written by Douglas to D. H. Lawrence, in which he happens to criticize the novelist for his undeveloped characters.

**GEORGE ELIOT**

George Eliot (pseudonym of Mary Ann, or Marian, Evans; 1819-1880) was a well celebrated English novelist widely admired for the realism of her novels. Her most famous works comprise of Adam Bede (1859), The Mill on the Floss (1860), Silas Marner (1861), and Middlemarch (1871-1872), her outstanding work. While discussing prophecy, Forster chances to compare a passage from Adam Bede with a passage from The Brothers Karamazov by Dostoevsky, and thus concluding that, despite the fact both depict a Christian vision. However Dostoevsky's vision is that of a prophet and on the other hand Eliot's is just preachy.

HENRY FIELDING

Henry Fielding (1701-1754) was a reputed British writer and he was considered to be one of the inventors of the English novel. His greatest known works comprises of the novels Joseph Andrews (1742) and Tom Jones (1749). Forster refers to Fielding as a novelist who is very much successful in creating "round" characters. While discussing point of view, Forster makes criticism of Fielding for his intruding narrative voice, which is not superior than "bar-room chattiness" that flattens the narrative tension. In making discussion of fantasy, Forster makes reference of Joseph Andrews as a specimen of an "abortive" strive at parody. He describes that Fielding commenced with the object of parodying the novel Pamela, by Samuel Richardson, but, through the innovation of his own "round" characters, concluding up writing an entirely original work.

ANATOLE FRANCE

Anatole France (1884-1924) was a known French novelist and critic who was honored with the Nobel Prize for literature in 1921. While discussing pattern, Forster explains France's novel Thaïs (1890) as bearing a narrative structure in the form of an hourglass.

DAVID GARNETT

David Garnett (1892-1981) was a British novelist widely known for his satiric stories such as Lady into Fox (1922) and A Man in the Zoo (1924). He also wrote down number of books built on his alliance with the Bloomsbury Group, inclusive of The Golden Echo (1953), The Flowers of the Forest (1955), The Familiar Faces (1962), and Great Friends: Portraits of Seventeen Writers



(1980). In addition to it, he also edited a 1938 edition of *The Letters of T. E. Lawrence* (1938). Forster mentions *Lady into Fox*, in which a woman is modified into a fox, as a specimen.

ANDRE GIDE

André Gide (1869-1951) was a French writer who was awarded the Nobel Prize for literature in 1947 and is well recognized for his novel 'Immoralist' (1902; *The Immoralist*). While describing plot, Forster pronounces Gide's *Les Faux Monnayeurs* as an occurrence of a novel in which the story is entirely decided by the major character and grips almost no plot of any kind.

JAMES JOYCE

James Joyce (1882-1941) was an Irish novelist whose foremost works contain the novels: *A Portrait of the Artist as a Young Man* (1916), *Ulysses* (1922), and *Finnegans Wake* (1939), and the short story collection, *Dubliners* (1914). While making discussion of the fantasy, Forster describes the experimental novel *Ulysses* as an adaptation of the classic Greek mythology of the *Odyssey*. Though he mentions *Ulysses* as "perhaps the most remarkable literary experiment of our time," Forster comes to an end by stating that it is not completely successful as a novel, as it does not have the component of prophecy.

D. H. LAWRENCE

D. H. Lawrence (1885-1930) was a renowned English novelist whose main works comprise of *Sons and Lovers* (1913), *Women in Love* (1920), and the highly controversial *Lady Chatterley's Lover* (first published in 1928, and yet not readily accessible to the readers until 1959). Taking an instance from *Women in Love*, Forster claims that Lawrence is, to his understanding "the only prophetic novelist writing today," (in 1927).

PERCY LUBBOCK

Percy Lubbock was a writer and critic whose book *The Craft of Fiction* (1921) contributed to the evolution of the conceptual study of the novel. While discussing character, Forster quotes Lubbock as stating that viewpoint is mean to characterization. In making a discussion of narrative pattern, Forster explains Lubbock's *Roman Pictures*, a comedy of manners, as a narrative constructed in the pattern of a chain. Forster asserts that this novel is successful, not just because of this pattern, but because of the suitability of the pattern to the temperament of the



story.

GEORGE MEREDITH

George Meredith (1828-1929) was known as English novelist and poet, well known for his main concern for women's equality and his proficiency of the internal monologue. Meredith was extremely powerful among number of the exceptional modern novelists of the early twentieth century. His main work comprises of; *The Ordeal of Richard Feverel* (1859), *Evan Harrington* (1860), *The Adventures of Harry Richmond* (1871), *Beauchamp's Career* (1876), *The Egoist* (1879), and *Diana of the Crossways* (1885). While discussing plot, Forster, taking as examples of *Harry Richmond* and *Beauchamp's Career*, describes that, while Meredith is no more the soaring figure of literary achievement, he once was, he is, a master of plot in the novel.

MARCEL PROUST

Marcel Proust (1881-1922) was a renowned French novelist whose exceptional work is the seven-volume, semi-autobiographical novel, *À la recherche du temps Perdu* (1913-27; *Remembrance of Things Past*). All through the time of Forster's lectures, the final volume of *Remembrance of Things Past* was not yet published. While discussing character, Forster mentions Proust as a specimen of a writer whose "flat" characters operate to articulate the "round" characters. While doing discussion of rhythm in the novel, Forster appreciates the work of Proust as an example of a novel, in spite of it being chaotic in structure, is gripped together by rhythm, the literary equivalent of a musical style and treatment.

SAMUEL RICHARDSON

Samuel Richardson (1689-1761) was an English novelist who has been credited with conceiving the epistolary novel, in which the tale is narrated through a sequence of letters between the characters. His main works are *Pamela* (1740) and *Clarissa* (1747-1748). While discussing parody and adaptation, Forster mentions *Pamela* as the work, which Henry Fielding set out to parody in his novel *Joseph Andrews*.

SIR WALTER SCOTT

Sir Walter Scott (1771-1832) was a known Scottish novelist ascribed credit with the origination of the historical novel. *Ivanhoe* (1819) is the well-known of his numerous novels and novel cycles.



While discussing storytelling in the novel, Forster takes instances of *The Bride of Lammermoor* (1819) and of *The Antiquary* (1816; the last of a trilogy, established in Scotland from 1740-1800, recognized as the "Waverly" novels). Forster, however admitting that he does not consider Scott a good novelist but he approves that he is a good storyteller, to the extent that he is proficient in narrating a series of events that take place over time. Forster summarizes, though, that the outcome of Scott's desultory storytelling is a superficial and restrained work, missing the qualities which give value to a novel.

GERTRUDE STEIN

Gertrude Stein (1874-1946) was a well-known American writer of exploratory novels, stories, and essays, whose prime works, consist of *Three Lives* (1909), *Tender Buttons* (1914), *The Making of Americans* (1925), and *The Autobiography of Alice B. Toklas* (1933). While discussing story, Forster explains Stein as a sample of a novelist who ventured to write stories in the absence of the element of time.

LAURENCE STERNE

Laurence Sterne (1713-1768) was a reputed Irish-English writer whose greatest work is the novel *Tristram Shandy* (1759-1767), in which narrative deviation influences the story line. While making discussion of fantasy and prophecy, Forster gives reference of Sterne among the several novelists in whose works both fantasy and prophecy are crucial.

LEO TOLSTOY

Leo Tolstoy (1828-1910) was renowned Russian novelist whose vital works, *War and Peace* (1865-1869) and *Anna Karenina* (1875-1877), are regarded among the exceptional novels ever written. While pointing at character, Forster explains *War and Peace* as a novel in which the narrative point of view, while scattershot and unpredictable, is successfully extended by the expertise of the novelist. In making reference to rhythm, Forster marks *War and Peace* as a novel in which the author not only is successful in generating rhythm but approaches close to the equivalent of a musical creation on a par with Beethoven's Fifth.

H. G. WELLS

H. G. Wells (1866-1946) was a renowned English novelist well known for his now-classic



science fiction novels *The Time Machine* (1895), *The Island of Doctor Moreau* (1896), and *The War of the Worlds* (1898), and also the comedic novels *Tono-Bungay* (1909) and *The History of Mr. Polly* (1910). While discussing character, Forster notices that Wells's characters, like characters of Dickens, are nearly all entirely "flat" yet is successful in the context of his novels due to his great narrative skill.

VIRGINIA WOOLF

Virginia Woolf (1882-1941) was a reputed British novelist and critic whose primary works consist the novels *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *Orlando* (1928), along with the early work of feminist criticism, *A Room of One's Own* (1929). In his chapter introduction, Forster quotes a passage written by Woolf in contrast with a passage by Sterne.

3.3 FURTHER MAIN BODY OF THE TEXT: ASPECTS OF THE NOVEL

3.3.1 STYLE OF THE NOVEL TONE AND STRUCTURE

The narrative tone, or power of articulation, of *Aspects of the Novel* is fundamentally and primarily determined by the fact that it is a printed sort of a sequence of lectures, initially written and represented in verbal form by the author in front of an audience comprising of college and university students and professors in the halls of Trinity College, Cambridge, Forster's educational institution in the name of the eminent Clark lecture series. An editor's note with which the reprinted lectures unfold, notices that their tone is "informal, indeed talkative." and because of this informal, chatty tone, Forster's expression of speech all over this collection of lectures is to some extent intimate and, on an exterior level, seems to build unexpected deviation or incorporate numerous asides, which one might not be able to find in a work initially considered solely for the printed page. The comprehensive structure of Forster's discussion, nevertheless is not the slightest unplanned or off-the-cuff. Each chapter/lecture proceeds along an intelligently planned series of points to put forward a particular position on each of the seven aspects of the novel with which Forster desires to deal with. Therefore, despite informal in narrative tone, the fundamental structure of *Aspects of the Novel* proceeds through a well-informed argument, put forwarded by carefully chosen examples.

ANALOGY



By analogy we mean use of figurative language with the help of which the writer depicts a parallel between a solid, familiar, or effortlessly comprehensible object or concept and a more conceptual, original, and complex idea intended for explanation and clarity. The main analogy with which Forster initiates and sums up *Aspects of the Novel* is the depiction of all of the novelists from world literature all over history writing at the same time, side by side, in a great circular room, just as that of the library of the British Museum. Forster uses this analogy to set forth the opinion that the novel and the novelist are unmindful to disparity in culture and history and also that all novelists write in accordance with the same fundamental theory of creativity.

Forster utilizes this extensive analogy in order to make it clear that, in his evaluation of the novel, he has no interest in historical development or regional difference but in the universal qualities. The analogy of writers who are working side-by-side permits Forster to explain the work of novelists who lived as well as worked in different centuries and continents, in order

to exhibit their common attributes as well as differences. He therefore allocates a vital portion of the introduction to put side-by-side the passages from such distant genesis as Samuel Richardson of the eighteenth century and Henry James of the early twentieth century or a Dickens' novel from 1860 with an H. G. Wells novel from 1920. Forster consequently uses the analogy of novelists writing side-by-side in order to prove his assumption that "history develops, art stands still." In his ending chapter, Forster returns to this analogy in order to surmise about the course of the novel in the future. He recommends that "we must visualize the novelists of the next two hundred years as also writing in the same room," claiming that the "mechanism of the human mind" remains mainly the same throughout history.

3.3.2 THEMES IN THE NOVEL THE LITERARY CRITIC

All over his lecture series, Forster incorporates discussion on the part he plays as a literary critic in relation to literature. He marks observations about his course of action as a critic, sometimes refers to the statements of other critics, and sometimes interrogates the reasonableness of the critic in the world of literature. In his introduction, Forster disbands for the motives of his discussion, common methods in literary criticism grounded in detecting historical evolution and the impact of earlier writers on those who come after them. Similarly, Forster refers to the idea of tradition put forward by T. S. Eliot, who claimed that it is the job of the critic to safeguard the best of



literary tradition. Forster straight away dismisses this as an impossible job but he, however, agrees with Eliot that the critic needs to perceive literature in its totality and not as it may be determined by the restrictions of a historical timeline.

Throughout the book, Forster from time to time quotes other literary critics, frequently in order to present a contrary argument. He also proceeds to interrogate the association of the critic to literature when he notices that maybe his lectures have moved away from literature itself, in the hunt for conceptual theorizing about literature. Eventually, Forster claims that the most significant measure by which literature ought to be deemed is that of the “human heart,” concluding that the most vital “test” of a novel is “our affection for it.”

READING

Forster’s sequence of lectures on the novel are concerned not only with scrutiny of the novel itself but with what he considers the prerequisite the novel dictates from the reader. He claims that the admiration of plot needs from the reader both intelligence and memory. He describes that, while inquisitiveness may be what guides the reader to take an interest in the story, it is, in itself, a rather fundamental and unexciting characteristic in a reader. In order to get hold of the plot, however, the reader needs first to own intelligence. He notices that, although curiosity is the quality that permits the reader to develop an interest in individual pieces of information. It is the intelligence which makes it possible for the reader to admire the aspect of mystery implanted in plot, permitting her or him to observe the connection between pieces of information. He further observes that the reader actually needs memory in order to recollect the relationship of information furnished earlier in a novel to that which comes later; it is consequently the responsibility of the writer to provide contentment to the reader’s memory by making it sure that each piece of information subscribes to the whole.

Forster further asserts that the component of prophecy needs both humility and the “suspension of a sense of humor.” He further explains that humility is also a prerequisite of the reader in order to hear the voice of the prophetic in the novel and that “suspension of a sense of humor” is also needed in order to stay away from the inclination to ridicule the universal, or



spiritual, component that makes it great. While explaining his prerequisites for the great novel, Forster thus clears his definition of the suitable and appropriate reader of great literature.

THE UNIVERSAL

In his discussion of prophecy, Forster mentions the element of the universal as the most pungent and profound aspect of the novel. The universal, as Forster uses it, could also be discussed as something spiritual, in the widest sense of the term, though not definitely in relation to a particular creed or religion. Forster describes that the universal in a novel may make reference to particular religious or spiritual practices, or it may touch on intense human emotions such as love and hate. He observes that the element of the universal in a novel may be specified directly, or it may be suggested through fine, indirect means. In order to prove what he means by

the prophetic, Forster makes comparison of passages from George Eliot's *Adam Bede* and Fyodor Dostoevsky's *The Brothers Karamazov*. He notices that, although both authors have a Christian background and both desire to convey the notion of salvation as motivated in the sinner by love and pity, Eliot's straight forward mention of Christianity comes off as a hefty - handed sermon, but on the other hand Dostoevsky's fine and indirect mention of Christian spirituality gets successful, in being prophetic. Forster keeps on to notice that, although Eliot presents herself as sincere in her invocation of the spiritual, her mention of Christianity remains in the kingdom of realism and is unsuccessful to encourage in the reader a feeling of the spiritual. Dostoevsky, also a master of realism, instils his characters with the spirit of the infinite, or universal, so that, "one can apply to the saying of St. Catherine of Siena that God is in the soul and the soul is in God as the sea is in the fish and the fish is in the sea."

WRITING PROSE

In the novel, Forster concentrates on the art of storytelling and the characteristic at play in writing prose. By inspecting the story, characters, plot, fantasy, prophecy, pattern, and rhythm. Forster constructs a level for prose writing. He lays stress on the difference between story and plot and how each one of it performs its individual purpose while accompanying each other.

Consequently, he criticizes curiosity as a provision in writing but preferably the writer should point at causality by contributing the why. He also inspects an important aspect of writing which is



characterization where he sets forth flat and rounded characters. He identifies the flat characters in great fiction but also declares the importance of rounded characters.

PSEUDO- SCHOLARSHIP

In the commencing sections of the novel, Forster picks up the idea of pseudo-scholarship and pseudo-scholars by driving away certain elements of literary criticism. He claims that there is a historical proneness to group the literary community chronologically for the scholars to stretch their self-styled criteria. He admits the requirement of pseudo-scholars to provide their critiques in the identical manner he provides his failure of fictional prose. So as a result, he refuses to recognize himself as a scholar, in order to provide a more transparent and honest hold on literary theory. Thus, indicates that art is timeless and rarely makes alteration through time as set against history therefore chronology is immaterial to the literary sphere.

LITERARY THEORY

Primarily, the book which is actually a collection of lectures and references to great novelists puts forth the elements of literary theory. In that Forster investigates the nature of literary work to bring into foreground how meaning is expressed and elucidated through the aspects of writing. As a result, sketching comparisons between the texture and form of literary works to a work of creations and thereby demonstrates the heart of fictional prose and how social prophecy, human nature, and moral philosophy should absorb the center of the novel.

3.3.3 USE OF SYMBOLS, ALLEGORY AND MOTIFS IN THE NOVEL THE GOLFING MAN

In the starting of Chapter II in which Forster inspects the motive of a novel, he furnishes images of three different men, one of whom is himself, replying the question “What does a novel do?” All three men give the similar reply, but not exactly the same answer: “it tells a story.” Man, number two—photographed as being on a golf course at the time—adds the details that it is must for the novel to tell a story and if it fails then it is of no interest or use to him. This man is actually symbolic embodiment of Forster of those members of the reading public which he both scares and hates.

HOURGLASS AND CHAIN



The hourglass and the chain both are two symbols which Forster brings in to illustrate the variation between story and plot. A story breathes separate from the external encroachment of direct manipulation: things occur in a cause-and-effect way restricted completely to be chronological. Plot is not identical with story; it is actually the way in which a story is handled so that it can be told. The hourglass and the chain depict two different forms of structural plotting.

THE CIRCULAR ROOM

The circular room is one which is asked by Forster to the reader to visualize as a location in which all English novelists; although it could justly be applied to any nation; sit together at the same time. This image is planned to symbolize the way in which he desires his readers to comprehend his perspective to analyze the history of the British novel, one unaffected by external pressures on this development and concentrates particularly on the writing literature itself.

MIRROR

A little bit similar to the circular room, the mirror is also a symbol of the novel comparative to the effects of historical development. Just as a mirror cast back all that crosses in front of it, observing each evolutionary change without itself being changed as a result, so the novel should be looked at as a mirror of society which reflects changes, without those changes automatically having any impact upon it.

CLAGGART

Herman Melville's epic novel *Moby Dick* is generally regarded as his ultimate ; if not of literature; declaration on the nature of evil in the world. Forster, however, responds to this common perception by recognizing the antagonist of Melville's concluding work, *Billy Budd*, as not merely a symbol of evil, but a symbol of the way in which writers become unsuccessful so regularly and widely to appropriately present evil in their fiction. Claggart's evilness ascends above mere sinful behaviour unclear mystery to rise to the level of genuinely incomprehensible darkness in the human heart.

3.3.4 USE OF METAPHORS AND SIMILIES THE NOVEL TELLS A STORY

Forster is very much confident without any single ray of a doubt that the novel has only one



purpose to serve. He further stresses that not one principal purpose or main purpose; just solely single purpose, and that purpose is very simple and clear: to tell a story. Anything else is secondary and probably bound to destroy entertainment of the whole cause for reading in the first place:

“the more we look at the story (the story that is a story, mind), the more we disentangle it from the finer growths that it supports, the less shall we find to admire. It runs like a backbone—or may I say a tapeworm, for its beginning and end are arbitrary.”

MOBY DICKY

According to him the Great American Novel has already been written and it will never be possible to top it. It is Moby Dick by Herman Melville. But for him what makes the novel great is not its story, it's all that secondary material. Forster states the identical thing, but sets in frame his metaphor little bit differently:

“Nothing can be stated about Moby Dick except that it is a contest. The rest is song.”

PLOT

Plots appear to most of the people to distinguish very little whether spreading out on the page, the screen, or the stage. But that is not essentially the case. The shape in which the plot is held displays huge influence over the complication within which plot is played out. For example, in the novel, according to Forster:

“the plot, instead of finding human beings more or less cut to its requirements, as they are in the drama, finds them enormous, shadowy and intractable, and three-quarters hidden like an iceberg.”

EVOLUTION

The novel has been depicted within the metaphor of mirror bouncing back all the historical development taking place before it. Even if each thing has transformed right in front of the mirror; even if the reflected image carries no relation to what was reflected earlier—the mirror itself continues to remain unchanged:

“As women bettered their position the novel, they asserted, became better too. Quite wrong. A mirror does not develop because an historical pageant passes in front of it. It only develops when it



gets a fresh coat of quicksilver—in other words, when it acquires new sensitiveness”

3.3.5 USE OF IMAGERY IN THE NOVELA PATTERN OF HUMANITY

By making interesting choice of imagery, Forster intricately affiliates the novel with humanity. He even moves on to the extent so as to suggest that taking humanity out of the novel leaves it as nothing but a collection of incomprehensible words:

“The intensely, stiflingly human quality of the novel is not to be avoided; the novel is sogged with humanity; there is no escaping the uplift or the downpour, nor can they be kept out of criticism.”

Previously, the author chisels out a declaration which he will then with strong determination follow as imagery: “We may hate humanity, but if it is driven out or even purified the novel droops, little is left but a cluster of words.” One thing is certain: humanity is not ejected from this book. Consistently and extensively, the author comes back again and again to the notion that literature cannot be extracted from the human experience to the end that the pattern itself become a form of imagery:

“Human intercourse, as soon as we look at it for its own sake and not as a social adjunct, is seen to be haunted by a spectre.”

“Our comments on human beings must now come to an end. They may take fuller shape when we come to discuss the plot.”

“OUR interludes, gay and grave, are over, and we return to the general scheme of the course. We began with the story, and having considered human beings, we proceeded to the plot which springs out of the story.”

THE CIRCULAR ROOM

The whole history of the writing of the English novel is placed by the author in the imagery of all those authors sitting together at the same time in a circular room, all creating their works simultaneously regardless of real chronological order. A few pages he will come back to the image to expand the metaphor, asking the reader to visualize it finely without allocating any names, as names revive prejudicial alliance. The imagery is conceived by the author to specify that irrespective of external events functioning within their individual chronological time frames, they are all functioning together as creators whose first and primary interest is not writing to their



age, but anticipating that their writing will prove timeless and ageless.

DEATH AND DARKNESS

There are two great mysteries of life which take place at the beginning and end and both are disguised through experience: birth and death. The more vigorous of these two mysteries for the writer of fiction is death, although, because birth is innate, switching on of the light whereas the death strokes the switch off:

“The treatment of death...is nourished much more on observation, and has a variety about it which suggests that the novelist finds it congenial. He does, for the reason that death ends a book neatly, and for the less obvious reason that working as he does in time he finds it easier to work from the known towards the darkness rather than from the darkness of birth towards the known...The doors of that darkness lie open to him and he can even follow his characters through it, provided he is shod with imagination”

WHAT DOES A NOVEL DO?

Another example of repetition as imagery is the answer of author to a question raised: what does a novel do? This is a question that would not appear to be easily answered keeping in mind that what a horror novel undertakes is notably different from a romance novel carries out. But Forster is furnished with an answer that never differs and which both begins and closes Chapter II and extends over the rest of the book so steadfastly that it becomes eligible to be an imagery even when it is short of declaration:

“Yes—oh, dear, yes—the novel tells a story. That is the fundamental aspect without which it could not exist.”

“That is why I must ask you to join me in repeating in exactly the right tone of voice the words with which this lecture opened. Do not say them vaguely and good-temperedly like a busman: you have not the right. Do not say them briskly and aggressively like a golfer: you know better. Say them a little sadly, and you will be correct. Yes—oh, dear, yes—the novel tells a story.”

3.3.6 USE OF IRONY IN THE NOVEL NOT A REAL STORY

Renowned contemporary and ancient writers are referred to by the narrator in the portion entitled "Story" and the narrator admires the literary bits that made those people celebrated in the first



place. Then the narrator moves to describe what features make a story precious and then he criticizes those who are failed to admire the standards referred to. What seems ironic over here is the fact that number of the stories referred at the starting of the section actually fail to follow those guidelines. This therefore suggests that the narrator either is not aware that the literary works referred possess the mentioned characteristics or he does not bother as they are already celebrated works and will most probably remain so until the end of time.

FLAT CHARACTERS

As stated by the narrator, there are two kinds of character, complex and flat and the latter being the sort that a good author should avoid introducing them in his or her book. Specimens of bad characters are taken from outstanding works composed by Charles Dickens and Jane Austen, literary works that are adored and appreciated all over the world. But ironically, even though the narrator criticizes the two finest writers for generating flat characters still, he asserts that no reader has the right to judge them since they had not been involved in the creative process.

READING A BOOK IS NOT ENOUGH

In the section which deals with the plot of a book, the narrator states that a book has worth if the plot is complex and it has the capability to catch the reader totally. But it is ironic because, this can also make a book difficult to read so the narrator advises the writer to be careful and aware of the kind of understanding a person may or may not have access to.

Not everyone should read Books are exceedingly significant for the narrator as well as is the notion of education. The narrator visualizes education as something which should have access to everyone. Because of this, it is ironic to see that the narrator fails to see that books should be for everyone and that not everyone should read even it has the object of educating someone.

CRITICIZING DRUG ABUSE

It is widely known that the greatest writers of the world had also been drug abusers and made use of illegal stuff as a source of inspiration. What is ironic to note here is the fact that the narrator himself acknowledged to use drugs and suggests that without them he is not able to write and create anything of merit from a literary point of view.

3.4 CHECK YOUR PROGRESS



1. What does E.M. Forster mean when he says, “Since the novel is itself often colloquial it may possibly withhold some of its secrets from the graver and grander streams of criticism, and may reveal them to backwaters and shallows”?
2. Why does E.M Forster mentions the work of Leo Tolstoy?
3. Write down the difference between ‘flat’ and ‘encircling’ characters in literature as mentioned by Forster?
4. How has E.M. Forster explained the theme of universal in his collection of lectures Aspects of Novel?
5. Discuss the aspect of Story in the series of lectures Aspects of Novel by EM Forster?

3.5 SUMMARY

The surface notion of the book is that it is a kind of guide about literary theory but it scrutinizes the literary section as a whole. Forster gets an opportunity to criticize the exposition of English literature and its community. He analysis the requirement for historians and literary critics in the same way to place literature in periods and timelines. Keeping this in view, he lays stress that literary works are a growth and development of humanity so every great writer is actually in the same domain beyond time. As a result, he investigates into the pseudo-scholarship in literary circles that visualize art as a historical development that needs classification. Forster regards literature as mirroring of human nature therefore it cannot convert similar to human nature.

Forster breaks the novel into subcategories that represent essential aspects of writing prose. He describes and culminates the internal workings of these aspects that are uncomplicated however conveys some characteristics opinions at the same time. On Plot, he emphasis that it is the facet that permits for causality in the novel as it narrates and discloses over time. He emphasis that plot can be well constructed at the cost of the characters which should not be the case. Instead, it should be concentrating on genuine and proper character development while narrating the story to construct a plot which will need the readers’ memory and aptitude.

As a result, he describes that the characters in the novel should be more ‘real’ than people in actual-life by revealing their concealed inner lives. The reader, consequently connects better with the characters on the page. Consequently, the component of flat and rounded characters is



introduced into play because rounded characters achieve this task. Forster corresponds the rhythm of the novel with that of music to depict the shared principles of beauty between them. In that, rhythm permits for a fluid and open-ended appearance of the novel hence it attains the extensive impression.

3.6 KEY WORDS

- **Adequate**- sufficient, enough.
- **Allegiance**-loyalty, faithfulness.
- **Anticipated**-expect, foresee.
- **Antiquity**- ancient times.
- **Bagatelle-board**-trinket, bauble.
- **Bewilderment**-a feeling of being perplexed and confused.
- **Bizarre**-strange, peculiar.
- **Cataloguing**-classifies, categorize.
- **Chronology**-succession, order.
- **Churlish**-extremely impolite and rude behaviour.
- **Collateral**- security, surety, guarantee.
- **Colonnades**- row of columns, peristyle.
- **Contemplated**- look at, view, regard.
- **Deduced**- conclude.
- **Delirious**-incoherent.
- **Disproportionately**- to an extent that is too large or too small in comparison with something else.
- **Distort**-twisted, warped.
- **Elucidate**- explain, make clear.
- **Emitting**-discharge, release.



- **Exquisite**-beautiful, lovely.
- **Formidable**- intimidating, forbidding.
- **Graver**-serious.
- **Haunted**- possessed, cursed.
- **Inconsistent**- erratic, changeable.
- **Indigence**-extreme poverty.
- **Jests**- a playful or frivolous mood or manner.
- **Lyricism**- softness, mellowness, sweetness.
- **Marrow**- the essential part.
- **Mesmerized**-enchant, bewitch.
- **Mysterious**- puzzling, strange, peculiar.
- **Obsequious**- servile, ingratiating.
- **Pageant**- parade, procession.
- **Peculiar**- strange.
- **Pendant**-hanging downward.
- **Plausibly**- seemingly or apparently valid.
- **Postulated**- put forward, suggest.
- **Pseudo**-artificial, synthetic.
- **Rueful**-expressing sorrow.
- **Scrutinize**-to inspect closely with the purpose of criticizing something or someone.
- **Subdued**- somber, low-spirited.
- **Tainted**-something that is contaminated or is no longer pure.
- **Tempestuous**- turbulent, stormy.
- **To exult**- to express extreme joy or happiness.
- **Unfathomable**- impossible to understand.



- **Visualizers-** envisage, envision.

3.7 SELF ASSESSMENT TEST

1. Describe briefly all the aspects of novels as described by E.M. Forster in his Aspects of Novel.
2. Throw light on the aspect of characters as mentioned by E.M. Forster with reference to the comparisons made by him.
3. Why according to Forster Reading a book is not enough? Explain
4. Explain the use of symbol of hour glass by Forster.
5. Why and how does Forster uses the image of circular room?
6. How does Forster make reference to Virginia Wolf and HG Wells?
7. Describe flat characters as explained by Forster in his collection of lectures Aspects of Novel.
8. What is analogy and how Forster has implied it in his lectures?
9. Which chapter can be referred to as a climax in collection of lectures Aspects of Novel?
10. Which are the two mysteries of life discussed by Forster?

3.8 ANSWERS TO CHECK YOUR PROGRESS

1. The main purpose of E.M Forster writing the Aspects of the Novel is to assist the reader comprehend the literary devices which are used in literature in the most appropriate way. He asserts that most of the authors make it difficult for the readers to understand literary analysis. He criticizes the methods used by literature writers while analyzing the plot, themes, rhythms, patterns, and other aspects of literature. His declaration suggests that literature analysis can be made easier and simpler for readersto comprehend without using complex approaches.
2. According to Forster, the composition of a good novel need tells narrative moments and the time they happen. The reader is anxious to know what is going to happen next and that is the reason that the novel must be well arranged. Forster refers to Leo Tolstoy as he is one of the few literature writers who have written arranged novels. For example, the



novel 'War and Peace' is written by Leo and it covers all the aspects of the novel because it is well arranged and all the events referred take place at specified durations. Therefore, Forster is referring to Leo to assist the reader to understand the characteristics of the novel.

3. Forster takes help of the work done by Dickens to evidently prove the difference between flat and encircling characters in literature. A flat character possesses either one or two exemplifying characteristics in a story. On the other hand, an encircling character is completely developed by the narrator. Most of Charles Dickens' literature works demand only flat or even characters. Forster asserts that in spite of the critics who do not like Dickens' work, one element that cannot be debated that his work suffocates hallucination of humankind that is not exterior.
4. While discussing the aspect of prophecy, Forster makes reference to the element of the universal as the most intense and deep aspect of the novel. The universal, according to Forster could also be discussed as something spiritual, in the widest sense of the term, though not definitely in relation to a particular creed or religion. Forster states that the universal in a novel possibly refer to particular religious or spiritual practices, or it may touch on extreme human emotions such as love and hate. He further notices that the element of the universal in a novel may be described directly, or through fine, indirect means. In order to prove what he means by the prophetic, Forster makes comparison of passages from George Eliot's Adam Bede and Fyodor Dostoevsky's The Brothers Karamazov. He concludes that despite having a desire to convey spirituality, Eliot is straight forward whereas Dostoevsky mention is fine and indirect. According to Forster, Eliot's presentation of Christianity remains in the kingdom of realism and is unsuccessful to encourage in the reader a feeling of the spiritual. Dostoevsky, also a master of realism, instils his characters with the spirit of the infinite, or universal, so that, "one can apply to them the saying of St. Catherine of Siena that God is in the soul and the soul is in God as the sea is in the fish and the fish is in the sea."
5. Basically, the novel tells a story which is actually backbone of the novel and where one thing occurs after another creating universal curiosity to know what happens next. Hence, a



successful story is one that keeps the audience predicting and involved. For instance, in the Arabian Nights, Scheherazade protects her own life as she keeps the king to want to know what is going to happen next. Therefore, a story is an account of events put in order in their time sequence. But according to Forster in novels, as in life, there is something else other than time that assembles our experiences which Forster categorizes as value. When a person fails to recall the past events in perfect chronological order, similarly according to Forster a novel should move in the same way, where priority should be given to value and it is not possible to forget the clock at the same time. A story need not worry about time; it can be more unkempt. A story can bring in features that won't repay and pleas to what is instinctive in us.

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Subject: English-Elective	
Course Code: 205 (i)	Author: Dr. Punam Miglani
Lesson No.: 04	Editor: Dr. Punam Miglani
A House for Mr. Biswas: V.S. Naipaul	

STRUCTURE

4.0 Learning Objectives

4.1 Introduction

A Brief about the Author

4.2 Main Body of the Text: A House for Mr. Biswas Introduction

4.2.1 Historical Context of the Novel

4.2.2 Plot in the Novel

4.2.3 Setting of the Novel

4.2.4 A House for Mr. Biswas: An Autobiographical Novel

4.2.5 Characters:

Mr. Biswas Shama Savi Anand

Mr. Tulsi Owad Bipti Raghu Dehuti

Ram Chand Ajodha Seth Chinta

Govind Shekhar Hari

W.C. Tuttle

The Solicitor's Clerk Miss Blackie

Pratap Dhari Bhandat Jagdat Misir Mungro

Mr. George Maclean Mr. Burnett Vidiadhar

Basdai



4.3 Further Main Body of the Text: A House for Mr. Biswas

4.3.1 Style and Structure of the Novel

4.3.2 Themes in the Novel Exile and Alienation Status of Women Aspiration Family Housing Education Disbelief Secularism

4.3.3 Use of Symbols in the Novel Hanuman House

Yellow Typewriter Hat Stand

Houses Japanese Tea set

4.3.4 A House for Mr. Biswas: A Diasporic Novel

4.3.5 A House for Mr. Biswas: A Thematic Study

4.4 Check Your Progress

4.5 Summary

4.6 Key Words

4.7 Self-Assessment Test

4.8 Answers to Check Your Progress

4.9 Suggested Reading

4.0 LEARNING OBJECTIVES

- To study excellent work of V.S. Naipul.
- To understand themes of identity, crisis and independence in alien land.
- To understand life of indentured labour in strange land.
- To understand quest of a man for a house of his own.
- To study autobiographical elements and style and structure of the novel.

4.1 INTRODUCTION

A BRIEF ABOUT THE AUTHOR

V.S. Naipaul was born in rural Trinidad. He was grandson of indentured worker from South Asia



who had come to work on sugarcane plantations of Trinidad. His father Seepersad Naipaul was a journalist on whose character; the character of Mr. Biswas the protagonist is founded. His mother belonged to a distinguished Capildeo family, the replica for the Tulsi family in *A House for Mr. Biswas*. At the age of six, he moved from the countryside to Port of Spain where he attended Trinidad's best-considered secondary school. Here he won a scholarship to Oxford but there he felt out-of-place and went through a self-described "nervous breakdown." Nonetheless, after completing graduation in 1953, it was the same year of his father's death; afterwards Naipaul spent rest of his life in England. He got married to his Oxford classmate Patricia Hale in 1955. At that time, he was living in London and was writing his first novel (*The Mystic Masseur*) and book of short stories (*Miguel Street*). Nevertheless, he got literary popularity in 1961 only after publication of *A House for Mr. Biswas* and started writing nonfiction in a short time thereafter, publishing *Travelogues of the Caribbean (The Middle Passage)* and *India (An Area of Darkness)* before coming back to London, popular but penniless.

He would subsequently take far reaching trips to East Africa, Argentina (where he began a decades-long affair with Margaret Gooding), and Indonesia, Iran, and Pakistan as in 1996, his first wife Patricia Hale laid dying of cancer in a Hospital of London. He decided to leave his mistress Gooding and marry a journalist Nadira Alvi whom he had just met. He spent his subsequent life in a cottage in the English countryside and eventually published more than a dozen novels and as number of books of nonfiction. He was bestowed knighthood in 1990, and the Swedish Academy honored him the 2001 Nobel Prize in Literature "for having united perceptive narrative and incorruptible scrutiny in works that compel us to see the presence of suppressed histories." But in spite of his international applause, Naipaul many a time confronted scorching criticism for his pessimism, conduct of women, and particularly his nonfiction's critical perspective of non-European people and countries (including Trinidad).

4.2 MAIN BODY OF THE TEXT: A HOUSE FOR MR. BISWAS INTRODUCTION

A House for Mr. Biswas tracks the life of Mr. Mohun Biswas, a protagonist stimulated by Naipaul's father, as he fights to find his freedom and a house of his own. The son of a deprived laborer in Trinidad, Mr. Biswas is enforced to live as a guest in one packed, uncongenial house after another. After the death of his father, his family moves in with his mother's sister, Tara,



where he is disgraced and thrashed by Tara's brother-in-law Bhandat. Mr. Biswas promises, "I am going to get a job on my own. And I am going to get my own house too. I am finished with this". (p. 64).

He begins to work as a sign-painter for the Tulsi family, and there he starts a romance with Shama. After his love letter is found by Mrs. Tulsi, Mr. Biswas is intimidated into marrying Shama, consequently commencement of a long and doomed marriage that results in four children, an endless struggle for money, and uncountable unpleasant squabbles. After a short-lived and futile effort to run a dry goods store in The Chase, Mr. Biswas and his family come back to live with the Tulsi family, a design that persists throughout the novel. It is in Port of Spain that Mr. Biswas derives near to happiness, working as a journalist for the tabloid Sentinel, writing bizarre stories, and attaining a degree of local celebrity. Here, too, his son Anand outshines in school and displays signs of aptitude as a writer. But Mr. Biswas's fortunes agonize numerous setbacks, and it is not until the very end of his life that he is eventually able to purchase a house—only to find the experience much diverse than he had imagined.

A bright portrayal of a man who contests to free himself from the predicaments of family, custom, and religion, **A House for Mr. Biswas** is also a memorable look inside colonial society at the early stages of great transition.

4.2.1 HISTORICAL CONTEXT OF THE NOVEL

A House for Mr. Biswas has been placed in the concluding half-century of British rule over Trinidad, which was inhabited mostly by native Arawak and Carib people before Spanish conquering in the fifteenth century. When the British undertook command of Trinidad in 1797, at that time the major part of its population were slaves of African descent working on sugarcane plantations. After the British Empire abolished slavery in 1833, the island progressively moved towards cocoa production, and approximately more than 100,000 workers from India shifted to the island as indentured servants who theoretically settled to work for a term before coming back to India but, in reality, were actually enforced to stay.

As in the early twentieth century, oil extraction has been main activity of Trinidad, and has converted the island into the Caribbean's wealthiest island, though inequality was prevalent high,



and intergroup divisions existed which were uncontrolled, especially between the two largest communities of Indian and African descent. These divisions, and the island's expanding turn towards oil production, are distinctive in *A House for Mr. Biswas*, which starts around 1900 and concludes around a decade before Trinidad attained independence from British rule in 1962, nearly a year after the publication of novel. Naipaul shifted to London near the dawn of the Windrush Generation, the mass in rush of Afro-Caribbean people into England after the 1948 British Nationality Act provided citizenship to everybody residing in British colonies. This motion of migration ensued in huge racist backlash in the UK as well as converting the form of society in the Caribbean, where those who were educated in Britain like Owad and Anand in *A House for Mr. Biswas*, if they ever chose to come back all of sudden set up access to far superior economic opportunities but usually felt socially estranged from both their home countries and England.

4.2.2 PLOT IN THE NOVEL

A House for Mr. Biswas is laid in Trinidad and starts sometimes after the ending of World War I. The fictitious biography extents the whole life of Mohun Biswas, whose life concludes in the early 1950s at the end of World War II. It is a fictitious biography that tracks the motion of a single man and his instant family from place to place all over the island of Trinidad, frequently beside the family of his wife, the Tulsis. Mohun Biswas is born in rural Trinidad and Tobago to Hindu Indian parents and his father is a Brahmin. His birth was considered inauspicious as he is born 'in the wrong way' and with an extra finger. A pundit predicts that the newborn child "will be a lecher and a spendthrift. Possibly a liar as well", and that he will "eat up his mother and father". The pundit warns that the boy should be kept "away from trees and water, particularly water".

After a few years, Mohun takes a neighbour's calf, which he is tending, to a stream. The boy, who has never seen water "in its natural form", gets diverted and permits the calf to stroll off, Mohun then hides in fright of punishment. His father, thinking his son to be in the water, drowns in an effort to save him, thus fulfilling the pundit's prophecy in part. This leads to the disbanding of the family. Mohun's sister is sent to live with an affluent aunt and uncle, Tara and Ajodha.

Mohun, his mother, and two elder brothers go to live with other relatives. The boy is withdrawn



ahead of time from school. Ajodha then sets him in the care of his alcoholic and offensive brother Bhandat, a planning which also ends gravely. Finally, the young Mr. Biswas resolves to make his own fortune. He happens to meet a friend from his school days who helps him to get entry into the business of sign-writing. While on the job, Mr. Biswas tries to romance a client's daughter but he is misunderstood to be offering marrying proposal. He is drawn into a marriage which he does not have the nerve to stop and becomes a member of the Tulsi's household. Mr. Biswas is not happy with his wife Shama (based on Droapatie Naipaul) and her conceited family. The Tulsis (based on the Capildeo family), and the big decaying Hanuman House (based on Anand Bhavan aka the Lion House) where they live, represent the communal way of life which is traditional throughout Asia. Mr. Biswas is recommended a place in this universe, a secondary place to be sure, but a place that is definite and from which expansion is possible. But Mr. Biswas wants more than being just a gharjamai, He is, by instinct, a modern man.

He desires to be the writer of his own life. That is an aspiration with which the Tulsis cannot deal, and their decaying world conspires to drag him down. Despite his poor education, Mr. Biswas grows to be a journalist, has four children with Shama, and tries numerous times to construct a house that he can call his own, a house which will signify his sovereignty. Mr. Biswas' desperate struggle to acquire a house of his own can be linked to an individual's need to develop an authentic identity. He feels he can overcome the feelings of his exile and isolation, only by having his own house.

4.2.3 SETTING OF THE NOVEL: THE TIME AND PLACE

Mohun Biswas and nearly all of the other characters depicted in the novel are East Indian. Just like V. S. Naipaul's family, they are also offsprings of the people who relocated from one British colony; India; to another in the time of 1800s. Around 1840, Indians started coming to Trinidad as indentured labour. These were the workers whose cost of the journey was borne by their employers in exchange of a fixed number of years of work, generally on the sugarcane plantations of the island. Indians also shifted to other countries that lived under British law and government. In these countries such as in Trinidad and Tobago, Indian culture, religions, and languages have continued to remain alive.

The novel covers over a period of nearly fifty years—the lifespan of Mohun Biswas, during the



first half of the twentieth century. The setting of the novel is the Caribbean Island of Trinidad, which is part of the Republic of Trinidad and Tobago. The story shuttles between Hanuman House and other houses where time and again Mr. Biswas shifts from one place to another along with his family. His married life starts with Hanuman House which he shares with extended family of Tulsis reluctantly.

After his eviction from Hanuman at the first instance, Mr. Biswas shifts to a remote village called The Chase, where he started running a new store which had been purchased by Tulsis. It is a small town where everybody observes when Mr. Biswas and Shama move in; they at once become part of the village social existence but Shama's possession of wealth constantly reminds of her family's high-class status than her husband, but it is also reflected that without the Tulsis around, the relationship between Mr. Biswas and Shama takes its own shape as there is nobody except them. Moreover, it is also noted that her energy is in deep contrast with his passive attitude and he is continuously at the verge of receiving but never giving emotional support.

In this new home, pride of Mr. Biswas depends completely on Shama who is providing for him; Although even most of the articles in the house are not even his own yet, while for the first time Mr. Biswas has got to control his own space, but this is also the fact that he nevertheless views it as temporary. This house at The Chase is depressed with loneliness and his lack of ability to manage with the people around. He had to deal with thugs like Mungroo and work with raw men like Seth. His purified tastes meet with the hostile manners of the local people.

Now novel shifts to Green Vale, an estate near Arwacas where Mr. Biswas moves and now, he works as overseeing workers under Seth. He finds this work very tedious and his family life, in a small room in a shared barracks, extremely miserable; his only comfort lies in reading the newspapers that the resident over there use as wallpaper, and he starts dreaming of constructing his own house behind a grove of trees and meticulously plans to construct a house for which he has to borrow money and very soon shifts to almost completed house but soon the house is partially destroyed by the storm. Once again, he comes back to Hanuman House deeply traumatized by this experience and takes some time in recovering. Once again, he resolves to get some happiness and leaves Hanuman House for Port of Spain. Now the action shifts over there and here Mr. Biswas gets a job of journalist in The Sentinel. After sometime he again goes back



to Hanuman House to reconcile with his family. After accepting the offer of Mrs. Tulsi shifts to a house in Port of Spain where he lives there for some time along with his family and Owad for some time. After Owad leaves for study abroad, Biswas lives over there with his family for some time and then again abruptly decides to move from their house in Acrawas to acquire residence in Shorthills in the North of Trinidad near Port of Spain. Mr. Biswas is determined to build a house for his own family at some distance away; but somehow, one day, he and his children by chance end up burning down the newly built house when they try to produce a controlled fire on the land. Fortunately, however, Mrs. Tulsi's home in Port of Spain is again available where once again, Mr. Biswas moves back along with his family.

After arrival of Owad from abroad after completion of his degree, the situations are not favorable for the Biswas family. Now once again efforts are put in by Mr. Biswas and he is successful in purchasing a house for his family but somehow it again proves to be a wrong judgement on the part of him but somehow family supports each other and it is here Mr. Biswas meets his end. A House for Mr. Biswas through its settings tracks down the voyage of a man, who is treated badly not only by his destiny, but also by his people as well and consequently he becomes so harsh and bitter that he wipes off all of the sweetness existing in his life with his own thoughts and actions. Through the shift in settings, the author depicts a search for personal identity in the world of alienation and the house is not presented merely as a shelter but also a struggle to attain identity and independence in a colonial set up which no doubt to some extent seems to have failed but in spite of the death in debt and the last days, over clouded with the worries about the future of his son, Anand, Mr. Biswas in fact seems to have been victorious in the sense that at last, it is still better to meet his end in his own house than death in the house of the Tulsi.

4.2.4 A HOUSE FOR MR. BISWAS: AN AUTOBIOGRAPHICAL NOVEL

V.S. Naipaul, conqueror of the Nobel Prize for literature, is regarded as the important novelist of the English-speaking Caribbean. Naipaul's writing treats the cultural muddle of the Third World and the trouble of an outsider, a feature of his personal experience as an Indian in the West Indies, as a West Indian in England, and a nomadic intellectual in a post-colonial world. Out of twenty-seven fiction and non-fiction works, his recognition mainly lies on A House for Mr. Biswas. This novel is usually viewed as a Naipaul's most noteworthy work and is accredited with



launching him into international reputation and fame.

A House for Mr. Biswas tracks the expedition of a man, who is maltreated by not only destiny, but his people as well and consequently making him acrimonious towards life. The novel has been termed as tragic-comic, but Mr. Biswas is no comic clown. In spite of being battered by economic, social and cultural pressures beyond his control, and often committing errors, Mr. Biswas is eventually depicted as a man of quiet self-esteem, who encounters the challenges of his times with elegance.

A House for Mr. Biswas bears an autobiographical implication for V.S. Naipaul as he has not only placed it in his own motherland but also exhibited its constituent characters on his blood relation. His father had offered him with a model for the conception of the hero of A House for Mr. Biswas who too flops to make the mark as a pundit in training under Jairam but thrives in doing so as a reporter for the Trinidad Sentinel and a short story writer under Mr. Burnett. In his book, Letters Between Father and Son: Family Letters (1999), Naipaul utters that the association between him and his father is alike to that of Anand and his father Mr. Biswas.

Understanding the novel in the light of Naipaul's biography, one can evidently identify resemblances between the real and fictional fathers and sons. For instance, both of them fluctuates between many houses, living with well-to-do relatives, employed as a sign painter, getting married with the daughters of traditionalists rich Hindu families; holding a succession of jobs are some of the other likenesses. Actually, Naipaul articulates that A House for Mr. Biswas is his father's book as it has been inscribed out of his journalism and stories. Naipaul reflects A House for Mr. Biswas as one of the closest books to him. A House for Mr. Biswas, symbolically, is a minute world which represents the colonial world. Mr. Biswas's individual fight with the stronghold of the Tulsi household, the symbol of the colonial world, is a pursuit for existential freedom and the fight for disposition.

The novel states the story of Naipaul's father, Seepersad Naipaul, a failed writer and activist, in the appearance of Mr. Biswas. Mr. Biswas's son, Anand, embodies the author himself; in so far as it defines a writer's search to discover his true voice, as portrayed in the experience of both Mr. Biswas and Anand, the novel has been termed as counterwoman. It also bears a resemblance to a family romance, however not in the severe Freudian sense: The rebellious is not the son, Anand;



nevertheless he, too, has his unruly moments; but the son-in-law, Mr. Biswas, who repeatedly impends the supreme pyramid of the Tulsi family.

Naipaul would practice the autobiographical elements he fused into *A House for Mr. Biswas* repeatedly in his later books, generating an exclusive genre in the course. This new style of writing ornately concluded in *The Enigma of Arrival* (1987), which was quoted by the Nobel Committee when it bestowed the author the Nobel Prize in Literature in 2001. Fiction constitutes a constituent in Naipaul's characteristic genre, which is mainly an amalgamation of autobiography, history, and travel writing and limits on nonfiction.

Though the Trinidad Indians appear to be a lasting source for Naipaul, his personal attitude to the island, nation is undecided at best. In a biography of the author, Patrick French recalls Naipaul's long torment to free himself of all Trinidadian "taint." French recollects Naipaul's remark upon getting the Nobel Prize, accepting the prize as an honor to England and India without citing Trinidad. There was a motive for the omission as in the huge stretches of the British Empire, the nation of Trinidad and Tobago, islands encompassing an area of less than 2,000 square miles, was just a dot and offered a few openings for progression.

In the novel, Mr. Biswas's failure to be an effective writer owes much to the social developments at work in colonial Trinidad. Anand can pursue a better future only abroad. He achieves a scholarship to leave the island, but he has to pay a hefty price. He can hardly reply to his father's cries for help in the final pages of *A House for Mr. Biswas*. Probably, he is fighting his own combat in England.

4.2.5 CHARACTERS MR. BISWAS

The protagonist of the novel, Mohun Biswas referred as Mr. Biswas is a resentful kind of Indo-Trinidadian man who contributes his whole life in pursuit of his own house. After taking birth into unfortunate conditions in a mud hut in rural Trinidad, Mr. Biswas passed most of his life in shifting from one unsatisfied residence and job to another. Contradiction, conflict and disappointment prevail over his life: he gets married to Shama Tulsi suddenly and shortly moves into Hanuman House which is her family's home in Arwacas. He soon starts feeling ignored and insignificant there and becomes like an outcast. His efforts to run away from the family and to some extent the family's efforts to make him escape, put him on the way to live in unhappy



isolation working for the family's business in The Chase and Green Vale where as his wife Shama and their children continue to live at Hanuman House, but he automatically returns there after a number of disasters. With the passage of time, he ultimately gets a job that co-relates with his high-minded romantic temperament: of a journalist for the Trinidad Sentinel, writing stirring and factually disputable articles about foreign visitors and "Deserving Destitute." He loves as well as hates his children in an alternate manner.

Firstly, he adores his daughter Savi and dislikes his son Anand whom he visualizes as weak and unmanly; later, he develops liking for Anand and starts ignoring his daughter Savi; and throughout the story, he gives slight attention to his two younger daughters, Myna and Kamla. Towards the end of his life, he becomes victim to another error of judgment ; which leads him to purchase a dilapidated and over expensive house leading him into thousands of dollars of debt but stills the results are little positive in the sense that at least he has been able to get a house of his own, a wife who by all means has been loyal to him despite years of ill treatment , and children who give importance to him and, most notably , have opportunities for their economic development that he lacked throughout his life.

SHAMA

She is wife of Mr. Biswas and, one of the fourteen daughters of Mrs. Tulsi besides mother of Savii, Anand Myna and Kamla. Mr. Biswas first comes across Shama when she is only sixteen years old and working at the Tulsi store where he dares to write a love note to her which is discovered by Mrs. Tulsi and consequently he is pressured into marrying her, and she does not have the way to say no in the matter. He soon starts getting resented her and each and every thing which she represents: in other words, like, his own trait of taking poor decision, the Tulsi's' class status to which she belongs, orthodoxy, and web of support and friendship.

In spite of Mr. Biswas's considerable abuse, which includes both physical as well as verbal and in response to which generally she confronts back but frequently breaks into tears Shama continues to remain loyal to her husband and household and keeps it running by taking proper care of the children, cooking and cleaning, and also keeping check on the finances of the family.

When living with her husband becomes unbearable, every now and then she goes back to Hanuman House where she is especially close to one of her sisters Chinta. Actually, she is well-



educated and smarter than her husband Mr. Biswas. Her desires move around bringing her children up successfully and also making sure that her family stays away from financial ruin due to her incompetent husband. Actually, Mr. Biswas fails to respect her or identify her as the quiet voice of reason till the very end of his life.

SAVI

She is the eldest daughter of Mr. Biswas, whom he wished to name “Sarojini Lakshmi Kamala Devi,” but Seth and Hari legally gave her the name “Basso” instead. While Mr. Biswas was living at The Chase, she was born at Hanuman House, where she was taken care of by her mother as well as aunts very dearly, and her father hardly paid her visit until she became old enough to go to school. In an effort to “claim” her, Mr. Biswas purchases an expensive dollhouse for a month’s wages for her one Christmas, but it is quickly dismantled by Shama as it resulted in so much of dispute among the sisters and children. Mr. Biswas takes her to Green Vale later on, but she does not have anything to do there and moreover she does not have anything common with her father, so she soon comes back to Hanuman House. Finally, she develops a liking for Port of Spain and proceeds there with enthusiasm where she started seeing herself as superior to her other backward cousins in the countryside.

In the beginning she appears to be confident, proud, and somewhat mean towards her “coward” brother Anand but gradually, she changes into meek and little apprehensive especially after embarrassing her family during a singing performance and discovering the school more difficult. But later on she moves abroad to study on scholarship and comes back in the Epilogue; she develops a deep closeness with her dying father, gets a profitable job, and presents herself as a composed and cool headed personality to save the family’s finances at the end of the book.

ANAND

He is second child and only son of Mr. Biswas and Shama. He is three years younger to Savi and was also born in the absence of his father who was working at The Chase. In his early years, Anand appears to be timid, anxious and tiny kind of boy who is often afraid of talking to his depressed and disappointed father, who pays little attention to him and permits the Tulsis “claim” him. He faces problems in his early years at the mission school, but gradually becomes Mr. Biswas’s favourite son, especially after his stay with his father at Green Vale “because they



were going to leave you alone.” Anand soon develops his interests in science, religion, and particularly literature. After Mr. Biswas assures him to proceed to Port of Spain with promises of real ice cream and Coca Cola, Anand turns out to something of a prodigy at school, getting affection as well as support from everybody in the family, much as Owad used to had.

He turns out to be “strong” and begins to look down upon his “weak” sisters; afterwards, in spite of being convinced that he failed his exhibition exams, he instead gets near the top of his class and achieves a scholarship to the local college. Towards the end of the book, when Mr. Biswas expires, Anand is abroad, and that too on scholarship. Many scholars are of the view that, especially because Mr. Biswas depicts V.S. Naipaul’s father, Anand presents Naipaul himself and could even be viewed as the book’s narrator.

MRS. TULSI

Mrs. Tulsi is the strong, authoritative and matriarch controller of her family and harmonizes Mr. Biswas’s marriage with her daughter Shama and regulates and commands Hanuman House while taking care of her whole family in spite of her tendency of fainting and strange sickness that demands full attention of her fourteen daughters. Though Mr. Biswas in the first half of the book usually despises her yet Mrs. Tulsi arranges his marriage, provides food and shelter to him and his family, takes exceptional care of his children, and makes a stand on continuing to provide for him despite the obvious absence of respect he reflects for her.

Later, she provides Mr. Biswas and his family, her house in Port of Spain before moving everyone to Shorthills and then eventually permits him to come back to her house. As she is getting old and her loving son Owad moves to university, she starts losing the inspiration to take care for the family and starts ruling through strange proclamation from her bedroom, which permits the Shorthills estate to fall into shabbiness; but she gets back her vitality when Owad comes back from England and returns to fawning over him.

OWAD

He is younger son of Mrs. Tulsi whom she loves extremely and Mr. Biswas starts calling him “the younger god.” Both of them involve into number of arguments early in the book; ultimately, Mr. Biswas spits and throws his food on Owad, resulted in his banishment from Hanuman House, Owad moves to school in Port of Spain for study where he gets a chance to spend weeks



with Mrs. Tulsi and instead becomes close friend of Mr. Biswas, whose job he admires. Finally, Owad proceeds to England to study medicine in medical school; the whole family gathers for his going-away ceremony and then once again for his homecoming, and he has been found to become a plump, refined, communist and “the new head of the family.” He is able to get the unconditional acclaim of everyone in the family, including Mr. Biswas and Anand but later on due to, a series of ruinous arguments with them both, he leaves for a trip to Tobago and is hardly heard from again.

BIPTI

She is selfless mother of Mr. Biswas who suffers extremely and apparently unconsciously throughout the novel. After giving birth to Mr. Biswas, the protagonist of the novel at her mother Bissoondaye place, she undergoes the trauma of death of her husband Raghu, her elder sons going off to the cane fields, her daughter elopes with a yard boy, and her youngest son, Mr. Biswas, struggling hard to get a job or wife. Her sorrows and woes at this misfortune subside instantly when Mr. Biswas marries Shama who belongs to Tulsi clan, which she regarded as the last part of her life’s work. Though she thinks that she has nothing more to live for, she also discovers a sense of peace and comfort for the rest of the novel, even though Mr Biswas is usually not willing to visit her. When she pays him visit at Shorthills and develops a close proximity with his wife, Shama. Mr. Biswas immediately starts respecting his mother extremely. When Bipti dies, he laments at length, even though he never valued her during her life.

RAGHU

Raghu, is father of Mr. Biswas and husband of Bipti. He is infamous for his miserly attitude. He is a cane estate worker who is in the habit of burying his money in the jars so that nobody is able to find them. He is not present at the time of birth of Mr. Biswas, and further Pundit Sitaram has advised the family that the father should avoid seeing his son till the twenty-first day. He declines to go to work whenever Mr. Biswas sneezes, which for him is a sign of ill luck. He dies while diving to search for Mr. Biswas in a pond thinking that he as well as the calf he was taking care of has drowned. After his demise neighbours conquer his family’s garden at night searching for his buried money and this act forces Bipti to send her children away and bring Mr. Biswas to Pagotes.

DEHUTI



She is a sister of Mr. Biswas. During their childhood, Dehuti and Mr. Biswas used to play together very often while their elder brothers, Prasad and Pratap, are busy working in the cane fields. After Raghu's death, Bipti sends Dehuti to live with Tara by her mother Bipti as a servant in the expectations of teaching her etiquettes of upper-class and ultimately getting her married to a wealthy family. But she in its place runs away with Tara's yard boy, Ramchand and walks into a well-constructed hut and then a shanty in Port of Spain. Finally, she becomes a symbolic Tulsi sister, joining the other family members at Hanuman House on significant events.

RAMCHAND

Ramchand is a talkative and a self-confident brother-in-law of Mr. Biswas and husband of Dehuti. He has been primarily a yard boy at Tara's house, but runs away with Dehuti. This shocks the family owing to his low caste, but in the end he ends up living in a well built and comfortable hut and eventually moves to Port of Spain, where he starts working at the Mad House, he also accommodates Mr. Biswas for some time, and persuades Mr. Biswas to settle with the Tulsis. Unlike other Indian characters in the novel he cares less about social status or caste.

AJODHA

He is well-off, honourable, and health-conscious husband of Tara and who always tries to make Mr. Biswas feel uncomfortable. Ajodha possesses a rum shop, garage, and bus service, among number of other business endeavours, and recompenses the young Mr. Biswas to read for him a health column called That Body of Yours. His position specifies Mr. Biswas's social class to the Tulsis; when Mr. Biswas afterwards visits him to borrow money for his house in Green Vale, Ajodha drives him away with a number of vitamin supplements in its place. Towards the end of the novel, Mr. Biswas borrows money from Ajodha for his new house on Sikkim Street, but eventually dies intensely indebted to him.

SETH

He is the utmost influential and valued man in the Tulsi household, though he is in fact Padma's husband and not a Tulsi himself. He firstly employs Mr. Biswas to paint signs in the Tulsi Store, but afterwards his attendance is most frequently a sign of distress for the protagonist. He organizes most of Mr. Biswas's moves everywhere in Trinidad and takes care of most of the



Tulsis' businesses, underpaying and ill-treating his workers, before trying to independently take control of them and becoming disliked by the family. After Padma's death, he has a rough streak and gets caught "insuran burning" a lorry. He comes to Port of Spain to welcome Owed, who has come back from England, but Owad declines to recognize him, and Seth is never seen again.

CHINTA

She is sister of Shama and is known as "C" till she reveals her real name in the third chapter. She is very closest sister of Shama in Hanuman House. Chinta is wife of Govind and the third most commanding woman in the house after Mrs. Tulsi and Padma. She is determined and caring, often arguing ardently with Mr. Biswas when he disregards the family. The narrator records her smooth card-playing and persistence on making repulsive ice cream for the children every Christmas; later, she blames Mr. Biswas of theft of eighty dollars from her room, which results in his expulsion from the Shothills estate. Ultimately, she moves with her family to the Port of Spain house, where she agonizes hard-hearted beatings from Govind and in turn beats her children whenever they misbehave.

GOVIND

He is a joyful, uneducated earlier coconut-seller who started to work in the Tulsis' fields after getting married to Chinta. Mr. Biswas's primary efforts to make friends with him by complaining about the other Tulsis finally led them to a corporal fight. While they never totally reunite, Govind personally carries Mr. Biswas in his arms from Green Vale. At Shorthills, Govind withdraws from the family, peddles fruit from the estate's trees, and destroys the cricket pavilion to construct a cowshed, where he devotes most of his time in beating the cows. Ultimately, he becomes rich by driving a taxi for the Americans who come to Trinidad during World War II, frightens everyone in the Port of Spain house, beats Chinta harshly, and becomes preoccupied with his three-piece suits.

SHEKHAR

He is Mrs. Tulsi's darling elder son, whom Mr. Biswas critically calls "the elder god." Just like his younger brother Owad, he is also educated at Catholic school; he has wife who tends to find trouble everywhere and, when he finally marries Dorothy, he walks in with her family and



becomes estranged from the family due to her Christian faith. He comes to bear a grudge against Owad, who happens to go abroad for school.

HARI

He is an esteemed Tulsi brother-in-law, who is suffocating as well as wise at the same time, chews his food forty times, devotes excessive sum of time in the latrine, and spends his evenings by reading Sanskrit scriptures in the verandah at Hanuman House, which gives Mr. Biswas a chance to nickname him “the constipated holy man.” Mr. Biswas’s early efforts to make friends with him flops since Hari is intensely orthodox, while Mr. Biswas has shortly accepted Aryanism, and their association never progresses. Hari performs all the Tulsi family’s religious rituals and house-blessings; he becomes sick and dies while the family lives at Shorthills.

W.C. TUTTLE

He is also brother-in-law who joins the family in Shorthills and he is fond of Western stories and novels of the American writer W.C. Tuttle; Mr. Biswas shortly starts calling him W.C. Tuttle, and his real name is actually never exposed. Like Govind, he also makes use of the estate’s resources for his personal benefits, pulls apart its infrastructure for doomed business undertakings: At first selling fruit and fruit trees, then opening a furniture factory. Shortly, nevertheless, he purchases a lorry, which he successfully rents out to the American army. He afterwards moves his family into the Port of Spain House, where he plays a gramophone ceaselessly and on the other hand gets along and fights with Mr. Biswas. Finally, his family moves to another house, but he ultimately brings them to visit Mr. Biswas on Sikkim Street.

THE SOLICITOR’S CLERK

He is a man who constructs houses in his extra time, then stays in them with his mother until he is able to sell them. He constructs and sells Mr. Biswas the Sikkim Street house for 5,500 dollars although he in fact only required 4,500 dollars for it. He is smooth and conceals his inferior craftsmanship by displaying Mr. Biswas the house in the rain and at night, when the sweltering afternoon sun does not shine into the living room and the faults in the staircase are not noticeable.

MISS BLACKIE



She is black Catholic maid of the Tulsis whose actual name is never exposed. Her real job is also uncertain, as the Tulsi's sisters do maximum of the work at Hanuman House themselves. It seems that her main duty, particularly in the second half of the book, is comforting and pacifying Mrs. Tulsi. This frequently leads Miss Blackie to impolitely degrade and make an apology on behalf of all black Trinidadians.

PRATAP

He is Mr. Biswas's older brother, who works in the cane fields from a young age and never learns to read. When the neighbours raid his family's garden looking for Raghu's buried money, Pratap wants to attack them, but his mother, Bipti, holds him back. Later, he ends up relatively well-off and shelters Bipti in the sturdy house where he lives with his wife and children.

DHARI

He is a neighbour who assigns the young Mr. Biswas a duty to take care of his calf, which vanishes while Dhari starts a dispute with Bipti and her children, breaking into their garden at night to dig for Raghu's hidden money.

BHANDAT

He is Ajodha's inebriating brother and Jagdat and Rabidat's father. He runs the rum shop and lets Mr. Biswas live with him for a short time. He finally throws Mr. Biswas out of the house after incorrectly blaming him of stealing a dollar and runs away to live with his mistress after his wife dies.

JAGDAT

He is Bhandat's overdramatic elder son, who walks in with a woman of a diverse race and fathers a child out of matrimony at a young age. In maturity, he always clothes in a shirt and tie that look like funeral dress. Mr. Biswas meets him at Tara and Ajodha's house after several years, and he counsels Mr. Biswas to be cautious about borrowing money from Ajodha.

MISIR

He is a writer for the Sentinel whom Mr. Biswas make friends with in Arwacas. He encourages Mr. Biswas to join the Aryans and, during a later visit, attempt his hand at writing short stories.



Misir had sent his family away and started writing stories, consistently about hungry jobless men who die in tragic conditions.

MUNGRO

He is the most prominent stick-fighter of The Chase who purchases everything from Mr. Biswas's shop on credit and never pays back. He also leads a band of criminals. Subsequently when Mr. Biswas employs Seebaran to aid with his accounts, Mungro prosecutes Mr. Biswas for "damaging his credit," and his lawyer wins him one hundred dollars in a doubtful settlement with Seebaran.

MR. GEORGE MACLEAN

He is a constructor in Green Vale who supports Mr. Biswas shape his first house. Maclean manages to get low-priced materials for the house and works for rates so low that Mr. Biswas fails to comprehend how he can make a living, particularly as he hires Edgar to support him. His low-quality materials make the house problematic to dwell, but still much better than living in the Green Vale barracks.

MR. BURNETT

He is an editor at the Sentinel who employs Mr. Biswas, initially, temporarily for a month, after observing him paint a sign, and later on full-time. He asks Mr. Biswas to give him "a real shock" and endorses a sensational but frequently factually doubtful style of journalism.

Afterwards the Sentinel starts engaging more readers and its owners choose to change its style, Mr. Burnett gets dismissed and comes back to America. He writes Mr. Biswas a letter cheering him to do the same, but the protagonist never replies.

VIDIADHAR

He is son of Chinta and Govind's son and only a few months elder than Anand and named after the author. While at school in Port of Spain, he and Anand both contest in the exhibition class; after their exam, Vidiadhar is self-confident and flouts his seeming success by starting to study the subjects he will study in college but actually Anand wins the scholarship, and Vidiadhar is not even able to pass the exam. He later turns into a "games-playing thug."

**BASDAI**

She is a widow who walks into the Port of Spain House with Mr. Biswas and W.C.Tuttle's families after they come back from Shorthills.. She lives in the servant's quarters, takes care of the boarders who live in the home, and observes the "readers and learners" while they study. She finally moves "under the house" when Govind and Chinta take possession of her room.

4.3 FURTHER MAIN BODY OF THE TEXT: A HOUSE FORMR. BISWAS**Part One Early Life**

In part one; we notice that Mohun Biswas is born in extremely unfortunate situations. He is born "the wrong way," possibly meaning he was a breech birth, and he was having six fingers. The priest, or Hindu wise man, forecasts that Mr. Biswas will be unfortunate and further suggested that he should be kept away from "natural water," like rivers, lakes, and the ocean. Moreover, he has to be kept away even from his father for twenty-one days and there after only gazes upon into a mirror, which is considered will lessen some of the bad luck that his birth might bring.

His mother Bipti and father Raghu listened to the advice of the pundit and decided to follow it. Things appear to be doing well until Mr. Biswas, a young boy, is assigned the duty of taking care of a calf owned by Dhari, the next-door neighbour of Biswas but Mr. Biswas loses the calf and now he fears that he will get in trouble. Therefore in order to save himself, he hides from everyone. Worried that his son has dared into the prohibited stream and drowned into the water Raghu plunges into the water in search of Mr. Biswas and while in his attempt to search his son, Raghu himself drowns in the stream.

This causes the destitute family to break up. Mr. Biswas's two older brothers, Prasad and Pratap, are sent for work on a sugar estate whereas he and his mother proceed to a home on the estate possessed by his aunt Tara and her husband Ajodha. There his sister has to work as a domestic help. As Mr. Biswas belongs to Brahmin caste therefore, he is sent by his aunt Tara for study to become a Hindu pundit under the guardianship of the pundit Jiam. He is ultimately thrown out by Jiam for throwing a towel that has excreta on it accidentally onto a tree, whose flowers are usually used for a Hindu ritual. This shows him the way to his positioning with Ajodha's brother, Bhandant, who runs a rum shop. Bhandant blames Mr. Biswas of theft, and in spite of the fact



that he was not engaged in this crime, he is once again left without any occupation.

The Tulsis

Mr. Biswas after a short time finds a talent for "lettering"; or painting signs; and encounters the Tulsis, who reside in a big Hanuman House in the town of Arwacas. They employ him for a job. After noticing their daughter Shama working in their store, he conveyed his interest in her. Mrs. Tulsi, her mother, and Seth, her brother-in-law, accept without hesitation as he is of the Brahmin caste. So, Mr. Biswas marries Shama and walks in to Hanuman House to stay with the large Tulsi family. Mr. Biswas has to struggle hard to get along with the enlarged family so he wants to move out on his own. Therefore, Seth and Mrs. Tulsi permit him along with Shama to move to a settlement known as The Chase, where they are going to run a store owned by the Tulsis.

In the beginning, Mr. Biswas is pleased in running the store but ultimately, he becomes unsuccessful in this expedition as he over-expands store credit and gets intricated in a bad business deal to collect outstanding debts. Mr. Biswas and Shama, who are now parents of a daughter named Savi proceed to stay in barracks amid the plantation workers in the town of Green Vale, here Mr. Biswas has to work as an overseer on the estate possessed by Seth. No doubt, he is not happy with his marriage and not liked by the workers, Mr. Biswas engages aman to start constructing a house at Green Vale that will belong to him and his instant family, which now also have a son named, Anand.

Unluckily, although he settles into the house but it is almost demolished by a storm, as a result Mr. Biswas starts getting more and more depressed and disappointed with his life. Scared that his depression has gradually become ultimate and that he might hurt himself or others, the Tulsis once again bring Mr. Biswas back to Hanuman House for recovery. In the meantime, he has become father of four children. Gradually he recovers and is now committed to do something to make his life independent of his in-laws.

Part Two

A New Career

Mr. Biswas leaving his wife as well as children moves to the capital city of Port of Spain. There he gets a job as a journalist at the Trinidad Sentinel, a paper familiar for its obscene stories and



lack of attachment to the truth. This leaves a bad impression on the Tulsis, and Mr. Biswas ultimately patches up with Shama and comes back to Hanuman House where he gets an invitation from Mrs. Tulsi to walk in with her and her son Owad to a home that is owned by the family in Port of Spain and Mr. Biswas agree to it.

When Mrs. Tulsi sends her son Owad to England to study medicine, she leaves the house at Port of Spain. Mr. Biswas starts looking after it as his own house but in the meantime, Seth plans to come and declare his ownership by cutting down trees, destroying gardens to put up a shed for his fleet of trucks. This results in a split in the family with Seth on one side and nearly most of the Tulsis on the other. This once again leads Mrs. Tulsi to move the extended family—this time to a huge country estate known as Shorthills.

Port of Spain

This time is full of great problems for the Tulsi household. Mrs. Tulsi gets sick, and both her pundit Hari as well as her sister Padma who is wife of Seth die. In addition to it World War II breaks out, and shortage of resources which also includes dependable transportation to commune the large number of children to and from school, forces Mr. Biswas to wish for a further change. He returns back to Mrs. Tulsi's house in Port of Spain along with his sister-in-law Chinta and her husband Govind and another sister-in-law and her husband whom he mockingly calls the Tuttses, as they are in love about having the books of W.C. Tuttle, which they consider as impressive.

Basdai, one of the widows of Tulsi, also goes along with the group and runs a boarding house for students from the ground floor of the home.

Mr. Biswas is designated by the newspaper as an investigator who decides whether individuals are deserving for funding from The Deserving Destitute Fund, which has been set up to give monetary relief to Trinidad's neediest citizens. Anand reflects a real attachment for academics and secures third position in an Island-Wide Academic contest and attains a college scholarship. Mr. Biswas has been offered a job by the newly formed community Welfare Department and he accepts it and is provided a company car, which the family enjoys extremely

Later Life

Owad finally returns with his medical degree from abroad and Mrs. Tulsi immediately



temporarily throws out Mr. Biswas to renovate the house and make space for Owad's arrival. When Owad comes back, everyone is infatuated with him, including Anand, who is especially fascinated by his new interest in communism. After an episode in which Owad embarrasses Anand and another in which Mr. Biswas senses disrespected by those with whom he shares a home, Mr. Biswas concludes that he must go away from the Tulsi household for good. He discovers a house for sale and takes loan from Ajodha to buy it, even though he ends up buying it for more than it is worth. He survives only for five more years, and his children prove them well: Anand goes abroad for study, and Savi gets a scholarship. To some extent Mr. Biswas's attempts perhaps, did not pay off for himself, but at last he was able to provide his children a good life.

4.3.1 STYLE AND STRUCTURE OF THE NOVEL

A House for Mr. Biswas has been written in third person past tense, expressed from the point of view of an omniscient third person narrator, who recognizes everything including the thoughts as well as feelings of various characters. The point of view remains comparatively close to Mr. Biswas, the protagonist. Only few scenes do not include him. Mr. Biswas's inmost thoughts are regularly exposed, as are those of his son, Anand. The feelings and thoughts of female characters are entirely omitted, leading some to blame Naipaul; or his narrator of sexism. The story is narrated in retrospective way, communicated by a narrator who is acquainted with the consequence, at some point after Mr. Biswas's demise. The voice of the anonymous narrator, probably Mr. Biswas's only son Anand, is supreme to the novel. The narrator is extremely well-educated, and totally engrossed in the Indo-Trinidadian culture.

The Novel has been divided into two parts, surrounded by a prologue and an Epilogue. The plot Structure follows a long British novelistic tradition as epitomized by Charles Dickens (1812-70) with its attention on the life history of a single protagonist and the sketching of his fortunes from birth to death, with the associated hunt for Self-contentment and recognition. The novel also touches the upsurge and descent of the Tulsi Family, and the variations in society over a period of fifty years. It is hard to date the events in the novel exactly, but it appears to cover the period between 1905 and 1951, so comprising the two main world's wars – the second of which does impose on the novel with its economic influences and the rising American influence. Naipaul, though, does not solely follow the model defined above. The death of the hero for example, is



stated in the prologue and throughout the entire novel there is a delicate series of cross-references and frequent images.

The most prominent feature of Naipaul's Style is his power of observation. He demonstrates accuracy and lucidity, as well as a close attention to aspect and skill to produce mood and atmosphere in an accurate and reminiscent way. This intellect of control originates partly from the material which he is handling, which empowers him to avoid deceptively idealizing his theme and makes the material appear truthful and reliable. An instance of this is the cautious describing of Mr. Biswas's collapse at Green Vale. By writing this progression in an impassive tone, generally in the form of declarations, he provides the writing with inordinate power and dramatic upshot.

When Mr. Biswas moves into his unfinished house he develops an obsession with the asphalt on the roof which dissolves and appears like a number of snakes, when this horror happens, it is stated in a way which helps to deepen the horror far more than a more overdramatic explanation could have done. 'A snake had fallen on him very thin and not long.' When they watched up, they saw the parent snake, waiting to release some more. This limitation in the writing is a hard accomplishment for any writer, and this is one of Naipaul's countless assets. The reader experiences the miseries of Mr. Biswas more strongly because of this vigilant and subtle contrast between the dreadfulness of a particular event and the controlled way in which it is defined. An additional specimen is the demolition of the Doll's house which has been given by Mr. Biswas to his daughter, one of the most shocking experiences which he goes through in the novel. Once again nevertheless, the event is defined in a modest style which permits the reader to visualize the emotions intricately. Mr. Biswas finds the Doll's house flung against a fence in the yard at Hanuman House: "A wrecked door, a crumbled window, a staved - in wall or even roof – he had anticipated that but not this". The Doll's house did not exist anymore He saw only a pack of firewood. None of its parts was complete. Its gentle joints were bare and hopeless.

4.3.2 THEMES IN THE NOVEL

EXILE AND ALIENATION

A House for Mr. Biswas deals with exile and alienation, the central theme of the novel. Through



his protagonist, Naipal tries to communicate the painful and traumatic experiences of an immigrant. Since his birth, Mr. Biswas is estranged due to the prophecy. He grew up as a lonesome child who lived in seclusion. After his marriage to Shama, the joint family of the Tulsis projected him to fuse his personal identity with theirs, which he finds it to be difficult and feels trapped. They later put him down and he is enforced to work at the estate at Green vale, where he grows aggrieved of even his own children, ultimately, this sense of alienation motivates him to search for a house, symbolizing an effort to find and create his own identity. An article 'A' 'used in the title indicates intensity of his desire to belong to somewhere, to feel at home, to be away from alienation. He struggles hard to achieve self-identity and self-belongingness. Throughout the novel, Mr. Biswas' steady progress is specified through many objects he and his wife attain over the years.

STATUS OF WOMEN

Another very important theme of the novel is the dealing with women. Although, majority of characters are women yet they are mostly treated as caretakers, plotters, or just faces in the crowd. They barely have any kind of ambitions, hopes or desires. The daughters of the Tulsi family are married to men merely because of their caste. The economic stability of the eventual grooms is not considered, nor is any care given to the age or consent of girls. Still women with prosperous husbands are seen as better than others. Hence, the widows are evermore worried about their future and are trying to start businesses of their own. There is an unremitting fear of bringing strain on Mrs. Tulsi, and the women frequently punish their kids to make others "satisfied", which is just a way to bring out their dissatisfaction with their current situation.

ASPIRATION

Mohun Biswas, though neither hard-working nor capable, craves to make it immense in the world and continually struggles to make it work for him. On the other hand, as he grows-ups, his dreams begin to get more sensible and he begins to dream only of a home where he can keep his family without various other relations around, and without the continuous chattering of women or interruption on the privacy of his children.

FAMILY



The theme of family is curled to the point that it becomes abnormal. All the families portrayed in the novel are abnormal in varying degrees. Mohun is almost compelled to marry Shama.

Although he is sexually active, Shama's pregnancies are startling to him and all his children feel like a burden to him. The Tulsi are a big family, in which the daughters and their occupant husbands are mostly treated as servants and the two sons rule like kings.

HOUSING

From his first shift to his aunt's house as a child, subsequently the death of his father onwards, Mr. Biswas finds himself either living in a relative's home or in a dilapidated excuse for a house of his own, neither is able to last long before he has to shift again. In particular, since he makes a family with Shama so early in his life, Mr. Biswas' life is deeply affected by the circumstances in which he lives; as a contrary, he wishes private housing, while as practically unrealistic man, he often depends upon others in order to have housing at all.

EDUCATION

Although Mr. Biswas gets some training from a pundit and learns to read English at a school, he never goes far-off with his education so as to be able to achieve the kind of social mobility that happens to unlock for his son, Anand. Mr. Biswas and the Tulsi family realize that, along with the decline of the family formation and the economic changes in Trinidad, education, not for themselves, but for their children, is the key to freedom and affluence.

DISBELIEF

From very early on, Mr. Biswas feels that he is being deceived by others around him, especially the Tulsi family, against whom he complains relentlessly even though living under their roof, almost to the end of his life. Part of this disbelieve may come from the fact that, without a considerable source of income and a residence of his own, he knows that he depends upon the means of the Tulsi family; therefore, they have a definite strong hold on his life.

SECULARISM

The story represents religion in Trinidad, whether Hindu or Christianity, in cynical, if not absolute satirical terms. Hari, the pundit, is laughed at by Mr. Biswas for bringing terrible fortune upon houses and people he exalts; and Dorothy, the westernized wife of Shekhar, is



disregarded by Mrs. Tulsi's daughters for her pretension.

4.3.3 USE OF SYMBOLS IN THE NOVEL HANUMAN HOUSE

Hanuman House has been depicted as a symbol of dependence, enslavement, and disgrace for Mohun Biswas. His in-laws, a well-to-do family in Trinidad, have a nasty way of setting their daughters and at the same time making it certain that they were guaranteed with their bondage: marrying them to high-caste, jobless men. The men would be assured a job inside the family business; they wouldn't be remunerated, but they would have lodging and food and they nevertheless would be regarded in debt to the family for providing them the resources for living.

Mohun comprehends this and starts to detest the sight of the house as it embodies a life of slavery.

YELLOW TYPEWRITER

Even though Mr. Biswas has been presented as a man with small prospects and education, yet he desires to make it great in the world. He keeps on changing number of jobs before ultimately comprehending what he wishes to do. And, despite having the realization that he desires to write, he is incapable to attain this owing due to lack of resources. His stories would begin with a man of thirty-three, a father of four children, and Meeta, a young, untouched, infertile heroine.

Though these stories initiate with delight, they would leave Mohun unhappy. He afterwards paints his typewriter yellow while painting other furniture in the house. The typewriter is left idle for a long time between these stories, signifying Mohun's requirement to write being subordinated by his necessity to run the house.

HAT STAND

Mohun's family doesn't possess or adorn any hats, but they retain a hat stand just to display that they could have enough to have hats. The hat stand is merely a symbol for the family and many other immigrant Indian families'; social status.

HOUSES

A house is possibly the most significant theme in the story. During his whole life, Mohun stays at number of places, some outstanding and some just a room with leaky roofs. His longing to have a house of his own is a symbol of his prerequisite to left a mark in the world. He arrived to the



world unexpected and produced a lot of problems for everyone; even before he really did anything, simply by being born on an unfortunate hour. His life is measured as redundant and a weight on his parents. He desires to die in a place which he can call of his own, where he does not need to forfeit his privacy or existential comfort for somebody else.

JAPANESE TEA SET

Shama has been gifted a Japanese tea set as a valedictory gift as she leaves Hanuman House to stay with Mohun. For her, this is a cherished gift; but in reality, the tea set is just a piece left unsold for too long in the family shop. This symbolizes the lack of feeling the family bears for Shama: she is a daughter, but her presence is not something which they rejoice. They merely play their part as a family to her in as low a way as they can.

4.3.4 A HOUSE FOR MR. BISWAS: A DIASPORIC NOVEL

Diasporic writing has been an indispensable part of postcolonial literature. Nevertheless, Diaspora bonds cultures through broadening of experience, it constantly comprises loss and sadness. The part of the colonial regime in relocating the colonised people has been extensively studied. These communities are displaced from their social surroundings and finally move to bizarre territories. One of the crucial components of diasporic writing is the quest for cultural origins and the understanding that the nation of their source is a delusion which they are never able to get access to. Naipaul himself has expressed this displeasure in this useless effort to trace the pedigrees of his own past “our own past was, like our idea of India, a dream” (Finding the Centre). The alienation one agonizes in a weird place is deepened by the awareness that the country of one's origin is also removed. This hyphenated individuality is well voiced in the diasporic literature.

One of the outstanding features of Naipaul's fictional description of the Indian diasporic community of Trinidad is his rendezvous with the descendants of indentured labourers. The Indian migrants in the Caribbean are untrained labourers and they were expatriate by the colonial administration in India. The famine and shortage of resources compelled these groups of people to escape from the country and studies have revealed that famine was also a consequence of colonial mishandling of Indian food grains. The founding of plantations in the caribbeans is also



a colonial initiative. These clusters of people were expatriate from their motherland and afterwards hired in the colonial plantations. Therefore, it is evident that these diasporic societies are shaped by the colonial progression.

The cultural alienation and the unfeasibility of returning to home make the life of the diaspora frequently tough to tolerate. The original generation of indentured labourers wanted to return home as they undertook the journey as a means of escape from desolation. In the novel *Pundit of Tulsi*, the patriarch of the Tulsi family flops to return home and slowly this is forgotten. It is also noteworthy that there is dislocation within a country, for instance Mr. Biswas' expedition from Arwacas to Port of Spain carries a variation in his fortune.

The novel also depicts the relocation of second-generation Indian Trinidadians like Owad to European countries for higher studies. The epilogue states that Anand devotes his time in England and refuses to come back even when he is conversant of his father's sickness. Biswas' voyage from Pagotes to Port of Spain marks the influence of the alien atmosphere on the lives of the migrants.

It is a familiar characteristic of diasporic writing that those communities sustained the cultural ethics they were part of. Maximum of the labourers linked their expatriate from home to that of Rama' s exile from Ayodhya and thought that they would go back home victoriously as Rama reclaimed his kingdom. In the novel, people as well as houses are named after names from Indian Puranas; for example, the Tulsi household is recognized as Hanuman House, who was a close supporter of Rama-Mr. Biswas' father as Raghu and Tara's husband as Ajodha. In this novel, utmost of the Indian characters tries to replicate Indian cultural values and rituals in Trinidad.

The Tulsi family perceives most of the rituals in their normal life. It is also worth observing that the local community is intricated in a ceremony of mounting sticks which is a frantic effort to adhere to certain regional revelries of north Indian villages.

4.3.4 A HOUSE FOR MR. BISWAS: A THEMATIC STUDY

A thematic feature of self-identity and independence in the novel is revealed through the character of Mr. Biwas. After the sudden demise of Mr. Biwas's father, Mr. Biwas and his mother, Bipti both went to stay with Tara's relations after selling their hut and land. Although he



was registered in the school for six years, he was early withdrawn from school and was afterwards made as a trainee to a pundit, Jairam where he is thrown out too. Ajodha, Tara's husband then places him in the care of his alcoholic and rude brother Bhandat who also turns out evil. When he was thrashed by Tara's brother Bhandat, he says, "I am going to get a job on my own. And I am going to get my own house too. I am finished with this." (Naipaul, 1961, p. 64). He is now decisive to make his own fortune himself. He gets involved into the business of sign-writing and gets entry into Hanuman House Shama's household by getting married to Shama.

While living in house of Tulsi, Mr. Biswas starts getting unhappy with his wife Shama, their shared way of life and her haughty family. Nevertheless, the fact that Tulsi house is always there to provide him an assurance of a place to exist in with comfort and also to make a move forward in his life. His intuition makes him a modern man and he desired to be the writer of his personal life where as being under rotting world of Tulsi home he was seen as a stumbling block in his pursuit of self-identity.

In spite of his poor education, Mr. Biswas turns out to be a journalist, bears four children with Shama, and tries numerous times to construct a house that he can call his own, a house which will definitely represent his independence. Mr. Biswas' frantic struggle to get a house of his own can be related to an individual's requirement to grow a true identity. At the end of the novel, he attains his goal of getting a house of his own yet that house was not actually of the kind as he imagined. He gets into debt in order to provide his family the comfort of only a very tattered house which at least guarantees independence and search for identity for him. He did not wish his children to be alienated and unaware of their identity.

He desires to die in a place which he can at least call of his own, where he did not have to sacrifice his privacy or luxury for someone else. Mr. Biswas' strong, all-time wish for a house of his own is more than a literal longing for a place where he can live: it is like a metaphor for the profound wish which many of us sense for independence in a contemporary world which often tends to make people feel as if their own lives are mostly out of their control.

A house is the most vital theme in the story and representation of independence and self-identity. The irony which lies over here is his feeling of authority under Tulsis is contrasted with real life defeat occupied by the colonial mindset. Likewise, presenting of Doll house to Savi at Christmas



by Biswas is an effort on the part of Biswas to stop Savi from following Tulsi's way of thinking of life and inspire her to follow more of his way. Independence as well as identity that is what Biswas pursues and wishes that her daughter should get. In addition to this, Mr. Biswas' position as Brahmin inside his community and at the same time as a labourer within the bigger Trinidad colonial community offers him with double realization. The words articulated by Biswas in the novel also display impotence and identity which is wanted :

Nothing would have ached more than to die without having claimed to die on someone else's portion of earth. How terrible it would have been, at this time, to be without it: to have died among the Tulsis; to have lived without even attempting to lay claim to one's portion of the earth (Naipaul, 1961, p 13, 14).

Another important thematic aspect of the novel is alienation that can be discussed by referring to few incidences. Precisely from the time after Biswas was born, astrologer finds him to be an inauspicious child who requires to be kept away from natural water and tree. He has been marked as lecher, extravagant and deceiver who will slay his own parents. Naipaul beautifully defines Mr. Biswas' condition:

“ With his mother's parents dead, his father dead, his brother on the estate at Felicity, Dehuti as a servant in Tara's house, and himself rapidly growing away from Bipti who, broke, became increasingly useless and impenetrable, it seemed to him that he was really quite alone” (Naipaul, p. 38) , and there is presented a tone of alienation. Mr. Biswas often doubts about dwindling into a void, a dwelling where there is no structure, no base for living. Similarly, Mr. Biswas' feeling of loss of his own determination when he concentrated on his son Anand's education with excessive fervor makes him feel like falling into a “void”; “I have missed their childhood” recognized Mr. Biswas (Naipaul, 1961, p.480) depicting how ignorant and careless he was to his daughter by giving added attention to this son, Anand. Also, near the end of novel after the death of Mr. Biswas his sister in laws arrive to pay tribute to his funeral and Naipaul remarks this line “Her sisters did not fail Shama. They all came. For them it was an occasion of reunion, no longer so frequent, for they had all moved to their own houses, some in the town, some in the country” (Naipaul, 1961, p.531) and it specifies the state of alienation each of them are destined with in spite of being a relative. “Afterwards the sisters returned to their respective homes and



Shama and the children went back in the Prefect to the empty house (p. 531)” elucidates the manner of alienation, desolation and loneliness. As an indentured worker there is always a feeling of homeliness and dual perception in the mind of Mr. Biswas that alienated him from moving forward: The feeling of being halfway of two or more cultures is diverting and adding alienation.

To add more, the novel *A House for Mr. Biswas* entirely is a symbolic depiction of British colonialism which has also been presented as one of the themes. The influence of colonization has been exposed through the novel. The helplessness of the Indian family structure in a colonial background is well depicted by Tulsi controlling Mr. Biswas representing Great Britain who overpowers the colony’s everyday life and expansion whereas Mr. Biswas epitomizes the colonized people who are emotionally and economically reliant on colonizers. The cultural worth of Biswas’s Hindu background was ignored and therefore, Biswas is portrayed as a self-governing Caribbean who is crippled by colonial edification and cultural colonization. Owing to colonial education system, Mr. Biswas adopted the values which were recognized by the colonizers. Though Mr. Biswas used literature as a means to run away from the truth of the world and this escape is actually attained by refusing his own culture and traditions. Some critics are of the view that the missionary schools of Trinidad students learned to deliver Christian prayers in Hindi with the reason of conversion and the education which Biswas got was the part of the empire’s civilizing mission. Because of colonization, the weakening of Hindu culture and tradition is revealed in the novel. Although Hindi is shown as a language of the society into which Mr. Biswas was born but they used English as a means of communication in public events. Mr. Biswas and Shama started their marriage talking in English.

The dowry system has been an age-old tradition in India but in the novel, Mr. Biswas wedded Shama without any dowry. This loss of culture and tradition depicted through Mr. Biswas and Shama’s marriage attempts to display influence which has been brought about by colonial mindset

Education is observed as progressive force accountable for the decay of Hindu tradition. In the novel, Anand wants to see the sacred ceremony just as an excuse for absenting himself from school. Mr. Biswas’ pursuit for a place of his own is representative of his native Trinidad’s



struggle for independence, which is the key theme of the story. Similar to all anti-colonial struggle, he meets a numeral hindrance in his efforts to lead an independent life. Even when he ultimately attains a place of his own, it is rather a shaky old construction, in need of a lot of hard work to make it enduringly livable which in parallel attempt to display the identity crisis taken to those indentured labourer by colonial mindset. In colonial Trinidad people are compelled to leave their personal traditional life and are able to only live properly if they adopt and copy the colonial behavior. Hanuman House has been compared to prison as under the surface, one can observe that the Hanuman House is not a comprehensible unit of the traditional Hindu joint family but somewhat more of a slave society where Mrs. Tulsi and Seth wanted workers to surge their dwindling economy and influence; They take advantage of the homelessness and poverty of people similar to Biswas and others.

The acceptance of Hanuman House and its doubtful entitlements is the submission to slavery. Through this picture, Naipaul attempts to depict that suppression is not something unusual to the West, or to the whites but it did spread to the ears and thoughts of colonized. The feeling of deracination and dislocation and absence of a national community in Trinidad are the essential themes in A House for Mr. Biswas, as they had been for Naipaul personally. Mr. Biswas is in hunt of a home through which they will be able to find their identities. Shifting landscape of places upsetting Biswas also displays colonization's thoughtless heart to carry forward their mission and impression it had on Biswas also exhibits supremacy of colonizer on colonized. And happiness under Tulsi household and the situation of society that he lived indirectly shows impact of colonial mindset on the colonized peoples' true identity.

4.4 CHECK YOUR PROGRESS

1. What does House symbolize in A house for Mr. Biswas?
2. Tulsis are the symbol of old Hindu culture imported in Trinidad by Pundit Tulsi. Discuss.
3. Throw light on the fact that Naipaul focuses on the personal life of the protagonist in A House for Mr. Biswas which tells the ethnic and social history of a community.
4. Mr. Biswas is the epitome of modern version of everyman. Discuss with reference to the novel A house for Mr. Biswas.



5. With reference to the character of Mr. Biswas, discuss the struggle of an ordinary man for his identity.

4.5 SUMMARY

In the first part of the novel, Mohun Biswas who is an Indo-Trinidadian, starts his life in an unfortunate way when he takes birth under number of adverse conditions. A Hindu pundit is invited to give him name and also cast his horoscope; he forecasts that this child will bring ill luck to his family. The prediction comes true when, as a child, Mr. Biswas is incidentally and without any intention becomes responsible for the death of his father, and consequently his family is finally broken apart. Being the youngest child, he lives with his mother, but she does not have the capability to bring him up and affect his upkeep. He primarily comes up as a child of circumstance, and his life appears more or less accidental. While working as a sign painter for the Tulsi store, he feels attracted towards a young girl which motivates him to write a note to her which her family wrongly interprets as a love letter, and all at once he finds himself engaged, without any way of releasing himself from that situation.

After marriage, Mr. Biswas along with his wife Shama start living in Hanuman House with Shama's mother and large number of her other relatives. He behaves like a fool, a kind of joker, a revolutionary and is continuously in dispute with one member of the family or another.

Ultimately his offence is taken as so big that he is sent out from the house to run a store on one of the properties of Tulsi. The venture is successful till Shama wishes to have the house blessed and after this Mr. Biswas faces financial problems and takes ill-advised decisions that puts him deeper into debt. Seth, Mrs. Tulsi's brother-in-law and also manager of Tulsi affairs, presents him a job as a driver on one of the Tulsi sugar estates which he agrees, under Shama's persistence.

On the sugar estate, the family shares barracks with eleven other families. Mr. Biswas is getting impatient to construct a house of his own, but he does not own much money. The house is constructed part by part, and the assurance of a nice house starts coming to an end as economic deficiencies resulted in the replacement of substandard supplies for quality materials. Trapped in the problems creeping up between his house, his growing family, and his job, Mr. Biswas starts getting worried leading to anxieties, and the anxieties resulting in full-blown fears. One night



there was a storm which almost blew away his house, the incident which breaks him down completely. He goes back to Hanuman House, where Shama is in a way to give birth to their fourth child, and he regains his strength in the solid protection and comfort of the house he has claimed to detest. But when the time comes to take a concrete decision, he takes the decision to leave Hanuman House as well as his family behind to put in another effort at setting out on a new life.

In the second part of the novel, Mr. Biswas proceeds to Port of Spain and ultimately starts establishing himself as an individual, settling down into a low paying yet satisfying, job as a journalist. He patches up with his family, and Mrs. Tulsi asks them to stay in her house in Port of Spain. They spend their time happily over there, and Mr. Biswas perceives himself to be getting more detached from the clutches of the Tulsis. However, Mrs. Tulsi constantly keeps on using her manipulative powers on Mr. Biswas, and he finally once again finds himself an unwilling resident of the Tulsi estate in Shorthills.

Seth has had a row with the Tulsis, and life is also getting very difficult as the condition of the house worsens as a result of neglect and abuse. The children particularly encounter displeasing challenges. Biswas constructs another house for his family but this house is also ill fated and to add further wrong judgment on the part of Mr. Biswas results in a fire that is nearly at the verge of destroying the house. The family does not need to stay in the house any more however, as Mrs. Tulsi's house in Port of Spain gets vacant again, and once again Mr. Biswas returns back, inhabiting two rooms, and sharing the other part of the house with rest of the other members of the Tulsi family. But gradually the situations at the house start getting out of control as more and more people start moving into the house resulting in it becoming a house full of noise and filthiness.

Mr. Biswas's son Anand begins his studies at the college but Mr. Biswas starts sinking again into desperation. He is gradually taken out of it when he is provided a new job as a community Welfare Officer with better pay. The job ultimately also furnishes him with a car, and Mr. Biswas attains new status in the house but this status proves to be temporary, as his family is required to move out from this house for the renovation of the house in expectation of the return of Owad, Mrs. Tulsi's son who has been to England to study medicine. The family is permitted to return



back into the house after a gap of three months, but this time their stay is short because of some dispute between Owad and Anand, then between Owad and Mr. Biswas, and eventually between Mr. Biswas and Mrs. Tulsi.

During the time, Mr. Biswas starts looking for a place to live and he is not having much expectation, but he comes across a man who wishes to sell his house, and the circumstances take such a turn that Mr. Biswas agrees to buy the house. But unluckily, this also proves to be another experience of bad judgment, as the house involves more problems than he perceived, and the family is once again dispirited. They put in efforts to make the house livable and are finally allowed to enjoy some time in it, making it their own, before Mr. Biswas is deprived of his job since the Community Welfare Department is dis-established.

He returns back to his job as a journalist at The Sentinel. Though he is very much worried about his income since he has got a great amount of the debt in purchasing the house but the whole family works hard to hold up each other but this added stress results Mohun to suffer a series of heart attacks and finally he dies, but he leaves behind a house that will shelter his family for as long as they live.

To sum up we can say that *A House for Mr. Biswas* is an autobiographical novel of V. S. Naipaul where it talks about the protagonist, Mr. Mohun Biswas, belonging to the indentured poor laborer class and his life at house of Tulsi and other houses after marriage. In this process it also deals with aspects of the search of independence and identity, alienation and colonialism.

Mr. Biswas smarted a lot in his life attempting to bring in his individual identity and sense of independence. Likewise, he was found to be continuously being alienated individually and socially which can be examined from the incidences of the novel. Along with this the novel as a whole is a figurative depiction of British colonialism which is also one of the irresistible themes. The impression of colonization is revealed in the novel through the character of Mr. Biswas' and his struggle to have peaceful mind.

4.6 KEY WORDS

- **Abandoned**—wild.
- **Accessible** – available.



- **Accommodated**—housed.
- **Acquisition**—gaining.
- **Ague**-an acute or intermittent fever, especially malaria.
- **Annoyance**—irritation.
- **Arwacas**-a fictional town, named after the indigenous Arawak people and based on V.S. Naipaul's childhood home of Chaguanas, where the Tulsis family lives in Hanuman House.
- **Aryans**-a term for the ancient Indian aristocracy that has been widely appropriated to other contexts.
- **Assembled** – collected.
- **Bewailed** –lamented.
- **Brahmin**- the Traditional Hindu caste of teachers, scholars, and religious leaders.
- **Caprice**- a sudden whim.
- **Ceylon**- the colonial term for Sri Lanka, used by the Tulsis to refer to their backyard.
- **Clumsy** – awkward.
- **Colonialism**- the assertion of authority by one society over another on the latter's own territory.
- **Communal**- in reference to something that is shared by all members of a community or group of people.
- **Conspire**- to act in secret collaboration with others toward a common goal directed against another.
- **Contempt**—disdain, scorn.
- **Crumbling**—decaying.
- **Debased**- having been lowered in value or worth.
- **Decrepit**- old, run-down, and near collapse.
- **Deference**- demonstrating or acting out of respect for another person.



- **Depredations** –destructions.
- **Destitute**- lacking even the most basic essentials of existence
- **Devised**– invented.
- **Dhoti**-Knee-length cloth pants traditionally worn by Indian men.
- **Dignified** –honourable.
- **Discreet** –inconspicuous.
- **Disapproved** – condemned.
- **Disintegrating**–crumbling.
- **Duplicitous**- sneaky and untruthful; crafty
- **Epictetus**- an important ancient Greek Stoic philosopher and slave who argued that people can live happily and more virtuously by limiting their investment in events over which they have no control and recognizing their responsibility over actions they do control.
- **Exaggerated** –overstated.
- **Fiercely** –violently.
- **Forbidden** –banned.
- **Futile** – useless.
- **Geniuses** – intellects.
- **Gleam** –glow.
- **Green Vale**- a fictional estate near Arwacas where Mr Biswas oversees estate workers for Seth and builds his first house.
- **Hanuman House**- the Tulsis’ massive “alien white fortress” in the town of Arwacas, which has a partially visible statue of “the benevolent monkey-god Hanuman” on the roof. The house has three parts: The Tulsi Store downstairs.
- **Homilies**- short, pithy, uplifting quotes, statements, or short speeches.
- **Gratitude**–thankfulness.



- **Inauspicious** –unfavorable, foreboding bad tidings; getting off to a bad start.
- **Inscrutable**- mysterious and impenetrable.
- **Marcus Aurelius**- a Roman emperor best known for writing the Meditations, a journal of practical exercises derived from Stoic philosophy and especially Epictetus, whom Mr Biswas reads throughout his life.
- **Meticulous**- done with great care and attention to detail.
- **Misanthropy**- a deep and abiding hatred for humanity.
- **Miserable** –unhappy.
- **Mortgaged** – pledged.
- **Morose**- gloomy and despondent.
- **Mumbling** –incoherent.
- **Owed**– allocated.
- **Pagotes**- the fictional town to which Mr. Biswas moves after his father’s death. Tara and her relatives live here.
- **Persuaded** – convinced.
- **Perpetually**–continuously.
- **Port of Spain**- the capital and main city in Trinidad, where Mrs.Tulsi brings Owas for his schooling and Mr. Biswas later moves and buys his house.
- **Precariously**–insecurely.

Pundit- an expert in a particular field called upon to give opinions, analysis, or advice.

- **Revealed** –exposed.
- **Ridicule** –mockery.
- **Sagged** –drooped.
- **Saman Tree**- a species of large, flowering tree, often called a rain tree or monkey-pod tree, with a relatively narrow trunk but an extremely wide canopy.



- **Samuel Smiles**- a Scottish writer, journalist, and reformer famous for his tales of people finding success through hard work, defense of free-market capitalism, and belief that poverty was the result of irresponsibility.
- **Sans Souci**- a beach town on the northeastern coast of Trinidad where Miss Logie takes Mr. Biswas and his family for a week's vacation after he starts work at the Community Welfare Department.
- **Scarlet Pimpernel**- a character invented by the British-Hungarian Novelist Baroness Orczy who wore a disguise and saved French aristocrats from the guillotine during the French Revolution.
- **Seditious**- rebellious; dissenting against authority.
- **Serrated** –ragged.
- **Shorthill**- a fictional town, located in a lush valley among the hills of Trinidad's Northern Range, where the Tulsis move after leaving Hanuman House and Mr. Biswas builds and burns down his second house.
- **Spattered**- sprayed.
- **Spendthrift** - wasteful.

Squalid-filthy and unfit for decent living.

- **Sully**-to stain or call into a question something considered clean, like a reputation or career.
- **Swathed** –wrapped.
- **Tenuous**-held loosely together; unsupportable.
- **Thaumaturgy**-A miracle worker.



- **The Chase-** A remote village, with only two rum shops and some food shops and surrounded by sugarcane fields, where Mr. Biswas operates a store for six years.
- **Threatened** – endangered.
- **Tittered**–laughed.
- **Tobago-** Trinidad’s smaller and much less populated sister island.
- **Torpid-** sluggish and fatigued.

SELF ASSESSMENT TEST

1. Mr. Biswas enters into the world "six-fingered and born in the wrong way" (p.5), and a life of evil luck is foretold for him. In what ways does this prediction appear to come true?
2. Initially in the novel, Mr. Biswas, a sign-painter and later a journalist, writes a love letter to Shama. What are the instant outcomes of this letter? What are its long-term effects? Is it ironic that writing plays such a vital role in defining Mr. Biswas’s destiny?
3. Why do the characters in A House for Mr. Biswas shift between Hindi and fragmented English? What does this advocate about the amalgam nature of Trinidadian society and its colonial history?
4. During the novel Mr. Biswas fights the Tulsi family, engaging in one squabble after another. Why does he find living with them so unpleasant, so embarrassing? Why do the Tulsis, repeatedly, find Mr. Biswas unbearable?
5. What kinds of things are the subject of argument between Tulsi family and Biswas argue about? Are the subjects of these arguments characteristically significant or do disguise more serious differences?
6. Why does Mr. Biswas sense imprisoned by his wife and family? Why does he consider Shama and the children as "alien growths, alien affections, which fed on him and called him away from that part of him which yet remained purely himself, that part which had for long been submerged and was now to disappear" (p. 461)? What sort of life does he feel his family resolves him from living?
7. Why does Mr. Biswas become a journalist? What features of his nature and experience permit him to outshine at the kind of writing the Sentinel primarily demands? How does his



- achievement at the paper change his status within the Tulsi family?
8. Mr. Biswas expresses to his son Anand, "Remember Galileo. Always stick up for yourself" (p. 267). In what means is Mr. Biswas himself a rebel? On what occasions does he confront others and stand up for himself?
 9. A House for Mr. Biswas expresses the story of a common man with modest drives whose life is not marked by dramatic events. How does Naipaul infuse his story with the pathos and significance that have won the novel worldwide praise since its original publication? Does Mr. Biswas attain a kind of triumph at the end?
 10. In what ways does Mr. Biswas's yearning for a house of his own similar to Trinidad's struggle for national independence?
 11. What does possessing a house signify for him? In what ways is the Tulsi family like reigning colonial power?
 12. At the end of the novel, Mr. Biswas is finally able to realize his dream of owning a house, but the experience is not what he anticipated. Elaborate.
 13. How is his experience symbolic of Trinidad's own situation after the end of colonial rule?

4.7 ANSWERS TO CHECK YOUR PROGRESS

1. The pursuit for home is one of the major themes of A House for Mr. Biswas. Mr. Biswas desires to generate his own identity by owning a house of his own. His life signifies a sensitive man's brawl against dictatorship of the Hanuman House. He doesn't wish to become a slave like other sons-in-law of Mrs. Tulsi. He respected freedom and wanted to run away from the world of Tulsidom. His liberty was repressed in Hanuman House. As a man of independence, he discards slavery and fights for his own house and produces his own identity. Hanuman House is symbolic of authority and tyranny. Mr. Biswas represents independent man's determination and ambition of his own house. The notion of a 'house' is important in the novel. It is a symbol of the spiritual and physical housing. It portrays the inner disorder of emigrants who were the sufferers of the blind incident of history. The novelist carries the message that there were many Mr. Biswas who desired to construct their own houses but the longing to own house continued to be incomplete.



These unfinished houses represent incomplete lives, imperfect dreams, and uselessness. House is symbolic of individuality, harmony, spiritual shelter and steadiness. Mr. Biswas possesses a house and fulfills his ambition. It provides him no happiness and concord because of the load of the debt. Mr. Biswas's quest for a house is a pursuit for belonging. A notion of a house is symbolic. It is the essential structure which Mr. Biswas flops to have his own in his life. It represents an expatriate's yearning for home. The emigrant, Hindu love for a home is incarnated in Biswas's craving for a home. According to V.S. Naipaul "The act of writing is not merely a matter of self-expression, but also an instrument of an awareness seeking to modify social reality". The house is both literal and symbolic. Mr. Biswas seeks a house of his own as a literal structure but also as a means by which to get away from the Tulsis. The house represents his own household and his own nuclear family without the meddling of the Tulsis. When he lastly gets the house, though he is no longer living, the house lives on as a symbol of life, post-Tulsi, and his children and Shama after his funeral, returns to it instead of returning to Hanuman House.

2. Tulsis are no doubt the symbol of old Hindu culture brought in Trinidad by Pundit Tulsi. They epitomize thousands of Indians existing in Trinidad. Mrs. Tulsi ponders herself as the guardian of this culture. They do daily Puja and prayers. The family has a pundit who regularly looks after the daily religious performances. The western culture touches the old Indian standards and views. Mrs. Tulsi sends her two sons to Roman Catholic school. Both of them get married to Christian girls. Owad drives to England to study medicines and surgery which is a straightforward nonconformity from the Hindu religious code. Other members of the family are also underneath the influence of the western ethos. Govind breaks down from the family harmony and becomes a taxi driver and survives separately. W. C. Tuttle trails his individual interest and moves out of the Tulsi House. Some of the Sons-in-law and daughters also attain their independent homes. Owad comes back from England entirely westernized. Seth breaks away from Mrs. Tulsi and starts living separately. The characters from Tulsi house are the produced from compound culture and oppression. The characters attempt to find out safe and protected places. Every member desired to escape from Tulsi House. It is the feeling of the loss of individuality that forces the characters to stroll from place to place. There is a means before them either to



- integrate in the new culture or to exist as an expatriate and emigrant. Mrs. Tulsi's sons attempted to integrate in the new culture by marrying Christian girls.
3. Naipaul concentrates on the individual life of the protagonist which expresses the ethnic and social history of a community. He attempts to integrate in Hanuman House but he is futile at every stage. He converts into an entirely isolated man in the mob and the isolated warrior against the conventional system occupied with terrible myths, customs and ceremonies. He took himself as an unwelcome and needless man in Tulsi clan. Mr. Biswas is an East Indian who wishes to breakdown from his Hindu heritage but has trouble in adjusting himself into Western culture. The deficiency of money carries him a lot of torment and suffering. His misery is that of a poor individual struggling hard to own a least basic prerequisite in the shape of a house. Mr. Biswas attempts for his personal house. A house supports an optimistic approach to the problem of exile. Naipaul emphasizes on the individual life of the protagonist which voices the ethnic and social history of a community. He tries his level best to integrate in Hanuman House but he is failed at every stage.
 4. Mr. Biswas has been depicted as modern version of everyman. He has been considered as representing an everyman. He is the illustrative of modern man who scuffles tough to buy his own house. His fight against a stiff social system brands him rebellious. There is a trace of a heroic superiority. Naipaul has been successful in presenting a hero in all his littleness and his hero conserves a sense of man's innermost self-respect. Mr. Biswas represents the Indian man of lower middle-class longing for an ambition to have a house of his own and to expire serenely beneath his own roof. The novel emphasizes, the characteristic despair of immigrant's dilemma. Luckily, or regrettably Mr. Biswas becomes stuck into the racket of the house by getting married to the youngest of the Tulsi daughters, Shama. Mr. Biswas is different from other son in-laws who are there only to fill their stomachs. Mr. Biswas was the man of self-identity. He despises slavery and becomes rebellion against Tulsidom. The life of Mr. Biswas takes him to expatriate, deficiency and disenchantment. A House for Mr. Biswas is nothing but a tale of expatriate who attempts to fulfill his goal of his own house in life.



5. The hunt for home is one of the themes of *A House for Mr. Biswas*. Mr. Biswas desires to generate his own identity by owning a house of his own. His life epitomizes a sensitive man's brawl against autocracy of the Hanuman House. He doesn't want to live like a slave of Hanuman House like other sons-in-law of Mrs. Tulsi. He treasured freedom and desired to run away from the world of Tulsidom. His independence was repressed in Hanuman House. As a man of freedom, he discards bondage and fights for his individual house and makes his own identity. Hanuman House is a symbol of authority and dictatorship. Mr. Biswas represents a self-governing man's desire for his own house. The characters presented in the novel are part and parcels of Indian culture. While existing in strange culture they make an effort to protect their own Indian identity. Some of them are underneath the effect of Trinidadian culture. They have assumed dictatorship and some favored slavery and Mrs. Tulsi House is the greatest specimen for that. Some of the characters detested slavery and desired to generate their personal separate world. Mr. Biswas as a guy of Indian origin desired to create his own identity as an Indian and he did not want to lose it at any cost. Mr. Naipaul himself has lost his identity as an Indian and at the same time he could not attain Trinidadian while staying in West Indies or English in London. He lost his original identity and could not gain new one. Mr. Biswas hunted to create his own identity by possessing a house in an alien land. The 'house' which is also symbolic and it will offer authenticity and security to Mr. Biswas.

4.8 SUGGESTED READING

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Subject: English-Elective Unit-I-Unit-4	
Course Code: 205 (i)	Author: Dr. Punam Miglani
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Study of Whole Content with More Ease	

STRUCTURE

- 5.0 Learning Objectives
- 5.1 Introduction
- 5.2 Main Body of the Texts:
 - 5.2.1 Synopsis of the Novel: Heart of Darkness
 - 5.2.2 Synopsis of the Novel: Sons and Lovers
 - 5.2.3 Synopsis of the Novel: Aspects of Novel
 - 5.2.4 Synopsis of the Novel: A House for Mr. Biswas
- 5.3 Further Main Body of the Texts: Main Characters Introduction
 - 5.3.1 Main Characters: Heart of Darkness
 - 5.3.2 Main Characters: Sons and Lovers
 - 5.3.3 Main Characters: Aspects of Novel
 - 5.3.4 Main Characters: A House for Mr. Biswas
- 5.4 Check Your Progress
- 5.5 Summary
- 5.6 Key Words
- 5.7 Self-Assessment Test
- 5.8 Answers to Check Your Progress
- 5.9 Suggested Reading



5.0 LEARNING OBJECTIVES

- To help the students recollect all the features of the novels with the help of the short summaries of the novels specified in this chapter.
- To help the student to be familiar with the main characters of all the four novels so as to understand the stories with more ease.
- To enable the students to find out the answers to the questions given in this unit and there by preparing them for exams.
- To help the students to self-assess their knowledge of the prescribed books by preparing themselves to answer the given question in this unit.

5.1 INTRODUCTION

As the previous four units has been based on the detailed study of the prescribed novels so as to enable the students to comprehend different aspects of the novel evidently, this chapter has been shaped to make them revise everything they have gone through in previous chapters and thereby assist them to prepare for the written exams. For their review sort of synopsis of the novels has been given which are followed by specimen answers and also some questions to be answered by students. After thorough reading of the prescribed novels and proper understanding of the study material given in the previous chapters, students will be able to find the answers of questions based on the novels.

5.2 MAIN BODY OF THE TEXTS:

5.2.1 SYNOPSIS OF THE NOVEL: HEART OF DARKNESS

Heart of Darkness revolves around Marlow, a reflective sailor, and his voyage up the Congo River to see Kurtz, supposed to be an idealistic man of innumerable capacities. Marlow gets a job as a riverboat captain with the Company, a Belgian concern established to do commerce in the Congo. Marlow meets prevalent incompetence and cruelty in the Company's stations as he journeys to Africa and then up to the Congo, The innate inhabitants of the region have been enforced into the Company's service, and they agonize awfully from overwork and mal-



treatment at the hands of the agents of the Company. The brutality and foulness of majestic enterprise distinct sharply with the emotionless and royal jungle that surrounds the white man's residential settlements, making them seem to be small islands within a massive darkness.

Marlow reaches at the Central Station, run by the general manager, an unpleasant, conspiratorial sort of personality. He discovers that his steamship has been dashed and devotes several months in wait for parts to mend it. His curiosity in Kurtz rises during this period. The manager and his favorite, the brick maker, appear to dread Kurtz as a danger to their position. Kurtz is whispered to be sick, making the delays in mending the ship more expensive. Marlow ultimately gets the parts he requires to repair his ship, and he and the manager set off with a limited agent (whom Marlow calls pilgrims because of their strange habit of carrying long, wooden staves wherever they go) and a crew of cannibals on a lengthy, tough journey up the river. The thick jungle and the repressive stillness make everyone on-board a little jittery, and the sporadic sight of a native village and the sound of drums run the pilgrims into a kind of turmoil.

Marlow along with his crew come across a hut loaded with firewood, along with a message saying that the firewood is for them but also that they should approach carefully. Soon after the steamer has collected the firewood, it is surrounded with a thick fog. When the fog disappears, the ship is confronted by a hidden group of natives, who fire arrows from the shelter of the forest. The African helmsman is slayed before Marlow terrifies the natives away with the help of the ship's steam whistle. Not long after, Marlow and his associates reach at Kurtz's Inner Station, imagining to discover him dead, but a half-crazed Russian dealer, who encounters them as they come ashore, guarantees them that everything is well and apprises them that he is the one who left the wood. The Russian asserts that Kurtz has enlarged his awareness and cannot be exposed to the same ethical verdicts as ordinary people.

Seemingly, Kurtz has recognized himself as a god with the populaces and has gone on ruthless searches in the neighboring territory in hunt of ivory. The assortment of cut off heads decorating the boundary posts around the station confirms to his "methods." The pilgrims carry Kurtz out of the station-house on a stretcher, and a huge group of native combatants come out of the forest and surrounds them. Kurtz talk s to them and the natives vanish into the woods.

The manager fetches Kurtz, who is fairly ill, on-board the steamer. A lovely native woman,



seemingly Kurtz's mistress, is seen on the shore and gazes out at the ship. The Russian suggests that she is somehow intricately connected with Kurtz and has triggered trouble before, through her impact over him. The Russian discloses to Marlow, after swearing him to confidentiality that Kurtz had ordered the attack on the steamer to make them believe that he was dead so that they might come back so as to leave him to his strategies. The Russian then departs by canoe, dreading the annoyance of the manager. Kurtz vanishes in the night, and Marlow goes out in pursuit of him, discovering him crawling on all fours near the native camp. Marlow halts him and persuades him to return to the ship. They start out down the river the next morning, but Kurtz's health is deteriorating fast.

Marlow heeds to Kurtz talk while he pilots the ship, and Kurtz assigns Marlow with a package of private documents, including an articulate leaflet on educating the brutes which ends with an illegible message that says, "Exterminate all the brutes!" The steamer breaks down, and they have to halt for maintenances. Kurtz expires, saying his last words; "The horror! The horror!", in the attendance of the muddled Marlow. Marlow falls sick shortly after and hardly survives. Ultimately, he comes back to Europe and goes to meet Kurtz's Intended (his fiancée). She is still in bereavement, even though it has been more than year subsequently Kurtz's death, and she acclaims him as an epitome of virtue and attainment. She asks about his last words at the time of his death but Marlow does not have the courage to bring himself to break her delusions with the truth. In its place, he tells her that Kurtz's last word was her name.

5.2.2 SYNOPSIS OF THE NOVEL: SONS AND LOVERS

The novel initiates with the introduction of Morel, who starts as the single Gertrude Coppard. At a dance on Christmas, she happens to meet Walter Morel and starts a romance that is obsessed primarily by corporal passion. Shortly, she gets married to him and starts interrogating her decision of marriage as she feels the restraining influence of his small salary, about which he did not reveal the truth, on her individual life's potentials. They start quarrelling and growing at a distance; Walter chooses to go directly to the bar after each workday. In reply, Morel turns to her sons, specifically, William, the eldest, thinking of him as a model that she can enhance to carry out her own demolished desires.

As a young boy, William is attached in an unhealthy way to his mother Morel, incapable to



appreciate life outside the house without her accompanying him. As he grows into a young man, he defends her from his father's domestic violence when he becomes mature; he leaves Nottinghamshire to work in London, mounting into the middle class. He gets engaged but fails to stand the superficiality of his fiancée. He falls ill and dies very early; shocked and distressed Morel turns towards her second son, Paul, who is suffering from an attack of pneumonia.

Paul is somewhat different from William in the sense that he has a bipolar association with his mother. Whereas William was only affectionate and devoted towards his mother, Paul is seldom fending off by the vision of living with his mother persistently. He identifies that he will possibly always be, in some ways, the subsequent choice for his mother as she attempts to rebuild his elder brother. He looks back on William's life and distinguishes the significance of volunteering out on his own to discover love in the form of a companion. He gradually falls in love with Miriam, a farmer's daughter whom he happens to meet at church. They go on extended walks and have refined debates about books. Yet, Paul starts to struggle with the idea of a forthcoming life with Miriam, still reliant on his mother.

One day, he goes to family farm of Miriam, where he happens to meet a young woman, Clara Dawes. Clara has suffragette dispositions and has lately decided to get separated from her husband, Baxter. Paul provokes Miriam into a corporeal relationship she is hesitant about, but they equally discover it fruitless. He breaks up his ties with her and once again becomes closer to Clara, who appears to be more physically passionate. Indicating too much for Clara, he comes back again to Morel. Nevertheless, Morel shortly dies, leaving him unaccompanied in the world. In response, Paul strolls Britain out of control, becoming a miserable alcoholic and enjoying sex with women he never thinks about. Miriam once again reaches out to him and proposes him to get married, but he refuses.

As Paul descends deeper into his depression, he ponders about killing himself in expectation that he would rejoin his mother. In its place, he determines to endure on and attempts to shape a life for himself. Towards the end of the novel, his destiny is left exposed. *Sons and Lovers* therefore carries forward a final question about whether it is probable to live a life or shape an identity for oneself without trusting influential models between which one transmits the abstract characters he or she desires. It proposes that humans, especially men, are indeed destructive in their



inclination to become destitute and hopeless when they form idealistic objects of desire.

5.2.3 SYNOPSIS OF THE NOVEL: ASPECTS OF THE NOVEL

Printed in 1956, *Aspects of the Novel* is nonfiction written by E.M. Forster. The volume is a dissertation on inscription and literary criticism. The material was first presented by Forster in a sequence of lectures at Cambridge University and then later it was released in the form of book. Forster (1879-1970) is a well-known English author. A well-established author of five novels, his works makes use of a humanistic tactic in their concentration on class differences in Britain in the 20th century. He was also a member of the renowned Bloomsbury Group, which also comprised of Virginia Woolf and John Maynard Keynes.

In his series of lectures titled *Aspects of the Novel*, Forster utters in his introductory note, "Since the novel is itself often colloquial it may possibly withhold some of its secrets from the graver and grander streams of criticism, and may reveal them to backwaters and shallows." By using instances from the works of numerous eminent authors, the book lays emphasis on the seven essentials important for a novel: story, people (characters), plot, fantasy, prophecy, pattern, and rhythm. Forster transfers this information in a modest, easy to comprehend and scorns at the "pseudo scholarship" of traditional literary criticism.

Before commencement, Forster puts down his approach. He describes a novel merely as "a fiction in prose of a certain extent," whereas English literature is any work inscribed in the English language, rather than those only from a particular country or location. He also asserts that "time, all the way through, is to be our enemy," and therefore, he will not view the novels from the point of view of their chronology or periodization. Instead, he conveys his desire to visualize that all the supreme novelists during the time are sitting together in a circle, writing their books at the same time.

In the very first chapter, named "The Story," Forster speaks that a novel, in its greatest rudimentary form, expresses a story by ordering narrative actions in a time sequence, and that the story should be based on the question, "What happens next?" A decent story, nevertheless, must enhance value. He keeps on discussing an instance: *The Antiquary* by Sir Walter Scott. Scott's work is certainly created on the "what happens next" question, but it wants value. In contrast,



War and Peace by Leo Tolstoy is a good specimen of an arrangement of events that discloses over time while adding value.

Forster's wisdoms on characterization are one of the most discussed teachings. In "People," he clarifies the difference between "flat" and "round" characters taking help of the works by Charles Dickens as a specimen. Flat characters are ones that bear only one or two crucial characteristics, whereas round characters are completely developed. Both, though, are equally required in a story. "Those who have an aversion to Dickens have an excellent case. He ought to be bad," declares Forster. According to Forster, approximately all Dickens characters are flat, yet his stories however are accomplished to paint "a vision of humanity that is not shallow." Jane Austen, on the other hand, concentrates her stories on round characters, and though she generally concludes her novels before they have had an opportunity to live out their lives, the reader has no trouble in visualizing them doing so.

Forster further elucidates that the characters in stories are not actual people but must appear like real people. Occasionally a reader will discover that they look more real than the actual people in the reader's life. An author is able to accomplish this by exposing the character's concealed, inner life. Forster also keeps on discussing that although actions like sleeping and eating don't take up ample space in stories, love is generally over-represented.

In the chapter on Plot, Forster describes that a story is an account of events, but a plot is actually a narrative of events that concentrates on causality. While a story might say, "The King died, and then the Queen died," but a plot would claim, "The King died, and then the Queen died of grief." Both of them have a time arrangement, but in the plot, time is dominated by causality. Plots claim intellect from their readers, including the skill to recollect events and join threads, and this permits the author to generate mystery by suspending certain descriptions until later in the plot. Nevertheless, plot must maintain a balance between events and character. Characters must impact the plot founded on their personalities or otherwise they are merely brushed away by Destiny.

In the units on Fantasy and Prophecy, Forster describes that fantasy is presented into a novel to produce an enchanted effect; though, fantasy is not always mystical. In its place it can also be created in the magic of regular things and people. He also confers on parody and adaptation,



which permit a story to be encrusted upon by many authors' fancies. Prophecy, Forster utters, is an earliest author's voice with a worldwide universal theme--that is, the characters are more than only characters. He mentions Fyodor Mikhailovich Dostoyevsky, whose characters constantly signify something more than them, as an instance. Contrasting symbolism, which has actual meanings, the meanings of prophecy are vaguer, yet consistently universal.

Finally, Forster discusses Pattern and Rhythm. Pattern is the form of a novel. Now and then it is a geometric shape, such as an hourglass (where one character's social ascent crosses with another's social descent) or a circle (where a character ends up back where they initiated). Pattern lets a reader to perceive the book as complete. Forster cautions, however, that pattern must develop organically when characters are enforced into a pattern, the story starts losing authenticity and productivity. Rhythm is denoted by a motif that looks in small disparities throughout the story and aids to help unite it.

5.2.4 SYNOPSIS OF THE NOVEL: A HOUSE FOR MR. BISWAS Prologue

A House for Mr. Biswas tracks the story of the ostensible character from his unfortunate birth in rural Trinidad, followed his frequent dislocation, dissatisfied marriage with Shama Tulsi, dull parentage, and monetary mistakes in his search for a house, till his death in the city of Port of Spain at the age of 46. During his whole life, the dreamy and voracious Mr. Biswas, who is inclined to pride, displeasure, illogical hopefulness, and misery, dreams of attaining financial steadiness and a house for his family. When he ultimately buys the house, he always desired, it proves to be a cheat as the house is badly constructed and almost dilapidated, and Mr. Biswas is not capable of paying his debt. His health decays, he is turned out from the Sentinel, and he expires with heart attack.

In the prologue, Mr. Biswas's story starts where it ends, with his dismissal, obligation, and beautiful but decaying house, which he after one-night time call that tactically concealed its faults. Still, it was a much well dwelling to die than the Tulsis' house occupied by several relatives. Though Mr. Biswas died with little more than the pledged house, at least he didn't expire "as one had been born, unnecessary and unaccommodated."



A House for Mr. Biswas starts as Mohun Biswas takes birth in rural Trinidad and Tobago to Indian parents. Nevertheless, since birth he is taken as a bad sign by his Hindu parents, since he was born “in the wrong way” and also bears an extra finger. A pundit forecasts that the newborn child will be a lecher and a prodigal, will never do anything fruitful, and be a burden on his family. He also directs that the child should be kept at a distance from trees and water. His parents accepted this instruction for a few years but one-day boy takes a neighbor’s calf, which he is taking care of to a stream. He notices water for the first time and gets so fascinated by it that he leaves the calf to stroll. After losing the calf, a frightened Mohun hides in dread of reprimand. His father, thinking that he has fallen down in the water; himself drowns in a doomed effort to save him which appears to accomplish the prediction made at the time of Mohun’s birth.

After the death of his father, the family is broken as Mohun’s sister has been sent to live with their well-off aunt and uncle, Tara and Ajodha. Mohun, along with his mother and his elder brothers, move to live with other relatives. Mohun is withdrawn from school early and has been sent to a pundit for training, but the trial goes useless as he has been kicked out from his position. He has been further sent by his uncle Ajodha to live with his inebriating brother Bhandat, who ill-treats him. Mohun swiftly leaves Bhandat's house, weary of having his destiny regulated by other people. He resolves to write his own destiny himself.

He happens to meet a friend from his school days, who coaxes him to support him commence a business of writing signs. It doesn’t bring him prompt success, but it does provide him with a chance to encounter more people. One day, while helping a client’s daughter, he flirts with her good-humoredly. Nevertheless, the young woman, whose name is Shama, misunderstands his gestures as a marriage proposal, and before Mohun could explain her, he’s brushed along by the blunder. He shortly discovers himself making arrangements for a marriage, he doesn’t have the courage to halt. Before he can take any action, he is wedded to Shama and has automatically become an associate of the Tulsi household.

After his wedding, Mohun transfers into Hanuman House with relatives of Shama. Taken as a clown, he upsets the other members of the family till he is sent away to run a store on one of the family’s estates. In his efforts to influence the family, he takes wrong decisions and sinks into debt. Seth, Shama’s brother-in-law, provides him with a job as a driver on one of the family’s



sugar estates.

While living in a packed boarding house on the property, he resolves to build a house of his own so that he can have some privacy with his wife. He nearly completes the house, after economizing and saving, but it's demolished by a storm. Once again, he goes back to Hanuman House where he recuperates from his distress while Shama gives birth to their fourth child. Mohun finally decides that he must leave that place and look for his own place away from his family. After reaching Port of Spain, he gets his first autonomous job as a journalist. He requests his family to come and stay with him at Mrs. Tulsi's house in the city. The estate begins to decline when Seth has troubled relations with the Tulsis. Recognizing that the environment is getting disagreeable, Mohun once again decides to construct another house. It almost burns down soon just after its completion. The family is saved unharmed, and again they are forced to return back into Mrs. Tulsi's house. The domestic environment starts becoming messy as more and more people start moving in.

When Mohun's son Anand starts his college, Mohun goes into depression again. He acquires a new job as a community welfare officer; it recompenses more money, which permits him to purchase a car and upsurge his position in the family. Though, Mohun and his family vacate the house when Mrs. Tulsi's son Owad comes back after completing his studies from England. Though they are permitted to stay but Mohun fails to get along well with Owad and he once again takes decision to start making plans for a house of his own.

One day, he comes across a man who wants to sell his house. He is very much thrilled, but, as typical, he takes an unfortunate decision since the house purchased by him has a number of defects. The family is discouraged and sad but they all decide to work together to overhaul the house. Shortly afterwards, he fails to retain his job as his department is dismantled, and once again he rejoins his job as a journalist. Though he is apprehensive about his salary because of the financial obligation he ensued in purchasing the house, the whole family puts in their maximum efforts to support each other. This additional strains causes Mohun to suffer heart attack, and he dies shortly afterwards. Nevertheless, he expires knowing that he has at least left behind a house that will provide shelter to his family for generations to come.

5.3 FURTHER MAIN BODY OF THE TEXTS: MAINCHARACTERS



INTRODUCTION

Character building is an integral part of any story. Characters are the most important element because they serve as the driving force in the story as a whole. They create and push the plot forward and help in shaping the story. Readers can be familiar with the world that has been created by author through characters only. The characters can be of any type but each and every character leaves an effect in the environment of story and creates different struggles and strains, conflicts as well as different resolutions too. Keeping in mind the importance of characters, main characters of each novel have been described again in this chapter.

5.3.1 MAIN CHARACTERS: HEART OF DARKNESS CHARLIE MARLOW

Marlow is around thirty-two-year-old sailor who has always lived at sea. Marlow has been presented as "a meditating Buddha" by the narrator as his experiences in the Congo have made him introspective and to some extent philosophic and also wise. In his youth, Marlow always wanted to explore the "blank places" on the map as he wished for adventure and his journey up the Congo, somehow proves it to be much more than a thrilling episode. There his experiences in a way teach him about the "heart of darkness" present in all men: Many people like Marlow himself are able to suppress these evil urges, whereas others like Kurtz yield to them. The chief qualities of his character are his inquisitiveness and skepticism.

As Heart of Darkness moves further, Marlow begins to become very perceptive towards his surroundings and the "darkness" that they may exemplify or conceal. Towards the end of the novel, Marlow is not able to restore himself into European society as he has become convinced of the lies and "surface-truths" that support it. Marlow appears to be a complicated man who foresees the statics of high modernism while also showing his Victorian predecessors. In many ways Marlow has been presented as a traditional hero: who is tough, an honest man, an independent thinker and above all a capable man. Yet he also appears to be somewhat "broken" or "damaged," at times. Marlow also acts as a mediator between the figure of the intellectual and that of the "working tough." For him work is like a diversion, a solid substitute to the posing and excuse-making of those around him.

His same intermediary position is reflected in his evident illness and recovery. Far from those who frankly challenge or at least accept Africa and the darkness inside themselves, Marlow does



not die, but unlike the Company men, who concentrate only on MONEY and promotion, Marlow suffers terribly. He is as a result, “contaminated” by his experiences and recollections to repeat his story to all who will listen.

KURTZ

He is one of the most mystifying characters in twentieth-century literature; Kurtz is like a small dictator, a dying god, an embodiment of Europe, and a hit on European morals. These contrary elements unite together to make Kurtz very attracting to Marlow and at the same time so intimidating to the Company. Just like Marlow, Kurtz also sought to take a journey to Africa in chase of some kind of adventure chiefly, to complete great actions of "humanizing, improving and instructing". When he had experienced the feel of the authority that could belong to him in the jungle, however, Kurtz deserted his humanitarian ideals and put himself up as a god to the inhabitants at the Inner Station. While he happened to get worried about the finest ways to bring the "light" of civilization to the Congo but at the time of death he dies like a man believing that the Company should clearly "Exterminate all the brutes!"

Kurtz has been depicted as a dangerous man because he presents the lie to the Company's "humanistic" objectives in the Congo. However, he is depicted as different from the Company in a way that he does not seem interested in his image or how he is recognized by "noxious fools" such as the Manager.

Whereas Brussels has been presented as a "whited sepulcher" of hypocrisy, Kurtz is totally open about his desires. He tells the Manager he is "Not as sick as you'd like to believe." But in fact, this statement is relevant to all Europeans, busy in imperialistic empire-building: To label Kurtz as a morally "sick" man might appear somewhat comforting, but he is in reality an exaggeration of the instincts nurtured in the hearts of men all around.

THE MANAGER

As Kurtz to some extent personifies Europe, the Manager is the personification of the Company that he represents in the Congo. He is a man with average size and physique bearing cold blue eyes who according to Marlow "inspires uneasiness" and also tries to make use of his ability to get details about Kurtz and his activities from Marlow. No doubt he is smart, but he fails to maintain order. His men are obedient towards him but they are devoid of any kind of love or



respect for him. Despite being in the heart of Africa for approximate nine years, he has never fallen ill. Marlow feels that his greatness lies in the fact that he never reveals the secret about what controls him.

The Manager considers Kurtz as one of the best agents he ever had; but at the same time, he does not agree with his methods and calls them unsound as for him because of this he has done more harm than good to the Company. When Marlow finds that his ship needs repair, the Manager informs him that the time of three months is required for repairs to complete. Marlow thinks of him as "a chattering idiot," but his estimate of three months three-month proves to be exactly right.

5.3.2 MAIN CHARACTERS: SONS AND LOVERS GERTRUDE MOREL

Gertrude Morel is regarded as the leading actor of the novel Sons and Lovers. Her father was an engineer and she belonged to a family of professionals. She came across Walter Morel at a Christmas party and came under the influence of his looks and modern character. Both of them decided to get married and immediately after their marriage Gertrude found him a very different man. He was not a kind of man she actually thought he was. Gertrude tried to find solace in her sons, particularly the eldest one William. After his untimely death, she turned all her hopes and expectations towards her second son, Paul.

Her character has been portrayed as a concerned mother, an expecting wife and a woman with good morals. For being so much possessive about her sons, she never liked or approved their girlfriends. She felt little bit uncomfortable because of the relationship between her son Paul and Miriam. Her morality and ethics are depicted when despite having an undesirable relationship; she took care of her husband Walter when he fractured his leg.

She was courageous enough to bear the pain of her most loved child's death and then she afterwards gathered the courage to take care of her second son Paul who was going through pneumonia. She herself underwent a very tragic end. She had been diagnosed with a tumor, and she suffered from unbearable pain. Her death is very ironical in the sense that the son for whom she put in her head and heart in recovering from pneumonia, along with his sister became the cause of her ultimate death as both of them gave her overdose of morphine which resulted in her ultimate death

**PAUL MOREL**

Apart from Gertrude another character presented as protagonist of the novel is Paul Morel, son of Gertrude Morel who was an artist, an unsuccessful as well as obedient lover. During his early days of childhood, his mother paid all her attention to his eldest brother but after his death, she concentrated towards Paul. No doubt, he was a successful artist, but his love as well as attention was divided between his mother and his beloveds and he ultimately decided on his mother over his girlfriends.

Paul substituted his brother in his mother's life and developed a strong connection with her. His job was of a junior clerk in a surgical instrument's company He had relationship with two women. He had been in love with Miriam from his very early age, but he failed to get married to her because of his strong bond with his mother.

He falls in love with Clara, a woman, going through a failed marriage. Paul put in efforts to get married to Miriam, but it could never take place even after the death of his mother. He realized that his soul was so much attached to his mother that after her death his life would be useless.

WALTER MOREL

He is husband of Gertrude and father of Paul; He has been depicted as a lively character of the story. By profession he was a coal miner and was in the habit of hard drinking. His temper was inclined to hasty rage and excitement. When he was wooing Gertrude, he was a handsome man and a good dancer. His wife despised him because he liked to enjoy drinking while she stayed home caring for the children. Gertrude's hate for her husband activates due to his extreme drunken surges. Morel does not have a close relationship to any of his children. After getting married to Gertrude, he pledged not to drink, but he broke his vow after the birth of his eldest son William. His negligent nature carried him away from his family, and after the ultimate death of his wife, he spent rest of his life with regrets.

WILLIAM MOREL

He is the eldest son of Walter Morel and Gertrude Morel and a kind of first comfort to unhappy marriage of his mother. His father wishes him to become a miner like him so as to earn for the family, but his mother never wants him to do the mining job. He is a jolly, famous, and athletic



child who is the favourite child of his mother and is very much close to her. William is very aspiring and insistent to get on in society. He gets a job in London and presents himself to have the capability of a great deal, both intellectually as well as professionally. But he is very much ambiguous about his directions and own behaviour.

He is fierce and nasty in his relationship towards Louisa Lily Danys Western, whom he overtly regards to be senseless and shallow. William has got some of his father's traits and this disappoints Mrs. Morel. William's rash and self-destructive attitude ultimately brings his own death, as he dies very young after deteriorating his health for the sake of money and prestige, and leaves his mother in deep grief.

MIRIAM LEIVERS

Miriam is actually true love as well as romantic companion of Paul. She has been depicted as a farm girl having an ambition to change her lot. Paul happens to meet Miriam when she is only fourteen years old and proceeds on to carry on with her till she is in her early twenties. Her love angle with Paul is going through ups and downs in the novel. She always dislikes Paul's emotional dependence on his mother and discusses it. When Paul offers her to have sexual alliance with him, she accepts, but at the same time she refuses the marriage proposal regarding it too early. Despite being in love with Paul, she hates sexual relation and does not approve of physical love outside marriage, which she is scared of and feels herself too young for that. For her, sex is like a "sacrifice", and she is ready to sacrifice herself for Paul and also for his pleasure.

Miriam is the daughter of Mr. and Mrs. Lievers. She is a deeply uncomfortable and spiritual and religious girl who believes in purity and is scared of kind of physical sensation and experience. Her emotions incline to be at very extreme. She is a good reader and reads a lot and is displeased with her life on the farm. In her relationship with Paul, Miriam is of the view that Paul is the best and most profound genre of himself when he is with her. She is confident that Paul will choose her in the end, over other women who strive for his affections just like his mother and, later, on Clara Dawes. In spite of all this, Miriam seems to be stronger than Paul and very often dislikes him because of his nature of being easily swayed by his mother's opinion whereas Miriam thinks genuinely for herself. She is despised by Mrs. Morel who thinks that she would "suck the soul"



from her son, and also by Annie and Clara, for whom she is insipid and needy.

CLARA DAWES

Clara Dawes is another character who is romantically involved with Paul. She is undergoing a failed married life and she has been living separately from her husband whom she got married at a very young age. She is opposed to men, and Paul finds it very fascinating and also repulsive at the same time. There is a fight between Paul and Clara's husband for her which causes injuries to Paul. Afterward, she improves her relationship with her husband when she took care of him during his illness.

She is friend of Miriam and has been introduced to Paul by her. Clara has been presented as a suffragette and feels bitter and displeased about her worn out married life. Paul thinks her to be "man hater" but later on realizes her to be deeply sensuous and a woman who "needs a man" to feel loved and also that she is depressed with her single life. Paul and Clara both of them develop an extremely passionate and physical relationship, despite being anything common intellectually. She is a very strong and active woman, but at the same time very reserved also who finds it difficult to fit in with the factory girls after getting a job over there. She has good relations with Mrs. Morel, who prefers her for Paul to the spiritual Miriam. Despite her relations with Paul, she is not prepared to divorce her husband. Towards the end of the novel, she feels sick of Paul because of his unmanly ways of failing to have any commitment. Now being independent and more confident she reconciles with her husband who is now ready to treat her with respect.

5.3.3 MAIN CHARACTERS: ASPECTS OF THE NOVEL JANE AUSTEN

Jane Austen (1775–1817) was a well-known English novelist whose works portraying the British middle class are like a landmark in the evolution of the modern novel. She is primarily known for the novels *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1815), and *Persuasion* (1817).

SIR MAX BEERBOHM

Sir Max Beerbohm (1872–1956) a British journalist was celebrated for his humorous caricatures of the vogue elite of his time. His publications include *The Works of Max Beerbohm*; *Caricatures of Twenty-Five Gentlemen* (both in 1896); *The Happy Hypocrite* (1897), a light-hearted fable; and



Seven Men (1919), a short story collection.

ARNOLD BENNETT

Arnold Bennett (1867–1931) was a renowned British novelist, critic, essayist, and playwright whose main works comprise of a series of novels set in his native region of the “five towns,” then called the Potteries (now united into the single city of Stoke-on-Trent). The “Five Towns” include *Anna of the Five Towns* (1902), *The Old Wives’ Tale* (1908), *Clayhanger* (1910), *Hilda Lessways* (1911), *These Twain* (1916), and *The Clayhanger Family* (1925). Forster takes into consideration *The Old Wives’ Tale* and discusses it as an example of a novel in which time is “celebrated” as the “real hero.

CHARLOTTE BRONTE

Charlotte Brontë (1816–1855) was the sister of Emily Brontë. She was a British novelist of the Victorian era, is greatly admired for her masterpiece *Jane Eyre* (1847). Her other works comprise *Shirley* (1849) and *Villette* (1853). Forster makes use of *Villette* as an example of a novel in which the plot suffers due to an inconsistency in the narrative voice.

EMILY BRONTE

Emily Brontë, (1818–1848), sister of Charlotte Brontë, was also a British writer whose only novel, *Wuthering Heights* (1847), is usually regarded as a greater accomplishment than any of her sister’s novels. Forster claims that Emily Brontë “was a prophetess,” in his literary sense of the word. He describes that, while *Wuthering Heights* does not make any reference to mythology, and “no book is more cut off from the Universals of Heaven and Hell,” the prophetic voice of her novel gets its power from “what is implied,” instead of what is clearly and in detail stated.

DANIEL DEFOE

Daniel Defoe (1660–1731) had been a well-known English novelist and journalist. He was author of the novels *Robinson Crusoe* (1719–1722) and *Moll Flanders* (1722). Forster mentions *Moll Flanders* as an illustration of a novel in which the plot and story have been subordinated to the main character.

HERMAN MELVILLE



Melville (1819–1891) was a well-known American novelist whose greatest Moby Dick (1851) is regarded as one of the finest novels ever written. He is selected by the author for successfully fulfilling an objective followed by many who have fallen short: the depiction of genuine evil in a character.

CHARLES DICKENS

Charles Dickens (1812-1870) is usually regarded as the greatest English novelist of the Victorian era. His works, many of which are regarded as popular classics, comprise of A Christmas Carol, Oliver Twist (1837-1839), David Copperfield (1849-1850), Bleak House (1852-1853), A Tale of Two Cities (1859), Great Expectations (1860-1861), and Our Mutual Friend (1864-1865).

While discussing narrative point-of-view, Forster takes into account the example of Bleak House, where the narrative view moves around inconsistently, but still does not isolate the reader, because of his 'stylistic skill.

FYODOR DOSTOEVSKY

Fyodor Dostoevsky (1821-1882; also written as Dostoevsky) was a nineteenth-century Russian writer who had been acknowledged as one of the greatest novelists of all time. His most recognized works comprise of the novels Crime and Punishment (1866), The Idiot (1868-1869), The Possessed (1872), and The Brothers Karamazov (1879-1880), and the novella Notes from the Underground (1864).

NORMAN DOUGLAS

Norman Douglas (1868-1952) was a writer from Austria and of Scottish-German descent who had a wide experience of traveling in India, Italy, and North Africa, and nearly maximum of his works are well-known on the Island of Capri in southern Italy. He was regarded Master of conversational style of prose, he is well recognized for the novels Siren Land (1911), South Wind (1917), and Old Calabria (1915) and for the autobiography Looking Back (1933). Forster refers to Norman Douglas while making discussion of character.

GEORGE ELIOT

George Eliot (pseudonym of Mary Ann, or Marian, Evans; 1819-1880) was a well celebrated English novelist widely admired for the realism of her novels. Her most famous works comprise



of Adam Bede (1859), *The Mill on the Floss* (1860), *Silas Marner* (1861), and *Middlemarch* (1871-1872), her outstanding work.

HENRY FIELDING

Henry Fielding (1701-1754) was a reputed British writer and he was considered to be one of the inventors of the English novel. His greatest known works comprise of the novels *Joseph Andrews* (1742) and *Tom Jones* (1749). Forster refers to Fielding as a novelist who is very much successful in creating "round" characters. He describes that Fielding commenced with the object of parodying the novel *Pamela*, by Samuel Richardson, but, through the innovation of his own "round" characters, concluding up writing an entirely original work.

ANATOLE FRANCE

Anatole France (1884-1924) was a known French novelist and critic who was honoured with the Nobel Prize for literature in 1921. While discussing pattern, Forster explains France's novel *Thaïs* (1890) as bearing a narrative structure in the form of an hourglass.

DAVID GARNETT

David Garnett (1892-1981) was a British novelist widely known for his satiric stories such as *Lady into Fox* (1922) and *A Man in the Zoo* (1924). He also wrote down number of books built on his alliance with the Bloomsbury Group, inclusive of *The Golden Echo* (1953), *The Flowers of the Forest* (1955), *The Familiar Faces* (1962), and *Great Friends: Portraits of Seventeen Writers* (1980).

ANDRE GIDE

André Gide (1869-1951) was a French writer who was awarded the Nobel Prize for literature in 1947 and is well recognized for his novel *Immoralist* (1902; *The Immoralist*). While describing plot, Forster pronounces Gide's *Les Faux Monnayeurs* as an occurrence of a novel in which the story is entirely decided by the major character and grips almost no plot of any kind.

JAMES JOYCE

James Joyce (1882-1941) was an Irish novelist whose foremost works contain the novels: *A Portrait of the Artist as a Young Man* (1916), *Ulysses* (1922), and *Finnegans Wake* (1939), and the short story collection, *Dubliners* (1914). While making discussion of the fantasy, Forster



describes the experimental novel *Ulysses* as an adaptation of the classic Greek mythology of the *Odyssey*.

D. H. LAWRENCE

D. H. Lawrence (1885-1930) was a renowned English novelist whose main works comprise of *Sons and Lovers* (1913), *Women in Love* (1920), and the highly controversial *Lady Chatterley's Lover* (first published in 1928, and yet not readily accessible to the readers until 1959).

PERCY LUBBOCK

Percy Lubbock was a writer and critic whose book *The Craft of Fiction* (1921) contributed to the evolution of the conceptual study of the novel. While discussing character, Forster quotes Lubbock as stating that viewpoint is mean to characterization. Forster asserts that this novel is successful, not just because of this pattern, but because of the suitability of the pattern to the temperament of the story.

GEORGE MEREDITH

George Meredith (1828-1929) was known as English novelist and poet, well known for his main concern for women's equality and his proficiency of the internal monologue. Meredith was extremely powerful among numbers of the exceptional modern novelists of the early twentieth century. His main work comprises of; *The Ordeal of Richard Feverel* (1859), *Evan Harrington* (1860), *The Adventures of Harry Richmond* (1871), *Beauchamp's Career* (1876), *The Egoist* (1879), and *Diana of the Crossways* (1885).

MARCEL PROUST

Marcel Proust (1881-1922) was a renowned French novelist whose exceptional work is the seven-volume, semi-autobiographical novel, *À la recherche du temps perdu* (1913-27;

Remembrance of Things Past). All through the time of Forster's lectures, the final volume of *Remembrance of Things Past* was not yet published. While discussing character, Forster mentions Proust as a specimen of a writer whose "flat" characters operate to articulate the "round" characters.

SAMUEL RICHARDSON

Samuel Richardson (1689-1761) was an English novelist who has been credited with conceiving



the epistolary novel, in which the tale is narrated through a sequence of letters between the characters. His main works are Pamela (1740) and Clarissa (1747-1748). While discussing parody and adaptation, Forster mentions Pamela as the work which Henry Fielding set out to parody in his novel Joseph Andrews.

SIR WALTER SCOTT

Sir Walter Scott (1771-1832) was a known Scottish novelist ascribed credit with the origination of the historical novel. Ivanhoe (1819) is the well-known of his numerous novels and novel cycles. While discussing storytelling in the novel, Forster takes instances of The Bride of Lammermoor (1819) and of The Antiquary (1816; the last of a trilogy, established in Scotland from 1740-1800, recognized as the "Waverly" novels). Forster summarizes, though, that the outcome of Scott's desultory storytelling is a superficial and restrained work, missing the qualities which give value to a novel.

GERTRUDE STEIN

Gertrude Stein (1874-1946) was a well-known American writer of exploratory novels, stories, and essays, whose prime works, consist of Three Lives (1909), Tender Buttons (1914), The Making of Americans (1925), and The Autobiography of Alice B. Toklas (1933). While discussing story, Forster explains Stein as a sample of a novelist who ventured to write stories in the absence of the element of time.

LAURENCE STERNE

Laurence Sterne (1713-1768) was a reputed Irish-English writer whose greatest work is the novel Tristram Shandy (1759-1767), in which narrative deviation influences the story line. While making discussion of fantasy and prophecy, Forster gives reference of Sterne among the several novelists in whose works both fantasy and prophecy are crucial

LEO TOLSTOY

Leo Tolstoy (1828-1910) was renowned Russian novelist whose vital works, War and Peace (1865-1869) and Anna Karenina (1875-1877), are regarded among the exceptional novels ever written. While pointing at character, Forster explains War and Peace as a novel in which the narrative point of view, while scattershot and unpredictable, is successfully extended by the



expertise of the novelist.

H. G. WELLS

H. G. Wells (1866-1946) was a renowned English novelist well known for his now-classic science fiction novels *The Time Machine* (1895), *The Island of Doctor Moreau* (1896), and *The War of the Worlds* (1898), and also the comedic novels *Tono-Bungay* (1909) and *The History of Mr. Polly* (1910).

VIRGINIA WOOLF

Virginia Woolf (1882-1941) was a reputed British novelist and critic whose primary works consist the novels *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *Orlando* (1928), along with the early work of feminist criticism, *A Room of One's Own* (1929). In his chapter introduction, Forster quotes a passage written by Woolf in contrast with a passage by Sterne.

5.3.4 MAIN CHARACTERS: A HOUSE FOR MR. BISWAS

MR. BISWAS

The protagonist of the novel, Mohun Biswas referred as Mr. Biswas is a resentful kind of Indo-Trinidadian man who contributes his whole life in pursuit of his own house. After taking birth into unfortunate conditions in a mud hut in rural Trinidad, Mr. Biswas passed most of his life in shifting from one unsatisfied residence and job to another. Contradiction, conflict and disappointment which prevail over his life: he gets married to ShamaTulsi suddenly and shortly moves into Hanuman House which is her family's home in Arwacas. He soon starts feeling ignored and insignificant there and becomes like an outcast. He was put on the way to live in unhappy isolation working for the family's business in The Chase and Green Vale where as his wife Shama and their children continue to live at Hanuman House, but he automatically returns there after a number of disasters. He loves as well as hates his children in an alternate manner. Towards the end of his life, he becomes victim to another error of judgment , which leads him to purchase a dilapidated and over expensive house leading him into thousands of dollars of debt but still the results are little positive in the sense that at least he has been able to get a house of his own, a wife who by all means has been loyal to him despite years of ill treatment , and children who give importance to him and, most notably , have opportunities for their economic



development that he lacked throughout his life.

SHAMA

She is wife of Mr. Biswas and, one of the fourteen daughters of Mrs. Tulsi besides mother of Savii, Anand Myna and Kamla. Mr. Biswas first comes across Shama when she is only sixteen years old and working at the Tulsi store where he dares to write a love note to her which is discovered by Mrs. Tulsi and consequently he is pressured into marrying her, and she does not have the way to say no in the matter. In spite of Mr. Biswas's considerable abuse, which includes both physical as well as verbal and in response to which generally she confronts back but frequently breaks into tears, Shama continues to remain loyal to her husband and household and keeps it running by taking proper care of the children, cooking and cleaning, and also keeping check on the finances of the family. When living with her husband becomes unbearable, eventually and then she goes back to Hanuman House where she is especially close to one of her sisters Chinta. Her desires move around bringing her children up successfully and also making sure that her family stays away from financial ruin due to her incompetent husband. Actually, Mr. Biswas fails to respect her or identify her as the quiet voice of reason till the very end of his life.

SAVI

She is the eldest daughter of Mr. Biswas, whom he wished to name "Sarojini Lakshmi Kamala Devi," but Seth and Hari legally gave her the name "Basso" instead. While Mr. Biswas was living at The Chase, she was born at Hanuman House, where she was taken care of by her mother as well as aunts very dearly, and her father hardly paid her visit until she became old enough to go to school. In an effort to "claim" her, Mr. Biswas purchases an expensive dollhouse for a month's wages for her one Christmas, but it is quickly dismantled by Shama as it resulted in so much of dispute among the sisters and children. Mr. Biswas takes her to Green Vale later on, but she does not have anything to do there and moreover she does not have anything common with her father, so she soon comes back to Hanuman House.

Finally, she develops a liking for Port of Spain and proceeds there with enthusiasm where she started seeing herself as superior to her other backwards cousins in the countryside. In the beginning she appears to be confident, proud, and somewhat mean towards her "coward" brother Anand but gradually, she changes into meek and little apprehensive especially after



embarrassing her family during a singing performance and discovering the school more difficult. But later on she moves abroad to study on scholarship and comes back in the Epilogue; she develops a deep closeness with her dying father, gets a profitable job, and presents herself as a composed and cool-headed personality to save the family's finances at the end of the novel.

ANAND

He is second child and only son of Mr. Biswas and Shama. He is three years younger to Savi and was also born in the absence of his father who was working at The Chase. In his early years, Anand appears to be timid, anxious and tiny kind of boy who is often afraid of talking to his depressed and disappointed father, who pays little attention to him and permits the Tulsis "claim" him. He faces problems in his early years at the mission school, but gradually becomes Mr Biswas's favorite son, especially after his stay with his father at Green Vale "because they were going to leave you alone." Anand soon develops his interests in science, religion, and particularly literature. After Mr. Biswas assures him to proceed to Port of Spain with promises of real ice cream and Coca Cola, Anand turns out to something of a prodigy at school, getting affection as well as support from everybody in the family, much as Owaad used to have. He turns out to be "strong" and begins to look down upon his "weak" sisters; afterwards, in spite of being convinced that he failed his exhibition exams, he instead gets near the top of his class and achieves a scholarship to the local college. His academic achievements guide him to first respect, and then annoyed with Owaad after his return from England. Towards the end of the book, when Mr Biswas expires, Anand is abroad, and that too on scholarship. Many scholars are of the view that, especially because Mr. Biswas depicts V.S. Naipaul's father, Anand presents Naipaul himself and could even be viewed as the book's narrator.

MRS. TULSI

Mrs. Tulsi is the strong, authoritative and matriarch controller of her family and harmonizes Mr. Biswas's marriage with her daughter Shama and regulates and commands Hanuman House while taking care of her whole family in spite of her tendency of fainting and strange sickness that demand full attention of her fourteen daughters. Though Mr. Biswas in the first half of the novel usually despises her yet Mrs. Tulsi arranges his marriage, provides food and shelter to him and his family, takes exceptional care of his children, and makes a stand on continuing to provide for



him despite the obvious absence of respect he reflects for her. Later, she provides Mr. Biswas and his family her house in Port of Spain before moving everyone to Shorthills and then eventually permits him to come back to her house. As she is getting old and her loving son Owad moves to university, she starts losing the inspiration to take care for the family and starts ruling through strange proclamation from her bedroom, which permits the Shorthills estate to fall into shabbiness; but she gets back her vitality when Owad comes back from England and returns to fawning over him.

OWAD

He is younger son of Mrs. Tulsi whom she loves extremely and Mr. Biswas starts calling him “the younger god.” Both of them involve into number of arguments early in the book; ultimately, Mr. Biswas spits and throws his food on Owad, resulted in his banishment from Hanuman House, Owad moves to school in Port of Spain for study where he gets a chance to spend weeks with Mrs. Tulsi and instead becomes close friend of Mr. Biswas, whose job he admires. Finally, Owad proceeds to England to study medicine in medical school; the whole family gathers for his going-away ceremony and then once again for his homecoming, and he has been found to become a plump, refined, communist and “the new head of the family.” He is able to get the unconditional acclaim of everyone in the family, including Mr. Biswas and Anand but later on due to, a series of ruinous arguments with them both, he leaves for a trip to Tobago and is hardly heard from again.

BIPTI

She is selfless mother of Mr. Biswas who suffers extremely and apparently unconsciously throughout the book. After giving birth to Mr. Biswas the protagonist of the novel at her mother Bissoondaye place, she under goes the trauma of death of her husband Raghu, her elder sons going off to the cane fields, her daughter elopes with a yard boy, and her youngest son, Mr.

Biswas, struggling hard to get a job or wife. Her sorrows and woes at this misfortune subside instantly when Mr. Biswas marries Shama who belongs to Tulsi clan, which she regarded as the last part of her life’s work. Though she thinks that she has nothing more to live for, she also discovers a sense of peace and comfort for the rest of the novel, even though Mr. Biswas is usually not willing to visit her. When she pays him visit at Shorthills and develops a close



proximity with his wife, Shama. Mr. Biswas immediately starts respecting his mother extremely. When Bipti dies, he laments at length, even though he never valued her during her life.

5.4 CHECK YOUR PROGRESS SPECIMEN QUESTIONS AND ANSWERS HEART OF DARKNESS

1. What is Kurtz doing in the Congo?
2. Joseph Conrad's Heart of Darkness is a story depicting human psyche. Explain.
3. What in your opinion is reason of tragedy of Kurtz? Discuss.
4. What does Kurtz's last words mean?
5. Why did Marlow lie to Kurtz's Intended about his final words?

SONS AND LOVERS

1. How can one consider Sons and Lovers a psychological novel?
2. Discuss Sons and Lovers as a modern novel.
3. What is the conclusion of Sons and Lovers?
4. Discuss the treatment of love in Sons and Lovers
5. Discuss the use of Nature and Industrialism by Lawrence in Sons and Lovers.

ASPECTS OF THE NOVEL

1. What are the views expressed on novel in his series of essays Aspects of the Novel by Forster?
2. What is the historical background of the series of essays in Aspects of the Novel?
3. How does Forster view a plot in his series of essays, Aspects of Novel?
4. Elucidate in detail, views expressed by Forster in the chapters 'People'.
5. How has pattern and rhythm been described as visual art by Forster? Discuss with reference to Aspects of the Novel.

A HOUSE FOR MR. BISWAS

1. Hanuman House is a symbol of Colonialism within the family. Discuss
2. The unsettled life of an expatriate puts a challenge before the nomads like Biswas.



Discuss with reference to the novel A house for Mr. Biswas.

3. With reference to novel A House for Mr. Biswas, discuss in brief that immigrants in Trinidad have been left only to get refuge in fatalism.
4. The Tulsi store-residence in Arwacas, echoes the persistent caste attitude of the rural East Indian community in A house for Mr. Biswas. Discuss.
5. Discuss whether A House for Mr. Biswas is a tragedy or comedy?

5.5 SUMMARY

This chapter has been written to review and recapitulate the stories of different novels. Keeping in view the comfort and ease of the students, synopsis of all the four novels are given. Further, main characters are again described in this chapter also around whom the stories revolve. Specimen questions along with answers of each novel have been given to enhance the knowledge of students. All the efforts have been made to present the material in this chapter in a simple way so as to enable the students to connect with all the four novels and also to make them capable of preparing themselves confidently for their exams. To conclude we can say that all the efforts have been made to make this unit useful for the students from the point of view of recapitulation and recollection of all the aspects of all the four books prescribed. The various questions added in this unit will help the students to prepare well for their exams but to add further students are advised to go through the text thoroughly in order to grasp the material properly provided in this unit.

5.6 KEY WORDS

HEART OF DARKNESS

- **A mighty big river-** the Congo River in Africa.
- **Ave! Old knitter of black wool. Morituri te salutant.** Literally, "Hail! Those who are about to die salute you"; a salute of the gladiators in ancient Rome to whomever was hosting their tournaments. Here, Marlow is ironically comparing the knitters to Roman emperors.
- **Du calme, du calme. Adieu-** French: "Stay calm, stay calm. Goodbye."



- **Estuary:** describes the wide part of a river when it meets the sea. Speaking of the captain, 'his work was not out there in the luminous estuary, but behind him, within the brooding gloom'.
- **Fleet Street-** an old street in central London, where several newspaper and printing offices are located; the term "Fleet Street" has come to refer to the London press.
- **Gauls** -the Celtic-speaking people dwelling in the ancient region of Western Europe consisting of what is now mainly France & Belgium: after 5th century B.C.
- **Lugubrious:** being mournful in excessive amounts. After watching a fight, Marlow described it as having 'a touch of insanity... a sense of lugubrious drollery in the sight'.
- **Men on 'Change-** men working in a place where merchants meet to do business; exchange.
- **Peroration-**the ending of a rhetorical speech. In reference to Kurtz's paper on the Savages Marlow says, 'the peroration was magnificent, though difficult to remember, you know.'
- **Recondite-**difficult to penetrate, go through, or understand. The director 'didn't want to stop the steamer for some more or less recondite reason'.
- **Sixteen stone** -224 pounds; a stone is a British unit of weight equal to 14 pounds (6.36 kilograms).
- **Sounding-pole** a pole used to determine the depth of a body of water.
- **Stanchion-**a vertical post used for support. In describing the steamboat, 'over the whole there was a light roof, supported on stanchions'.
- **The Golden Hind-** a ship sailed by the English navigator Sir Francis Drake (c. 1540-1596) during the reign of Elizabeth I.
- **They had sailed from Deptford, from Greenwich, from Erith-**Deptford, Greenwich, and Erith are three ports between London and Gravesend.
- **Ulster-** a long, loose, heavy overcoat, especially one with a belt, originally made of Irish frieze (wool).



- **Zanzibaris** -natives of Zanzibar, an island off the E coast of Africa: 640 sq. mi. (1,657sq. Km.

SONS AND LOVERS

- **Anthropomorphic**- the representation of animals, gods, or objects as having human traits.
- **Azure**- a shade of blue similar to that of the sky on a clear sunny day.
- **Baritone**-the second lowest adult male singing voice.
- **Carouse**- having fun with others in a noisy manner while drinking alcohol.
- **Cavil**- an evasion of the point of an argument by raising irrelevant distinctions or objections; or to raise trivial objections.
- **Chanson**-the French word for "song"; typically referencing a song with French lyrics; sometimes more specifically references a cabaret style or a style of 14th-16th century.
- **Conglomerated**- to mix different things that maintain their difference in the mixture; or the resulting mixture.
- **Conundrum**-a difficult problem; often with no clearly correct answer.
- **Esquire**-United States: a lawyer; typically abbreviated after the name.
- **Evanescent**-tending to vanish like vapour.
- **Flippancy**- an inappropriate lack of seriousness.
- **Glibness**- artfully persuasive in speech or having only superficial plausibility.
- **Gossamer**-characterized by unusual lightness and delicacy.
- **Hoary**-old-fashioned or more rarely: appearing old even more rarely: covered with fine whitish hairs or down.
- **Impressionists**-popular school of late 19th century French painters who used dabs of color to give an impression of their subject rather than a photographic-like depiction.
- **Infinitesimal**- very tiny; or immeasurably small.
- **Lachrymose**- tearful, inclined to be tearful, or causing tears.
- **Lugubriously**- in an excessively mournful manner.



- **Mausoleum**-an impressive building in which one or more corpses is entombed.
- **Pandemonium**-a state of noisy confusion and disorder.
- **Paraphernalia**-items that accompany a given activity or object.
- **Querulous**-habitually complaining; especially in a high-pitched whiny voice.
- **Staccato**- in music, the separating notes by cutting them short and crisp.
- **Thomas More**-English statesman who accepted execution rather than take an oath against his beliefs; executed by Henry VIII; coined the word "utopia" (1478-1535).
- **Tumultuously**-loud noise; usually created by an unrestrained crowd or some kind of confusion.
- **Viking**- any of the Scandinavian people who raided the coasts of Europe from the 8th to the 11th centuries.
- **Walter Scott**-Scottish poet and author of historical novels such as *Ivanhoe*, and *Rob Roy* (1771-1832).

ASPECTS OF THE NOVEL

- **Allegiance**-loyalty, faithfulness.
- **Anticipated**-expect, foresee.
- **Bagatelle-board**-trinket, bauble.
- **Churlish**- extremely impolite and rude behavior.
- **Collateral**-securities, surety, guarantee.
- **Colonnades**- row of columns.
- **Delirious**- incoherent.
- **Disproportionately**- to an extent that is too large or too small in comparison with something else.
- **Exquisite**-beautiful, lovely.
- **Formidable**- intimidating, forbidding.
- **Inconsistent**- erratic, changeable.



- **Indigence-** extreme poverty.
- **Jests-** a playful or frivolous mood or manner.
- **Mesmerized-** enchant, bewitch.
- **Mysterious-** puzzling, strange, peculiar.
- **Obsequious-** servile, ingratiating.
- **Postulated-** put forward, suggest.
- **Pseudo-** artificial, synthetic.
- **Rueful-** expressing sorrow.

A HOUSE FOR MR. BISWAS

- **Ague-**an acute or intermittent fever, especially malaria.
- **Arwacas-** a fictional town named after the indigenous Arawak people and based on V.S. Naipaul's childhood home of Chaguanas, where the Tulsi family lives in Hanuman House.
- **Ceylon-** the colonial term for Sri Lanka, used by the Tulsis to refer to their backyard.
- **Dhoti-**knee-length cloth pants traditionally worn by Indian men.
- **Epictetus-** an important ancient Greek Stoic philosopher and slave who argued that people can live happily and more virtuously by limiting their investment in events over which they have no control and recognizing their responsibility over actions they do control.
- **Green Vale-** a fictional estate near Arwacas where Mr. Biswas oversees estate workers for Seth and builds his first house.
- **Hanuman House-** The Tulsis' massive "alien white fortress" in the town of Arwacas, which has a partially visible statue of "the benevolent monkey-god Hanuman" on the roof. The house has three parts: The Tulsi Store downstairs.
- **Homilies-** short, pithy, uplifting quotes, statements, or short speeches.
- **Marcus Aurelius-**a Roman emperor best known for writing the Meditations, a journal of practical exercises derived from Stoic philosophy and especially Epictetus, whom Mr



Biswas reads throughout his life.

- **Misanthropy**- a deep and abiding hatred for humanity.
- **Pagotes**- the fictional town to which Mr. Biswas moves after his father's death. Tara and her relatives live here.
- **Port of Spain**- the capital and main city in Trinidad, where Mrs. Tulsi brings Owad for his schooling and Mr. Biswas later moves and buys his house.
- **Saman Tree**- a species of large, flowering tree, often called a rain tree or monkey-pod tree, with a relatively narrow trunk but an extremely wide canopy.
- **Samuel Smiles**- a Scottish writer, journalist, and reformer famous for his tales of people finding success through hard work, defense of free-market capitalism, and belief that poverty was the result of irresponsibility.
- **Sans Souci**- a beach town on the northeastern coast of Trinidad where Miss Logie takes Mr. Biswas and his family for a week's vacation after he starts work at the Community Welfare Department.
- **Scarlet Pimpernel**- a character invented by the British-Hungarian Novelist Baroness Orczy who wore a disguise and saved French aristocrats from the guillotine during the French Revolution.
- **Shorthill**- a fictional town, located in a lush valley among the hills of Trinidad's Northern Range, where the Tulsis move after leaving Hanuman House and Mr. Biswas builds and burns down his second house.
- **The Chase**- a remote village, with only two rum shops and some food shops and surrounded by sugarcane fields, where Mr. Biswas operates a store for six years.
- **Tobago**- Trinidad's smaller and much less populated sister island.

5.7 SELF ASSESSMENT TEST

HEART OF DARKNESS

1. What elements in 'Heart of Darkness' seem to be extracted from Conrad's personal life?



2. Describe unspeakable rites as portrayed in 'Heart of Darkness'.
3. What is the symbolic significance of Congo River in 'Heart of Darkness'?
4. How does Conrad muddle the idea of colonization actuality 'good'? What sort of negative impacts does it have on both white and the black men of Africa?
5. What does darkness signify in 'Heart of Darkness'?
6. Throw light on the role of Russian in 'Heart of Darkness'.
7. What is the general impression of the natives that Conrad creates?
8. What are the main conflicts depicted in 'Heart of Darkness'?
9. How are women portrayed in 'Heart of Darkness'?
10. What is the purpose behind two challenging heroes in 'Heart of Darkness'?
11. Why does Marlow wish to go to Africa? Explain.
12. Explain the two types of devils described by Marlow.
13. What do you find admirable about Kurtz's character?
14. Write a short note on Kurtz's gift of gab.
15. Explain in detail major Themes in 'Heart of Darkness'.
16. What is the significance of symbolism in 'Heart of Darkness'?
17. Describe symbolic Representation of Evil in 'Heart of Darkness'.
18. What is narrative style of Conrad in Heart of Darkness?
19. This story commences as a quest. What kind of difficulties does the protagonist encounter? Is Kurtz a worthy "grail" character?
20. In what means does Kurtz's African mistress in Heart of Darkness is different from Marlow's aunt and Kurtz's Intended?
21. Which group in Heart of Darkness displays more brutality, the Europeans who epitomize civilization or the Africans who embody barbarism?
22. In Heart of Darkness, why does Marlow abandon his bloody shoes by hurling them in the river?



23. In Heart of Darkness, explain how does the content of Kurtz's report for the International Society for the Suppression of Savage Customs is dissimilar from the postscript?
24. For Marlow, in Heart of Darkness, what is the implication of Kurtz's voice, which he refers as "grave, profound, and vibrating"?
25. In Heart of Darkness, how do both Kurtz as well as his Intended agonize from self-delusion?

SONS AND LOVERS

1. Critically evaluate Paul's relationship with women; explaining why one or the other succeed and while another one fails.
2. How D.H. Lawrence has been successful in using narrative technique skillfully in presenting Sons and Lovers.
3. Who in your opinion is the most dominating character in Sons and Lovers?
4. What are the changes that take place in the protagonist after his mother's death? What self-realization does he experience?
5. Explain in detail the impact of the protagonist's relation with his mother on his manliness and relations with women.
6. Examine D.H Lawrence's "Sons and Lovers" as a tragedy of Class division and Industrialization.
7. Compare & contrast the characters of Paul and William Morel in Sons and Lovers by D. H. Lawrence.
8. Why does Mrs. Morel dislike Paul's relationship with Miriam? Does her opposition have valid reasons?
9. Write a short note on the women character portrayed in Sons and Lovers.
10. Do you think that Mrs. Morel is the most important woman for Paul throughout the novel, or are there other moments also when his relationships with Miriam or Clara take priority? If so, then what is the significance of these moments?
11. How has Oedipus Complex been explored in 'Sons and Lovers'?



12. Describe the elements of Freudian psychoanalysis as treated in 'Sons and Lovers'.
13. Explain in brief Paul's reaction to his mother's death.
14. Why has the author chosen to use dialect to convey messages about the characters, location, and time period? How does the dialect contribute to the atmosphere?
15. In your opinion what goes wrong between Paul and Miriam? Is it merely that she is not able to compete with his love for his mother, or is there some other problem?
16. Do you think that Paul Morel can be called the hero of the novel Sons and Lovers? Discuss.
17. Elucidate in detail Mrs. Morel's influence on her sons William and Paul.
18. Explain in detail autobiographical elements as presented in Sons and Lovers.
19. Justify the title of the novel Sons and Lovers.
20. If Miriam is spirit, then Clara is flesh. Discuss.
21. Which traits have been imbibed in the portrayal of Clara?
22. In his relations with his mother, Miriam and Clara, Paul is enforced to explore the nature of the construction of a self-identity which is closely related to the comprehension of his manhood. Discuss.
23. Do you agree that in her pursuit of soul Miriam has neglected her woman hood? Discuss
24. How spirituality of Miriam does bears positive dimensions for Paul?
25. What aspects of contemporary society, Sons and Lovers criticize?

ASPECTS OF THE NOVEL

1. How does during his lectures, Forster uses a variety of analogies in order to exemplify his central worries about the novel. Discuss.
2. Write a short note on the biography of E.M.Forster.
3. Which characters in view of Forster are more important for the novel?
4. Why and where has reference been made to The Antiquary, by Sir Walter Scott, by Forster in Aspects of Novel.



5. Which aspect of novel has been referred to as 'tone of voice' by Forster?
6. According to Forster which four writers have been successful in creating prophetic novels and how?
7. What light does Forster throw on himself as a literary critic? How has Forster commented on the universal as the most profound aspect of the novel? Discuss.
8. Explain in detail two qualities required on the part of reader as viewed by Forster.
9. Explain tone and structure as implied in Aspects of the Novel.
10. Mention in detail some metaphors used by Forster in Aspects of the Novel.
11. Forster compares passages from George Eliot's Adam Bede and Fyodor Dostoevsky's The Brothers Karamazov, in which context and at what conclusion does he reach?
12. How analogy of music has been used by Forster?
13. Where and how the biological images of 'backbone' and 'tape worm' has been implied by Forster in Aspects of the Novel.
14. Forster often exploits analogies drawn from nature in order to express his ideas about literature. Explain with reference to Aspect of the Novel.
15. "Forster suggests that only one novel, Tolstoy's War and Peace, has successfully achieved the musical brilliance of Beethoven's Fifth Symphony, in which 'great chords of sound' can be heard to emerge from the narrative form. "Explain.
16. Which aspects according to Foster have element of mythology? Explain.
17. How does Forster explain pseudo- scholarship in Aspects of Novel?
18. How has War and Peace novel been explained by Forster?
19. How has Foster exploited work of T.S. Eliot in his essays Aspect of the Novel?
20. How far parasitic frame has been used by Forster and where does he deviate from it?
21. At which point does Forster shift from characters and view point to poetic creation to the more subtle, fluctuating fringe of illusion?
22. Which vision of novelists does Forster visualize? Discuss.



23. Write in brief about all the aspects stated by Forster as important for a novel
24. Why does the book Aspects of Novel get unfavorable responses in the beginning?
25. In the opinion of Forster what is the main failing of English fiction?

A HOUSE FOR MR. BISWAS

1. Elaborate in brief features in A House for Mr. Biswas which make it a Diasporic Novel.
2. A House for Mr. Biswas bears touch of autobiographical elements. Discuss with reference to biography of Naipaul.
3. In A House for Mr. Biswas there seems to be a struggle for space. Do you agree? Elaborate.
4. The novel accounts the search and failure of Biswas to make a house of his own expectations. Various factors contribute to this failure. Discuss.
5. Write a short note on Naipaul's effective use of Caribbean Islands as setting for the novel.
6. Explain in brief stay of Mr. Biswas at The Chase.
7. What is the significance of various houses in the life of Mr. Biswas?
8. A House for Mr. Biswas portrays the colonial situation in Trinidad around the time of World War II. Elucidate.
9. Mr. Biswas is surely an average type of a man and he is by no means a hero in the traditional sense of the word. What is your opinion? Elaborate.
10. It has been said that Mohun Biswas, represents a classic struggle for individuality in a chaotic and rootless society. Justify.
11. Mrs. Tulsi like a prototypical colonizer, the master, tries to put everything under her control. Discuss.
12. How does social structure of Hanuman House contribute to rebellion of Mr. Biswas?
13. How far A House for Mr. Biswas a fictional text is successful in exploring the conflicting ideologies and social contradictions of different classes and communities.



14. Throw some light on the historical background of A House for Mr. Biswas.
15. Write in detail the importance of Prologue in the novel A House for Mr. Biswas.
16. How Mr. Biswas does get married to Shama?
17. Write in brief about the whole experiences of Mr. Biswas in the first part of the novel.
18. How does Mr. Biswas establish himself in Port of Spain?
19. How does dream of Mr. Biswas of his own house shatters every time he buys it?
20. How does Mr. Biswas suffer throughout the novel because of wrong decisions taken on his part?
21. Describe what Mr. Biswas fails to achieve in his life is successfully achieved by his children?
22. How is role of Anand and Savi significant in the progression of the novel?
23. How has Naipaul portrayed the character of Shama? Do you sympathize with her throughout the story?
24. In your opinion how does the prediction made by the pundit at the time of the birth of Mr. Biswas proves itself in the whole story?
25. Do you think that Mr. Biswas is fit to be the protagonist of the novel?

5.8 ANSWERS TO CHECK PROGRESS

HEART OF DARKNESS

1. Kurtz goes to the Congo as a representative for the Company, a Belgian operation that has established stations sideways the Congo River to enable the export of ivory. Kurtz runs the innermost station, and he validates to be the Company's most competent exporter. Kurtz also grows a powerful philosophy about how to educate the African people, as specified by the pamphlet he wrote on the topic at the offer of the International Society for the Suppression of Savage Customs. Like Marlow, Kurtz also desired to travel to Africa in hunt of adventure; precisely, to complete countless acts of "humanizing, improving, instructing" (as explained by him in his early report to the Company). Once he recognized the authority that could be his in the forest, though, Kurtz abandoned his



humanitarian standards and set himself up as a god to the natives at the Inner Station. While he used to get worried about the finest means to fetch (as his painting demonstrates) the "light" of civilization to the Congo, he perishes as a man trusting that the Company should merely "Exterminate all the brutes!"

2. Joseph Conrad's *Heart of Darkness* is a novel about the human psyche. It is as much concerned with man's capability to incline into madness as it is with his capability to snap its ties from it and conquer over the dark, overwhelming instincts that hover to devour his heart and mind. This brawl between consciousness and insanity is shown in both Marlow and Kurtz. While the description is debatably more concerned with Marlow and his scuffle between these two kingdoms, it is Kurtz whose attention, insanity and its impacts are leading the narrative from almost the beginning. The protagonist and narrator, Marlow, lures the reader's consideration to Kurtz's predicament primary on, explaining Kurtz as a "poor chap" who existed at the "farthest point of navigation". While this maritime orientation is used in a literal sense; Marlow is narrating the account of his expedition up the Congo--it evidently summarizes the state of Kurtz's mind. Furthermore, the description is swift to establish that Kurtz has completely sloped into the "farthest" state of madness, but is distinctly less clear as to why. Though it is easy to terminate his state of mind as the consequence of greed and arrogance--his skill to collect huge amounts of ivory has reduced him a god-like object in the eyes of both the British, and the natives within the Congo, there is absolutely more to Kurtz's madness than monetary desire which is not very clear. Marlow advocates that the isolation and unfamiliarity of the African environment stimulates Kurtz's madness, and that his mind grows weak, the deeper he pass through the "heart of darkness." As Marlow describes it: "Being alone in the wilderness... (his soul) had gone mad." Another possibility for Kurtz's madness is that Kurtz's greed drives him crazy. After Kurtz discovers the influence he has over the indigenous people, his insatiable lust for power takes him over the edge. In the Congolese jungle, Kurtz is not held accountable to anyone, and this sort of unrestrained power is more than one man can bear.
3. Kurtz appeared to be the most effective and talented man that Marlow encountered during



his voyage towards the Inner Station, and he was admired enthusiastically by many people whom Marlow met on his way. But it seemed as if Kurtz's destiny was fated the instant Marlow saw the remnants of his predecessor; Fresleven, who was slayed in a fight with the natives and buried by nobody but the grass rising through his ribs. Just over a chance look at the sketch of the poor man, Marlow would specify to us a harsh fact that no White there would display any compassion to the defeated, not to say offering their hands. The uncharacteristic greed of Kurtz lied in his illogical confidence that everything belonged to him, and he wouldn't forfeit any of the goals for the sake of another. Thus, we can conclude that even if he was saved by Marlow, he would not be able to live in the cultured city with his "beloved Intended". In its place, he would yet again go back to the Inner Station where there were so numerous things he was not able to abandon. Beneath the direction of his irrational views, Kurtz's mind was "capable of a fearless acting out of the whole past of human barbarism". And it was the chief reason why he enslaved the natives and even slew them when they defied, and why he did not let the Russian retain even a trivial lot of ivory. To some extent, we can say that, Kurtz' achievement in preservation of the Inner Station and his position as well as the ivory accumulation in fact foretold his doomed fate of being a prey, as he was the representative of the colonizers who would get benefit of the weaker part as the General Manager did to him when he was fading. We can also say that; the source of Kurtz's tragedy is also the educated yet corrupt society. As of the way, Marlow attained the job as captain of a steamboat for the Trade Company. We notice that Kurtz was the similar to Marlow, since the similar people who sent him especially also recommended Marlow. We are not surprised that the people on board with him regarded Marlow as a man of vision just as they assumed of Kurtz. But here their totally diverse attitudes towards these two men before and after they saw the dying Kurtz has been reflected. Probably this is only one case that reflects the corruption of the social system of Kurtz's time, as a representative of civilization to the shadowy Africa, Kurtz should have recognized the system very well, particularly the things which he anticipated from persons of his kind. Unluckily it was till he was dying that he actually realized his pathetic destiny of being replaced sooner or later. And that was the reason that he was so infuriated by the idea of being taken away from the inner station.



4. Kurtz says this line as his ending words in Conrad's novella "Heart of Darkness." Throughout his time expended in Africa, Kurtz becomes unethical and pens the words "Exterminate all the brutes!" Here he mentions his own and his comrade's cruelty in Africa, which was supported in the name of development and evolution. He persuaded native Africans to adore and worship him, and set up ceremonies solemn for a brute or a dictator. Thus, by the end Kurtz echoes his life, which is fundamentally blinking before his eyes in the last moment, permitting readers to contemplate the meanings of "the horror." The description comes to a conclusion when we discover Marlowe and Kurtz going back to England, which means that they are returning to "civilization" from Africa. Kurtz is not steady either mentally or physically, gradually yielding to death on his boat. When he comprehends, he is close to death; he says this phrase, which conveys profound meaning, as his last words. Actually, he mentions all things observed and done throughout his sojourn in the Congo. It expresses us the experiences, and cruelty of Europeans, which Marlowe has perceived through his eyes. It also sums up the experiences and inherent evils in the hearts of civilized people. Their aggression turns them blind to their environments. Moreover, the final disgrace of Kurtz was due to his individual wicked activities during his years expended in the Congo for the European Company. Though Marlow fails to completely understand Kurtz's disjointed speech, Kurtz basically discusses his work and inheritance with Marlow; fiancée, station, career, and parts of articles he on one occasion penned for newspapers. He also defines his childlike imaginations of wealth and reputation, including the longing for kings to meet him at the railway station upon his arrival. Before his ailment deteriorates, Kurtz gives Marlow a parcel of private papers for safekeeping, in a last-minute effort at preserving his legacy. This phrase is also interpreted as the final verdict of Kurtz on his individual life, activities, and usually on humanity and imperialism, when in part three of the story he says, "The horror! The horror!" Through this line, Kurtz also points out his destiny, which appears deeply affected by the events he encounters during his adventure to the Congo. Many critics have raised up questions about the explanation of this phrase. Usually, it infers the horror Kurtz observes in Africa; however the horror could be the abuse of Africa, wicked practices of humans, his disintegrating sanity, or a delusion of



understanding and optimism. Clearly it conveys what the West did throughout colonization in the tag of development, and beneath the appearance of civilizing the natives. Darkness conquers when he expires; symbolizing that his activities were malicious. Therefore, it is Kurtz's comprehension of the acrimonious and complete truth of his life.

5. It is really surprising to note that Marlow didn't tell Kurtz's Intended last words of Kurtz which was in fact, "the horror! the horror!" and when he did not have anything to do with her Marlow should have been honest enough to inform her the truth. Probably women of that time were given a very delicate treatment and gender roles as well as chivalry had great influence on the mode in which women were supposed to be treated by men. There was kind of a convention following men abstained themselves from speaking of things and using words or phrases that appeared impolite or offensive in the presence of a lady. Also, Marlow could have probably realized a sense of innocence in the woman that he did not want to stain by revealing the true feelings expressed by Kurtz through his last words. Probably he also did not want Kurtz's Intended to feel disappointed by the fact that her fiancé's last words did not have anything sweet and considerate about her, but Marlow also decided to tell this lie to guard not only Kurtz but the concealed objects of The Company. Perhaps Marlow recognized that by telling her what Kurtz actually said, would be regarded as liberating the darkness into the world, revealing the actions of violence that they carried out while in the Congo. Another probable reason for hiding the truth could have been that the story of Kurtz's spiteful actions was too intricate to describe to her. As she had not travelled or seen what had been done by, so it would be difficult to capably understand what those words precisely were a symbol of. Marlow lies to Kurtz's Intended to save her from the sore reality of her fiancé's lineage into insanity and wickedness. The Intended has an innocent, unshakeable trust in Kurtz. The darkness defined here signifies the truth about how Kurtz was completely corrupted by the supremacy he exercised in the Congo. Marlow lies that the last word Kurtz spoken was his fiancée's name because "it would have been too dark" to say her that Kurtz last spoke of clean and deserted horror.



SONS AND LOVERS

1. Graham Hough in his 'The Dark Sun: A study of D.H. Lawrence' assesses 'Sons and Lovers' as a psychological novel, the significance of which lies in perceptions but also in its Freudianism. Therefore, it is called a psychological novel per excellence. Here, we can simply sum up that Lawrence is the innovator of psychological fiction. The novelist seems to focus on the delicate shadow of the essence and psyche of his characters. Henceforth, Lawrence was anxious with the inner life of his characters. He established himself to the job of depicting the psyche of the characters. The 'Oedipus complex' which creates a psychological problem, is the center of the novel. The grasping personality of Mrs. Morel was a big stumbling block in the lifespan of the hero of the novel, Paul. She was awfully discontented with her hellish matrimonial life. At that moment she exercised her impact on Paul's life who was unable to liberate himself from the mother fixation. This effect was so great as well as so much arrogant and forceful that Paul failed to balance emotional life. He failed to establish any relationship both with Miriam as well as Clara. In his subtle character, we observe the warmth and desire of a lover. The multifaceted psychological problem has been depicted by D.H. Lawrence with the flawless art of a poet and a trustworthy observation as well as vision of a psychologist. D.H. Lawrence also deals with the impartial awareness of human relations. It displays the association between William, Paul, Mrs. Morel and Mr. Morel as well as Paul's relationship with his two close lovers Miriam and Clara Dawes. The novel is based upon Freudian therapy of Oedipus complex where a child is intimidated towards his mother and dislikes his father. The imagery and literal epiphany in the novel give a perception of Modernist style of writing to discover numerous complexities of human emotions and relationships.
2. Lawrence as a Modernist novelist displays the substantial development of industrialization and its influence on the family. The novel portrays Mr. Morel who works as a miner and was incapable to provide the essential requirement and fulfillment to his family specially his wife. His drunkard behavior and late arrival at dinner at home continuously made his wife to get concerned about him which fetches an emotional uncertainty in her.



Moreover his abusive and cruel character creates poisonous atmosphere in the family and a detachment from him particularly his wife. Further for example the use of William's "collar" as a symbol also implies the chain with which individual is devoted to materialistic world and it is obvious with William's misery from skin disorder and his death which displays the negative effects of industrialization. The examination of Freudian psychoanalysis of Oedipus complex further makes it an experimental and modern novel. Mr. Morel's evil conduct led to the emotional association between mother and her sons. William was the initial prey of such a relationship which distressed his individual relations as his mother was envious of his fiancé and love letters which William burnt for her sake. Paul compared Miriam with Mrs. Morel as both of them are in pursuit of the same heart from him and at the same time Clara was tired of the only physical relationship with Paul as he was capable to give the respect, she wishes, so she left him. Paul recognized that he cannot live under the shadow of her mother and took the decision to give him overdose of the drug with morphia which finally killed her mother and he also left Miriam since she was as much demanding as her own mother. So, to conclude we can say that these facts in addition to other contribute to depict it as modern novel.

3. It has been observed that critics have been worried with the suggestions of Paul Morel's moving towards the city in the concluding paragraph of *Sons and Lovers*. Some feel that Paul is moving towards a novel life and that such a step is entirely constant with his growth during the novel, while some are of the view that his move at the conclusion is unpredictable with his development, and therefore an artistic flaw in the work. An examination of Paul's character and his unusual psychological deviations implies that he will continue in the inclination towards death. His action in the closing paragraph does not, yet, signifies an artistic fault in the work. The paragraph, in its place of suggesting a new life for Paul, offers an ironic remark upon his effort to break from the psychological atmosphere in which he lives. The matter of the irony rises from both the difference between Paul's purposes and his preceding experiences in the towns, and the dissimilarity between the expression and imagery of the concluding paragraph and that of the paragraph unfolding the power of the darkness which precedes it. Lawrence has



deliberately formed these ironies in order to emphasize the certainty of Paul's defeat.

4. Sons and Lovers circles around the theme of love as depicted in the novel is of two types; one is no doubt the love of mother for her sons with its negative impacts on the emotional growth of the son; the other is the love of the son moving towards two women Clara and Miriam.; who in a way signifies two contradictory kinds of affectionate relationship. The love affair between Paul-Miriam is one of the most overwhelming themes of the novel; it outlines, redesigns, abolishes, reconstructs and finishes again the life of Paul Morel. Paul's involvement with Miriam is his initial endeavour into the world outside, the acquainted love with which his mother had enveloped him so far. The relationship cultivates gradually breaks when Paul gets physically tangled with another girl called Clara Dawes. Paul's return to Miriam towards the end of the novel will result in the separation again. The love affair came to an end almost sadly due to a number of psychological reasons. Paul's association with Clara Dawes is founded on clean sensuality. Clara is contrary to Miriam. She wishes sensual satisfaction. For Paul also, this is a physical opening of his stopped-up emotion. If Miriam is soul, Clara is all body. As both of them do not possess both so they both fail. So in a way Sons and Lovers ends with the failure of the love relationship involving Paul, Miriam, and Clara.
5. Lawrence makes use of nature and the natural world to signify the internal lives of the characters Sons and Lovers, signifying that human beings are not detached from the natural world. The stronger the relationship between humans and the natural world, the happier and more fulfilling human lives will be. The characters in Sons and Lovers are portrayed at their finest when they are encircled by nature which has not been affected by the modern world. For instance, after Mrs. Morel has a big fight with her husband and has been locked out of the house, she reliefs herself by watching the moon and by sensing the flowers that are budding nearby. This conveys that synchronization with nature fetches synchronization within oneself and, after this instant of peaceful moment, Mrs. Morel comes back to her house and convince her husband to let her get in, thus attempting to reconcile the gap between them. There are some other examples of role of nature in human relations displays in Paul's sexual relations with Miriam and with Clara.



Paul's sensitive attitude towards nature leads him to become a painter. Some of the industrial practices, like mining, are also thoroughly related to nature in the novel, in spite of the fact they signify human meddling with the natural world. No doubt, mining is an industrial process and depends on technology and machines, but still mining is still related to nature as it is a procedure which takes out natural resources, and which depends on the land rather than creating something outside the natural world. The miners such as Mr. Morel are also formed by their surroundings as Paul is molded into an artist because of his connection with nature. Mr. Morel favors to sit in dark even in the daylight since he is so used to working in the natural dimness of the mine. Likewise, the figures of the miners, which develop slowly deformed over time from bending in the pits, echo the idea that people outside surroundings play big roles in their inner lives. To conclude, those who live far from nature in the novel are persons who live in the towns and who toil in manufacturing, and these people usually end up estranged and doomed. For instance, Paul and William both move away from the mining town and contract jobs in the city, William in London, and Paul in Nottingham. Both suffer pneumonia because of the long hours of working pollution, and poor working situations in the cities, and William's death is eventually related with his denial of nature in favour of a money-oriented and modern lifestyle. Paul, instead upholds his linking with the natural world and the gorgeous countryside he grew up, thus he recuperates from his sickness.

ASPECTS OF THE NOVEL

1. In the very beginning Forster fires the way of investigating the novel as a historical expansion, partiality to an image of all novelists during history writing concurrently, side by side. He primarily finds that, if nothing else, a novel is a narrative that is set over a period of time. He emphasis the significance of character, upholding that both "flat" and "round" characters may be involved in the successful novel. He further regards the requirement of plot, which produces the effect of suspense, as a difficulty by which character is often sacrificed in the name of offering an ending to the novel. Fantasy and prophecy, which offer a sense of the "universal," or spiritual, Forster considers as vital features of the great novel. Lastly, he dismisses the worth of "pattern," by which a



narrative might be organized, as another facet that often sacrifices the liveliness of character. Portraying on the metaphor of music, Forster accomplishes that rhythm, which he describes as "repetition plus variation," permits for an alluringly attractive structure to arise from the novel, while preserving the truthfulness of character and the open-ended eminence that gives novels a feeling of expansiveness.

2. The Clark Lectures, which were sponsored by Trinity College of the University of Cambridge, bears an extended and eminent history and also have highlighted comments by some of England's most significant literary minds. Leslie Stephen, T.S. Eliot, F.R. Leavis, William Empson and I.A. Richards all have given renowned and extensively significant talks as the keynote speaker. One of the Lectures' most significant milestones came in existence in 1927 when, for the first time, a novelist was requested to speak. E.M. Forster had lately published his masterpiece, *A Passage to India*, and mounted to the event, delivering eight forceful and pungent lectures on the novel. The decision to agree to take the lectureship was in fact a tough one for Forster, as he had profoundly uncertain feelings about the use of criticism. Though doubting that criticism was slightly antithetical to conception, and distressed by the thought that time spent for making preparation for the lectures was in a way time away from his personal work, Forster acknowledged. His talks were amusing and casual, and they contained piercing, pungent spurts of vision rather than overly-methodical examination. They proved to be an excessive success. Printed later as *Aspects of the Novel*, the thoughts expressed in his lectures would attain extensive acknowledgement and currency in twentieth century criticism. A milestone in fictional criticism, *Aspects of the Novel* has also triggered its reasonable part of disagreement also. There are numerous critics who question Forster's technique as well his assumptions, but the level to which this work has come under attack is also in countless ways just another degree of its vitality.
3. In a section on plot, Forster describes plot as an account of actions settled within time, with a stress on causality. According to him understanding of plot needs two characters in the reader an intellect and recollection. He mentions George Meredith who, in his views, however not a great novelist, is one of England's highest masters of the plot. He then



moves towards Thomas Hardy to refer to him as an instance of a novelist whose plots are deeply designed at the cost of the characters; in other words, he wants to say that the characters are depicted to fit the degree of the plot and consequently lack a life of their own. He declares that "nearly all novels are feeble at the end," since the commands of plot need a determination, which the novelists inscribe at the cost of the characters. He enhances that "death and marriage" are the most suitable alternatives for the novelist in articulating an ending. He refers to the example of André Gide's *Les Faux Monnayeurs* as a novel in which the author tried to do away with plot entirely, closing that, though plot frequently impends to smother the life out of characters, it is however a vital aspect of the novel.

4. In the two chapters named "People," Forster throws light on characterization in the novel. He defines five "main facts of human life," which contain "birth, food, sleep, love, and death," and then equates these five activities as experienced by actual people (*homo sapiens*) to these doings as presented by characters in novels (*homo fictus*). He discusses the character of Moll Flanders, in the novel by Defoe of the same name. Forster emphasizes on Moll Flanders as a novel in which the arrangement is originated from the progress of the main character. In a second lecture on characters, Forster differentiates between flat characters, whose characterization is comparatively modest and straightforward, and round characters, whose characterization is more compound and developed. Forster sees benefits in the use of both flat and round characters in the novel. He refers to Charles Dickens as a specimen of a novelist almost all of whose characters are flat but who however generates "a vision of humanity that is not shallow." He devotes less time debating round characters but offers the examples of Russian novelists Leo Tolstoy and Fyodor Dostoyevsky, most of whose characters are round. Forster carries on to a transitory reference of point of view, finishing those novels with a fluctuating or unpredictable point of view are not challenging if the author owns the skill to assimilate these moves into the narrative whole.
5. In the chapter on pattern and rhythm, Forster explains the aspect of pattern in the novel in terms of visual art. He defines the narrative pattern of *Thaïs*, by Anatole France, as that of



an hourglass and the novel *Roman Pictures* by Percy Lubbock, as that of a chain. He regulates that pattern enhances an appealing excellence of beauty to a novel. Forster then discusses the novel *The Ambassadors* by Henry James, which, according to him, loses the vivacity of the characters to the stiff construction of an hourglass pattern. Forster concludes by referring that the problem of pattern in novels is that it "shuts the door on life." He then takes a turn to the aspect of rhythm, which he defines as "repetition plus variation," as well matched to the novel than is pattern. He explains the multi-volume novel *Remembrance of Things Past* by Marcel Proust, as a specimen of the effective use of rhythm. Forster concludes by saying that rhythm in the novel offers a more open-ended narrative composition without sacrificing character.

A HOUSE FOR MR. BISWAS

1. A large part of his life, Biswas breathed in Hanuman House which is actually a symbol of colonialism in its small form; a power-driven hierarchy is preserved in the house with Tulsi at the topmost step of the hierarchy to rule over the daughters and sons-in-law giving superior rights and privileges to her sons Shekhar and Owad. Her conduct recuperates Orwell's widespread dictum; all are equal but some are more equal than others. The association of Hanuman House is characteristic of colonial one. The arrangement of the Tulsi House was modest. Mrs. Tulsi had lone domestic help, a Negro woman. The daughters and their children cleaned and washed and cooked and served in the store. The husbands, beneath Seth's management, worked on the Tulsis' land, took care of Tulse animals, and served in the store. In exchange they were provided food, shelter and a small amount of money; their children were given proper care, and they were treated with reverence by people outdoor as they were associated with the Tulsi family. Their names were forgotten and they were known as Tulsis.
2. The darkness, deterioration, demise, dismay and catastrophes recurring in Biswas's life signify his emptiness and also the void of his surroundings which shows that disturbed life of an expatriate poses a solemn challenge before the nomads like Biswas. In the epilogue itself, Naipaul displays the deepness of this characteristic darkness. Mohun Biswas's repeated acceptance and disapproval in his own family, in Tulsi family, Sentinel



Office, Community Welfare Department and in Trinidadian society as a whole spot the characteristic dilemma of an unhoused and displaced expatriate. His continuous meeting with oddity, hardship and bad luck make the reader observe the summary of history of Trinidad in the first half of the twentieth century. Certain financial changes, worldwide wars, introduction of cinema and motor cars, brain drain, influx of Americans in abundance, urbanization, etc., have put an impression on the social setup of Trinidad significantly. If we observe the social and historical background of Mohun Biswas' life, their family came into existence through the relocation of indentured workers in the nineteenth and twentieth centuries. Biswas's entire family has been an indentured labour in Trinidad. Therefore, Biswas and his brothers inherit the social individuality of worker-labourer and socio-economic limits only slightly less compelling than indenture. Owing to this for maximum part of his life, Mohun has to depend on others for his food and lodging, first on his uncle Bhandat and afterwards on the Tulsi family. After departing from Bhandat's store, the young Mohun discovers a response to its diverse environment. Mohun wishes to get rid of this sense of otherness thus he chooses to get a job and a house of his own and promises not to let himself be mistreated any more by the people after confronting embarrassment at Bhandat's rum-shop.

3. In this novel the novelist attempts to emphasis on how East-Indian migrants in Trinidad have been left with nothing but to pursue shelter in fatalism. When Biswas's mother informs her father about the maltreatment meted out to her by husband, Raghu, he comforts her saying: "Fate there is nothing we can do about it". The predicament of immigrant indentured labourers from India is the hinge of the novel signifying their inevitable vulnerability and alienation since they are left with no other choice but to curse their fate. The first generation of indentured labourers at Parrot Trace appears to have established a communal life that in no way diverse from an Indian village. Naipaul intensely defines the anguish of such unwelcomed expatriate missing their past life and inborn culture but now they sense deceived and experience a mutual loss. The elderly Indian-born homesick people collect in the arcade of Tulsis in the evenings only to converse about their departure to their motherland. Their pile-dreaming inclination is depicted by Naipaul when the narrator elaborates that they were not interested to live over



there and they were further not interested to learn English very much but when the opportunity came, many declined, frightened of the unfamiliar, frightened to leave the acquainted temporariness.

4. In *A House for Mr. Biswas*, Biswas is destined to be condemned in such kind of a restricting system for his persistence upon his acknowledgement as a unique member of family or society and not as a component in the wheel. His marriage with Shama in Tulsi family forces him to be faithful to it but his actual self keeps on asserting at consistent intervals. It has been noticed that condition of Biswas is similar to that of colony, his personal efforts at independence are to some extent, restricted by the condition of the society into which he has taken birth, unsatisfied his self-declaration of getting independent turns into self-destructive anger, a sort of a storm that for the time being disorders Biswas's mind. The Tulsis do not treat him accordingly offering him in its place to a low rank in the family ladder since he is the "son of a labourer" and moreover he does not contribute monetarily to the family enterprise. The hierarchy of individuals and breathing space at Hanuman House, the Tulsi store-residence in Arwacas, replicates the persistent caste attitude of the rural East Indian community. In that community the Tulsis are taken as "haves" and Biswas is regarded as "have-not"; their position offers them self-esteem, whereas his designation as labourer, his landlessness and his status of being jobless brand him a nobody.
5. It is not possible to fit *A House for Mr. Biswas* precisely into a precise critical class or genre. It possesses elements of both the comic and the tragic, and frequently the differences are indistinct. We notice Mr. Biswas experiencing ample misery and frustration but often reacting in a comic way with his gestures of revolt. He perceives himself in a rather ironic and mocking way; equating himself with Hari in their individual positions in the Tulsi hierarchy and, though he may occasionally feel bitter about acting the role of a clown or buffoon, his characteristic wittiness and frivolousness make this role predictable. His small build and constant indigestion are also producing humor. Like a conventional tragic hero, Mr. Biswas agonizes and expires, but still holds his principles and vision in the face of antagonism, presentation great pliability in the process.



However, he may appear ridiculous and self-deluded at times, as in his concluding buying of a house, our response towards him is diverse, and we tend to admire his resolution and empathies with his helplessness. There is also towards the end of the novela sense of determination and of somewhat attained which is more suitable to comedy than tragedy, where the prime feeling at the end is usually a sense of waste. Whereas Mr. Biswas dies with the reassuring information that he is not, like King in Shakespeare's tragedy, 'unnecessary and unaccommodated', but has left an inheritance to his wife and children in the victorious attainment of a house.

5.9 SUGGESTED READING

- Kettle, Arnold, *An Introduction to the English Novel*.
- Daiches, David. *The Novel and the Modern World*.
- Tredell, Nicolas. *Joseph Conrad: Heart of Darkness*.
- Beal, Anthony. *D.H. Lawrence*.
- Feder, Lilian. *Naipaul's Truth*.
- Hammer, Robert D. *Critical Perspectives on V.S. Naipaul*.
- Mustafe, Fawzia. *V.S. Naipaul*.

