

**DIRECTORATE OF DISTANCE EDUCATION  
UNIVERSITY OF NORTH BENGAL**

**MASTER OF ARTS-ENGLISH  
SEMESTER -II**

**19TH CENTURY STUDIES-I  
CORE-202  
BLOCK-1**

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## UNIVERSITY OF NORTH BENGAL

Postal Address:

The Registrar,

University of North Bengal,

Raja Rammohunpur,

P.O.-N.B.U., Dist-Darjeeling,

West Bengal, Pin-734013,

India.

Phone: (O) +91 0353-2776331/2699008

Fax: (0353) 2776313, 2699001

Email: regnbu@sancharnet.in ; regnbu@nbu.ac.in

Website: www.nbu.ac.in

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## **FOREWORD**

The Self Learning Material (SLM) is written with the aim of providing simple and organized study content to all the learners. The SLMs are prepared on the framework of being mutually cohesive, internally consistent and structured as per the university's syllabi. It is a humble attempt to give glimpses of the various approaches and dimensions to the topic of study and to kindle the learner's interest to the subject

We have tried to put together information from various sources into this book that has been written in an engaging style with interesting and relevant examples. It introduces you to the insights of subject concepts and theories and presents them in a way that is easy to understand and comprehend.

We always believe in continuous improvement and would periodically update the content in the very interest of the learners. It may be added that despite enormous efforts and coordination, there is every possibility for some omission or inadequacy in few areas or topics, which would definitely be rectified in future.

We hope you enjoy learning from this book and the experience truly enrich your learning and help you to advance in your career and future endeavours.

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# 19TH CENTURY STUDIES-I

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# **BLOCK 1 -19<sup>TH</sup> CENTURY STUDIES-I**

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## **Introduction to the Block-1**

This block introduces the social, political, economic, religious, psychological and literary developments in the 19<sup>th</sup> century with the help of literary classics. It also introduces regional novel and gives an insight into the feminine psychology.

Unit 1 deals with the 19<sup>th</sup> century English society undergoing developments in the social, political, economic, religious fields. Impact of science on thinking will be considered. It will also discuss the Oxford movement.

Unit-2 deals with Victorian Compromise and the reasons that led to the Victorian Compromise

Unit 3 focuses on the literary trends and tendencies of the age.

Unit 4 studies the development of 19<sup>th</sup> century prose. It also deals with the early prose and the late prose writers. Some of the eminent writers have been discussed

Unit 5 deals with the development of the 19<sup>th</sup> century novel. The representative novelists have been discussed

Unit 6 deals the influence of the novel on the 19<sup>th</sup> century society

Unit-7 deals with Emily Bronte – Life and works

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# **UNIT - 1: INTRODUCTION TO THE SOCIAL BACKGROUND OF THE 19<sup>TH</sup> CENTURY**

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## **STRUCTURE**

- 1.0 Objectives
- 1.1 Introduction
- 1.2 Era of Peace and Prosperity
- 1.3 The Industrial Revolution and its Impact on the Society
- 1.4 Spirit of Enquiry
- 1.5 The Oxford Movement
- 1.6 Pessimism of this Age
- 1.7 Avoidance of the Extremes
- 1.8 Article From the Web: The Victorian Age: A Review
- 1.9 Let Us Sum Up
- 1.10 Keywords
- 1.11 Questions For Review
- 1.12 Suggested Readings And References
- 1.13 Answers to Check Your Progress

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## **1.0 OBJECTIVES**

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After studying this unit, you should be able to understand:

- Define the social structure of the 19<sup>th</sup> century society.
- Understand the developments in the 19<sup>th</sup> century English society.
- Understand its social, political, economic, and religious structure.
- Explore the impact of science on the thinking of man.
- Learn about the conflict and compromise between science and society.
- Know how this age modified the trends in literature.

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## **1.1 INTRODUCTION**

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The last decade of the 18<sup>th</sup> century and the opening decades of the 19<sup>th</sup> century witnessed rapid changes in the field of social, psychological, economic, political and religious thinking of man. The transition from

## Notes

the Neo-classical age to the Victorian Age or the 19<sup>th</sup> century was a marked conflict between the old values and the new ideologies. Lord Alfred Tennyson emerged as the mouthpiece of the Victorians. However, the Victorian Age or the Age of Tennyson (the common titles of the 19<sup>th</sup> century) covers the period from 1832 to 1887. It is to be noticed that the literary movements rarely coincide with the royal accessions and the deaths of the royal personage. The reign of Queen Victoria extends from 1837 to 1901. In words of W.H. Hudson, "Victoria ascended the throne in 1837, and it was during the decade between 1830 and 1840 that many of the writers who were to add special distinctions to her reign began their work. But, though her own life extended until 1901, we may conveniently take the year of her jubilee-1887-as marking the close of an epoch. By that time a fresh race in literature had arisen, while those of the former generation who still survived had nothing of importance to add to their production, and indeed like Tennyson's *Bedivere*, found themselves 'among new men, strange faces, other minds'". The last decade of the 19<sup>th</sup> century was characterized by a revolt against the ideals and values cherished during the earlier decades of the Victorian era. Since, the Victorian era of English literature spans over six decades, the year 1870 is often used to divide the era into "early Victorian" and "late Victorian."

19<sup>th</sup> century is one of the most remarkable periods in the history of England with the emergence of democratic reforms, scientific advancements,, industrial revolution, material affluences, political consciousness, educational expansion, social and religious unrest and the passion for the expansion of the English empire. Except for the few colonial wars, like the Crimean War which broke during this period, that had adverse effect on the national life of the English society, this era was essentially a period of peace and all-round prosperity. It was an age of rising imperialism and aggressive nationalism. The faith in the reign of Queen and in that of religion led to the faith in continuous progress. However, the spirit of questioning marked the dwindling of the Victorian tradition and conventions, and the rationalism sowed the seed of scientific enquiry. The Victorian Age, according to by night.'

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## **1.2 ERA OF PEACE AND PROSPERITY**

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The 19<sup>th</sup> century was comparatively a peaceful age with remarkable progress in the history of England. In the earlier years, the effect of French Revolution was felt which declined with the emergence of the new thinkers who were fully satisfied with the progress of the society. Peace brought industrial progress which led to material affluence. The following advancements and adversities were visible in the society.

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### **1.3 THE INDUSTRIAL REVOLUTION AND ITS IMPACT ON THE SOCIETY**

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The scientific inventions and discoveries resulted in technological innovations which led to the Industrial Revolution, thereby increasing the production and wealth of the English society. The Industrial Revolution transformed the agrarian society of England into an industrial economy. Factories and mills were established which generated work for the labour class. It destroyed the old agricultural England. The aristocratic class and landed gentry lost under the new merchant class which clamored for authority and reputation. Victorian traditions and conventions were thrown away and a new order of things came up. There was a surge for social, and mental emancipation. The capitalists, rolling in wealth and riches, were the most privileged class born with the Industrial Revolution. But it also produced ill-clad, semi-starved and a dissatisfied class of labourers with their miserable lot. The national wealth increased but its unequal distribution gave rise to many social evils. The industrialists and the mill-owners looked with an eye of disdain on the ragged and miserable labour class. The workers on the field had no charm and they turned to the urban societies resulting in the increasing slums in the cities. The poor people lived a wretched life full of despair and miserable existence without any amenities. Material prosperity increased the difference among the classes.

### **THE REFORMS BILL AND DEMOCRATIC CONSCIOUSNESS**

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Industrial advancement produced social and economic inequality which led to social unrest and economic distress among the masses. The deplorable sight of the slums and the wretched life of the poor were brought to surface by the writers like Charles Dickens, Carlyle, Ruskin and Mathew Arnold. Dickens depicted the dismal abysses of elementary education, the appalling condition of health and hygiene, oppression of little children under forced child-labour, religious hypocrisy, and the woeful conditions of the prisoners, labourers, miners and debtors in his novels. This miserable scene of the society soon caught the eye of the social reformers who came forward for the social reforms. There developed a humanist attitude among the writers and thinkers. Literary men and women made the society peep into the life of the unfortunate classes of their society. The philanthropic reformers came forward to help the miserable poor classes.

The growing importance of the masses and the labour class drew the attention of the policy makers to pass the Reforms Bill (1832) which heralded the birth of democratic consciousness among the people. It was followed by the Repeal of the Corns law (1846) to enhance the industrial production to meet the demand of the growing market in the slave countries. The long battle of the Anglo-Saxons for personal liberty came to settle down. The kings had no power and the divine right of the rulers disappeared. The House of Commons exercised the authority and a series of reforms bills changed the complete social scenario.

### **THE SPREAD OF EDUCATION**

The passing of the Education Act was a landmark in the field of education. Education became primary to every English man. Schools were established on a large scale. The second Reforms Bill was passed in 1867. The increase in the reading public welcomed the outpouring of the literary works. There emerged the literary class of poets, novelists, critics and social reformers. The press also made advancements in its technological aspects, came into its own, and became a potent force in the awakening of the political consciousness and scientific enquiry among the people of the age. However, education was a closed book for

most of the women and idea of was establishing women's college was ridiculed by prominent poets like Tennyson in *The Princess*.

## THE DOMESTIC LIFE

The 19<sup>TH</sup> century family upheld the authority of the parents over children. Emphasis was laid on the authority of the parents and elders on the children. The Victorians laid emphasis on order, decorum and decency. They had a religious bent of mind and were honest towards the responsibilities of matrimony.

The women did not enjoy an equal status with men. They were expected to look after the home and the hearth, rear up their children and lead a virtuous life. The *Barrets of the Wimpole Street* presents a vivid picture of the subjugation of the children under the authority of their parents. In *The Women of England*, Mrs. Ellis outlines the position of women in the life men. She says, "The first thing of importance was to be inferior to men, inferior in mental power in the same proportion that you are inferior in strength." Their proper place was within the four walls of the home. But with the passage of time, the Victorian women stepped out into the open air and set out for their emancipation. They were given political rights and they came out to take up jobs. Florence Nightingale exemplified the freedom the women. Writers and thinkers were attentive towards the problem of women. The problems of the married life and physical connection gave new vistas to the writers. Sigmund Freud and Havelock Ellis were working in their respective fields for the betterment of the society.

A new class of women novelists emerged along with the male authors writing on women. Mrs. Elizabeth Gaskell emerged as novelist writing for social reforms. She attempted psychological novel and entered into the thoughts and moods of the children. Her novel *Cranford* made an interesting study of the female life and feminine psychology. Thomas Hardy also deals with women psychology in his novels. Collins' *Woman in White*, *The Moonstone* and *The Magdalen* study various aspects of the life of women. Bronte sisters came up as great novelists of this age.

**Check your progress: 1**

Discuss the impact of the Industrial Revolution on the English society.

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Discuss the sufferings of the women in the Victorian Age.

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What was the result of the spread in education in Victorian age?

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**1.4 THE SPIRIT OF INQUIRY**

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The rapid advance in science encouraged the spirit of inquiry, and emphasized the importance of reason rather than the blind faith on the dogmas of religion. The publication of Darwin's *Origin of Species* (1859) with its Theory of Evolution challenged the theory of origin of man held fast by *The Bible*. The Theory of Evolution was rationally developed, and supported by evidences believed to be true by the common man. Philosophers like Spencer, Huxley, and Mill propagated the idea of Darwin, etc. These developments taught man to inquire the very existence of the God. This shook the roots of orthodox religion. Darwin laid emphasis on the struggle for existence among the species which is the law of nature. Victorian beliefs, both religious and social were put to anvil. They were found inadequate and needed a second thought. The impact of these developments was evident on the literature of the period.

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**1.5 THE OXFORD MOVEMENT**

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Newman, Keble, and Pusey, three prominent persons of the Oxford made a serious attempt to recover the lost religious tradition. It was

unthinkable that the Oxford movement could be launched in England, when science was making headway. Newman, Keble, and Pusey were orthodox and had implicit faith in dogmas. For a time they were the bulwark against scientific and historical criticism. They fought against liberalism and sought to vindicate the sacramental form of piety and theology. They restored symbolism and mummeries known as ritualism.

John Keble (1792-1866), Professor of Poetry at Oxford was the real founder of the Oxford movement. It is called 'Oxford' because some of the professors of Oxford, like Keble, Newman and certain scholars were the force at the back of it. It aimed at the revival of the faith in the dignity of the Church. Being conservative in nature, it was suspicious of the growing strength of liberalism in religion and politics. Earlier the Church was controlled by the State, also termed as *Erastianism*. The Oxford movement aimed at freeing the Church from the clutches of secular authority. Keble gave the first impulse of reaction against secular authority through his sermon on 'national apostasy' in 1833. He had already expressed this idea in his series of poems *Christian Year* of 1827. These poems were a sort of commentary on the Anglican liturgy, were full of gentle emotions and soaked in the feelings for nature. Though the movement had nothing to do with politics, it had its leaning for the Troyism in every occupation. In words of W.H. Hudson, "It was certainly not a Troy movement, but it was opposed to Liberalism in all its aspects. To the philosophy of Conservatism the Oxford leaders were much indebted."

The Oxford movement passed through two phases as delineated by Keble. The first phase was the revival of the High Church in the bosom of *Anglicanism*, independent of the Roman Catholicism, though it had its inclinations for the past. The Pamphlets called *Tracts of the Time* (1833-41) bear an emblem to this phase. It received its name the Tractarian Movement from these pamphlets. E. B. Pusey (1800-92), another exponent of this movement originated '*Puseyism*' the form of Anglicanism which came nearer to the *Roman Catholicism* without being merged into Romanism.

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The Movement opposed the practice of rationalism in matters concerned with the Church. It reacted against the rapid growth of physical science. Hugh Walker observes that the ‘mainspring of the Oxford Movement was the dread of rationalism.’ John Henry Newman (1801-90) was the chief exponent of this movement. He was strictly against *Protestantism* and favoured the Roman Catholic Church. He wanted the Church to be free and powerful force in the English society as it ruled the Middle Ages. In the beginning, he favoured the *Anglicanism* to bring about the reform but the lack of catholicity frustrated him and he rejected the idea. He found the Roman church much more powerful in this respect and he himself converted into a Roman catholic in 1845. His literary work, *Callista* (novel), *Dream of Geronitus* (poetry) and *Verses On Various Occasions* are largely religious in nature and speak about his Christian ideology. According to Hugh Walker, ‘the problem (for Newman) was how to check the growth of rationalism as he saw in England.’ The anti-rationalism is manifest in the acceptance of the miracles associated with the life history of Christ and the Christian saints. The men of rationality however found it difficult to believe in these miracles.

The increasing interference of the secular authority in the affairs of the Church gave spur to this movement and almost all the Churchman condemned this act. The chief aim of the Oxford Movement was to convince the people that ‘Church was more than a merely human institution; that it had privileges, sacraments, a ministry, ordained by Christ.’ Moody and Lovett observed that ‘Newman and his friends wished also to defend the Church, in the view of its divine character, against the interference of the State, which was disposed to reform it along with Parliament and other institutions, curtailing its powers and revenues.’ Thus, the Oxford Movement stood against the interference of the State in the affairs of the Church, also termed as *Anti Erastianism*. It represents the revival of the old Roman Catholic religion and the authority of the church at a time when science was challenging the religious thought of the age.

**Check your progress: 2**

4. How does Darwin's Theory of Evolution influence the Victorian age?

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5. Discuss influence of the Spirit of Inquiry on the thinking of the Victorian society.

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## **1.6 PESSIMISM OF THE AGE**

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The rapid changes in the Victorian age resulted in the rise of pessimism among the people. With the rise of the spirit of inquiry, the material progress and a drift towards political and social freedom shook the foundation of the established order, customs, traditions, faiths and beliefs. Man's faith in God, Religion and Nature was put to question and he was left all alone to face the challenges of life. He felt 'orphaned and defrauded'. The moment he questioned the existence of God he was left with nobody to stand by him in his sorrows and sufferings. Thus, pessimism broke through his life and made his life miserable. Though there was material prosperity, it did not comfort the soul of man. The disparity among the various classes of the society increased social unrest which too led to the pessimism. They could not see the purpose of their life, as the belief in life after death was no more cherished by the brains absorbed in scientific speculations. The Victorian compromise sought out a rational solution but it could not bring a harmony in the life of the poor people. They were left to struggle for the new advancements in the society.

A note of pessimism, doubt and despair runs through Victorian literature and is noticed especially in the poetry of Matthew Arnold and Arthur Hugh Clough. Though a note of pessimism runs through the literature of the age, it cannot be dubbed as a literature of bleak

## Notes

pessimism and dark despair. A note of idealism and optimism is also struck by poets like Browning and prose writers like Ruskin. Rabbi Ben Ezra brings out the courageous optimism of the age. Stedman's Victorian Anthology is, on the whole, a most inspiring book of poetry. Great essayists like Macaulay, Carlyle, Ruskin, and great novelists like Dickens, Thackeray and George Eliot inspire us with their faith in humanity and uplift us by their buoyancy and large charity. The literature of the age is considerably modified by the impact of science. "It is the scientific spirit, and all that the scientific spirit implied, its certain doubt, its care for minuteness and truth of observation, its growing interest in social processes, and the conditions under which life is lived that is the central fact in Victorian literature."<sup>1</sup> The questioning spirit in Clough, the pessimism of James Thomson, the melancholy of Matthew Arnold, the fatalism of Fitzgerald, are all the outcome of the skeptical tendencies evoked by scientific research. Tennyson's poetry is also considerably influenced by the advancement of science in the age, and the undertones of scientific researchers can be heard in *In Memoriam*. "In fiction, the scientific spirit is no less discernible; the problems of heredity and environment preoccupy the attention of the novelists. The social problem of the earlier Victorians, of Charlotte Bronte, Dickens, Kingsley and Reade give place to points in biology, psychology, pathology. The influence of Herbert Spencer and of Comte meets us in the pages of George Eliot; while the analytical methods of science are even more subtly followed in the fiction of George Eliot, the early writings of Mrs. Humphry Ward, and the intimate Wessex studies of Thomas Hardy. (Compton-Rickett) A note of patriotism runs through Victorian literature. Tennyson, Dickens and Disraeli are inspired by a national pride and a sense of greatness in their country's superiority over other nations. Tennyson strikes the patriotic note in the following lines It is the land that freemen till That sober-suited freedom chose A land of settled government, A land of just and old renown, Where freedom slowly broadens down From precedent to precedent. In one direction, the literature of the Victorian age achieved a salient and momentous advance over the literature of the Romantic Revival. The poets of the Romantic Revival were interested in nature, in the past, and in a lesser



degree in art, but they were not intensively interested in men and women. To Wordsworth the daffodils' of the lakes were a part of the scenery they moved in. He treated human beings as natural objects and divested them of the complexities and passions of life as It Is lived. The Victorian poets and novelists laid emphasis on men and women and imparted to them the same warmth and glow which the Romantic poets had given to nature. "The Victorian Age extended to the complexities of human life, the imaginative sensibility which its predecessor had brought to bear on nature and history. The Victorian poets and novelists added humanity to nature and art as the subject matter of literature." (Maire)

The literature, especially poetry and novels reflect this pessimism of the society. The poems of Mathew Arnold, Fitzgerald and Thomson, and novels of Hardy reflect the pessimism of this age. The Victorian age according to Arnold, was full of 'sick, hurry and divided aims'. The life of the Victorians had its 'heads o'ertaxed, its palsied hearts.' He was deeply pained to watch:

'Europe's dying hour,  
Of fitful dream, and feverish power.'

Arnold did not believe in a compromise and suggested the remedy of 'culture'.

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## **1.7 THE FEMINIST MOVEMENT**

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The feminist Movement had its origin in the western social setup in the 18<sup>th</sup> century. It grew at a slow pace as women enjoyed hardly any rights in the society so had neither freedom nor any contact with the outside world. Though England flourished under the reign of its queens, the ordinary woman was always considered as inferior to man. Tennyson's *The Princess* educates her to nourish virtues and lead a dormant life under the authority of male. However, the spirit of inquiry and the spread of education ignited the spirit of freedom in the Victorian women and she stepped forward to get liberty. The reforms bills also helped her, along with the children, to enjoy equal rights as enjoyed by man in the

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society. Early struggle of the woman was for equality at social and political level by getting right for suffrage. However, at the early stage she came up with her writing on the topic of social reforms. Mrs. Gaskell, Charlotte Bronte, Emily Bronte, Anne Bronte, etc were the prominent women novelists of the Victorian Age. Charles Dickens and Thomas Hardy were two main authors who did not deny them a characteristic in their novels. Thus, the Victorian age saw the birth of the women character in the literary works at par with man and the birth of the women authors in a credible number.

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### **1.8 AVOIDANCE OF THE EXTREMES**

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The Victorians did not cherish the extremes of feeling, passions or even the language that was used to express them. They loved decency and decorum. There was an implicit understanding as to what was acceptable for the purpose of presentation and what was to be left out for the audience to think over. A general reticence concerning matters of sex was a common characteristic of the Victorian age. According to Elwin, 'Prudery and humbug' presided over the age. The prudery made it impossible for the novelist and poets to portray a real, living woman. However, realism was a marked feature of almost all the works of this age.

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### **1.9 ARTICLE FROM THE WEB: THE VICTORIAN AGE-A REVIEW**

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#### **Notes:**

The Victorian era was a period of dramatic change that brought England to its highest point of development as a world power.

The early Victorian period (1830–48) saw the opening of Britain's first railway and its first Reform Parliament, but it was also a time of economic distress.

Although the mid-Victorian period (1848–70) was not free of harassing problems, it was a time of prosperity, optimism, and stability.

In the later period (1870–1901) the costs of Empire became increasingly apparent, and England was confronted with growing threats to its military and economic preeminence.

The extreme inequities between men and women stimulated a debate about women's roles known as "The Woman Question."

The most significant development in publishing was the growth of the periodical.

### Summaries

The Victorian era was a period of dramatic change that brought England to its highest point of development as a world power. The rapid growth of London, from a population of 2 million when Victoria came to the throne to one of 6.5 million by the time of Victoria's death, indicates the dramatic transition from a way of life based on the ownership of land to a modern urban economy. England experienced an enormous increase in wealth, but rapid and unregulated industrialization brought a host of social and economic problems. Some writers such as Thomas Babington Macaulay applauded England's progress, while others such as Mathew Arnold felt the abandonment of traditional rhythms of life exacted a terrible price in human happiness.

The early Victorian period (1830–48) saw the opening of Britain's first railway and its first Reform Parliament, but it was also a time of economic distress. The Reform Bill of 1832 extended voting privileges to men of the lower middle classes and redistributing parliamentary representation more fairly. Yet the economic and social difficulties associated with industrialization made the 1830s and 1840s a "Time of Troubles," characterized by unemployment, desperate poverty, and rioting. The Chartists, an organization of workers, helped create an atmosphere open to further reform. The "condition of England" became a central topic for novelists including Charles Kingsley, Elizabeth Gaskell, and Benjamin Disraeli in the 1840s and early 1850s.

Although the mid-Victorian period (1848–70) was not free of harassing problems, it was a time of prosperity, optimism, and stability. The achievements of modern industry and science were celebrated at the Great Exhibition in Hyde Park (1851). Enormous investments of people, money, and technology created the British Empire. Many English

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people saw the expansion of empire as a moral responsibility, and missionary societies flourished. At the same time, however, there was increasing debate about religious belief. The Church of England had evolved into three major divisions, with conflicting beliefs about religious practice. There were also rationalist challenges to religion from philosophy (especially Utilitarianism) and science (especially biology and geology). Both the infallibility of the Bible and the stature of the human species in the universe were increasingly called into question.

In the later period (1870–1901) the costs of Empire became increasingly apparent, and England was confronted with growing threats to its military and economic preeminence. A variety of socialist movements gained force, some influenced by the revolutionary theories of Karl Marx and Friedrich Engels. The literature of the 1890s is characterized by self-conscious melancholy and aestheticism, but also saw the beginnings of the modernist movement.

The extreme inequities between men and women stimulated a debate about women's roles known as "The Woman Question." Women were denied the right to vote or hold political office throughout the period, but gradually won significant rights such as custody of minor children and the ownership of property in marriage. By the end of Victoria's reign, women could take degrees at twelve universities. Hundreds of thousands of working-class women labored at factory jobs under appalling conditions, and many were driven into prostitution. While John Stuart Mill argued that the "nature of women" was an artificial thing, most male authors preferred to claim that women had a special nature fitting them for domestic duties.

Literacy increased significantly in the period, and publishers could bring out more material more cheaply than ever before. The most significant development in publishing was the growth of the periodical. Novels and long works of non-fiction were published in serial form, fostering a distinctive sense of a community of readers. Victorian novels seek to represent a large and comprehensive social world, constructing a tension between social conditions and the aspirations of the hero or heroine. Writing in the shadow of Romanticism, the Victorians developed a poetry of mood and

character. Victorian poetry tends to be pictorial, and often uses sound to convey meaning. The theater, a flourishing and popular institution throughout the period, was transformed in the 1890s by the comic masterpieces of George Bernard Shaw and Oscar Wilde. Very different from each other, both took aim at Victorian pretense and hypocrisy. (The Norton Anthology of English Literature: The Victorian Age: A Review: Summary – Google.html.)

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## **1.11 LET US SUM UP**

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The Victorian age was one of the most remarkable in period in the history of England. It was an era of social awakening, social reforms, political consciousness, democratic reforms, industrial and mechanical progress, scientific advancement, social unrest, educational expansion, religious uncertainty and expansion of the empire. Though there was peace and prosperity in the society, a drift of unrest was felt in every sphere of life which gave rise to different movements. The advancements in the field of science gave birth to the spirit of questioning which led to the rational thinking. The observations of the social reformers and writers resulted in social and political reforms. The miserable condition of children and women stirred the whole humanity and steps were taken to bring solace to these suffering souls.

The Victorians faced the problem of extreme ideologies in the field of administration, science and religion. They sought for a compromise as a safe method to let the advancements bring about development, and allowed the old traditions and conventions maintain order and decency in the life of the people. The man of science was regarded as a social figure exercising a deep and profound influence on the social and educational life of the age. However, the religious and moral considerations still governed the affairs of social life. The influence of all these advancements is felt on the literary output of the age which will be discussed in the following unit.

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## **1.12 KEYWORDS**

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## Notes

Democratic – A form of government in which common people hold the power.

Consciousness- the state of being aware and responsive

Affluence – influential person.

Spirit of inquiry

Victorian –Related to the reign of Queen Victoria

Compromise – make certain adjustments.

Pessimism –Person with negative thoughts.

Erastianism –characterized by.

Anglicanism – related to the Church of England or any church communion.

Protestantism – follower of any Western Christian church that are separate from Roman Catholic Church.

Catholicism - the faith or practice of the Roman Catholic Church.

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### **1.13 QUESTIONS FOR REVIEW**

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Q1. Discuss the impact of the Industrial Revolution on the Victorian society.

Q2. Discuss the condition of women in the Victorian Age.

Q3. What was the cause of pessimism in this age?

Q4. Discuss political and educational advancements of this age.

Q5. Write a note on the Oxford Movement.

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### **1.14 SUGGESTED READINGS AND REFERENCES**

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## 1.15 ANSWERS TO CHECK YOUR PROGRESS

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**1. The Industrial Revolution:** The scientific inventions and discoveries resulted in technological innovations which led to the Industrial Revolution, thereby increasing the production and wealth of the English society. The Industrial Revolution transformed the agrarian society of England into an industrial economy. Factories and mills were established which generated work for the labour class. It destroyed the old agricultural England.

**2. Sufferings of the women in the Victorian Age :** The women did not enjoy an equal status with men. They were expected to look after the home and the hearth, rear up their children and lead a virtuous life. The *Barrets of the Wimpole Street* presents a vivid picture of the subjugation of the children under the authority of their parents. In *The Women of England*, Mrs. Ellis outlines the position of women in the life of men. She says, “The first thing of importance was to be inferior to men, inferior in mental power in the same proportion that you are inferior in strength.” Their proper place was within the four walls of the home. But with the passage of time, the Victorian women stepped out into the open air and set out for their emancipation.

**3. Result of the spread in education in Victorian age:** The passing of the Education Act was a landmark in the field of education. Education became primary to every English man. Schools were established on a

## Notes

large scale. The increase in the reading public welcomed the outpouring of the literary works. There emerged the literary class of poets, novelists, critics and social reformers.

**4.** Influence of the Darwin's Theory of Evolution on the Victorian age: The publication of Darwin's *Origin of Species* (1859) with its Theory of Evolution challenged the theory of origin of man held fast by *The Bible*. The Theory of Evolution was rationally developed, and supported by evidences believed to be true by the common man. Philosophers like Spencer, Huxley, and Mill propagated the idea of Darwin. These developments taught man to inquire the very existence of the God. This shook the roots of orthodox religion. Darwin laid emphasis on the struggle for existence among the species which is the law of nature.

**5.** The rapid advance in science encouraged the spirit of inquiry, and emphasized the importance of reason rather than the blind faith on the dogmas of religion. The publication of Darwin's *Origin of Species* (1859) with its Theory of Evolution challenged the theory of origin of man held fast by *The Bible*. The Theory of Evolution was rationally developed, and supported by evidences believed to be true by the common man. Philosophers like Spencer, Huxley, and Mill propagated the idea of Darwin, etc. These developments taught man to inquire the very existence of the God. This shook the roots of orthodox religion. Darwin laid emphasis on the struggle for existence among the species which is the law of nature. Victorian beliefs, both religious and social were put to anvil. They were found inadequate and needed a second thought. The impact of these developments was evident on the literature of the period.



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# UNIT – 2 VICTORIAN COMPROMISE

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## STRUCTURE

- 2.0 Objective
- 2.1 Introduction
- 2.2 Development of Science
- 2.3 Industrial Revolution
- 2.4 Religious Faith in the Victorian society
- 2.5 Tendency of Compromise
- 2.6 The Victorian Compromise
- 2.7 Thinkers behind Victorian Compromise
- 2.8 Let us Sum Up
- 2.9 Key Words
- 2.10 Questions for Review
- 2.11 Suggested Readings and References
- 2.12 Answers to Check Your progress

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## 2.0 OBJECTIVE

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After studying this unit, you should be able to :

- Visualize the development of science in the Victorian age
- Understand the development of different type of literary output
- Know about the features of varied types of literary forms
- Become familiar with the authors in their domains

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## 2.1 INTRODUCTION

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Lawrence Friedman, who **coined the term**, argued that the **Victorian Compromise** served as a double standard that tolerated sin and vice, so long as they took place in the private sphere, to prospect the reputation of respectable men and women who deviated from the official norms.

The Victorian age denotes a significant age throughout the entire existence of England. The whole substance of the nation was evolving.

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The old qualities in life were quick vanishing and new beliefs of financial, social, political, scholarly and religious life were being planned. Both writing and society were going through a condition of remaking. After the Napoleonic wars, the social state of England was that the middle class residents, who moaned under the weight of overwhelming tax collection, started to procure a portion of the benefits of the Industrial Revolution. The Industrial Revolution expanded the riches and success of the country, yet to the capitalist classes the new riches accumulating from the immense increment of makes implied close to nothing. The political states of the occasions were no less terrifying. The entire landmass was on the way of unrest. The Chartist Movement in England was going to lead her to the edge of upset. The researchers of the age like Darwin and Spencer had detailed alarming hypotheses about the origin of man. The publication of *The Origin of Species* began another period. Verse and fiction were tainted by the new soul—the soul of logical perception and insightful examination." In religion, additionally the Victorian age was a period of incredible change. The Oxford Movement was in its full swing and profoundly influenced the national life. Individuals even started to question Christianity. Logical revelations, looking through examinations, distrustful groupings and the analysis of the German researchers—all these uncovered the establishment of the Christian confidence and scrutinized the motivation *The Bible*. The sky of confidence was dim and grim , the old stars had vanished and new ones had not yet risen. the old stars had disappeared and new ones had not yet risen. People were standing between two worlds, one dead the other powerless to be born.

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## 2.2 DEVELOPMENT OF SCIENCE

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A note of negativity, uncertainty and hopelessness goes through Victorian writing and is seen particularly in the verse of Matthew Arnold and Arthur Hugh Clough. In spite of the fact that a note of -pessimism goes through the writing of the age, it cannot be named as a writing of distressing negativity and dull hopelessness. Artists like Browning and prose writers like Ruskin additionally strike a note of vision and

idealism. *Rabbi Ben Ezra* draws out the valiant positive thinking of the age. Stedman's *Victorian Anthology* is, all in all, a most motivating book of verse. Extraordinary writers like Macaulay, Carlyle, Ruskin, and incredible authors like Dickens, Thackeray and George Eliot rouse us with their confidence in humankind and elevate us by their lightness and enormous philanthropy. The writing of the age is extensively altered by the effect of science. "It is the logical soul, and all that the logical soul inferred, its specific uncertainty, its consideration for minuteness and truth of perception, its developing enthusiasm for social procedures, and the conditions under which life is experienced that is the focal certainty in Victorian literature." (Maire) The scrutinizing soul in Clough, the cynicism of James Thomson, the despairing of Matthew Arnold, the capitulation to the inevitable of Fitzgerald, are all the result of the distrustful inclinations evoked by logical research. Tennyson's verse is likewise significantly affected by the progression of science in the age, and the connotations of logical investigations can be heard *In Memoriam*. "In fiction, the logical soul is no less recognizable; the issues of heredity and condition engross the consideration of the authors. The social issue of the prior Victorians, of Charlotte Bronte, Dickens, Kingsley and Reade offer spots to focus in science, brain research, and pathology. The impact of Herbert Spencer and of Comte meets us in the pages of George Eliot; while the expository strategies for science are considerably more inconspicuously followed in the fiction of George Eliot, the early works of Mrs. Humphry Ward, and the cozy Wessex investigations of Thomas Hardy." (Compton-Rickitt) A note of enthusiasm goes through Victorian writing. Tennyson, Dickens and Disraeli are enlivened by a national pride and a feeling of significance in their nation's predominance over different countries. Tennyson sends out the devoted vibe in the accompanying lines It is the land that freemen till That calm fit opportunity picked A place that is known for settled government, A place that is known for just and old fame, Where opportunity gradually expands down From point of reference to point of reference. One way the writing of the Victorian age accomplished a striking and earth shattering development over the writing of the Romantic Revival. The writers of the Romantic Revival were keen on

## Notes

nature, previously, and in a lesser degree in craftsmanship, however they were not seriously inspired by people. To Wordsworth the daffodils' of the lakes were a piece of the view they moved in. He regarded individuals as normal items and stripped them of the complexities and interests of life as It Is lived. The Victorian artists and writers laid accentuation on people and bestowed to them a similar warmth and sparkle which the Romantic artists had given to nature. The Victorian Age stretched out to the complexities of human life, the creative reasonableness which its forerunner had offered as a powerful influence for nature and history. The Victorian writers and authors added mankind to nature and workmanship as the topic of literature.

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## 2.3 INDUSTRIAL REVOLUTION

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The Industrial Revolution was a transformation of human life circumstances that occurred in the late eighteenth and early nineteenth centuries (roughly 1760 to 1840) in Britain, the United States, and Western Europe due in large measure to advances in the technologies of industry. The Industrial Revolution was characterized by a complex interplay of changes in technology, society, medicine, economy, education, and culture in which multiple technological innovations replaced human labor with mechanical work, replaced vegetable sources like wood with mineral sources like coal and iron freed mechanical power from being tied to a fixed running water source, and supported the injection of capitalist practices, methods, and principles into what had been an agrarian society.

The Industrial Revolution marked a major turning point in human history, comparable to the invention of farming or the rise of the first city-states —almost every aspect of daily life and human society was, eventually, in some way altered. As with most examples of change in complex systems, the transformation referenced by "Industrial Revolution" was really a whole system effect wrought through multiple causes, of which the technological advances are only the most apparent.

The First Industrial Revolution merged into the Second Industrial Revolution around 1850, when technological and economic progress

gained momentum with the development of steam-powered ships and railways, and later in the nineteenth century with the internal combustion engine and electrical power generation. The torrent of technological innovation and subsequent social transformation continued throughout the twentieth century, contributing to further disruption of human life circumstances. Today, different parts of the world are at different stages in the industrial revolution with some of the country's most behind in terms of industrial development being in a position, through adopting the latest technologies, to leapfrog over even some more advanced countries that are now locked into the infrastructure of an earlier technology. (New world ency.)

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## **2.4 RELIGIOUS FAITH IN THE VICTORIAN SOCIETY**

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Victorian age was a fascinating time when old religious convictions began getting questioned because of advancement made in science and innovation. During the Victorian era, the individuals of England were religious. There were numerous who routinely visited the congregation or went to church on Sunday. The Victorians read the Bible regularly. Individuals were religious as well as were god dreading. In spite of this, the Victorians suffered when Christianity was questioned. It was towards the end of the era when the establishments of the efficient religion that individuals followed in an amazingly taught way got a serious blow. The progressions achieved by the modern upheaval and the rise of new logical philosophies assumed a vital job in testing the old religious convictions and superstitions which deeply affected the lives of the individuals for a long time.

One reason that credited to the irritated in religious convictions was the way that attributable to the mechanical improvement in the nation, the quantity of individuals who sought education expanded. Likewise, the urban area opened for employment for people who left their agrarian activity and came to urban communities for work.

With the advancement of science, correspondence ended up, simpler and notwithstanding voyaging was never again a tough undertaking. These

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advancements gave material solace to the individuals who gradually drifted away from religion and otherworldliness.

All sections of the Victorian society were affected. The Victorians before the industrialization period did not entertain the funny idea about that any life existed past their cultivating occupation or in actuality outside their little villages.

Individuals began organizing their work and tried to be free from the sort of way of life they had in little districts and wandered out to various urban areas in search of luxurious life. After the mechanical development, there were not really any individuals left who needed to progress toward becoming clerics or clergymen as most worked together and logical work.

It was during this period that the Church lost its position and control over the individuals in view of the new mechanical and logical advancements. Logical development in England during the Victorian time frame was a noteworthy motivation behind why questions were raised against the religious philosophies. One of them responsible for shaking their faith in Church was Charles Darwin, the Victorian time Naturalist. Darwin in his book *The Origin of the Species* had propounded the hypothesis that man had developed quite recently like some other species and was not a different animal similar to a typical conviction.

Darwin theorized that man had evolved through the procedure of natural selection looking for a much better life. This very contention set forth by Darwin stunned numerous as it tested the very establishments of their old convictions which had been gone to them through ages. This undertaking of Darwin brought about moving of the focal point of a standard individual from religion to increasingly fundamental things. Charles Darwin's book made individuals change their discernment towards religion. This logical advancement forced people to pull back from the customary religious philosophies.

Notwithstanding, regardless of religion taking a backward seat during the Victorian time, it was a period when some loyal pastors, ministers, scholars and creators who kept the Christian facts alive. There were different devotees of religion who committed their lives in going starting

with one nation then onto the next and spread their religious convictions. A few writers utilizing their composition as an apparatus kept the religion alive.

### Check Your Progress-1

Q1. How did Darwin influence the religious convictions of the Victorian era?-

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Q2. Discuss in brief the impact of industrial revolution on the Victorian life style

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## 2.5 TENDENCY OF COMPROMISE

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The Victorian Age does not mean exactly the years during which Queen Victoria reigned in England. Victorianism really implies a frame of mind to life and things. Various pundits like G.K. Chesterton and Lytton Strachey were unexpected in their appraisal of the Age. Many dissenters emulated their example and viewed the Victorian Age, not actually negatively, however with an incredulous lifting of their eyebrows and a smile that is not grateful. At the point when Tennyson found so much excellence and brilliance in the Age, Newman, Carlyle, Ruskin, and Matthew Arnold discovered everything dim and startling. A few essayists were self-assured people, and connected the age with harmony, progress, and thriving. A few essayists, then again, pointedly responded and complained and carped at it.

Man in the Victorian time was trapped in the contentions between the belief systems of popular government and privileged, religion and science, and the authority of male in the general public and the

privileges of the women. Mathew Arnold appropriately denotes the state of England.

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## 2.6 THE VICTORIAN COMPROMISE

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Man in the Victorian era was caught in the conflicts between the ideologies of democracy and aristocracy, religion and science, and the authority of male in the society and the rights of the women. Mathew Arnold pertinently marks the condition of England:

‘Wandering between the two world, one dead,  
The other powerless to be born,  
With nowhere yet to rest my head,  
Like those on earth I wait forlorn.’

There were radical problems which forced the Victorians to seek a golden mean in the form of what is known as the *Victorian compromise*. The extreme viewpoints were culminated into a compromise. Progressive ideas were reconciled with the conservative inclinations for the established order of the society. Their love for a peaceful existence led them to seek the middle path that reduced confusion and sought a pleasing compromise. The advancements in the economic field brought about by the Industrial Revolution gave way to the social, economic and political inequality. This was not acceptable to the masses that were forced to lead a wretched life. The thinkers, reformers and the writers found a solution in a compromise between the democracy and aristocracy. While accepting the need for political equality in the society, the rights of the aristocracy were defended. Though the spirit of inquiry showed its impact on the thinking of man, it did not completely stir his faith in religion. In Robert Browning’s *Song f Pippa* this faith is plainly visible:

‘God’s in His Heaven

All is well with the world’



The Victorian compromise did not uproot the religious faith but accepted the doubt created by science. In Canto 96 of *In Memoriam A.A.H.*, Tennyson sings:

‘There remains more faith in the honest doubt  
Believe me than in half the creed.’

The inequality between the male and the female sex was the most drastic and persistent problem of this era. The unbridled licentiousness of the preceding age and the Victorian restrictions required a meaningful solution. They believed in conjugal felicity and happy married life but this laid restrictions on the freedom the women who in turn demanded emancipation. Women were taught virtues and any relation between man and woman other than conjugal was not acceptable.

Woman’s place was inside the house. Nature had ordained:  
‘Man for the field and woman for the hearth,  
Man for the sword and for the needle she,  
Man for the command and the woman to obey,  
All else confusion.’ (*The Princess*)

The social reformers and thinkers could very well understand the plight of the women and there was a demand for social and political equality of man and woman.

Literature of this age is evident of the changing attitude of the society towards the women. They not only started writing for themselves but also came up with their ideas for social reforms. Even male writers felt the importance of women characters in their works and did justice while presenting them in their plots.

Charles Dickens, W.M. Thackeray, Mrs. Elizabeth Gaskell, Benjamin Disraeli, Bronte Sisters, Charles Reade, Wilkie Collins, Anthony Trollope, George Meredith and Thomas Hardy are some of the prominent writers of this age whose works mirror the society in its true colours.

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## **2.7 THINKERS BEHIND VICTORIAN COMPROMISE**

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Towards the end of the eighteenth century the most important event in English history happened in France; the English Revolution on the lines of the French Revolution. The revolution failed because it was foiled by another revolution; a conflict between the rich and the poor; an aristocratic revolution, and the victory of the rich over the poor. It was about this time that the common lands were finally enclosed; that the more cruel game laws were first established; that England became finally a land of landlords instead of common land-owners. A Tory reaction against the Whigs, though political, is not only relevant but quite essential to define the developments in the field of literature. The result was that even though England flooded with revolutionary ideas, there was no revolution. And the consequence of this in turn was that from the mid-18<sup>th</sup> century to the middle of the nineteenth the spirit of revolt in England took a wholly literary form. Furthermore, the outcome of this thus was from the mid eighteenth century to the center of the nineteenth the soul of revolt in England took a completely artistic structure. In France, the insurgency was of strikes and gore; in England it was of letters and artistic inclinations. The French were just managing in visionary standards while the Englishmen were getting practical.

Verbally considered, Carlyle's French Revolution was more progressive than the genuine French Revolution. This pattern of the English Romantics to complete the progressive thought not viciously in works, yet uncontrollably surely in words, had a few outcomes; the most significant of which was that it begun English writing after the Revolution with a kind of twisted towards autonomy and flightiness. English Romantics, English Liberals, were not open men making a republic, yet artists, each observing a dream. The lonelier variant of freedom was a kind of privileged political agitation in Byron and Shelley. Britain held from that contort a specific odd detachment and security. Britain turned out to be substantially more of an island than she had ever been previously. There tumbled from her about this time, the comprehension of France or Germany, however to her very own long but waiting calamity, the comprehension of Ireland. The life in her writing was still, to a huge degree, the sentimental radicalism of Rousseau, the free and compassionate clichés that had invigorated different countries,

the arrival to Nature and to characteristic rights. Chesterton comments, "But that which in Rousseau was a statement of faith, moved toward becoming in Hazlitt a taste and in Lamb minimal in excess of an impulse. These last mentioned and their like structure a gathering toward the start of the nineteenth century of those we may call the Eccentrics: they accumulate round Coleridge and his rotting dreams or wait in the tracks of Keats and Shelley and Godwin; Lamb with his love for reading and doctrine of unadulterated impulse, the most interesting of all prodigies; Leigh Hunt with his Bohemian impecuniosities; Landor with his furious temper, tossing plates on the floor; Hazlitt with his harshness and his low relationship; even that more beneficial and more joyful Bohemian, Peacock. With these, in one sense at any rate, goes De Quincey. He was, not normal for a large portion of these ashes of the progressive age in letters, a Tory; and was appended to the political armed force which is best spoken to in letters by the virile chuckling and recreation of Wilson's *Noctes Ambrosianæ*. In any case, he did not share anything for all intents and purpose with that condition."

De Quincey, the first and most dominant of the decadents; a horrible individual, and far less good than Burns, cast a tremendous shadow on writing, and was as absolutely a virtuoso as Poe. He had humor, which Poe had not. Thomas Hood, a poor man, whom destitution and disease compelled to the works of a constant entertainer; and the rebel against miserable religion made him turn his mind, at whatever point he could, toward a barrier of more joyful and humaner perspectives, was the last extraordinary man who truly utilized the pun.

The English white collar classes were directed to doubt verse nearly as much as they appreciated it. They could hardly imagine how either vision at the one end or viciousness at the other would ever be commonsense. They were hard of hearing to that incredible cautioning of Hugo: "You say the poet is in the clouds; but so is the thunderbolt." Ideals depleted in the void; Victorian England, hastily, would have no more to do with optimists in governmental issues. What's more, this, mostly, on the grounds that there had been about these extraordinary artists a youthful and mind blowing sterility; since the polytheist Shelley

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was in actuality washed under by the rush of the world, or Byron sank in death as he drew the sword for Hellas.

The main turn of nineteenth-century England was taken about when Macaulay's scholarly notoriety wound up delegate and denoted an age. His mind and his governmental issues lifted him into a circle which was totally inverse to that from which he came. This Whig universe of Macaulay was select; however it was not restricted. It was hard for a pariah to get into it; yet in the event that he got into it he was in an a lot more liberated climate than some other in England.

Rogers, with his brilliancy; Sydney Smith, overflowing with saltines of presence of mind, an honorable old barbarian; Tom Moore, the sentimental of the Regency, an abbreviated shadow of Lord Byron were joined by Macaulay. It was a defining moment in the century. The middle classes with their new riches looked for a kind of a sort of aristocratically compromise, and a reasonable popularity based program. It obliged the choice of the privileged to enroll itself all the more openly from the white collar class. It was then additionally that Victorian "prudery" started: the incredible rulers yielded on this as on Free Trade. These two choices have made the dubious England of to-day. The collusion is set apart by his extraordinary talks for Lord Gray's Reform Bill: it is checked considerably more fundamentally in his discourse against the Chartists. Cobbett was dead.

Macaulay makes the establishment of the Victorian age in the entirety of its exceptionally English and novel components: its recognition of Puritan legislative issues and surrender of Puritan philosophy; its faith in a wary yet interminable fixing up of the Constitution; its esteem for mechanical riches. Be that as it may, over all he exemplifies the two things that truly make the Victorian Age itself, the inexpensiveness and slenderness of its cognizant formula; the extravagance and mankind of its oblivious convention. There were two Macaulay's, a balanced Macaulay who was commonly off-base, and a sentimental Macaulay who was constantly right. Every one of that was little in him gets from the dull parliamentary of men like Sir James Mackintosh; however every

one of that was extraordinary in him has significantly more family relationship with the happy antiquarianism of Sir Walter Scott.

As a scholar he had just two contemplations; and neither of them is valid. The first was that governmental issues, as a test science, must continue improving, alongside tickers, guns or penknives, by the simple aggregation of trial and assortment. He was, undoubtedly, very solid disapproved of a man to acknowledge the frail current idea that the spirit in its most elevated sense can transform: he appears to have held that religion can never show signs of improvement and that verse fairly will in general deteriorate. Nevertheless, he did not see the defect in his political hypothesis; which is that except if the spirit improves with time there is no assurance that the gatherings of experience will be sufficiently utilized. Also, if the spirit of man is dependent upon different laws, is at risk to sin, to rest, to rebellion or to suicide, at that point all sciences including governmental issues may fall as sterile and lie as neglected as before man's explanation was made. Macaulay appeared to be now and then to talk as though timekeepers delivered tickers, or firearms had groups of little guns, or a penknife littered like a pig. The other view he held was the pretty much utilitarian hypothesis of toleration; that we ought to get the best butcher whether he was a Baptist or a Muggletonian, and the best fighter whether he was a Wesleyan or an Irvingite.

For the rest, Macaulay was worried to translate the seventeenth century as far as the triumph of the Whigs as heroes of open rights; and he maintained this one-sidedly however not malignantly in a style of adjusted and ringing sentences, which taking care of business resembles steel and even from a pessimistic standpoint like tin.

Macaulay had a dynamic energy for history; a warm, wonderful and true excitement for incredible things accordingly; a vigor and hunger for extraordinary books, incredible fights, extraordinary urban areas, incredible men. He felt objectified names like trumpets. The peruser's most prominent happiness is in the author's own satisfaction. Similarly as with Walter Scott, probably the best things in his exposition and verse are the surnames that he didn't make. His explanation was completely uneven and over the top and his creative mind was well-adjusted and

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expansive. He was dully sure that lone Whigs were correct. Wycherley, Congreve and Vanbrugh, steps the pitiable D'Urfey down in the soil underneath his feet. That is actually where Macaulay is incredible; in light of the fact that he is practically Homeric. The entire triumph turns upon minor names; however men are told by names. So his ballad on the Armada is extremely a decent topography book gone frantic; one sees the guide of England wake up and walk and blend under the eye.

He acquired love of history from Scott. The name of this extraordinary man, however it has a place with a period before the Victorian, is, similar to the name of Cobbett, essential to it. In substance Macaulay acknowledged the finishes of Bentham; however he offered splendid issues with every one of his contentions.

John Stuart Mill was the last bloom of that development. He was himself crisp and fragile and unadulterated. Despite the fact that he needed to lecture a hard logic in religion, a hard challenge in financial matters, a hard selfishness in morals, his own spirit had all that shimmering affectability that can be found in his fine representation by Watts. He bragged none that fierce confidence with which his companions and devotees of the Manchester School explained their sprightly invalidations. There shone in him a lovely respect for women, which is all the all the more contacting on the grounds that, in his area of expertise, in a manner of speaking, he could just offer them so dry a blessing as the Victorian Parliamentary Franchise.

Presently for the incredible piece of the Victorian time the utilitarian custom which arrived at its most astounding in Mill held the focal point of the field; it was the way of thinking in office, as it were. It supported its walk of codification and request until it had made conceivable the extraordinary triumphs of Darwin and Huxley and Wallace. On the chance that we take Macaulay toward the start of the age and Huxley toward the part of the arrangement, will find that they shared much for all intents and purpose. They were both square-jawed, straightforward men, insatiable of discussion yet disdainful of fallacy, dead to supernatural quality however especially alive to ethical quality; and they were both particularly progressively affected by their own praiseworthy

talk than they knew. Huxley, particularly, was substantially more a scholar than a logical man. It is interesting to take note of that when Huxley was accused of being explanatory, he communicated his ghastliness of "putting the reasonable substance of truth with that pestilent corrective, talk," which is itself about also put a bit of talk as Ruskin himself could have overseen. The distinction that the period had created can best be checked whether we think about this: that neither while nor was of an otherworldly sort, Macaulay assumed that sound judgment required some sort of religious philosophy, while Huxley assumed that presence of mind implied having none. Macaulay, it is stated, never discussed his religion: however Huxley was continually discussing the religion he had not got.

In any case, however this straightforward Victorian realism held the middle, and in a specific sense was the Victorian period, it was assaulted on numerous sides, and had been pounced upon even before the start of that time. The remainder of the scholarly history of the time is a progression of responses against it, which come wave after wave. They have prevailing with regards to shaking it, yet not in dislodging it from the cutting edge mind. The first of these was the Oxford Movement; a bow that loosened up when it had let the blazing bolt that was Newman. The subsequent response was one man; without educators or understudies—Dickens. The third response was a gathering that attempted to make a kind of new sentimental Protestantism, to set against both Reason and Rome—Carlyle, Ruskin, Kingsley, Maurice—maybe Tennyson. Searing additionally was without a moment's delay sentimental and Puritan; however he had a place with no gathering, and neutralized realism in a way totally his own. Despite the fact that as a kid he purchased energetically Shelley's progressive sonnets, he didn't consider turning into a progressive writer. He focused on the exceptional spirits of men; looking for God in a progression of private meetings. Subsequently Browning, incredible as he seems to be, is preferably one of the Victorian writers over entirely of the Victorian artists. From Ruskin, once more, dive the individuals who might be known as the Pre-Raphaelites of exposition and verse.

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It is truly with this realism triumphant, and with the sentiment of these different assaults on it, that the investigation of Victorian writing starts and continues. Bentham was at that point the prophet of a ground-breaking faction; Macaulay was at that point the history specialist of a noteworthy gathering, before the genuine Victorian age started. The middle classes were developing in a condition of harmed Puritanism. The high societies were absolutely agnostic.

Newman was the main soul of this development. A lot more men who shared the anxious narrow minded quality were-Keble, who spoilt a lyric so as to perceive a principle; Faber, who told the rich, nearly with insults, that God sent the poor as hawks to strip them; Froude, who with Newman reported his arrival in the presumptuous maxim of Achilles. It was positively in the Victorian Age, and after his entry to Rome, that Newman guaranteed his total ideal to be in any book on present day English writing. He was a man on the double of unusual vitality and anomalous reasonableness: no one without that blend could have composed the Apologia. On the off chance that he in some cases appeared to destroy his adversaries, it was on the grounds that he himself came up short on a skin. In this sense his Apologia is a triumph a long ways past the transient charge on which it was established; in this sense he does surely (his own appearance) vanquish not his informer but rather his judges. His Lectures on the Present Position of English Catholics, for all intents and purposes lectured against a furious horde, rise higher as well as more joyful, as his moment disagreeability increments. There is an option that is more fabulous than cleverness, there is fun, in the absolute first address about the British Constitution as disclosed to a gathering of Russians. Nevertheless, forever his triumphs are the triumphs of a profoundly delicate man: a man must feel affronts before he can so insultingly and wonderfully vindicate them. The nature of his ethical remark on the age stays a challenge of the objectivity of religion as against the expanding silliness of negligible Victorian solace and bargain. So far as the present reason for existing is concerned, his dissent kicked the bucket with him: he left couple of imitators and no effective imitators.



The two essential things in Thomas Carlyle were his initial Scotch training and his later German culture. The first was in practically all regards his quality; the last in certain regards his shortcoming. He acquired the extremely important memorable property of the Scots, their freedom, their battling soul, and their intuitive rational thought of men only as men. In any case, he was not a normal worker. In the event that he had worked indistinctly in his town till death, he would have been at this point locally a stamped man; a man with a wild eye, a man with a demeanor of quiet outrage; maybe a man at whom stones were once in a while tossed. A strain of infection and enduring ran athwart the two his body and his spirit. He previously developed, figuratively speaking, as an understudy and pupil of Goethe. The association was not entirely blessed. With quite a bit of what Goethe truly depend on he was not so much in compassion; yet in his very own resolved way, he attempted to thump his deity into shape as opposed to picking another. He pushed further and further the luxuries of a clear yet exceptionally uneven and uncouth style, in the recognition of a writer who truly spoke to the calmest elegance and the endeavor to reestablish a Hellenic balance in the psyche. It resembles viewing a shaggy Scandinavian embellishing a Greek statue cleaned up by chance on his shores. And keeping in mind that the quality of Goethe was a quality of fulfillment and quietness, which Carlyle never found as well as never at any point looked for, the shortcomings of Goethe were of a sort that didn't draw the best out of Carlyle.

His way of thinking to a great extent stayed a substantial Teutonic optimism, irrationally uninformed of the unpredictability of things; as when he unendingly rehashed that individuals should come clean; obviously assuming, to cite Stevenson's expression, that coming clean is as simple as visually impaired hooky. However, his general trustworthiness is irrefutable, he was in no way, shape or form one of the individuals who will surrender an extravagant under the stun of a reality.

He truly had some compassion for the immense ambiguous lords of that cranky yet not unmanly Nature-adore which appears to have filled the obscurity of the North before the happening to the Roman Eagle or the Christian Cross. This he joined, taking into account certain

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incredulous oversights, with the shocking Old Testament God he had caught wind of operating at a profit Sabbaths of his youth; thus declared (against the two Rationalists and Catholics) a kind of pagan Puritanism: Protestantism cleansed of its confirmations of Christianity.

His incredible and genuine work was the assault on Utilitarianism: which did genuine great, however there was much that was jumbled and hazardous in the verifiable way of thinking which he lectured as an option. It is his genuine wonder that he was the first to see unmistakably and say obviously the extraordinary truth within recent memory; that the abundance of the state isn't the thriving of the individuals.

Macaulay and the Mills and all the standard keep running of the Early Victorians, assumed that if Manchester was getting more extravagant, we had got hold of the way to solace and advance. Carlyle called attention to (with more grounded shrewdness and amusingness than he appeared on whatever other inquiry) that it was similarly as consistent with state that Manchester was getting more unfortunate as that it was getting more extravagant: or, as such, that Manchester was not getting more extravagant by any means, however just a portion of the less satisfying individuals in Manchester. In this issue he is to be noted regarding national improvements a lot later; for he consequently turned into the principal prophet of the Socialists. Sartor Resartus is an outstanding rhapsody; The French Revolution is, with every one of its blames, a truly fine bit of history; the talks on Heroes contain some excellent portrayals of characters. In any case, I think it is in Past and Present, and the article on Chartism, that Carlyle accomplishes the work he was picked by divine beings and men to accomplish; which conceivably probably won't have been accomplished by a more joyful or increasingly solid disapproved of man.

Carlyle's way of thinking, all the more painstakingly considered, will be seen as perilously hopeful person as opposed to worry wart. As a scholar Carlyle isn't pitiful, however neglectfully and rather deceitfully fulfilled. For he appears to have held the hypothesis that great couldn't be certainly vanquished in this world; and that everything over the long haul discovers its correct level.

For Carlyle and the Carlyleans any gigantic and unaltered human settlement—as the Norman Conquest or the withdrawal of America was assume to be the desire of God. It fit pleasant treatment and gave them from the outset an expository favorable position over the Catholic and other more seasoned schools. They could flaunt that their Creator was all the while making; that he was in Man and Nature, and was not supported round in a Paradise or detained in a pyx.

Carlyle said the French Revolution was a thing settled in the unceasing committees to be; and thusly (and not on the grounds that it was correct) assaulting it was "battling against God." And Kingsley even conveyed the rule so far as to tell a woman she ought to stay in the Church of England for the most part since God had put her there. Be that as it may, regardless of its shallow otherworldliness and consolation, it isn't difficult to perceive how such a tenet could be manhandled. It for all intents and purposes comes to stating that God is on the enormous legions—or if nothing else, of the triumphant ones. Subsequently a doctrine which set out to make champions would just degenerate troopers; degenerate them with a fainthearted and unsoldierly love of accomplishment: and that which started as the way of thinking of mental fortitude finishes as the way of thinking of weakness.

Carlyle's is the primary cry of Imperialism, as of Socialism: and the two angels unborn who mix at the trumpet are Mr. Bernard Shaw and Mr. Rudyard Kipling. Kipling additionally carries on from Carlyle the fixation on the absolutely Hebraic pieces of the Bible. The false notion of this entire way of thinking is that if God is for sure present at an advanced fight, He might be available not as on Gilboa yet Golgotha.

Carlyle's immediate verifiable love of solidarity and its remainder was luckily not productive; and maybe waited uniquely in Froude the history specialist. Indeed, even he is more an intrusion than coherence. Froude grows rather the harsher and more eager good guidance of his lord than like Ruskin the more sentimental and thoughtful. He carries on the convention of Hero Worship: however conveys a long ways past Carlyle the act of revering individuals who cannot reasonably be called saints. In this issue capricious eye of the mystic unquestionably helped Carlyle: in Cromwell and Frederick the Great there was in any event something

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self-conceived, unique or magical; on the off chance that they were not saints they were at any rate mythical beings or maybe evil spirits. Be that as it may, Froude set himself to the acclaim for the Tudors, a much lower class of individuals; not well molded prosperous individuals who simply waxed fat and kicked.

Carlyle's investigations as he composed on the Elizabethan sailors and globe-trotters, speak to triumphantly the kind of sentiment of England that this school was endeavoring to build up; and connect him up with Kingsley and the rest.

Ruskin might be generally viewed as the youthful lieutenant of Carlyle in his war on Utilitarian Radicalism: however as an individual he displays numerous and inquisitive divergences. In the matter of style, he advanced English without cluttering it. What's more, in the matter of religion (which was the key of this age starting at each other) he didn't, prefer Carlyle, set up the sentiment of the incomparable Puritans as an adversary to the sentiment of the Catholic Church. Or maybe he set up and loved every one of human expressions and trophies of the Catholic Church as an opponent to the Church itself.

Ruskin had a solid right hand that composed of the extraordinary medieval minsters in tall harmonies and traceries as stunning as their own; and furthermore, in a manner of speaking, a frail and hot left hand that was continually squirming and attempting to remove the pen—and compose an outreaching tract about the unethical behavior of outsiders. A considerable lot of their peers were the equivalent. The ocean of Tennyson's mind was agitated under its quiet surface. The relentless energy of Kingsley, however sentimental and alluring from numerous points of view, was significantly more like Nervous Christianity than Muscular Christianity. It would be very uncalled for to state of Ruskin that there was any significant irregularity between his medieval tastes and his very un-medieval temper: and minor irregularities don't make a difference in anyone. Yet, it is not exactly out of line to state of him that he appeared to need all pieces of the Cathedral aside from the special raised area.

As a craftsman in composition he is one of the most extraordinary results of the incredibly poetical virtuoso of England. The length of a

Ruskin sentence resembles that length in the long bolt that was bragged by the drawers of the long bow. He draws, not a fabric yard shaft but rather a long spear to his ear: he shoots a lance. In any case, the entire goes light as a winged animal and straight as a slug. There is no Victorian author before him to whom he even recommends a correlation, actually considered, aside from maybe De Quincey. Ruskin thought of the absolute best of these sentences in the endeavor to demonstrate that he understood the development of trees.

Ruskin abandoned him in his turn two very independent surges of motivation. The first and increasingly viable was concerned, similar to Carlyle's Chartism, with a test to the social finishes of the conventional financial experts. He was not all that good a man as Carlyle, however he was a considerably more lucid man; and the point and wound of his test still truly stands and sticks, similar to a knife in a dead man. He addressed the hypothesis that we should consistently get the least expensive work we can, by pointing out that we never get the least expensive work we can, in any issue about which we truly care two pence.

Against Mill's "liberty" and Carlyle's "strength" and Ruskin's "nature," Mathew Arnold set up a new presence and entity which he called "culture," the disinterested play of the mind through the sifting of the best books and authorities. Swinburne and every one of the companions of the Rossettis conveyed this progress ahead. They utilized the medieval symbolism to revile the medieval religion. Ruskin's dim and farfetched choice to acknowledge Catholic craftsmanship yet not Catholic morals had borne fast or even outrageous organic product when that Swinburne, expounding on a mistress, made a scholarly and thoughtful and profane farce on the Litany of the Blessed Virgin. Walter Pater in the end joined the Church of Rome yet it is clearly reasonable for style of his work that its ethical tone is neither Puritan nor Catholic, however carefully and marvelously Pagan. In Pater, we have Ruskin without the biases, that is, without the interesting parts.

Arnold was mainly profitable as a man who knew things. Well as he was enriched mentally, his influence came more from data than insight. He realized that England was a piece of Europe, an *Oligarchical* State, and

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that numerous incredible countries are definitely not. He realized that a democracy need not live and does not live in that interminable frenzy about utilizing the forces of the State, which had men like Spencer and Cobden. He was less the philosopher, more the man of the world: he advised that Europe was a society. He tosses a frontal assault on the profane and optimism of Victorian utility “from a dismal and illiberal life in Islington to a dismal and illiberal life in Camberwell?”

His frame of mind to that extraordinary religious puzzle round which all these incredible men were assembled as in a ring, was individual and emphatically inquisitive.

He appears to have accepted that a Historic Church, is expected to protect mankind. He unmistakably appears to have thought over declining conventions of the Church and even of the importance of the words: yet he figured a specific need in man would consistently be best fulfilled by open love and particularly by the incredible religious literary works of the past.

As a critic, he was mainly worried to safeguard analysis itself; to set a measure to acclaim, fault, and bolster the works of art against the styles. It is here that it is uncommonly valid for him, if of no essayist else, that the style was the man. The most essential thing he designed was another style: established on the patient unwinding of the tangled Victorian thoughts, as though they were tangled hair under a brush. He would not bother how extravagantly long he made a sentence, inasmuch as he made it obvious.

Dickens was a mob—and a mob in revolt; he fought by the light of nature; he had not a theory, but a thirst. He attacked the cold Victorian compromise without knowing he was doing it—certainly without knowing that other people were doing it.

The scholars mentioned above are the representatives of the long series of protests against the cold commercial rationalism which held Parliament and the schools through the earlier Victorian time, in so far as those protests were made in the name of neglected intellect, insulted art, forgotten heroism and desecrated religion.(Chesterton)

**Check Your Progress-2**

Q3. How did Carlyle contribute to the Victorian Compromise?

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Q4. Write a note on the authors active in this era?

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## **2.8 LET US SUM UP**

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The Victorian age indicates a noteworthy age all through the whole presence of England. The entire substance of the country was advancing. The old characteristics in life were snappy evaporating and new convictions of monetary, social, political, insightful and religious life were being arranged. Both composition and society were experiencing a state of redoing. After the Napoleonic wars, the social province of England was that the working class inhabitants, who groaned under the heaviness of overpowering duty gathering, began to acquire a segment of the advantages of the Industrial Revolution. The Industrial Revolution extended the wealth and accomplishment of the nation, yet to the entrepreneur classes the new wealth amassing from the tremendous addition of makes inferred near nothing. The political conditions of the events were no less frightening. The whole landmass was headed of distress. The Chartist Movement in England was going to lead her to the edge of surprise. The analysts of the age like Darwin and Spencer had nitty gritty disturbing speculations about the root of man. "The production of *The Origin of Species* started another period. Verse and fiction were corrupted by the new soul—the spirit of coherent observation and savvy assessment." In religion, moreover the Victorian age was a time of extraordinary change. The Oxford Movement was in its full swing and significantly affected the national life. People even began to address Christianity. Consistent disclosures, glancing through

assessments, wary groupings and the examination of the German scientists—all these revealed the foundation of the Christian certainty and investigated the inspiration The Bible.

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## 2.9 KEY WORDS

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Oligarical- *Oligarchy* is a form of power structure in which power rests with a small number of people.

Inhabitants – people staying in a particular area

Monetary – issues related to money

Speculations – forming of a theory or conjecture without evidence.

Analytic – related to or using analysis or logical reasoning

Squirming – twist the body from side to side.

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## 2.10 QUESTIONS FOR REVIEW

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Q1. Discuss the religious believes prevalent during the Victorian era.

Q2. How far do you agree that Charles Darwin's Theory of Evolution was responsible for the Victorian Compromise?

Q3. Comment on the changes brought about by the Industrial Revolution.

Q4. Who were the thinkers actively participating in the changes during the Victorian compromise?

Q5. What do you understand by Victorian Compromise? Discuss.

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## 2.11 SUGGESTED READINGS AND REFERENCES

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1. Mair : Modern English Literature.

2. Compton-Rickett : A History of English Literature.

3.Industrail Revolution:

[https://www.newworldencyclopedia.org/entry/Industrial\\_Revolution](https://www.newworldencyclopedia.org/entry/Industrial_Revolution)

4. Chesterton: <https://ebooks.adelaide.edu.au/c/chesterton/gk/victorian-age-in-literature/index.html>



5. *Victorian Era: Home University Library of Modern Knowledge* No. 61. Henry Holt and Company, 1913.

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## 2.12 ANSWERS TO CHECK YOUR PROGRESS

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### Check Your Progress-1

1. The Victorians before the industrialization period did not entertain the funny idea about that any life existed past their cultivating occupation or in actuality outside their little villages. Individuals began organizing their work and tried to be free from the sort of way of life they had in little districts and wandered out to various urban areas in search of luxurious life. After the mechanical development, there were not really any individuals left who needed to progress toward becoming clerics or clergymen as most worked together and logical work.

2. Darwin in his book *The Origin of the Species* propounded the hypothesis that man had developed quite recently like some other species and was not a different animal similar to a typical conviction. Darwin theorized that man had evolved through the procedure of natural selection looking for a much better life. This very contention set forth by Darwin stunned numerous as it tested the very establishments of their old convictions which had been held through ages. This undertaking of Darwin brought about moving of the focal point of a standard individual from religion to increasingly fundamental things. Charles Darwin's book made individuals change their discernment towards religion.

### Check Your Progress-2

3. Victorian Compromise and its influence on religious thought: Man in the Victorian era was caught in the conflicts between the ideologies of democracy and aristocracy, religion and science, and the authority of male in the society and the rights of the women. These were the radical problems which forced the Victorians to seek a golden mean in the form of what is known as the *Victorian compromise*. The extreme viewpoints were culminated into a compromise. Progressive ideas were reconciled with the conservative inclinations for the established order of the

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society. Their love for a peaceful existence led them to seek the middle path that reduced confusion and sought a pleasing compromise.

**4.** Charles Dickens, W.M. Thackeray, Mrs. Elizabeth Gaskell, Benjamin Disraeli, Bronte Sisters. Charles Reade, Wilkie Collins, Anthony Trollope, George Meredith and Thomas Hardy are some of the prominent writers of this age whose works mirror the society in its true colours.

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## **UNIT-3 TENDENCIES OF THE 19<sup>TH</sup> CENTURY ENGLISH LITERATURE**

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### **STRUCTURE**

- 3.0 Objective
- 3.1 Introduction
- 3.2 The Literary Trends and Tendencies of the Age
- 3.3 The Pre-Raphaelite Movement
- 3.4 The Aesthetic Movement
- 3.5 The Naughty Nineties
- 3.6 Let Us Sum Up
- 3.7 Keywords
- 3.8 Questions For Review
- 3.9 Suggested Readings And References
- 3.10 Answers to Check Your Progress

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### **3.0 OBJECTIVES**

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After studying this unit, you should be able to:

- Analyze the literary inclination of the Victorian age
- Understand the development of different type of literary output
- Know about the causes of the Pre-Raphaelite Movement and its impact on the literature of the 19<sup>th</sup> Century
- Define the causes and effects of the Aesthetic Movement on literature
- Become familiar with the Naughty Nineties and its literary importance

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### **3.1 INTRODUCTION**

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The Victorian age saw the introduction and the progress of the democratic ideas in the favour of man. This led to the social and intellectual changes which threw away the old feudal milestones and peculiarities. The common man became the focal point of all events. His voice was heard and the claims of the many were judged more important

than of the privileged few. Thus, the literature of this era became interested in men and women and humanity became the theme of all art and literature. Secondly, the progress of science led to the conflict between science and religion. This resulted in 'honest doubts' and the spirit of enquiry. There came up the spirit of compromise for the solution, as there was no other way to resolve these conflicts. Literature of this age is evident of the changing attitude of the society towards the women. They not only started writing for themselves but also came up with their ideas for social reforms. Even male writers felt the importance of women characters in their works and did justice while presenting them in their plots

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### **3.2 THE LITERARY TREND AND TENDENCIES**

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By the second half of the 19<sup>th</sup> century, the Romantic Movement had exhausted itself. With the rein of Queen Victoria there began a new golden era of in the literary history of England. These were the years of dramatic change in the trends of literature. The period saw the flow of all sorts of literature. It was a time to stimulate thinking brains to write and also to provoke criticism. Science and wealth brought leisure for the men to think, reflex and draw out his emotions and ideas in form of literary works. There was a new audience ready to receive these works. The chief tendencies of this age are as follows:

#### **It's Morality:**

The impact of the Romantic Movement was not acceptable to the Victorian writer. They sought for conventions as were followed in the society. Tennyson is the most conspicuous example of this as he in his poetry created characters like Sir Galahad and King Arthur. Dickens, in his novel tries to seek morals in the society.

Many writers protested against these deadening effects of conventions which denounced Jane Eyre as wicked because it dealt with the affections of a girl for a married man. Carlyle and Arnold were loud in their denunciation; Thackeray never reacted against the snobbishness of

his age; Browning was free in use of varied forms and diction. The Pre-Raphaelite Movement proclaimed that the art was for the art's sake and the artist/poet was not bound to the social moralities to be displayed in his work.

### **Influence of Science and Technology:**

With the advent of science, the spirit of enquiry came to help authors with new idea. The biological and evolutionary theories which were the essence of the growth of rationalism, shattered age old religious concepts and theories. Old ideas and values underwent a rapid disruption. Pessimism grew, as faith in the old order was inevitably rendered foolish and unrealistic. The old order was surely and steadily giving place to a new one. There was a helpless breakdown of the faith. The technological progress resulted in the Industrial Revolution which to unprecedented prosperity. But this material prosperity was not an unmixed boon. It had its bad points in the growth of a materialistic concept of life and an erosion of values; a worship of money at the expense of basic human qualities truly depicted in the literature of the time. There was a crisis of culture and literature depicts this in its true colours. Literary criticism however came to seek some way to re-establish cultural values and make the materialism give way to an ennobling influence so that life would become better in a humanistic sense. The great literary critics of the age sought to give a religious or moral bias to literary criticism so that it would help to counter the disintegration and the degeneration of ideals and values in the society.

### **The Development of Literary Criticism;**

The early Victorian era say between 1835 and 1860 did not show a significant advance in the field of literary criticism. This period saw critics of the stature of Carlyle, Macaulay and Mill. But these men are

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not basically, literary critics. They were more concerned with social, political historical or philosophical interests.

It is in the period between 1860 and 1880 that two literary figures, Ruskin and Arnold came up to the scene of literary criticism. Ruskin is, however, more of an art critic than a literary critic. But he tried to achieve a synthesis between art and morality. Similarly, Arnold arrived at a synthesis between life and literature. The function of criticism according to Arnold was the propagation of the best that was thought and written in the world.

The later phase of the age saw the emergence of the 'Art for Art's Sake'. There was no longer the synthesis between life and art. The most well known exponents of this theory were Oscar Wilde and Walter Pater. The influence of the thinker like Gautier and Baudelaire of France was well observed. Some eminent university professor-critics such as Saintsbury and Leslie Stephens also belong to the later Victorian Period.

### **Rise of the Reviewers:**

The rise of democracy led to the increase in number of schools and colleges. Thus, there was a rise in the number of the reading public but this reading public was not interested in the whole book. It was satisfied its taste of reading literature by reading the reviews provided by the numerous reviews which enjoyed a large circulation; *The Edinburgh Review*, *The Quarterly*, etc. These Reviews also helped the casual writers who had no interest in writing a full-scale book.

The reviewers were well read but most of them had personal axes to grind, their personal likes and dislikes and political affiliations, religious bias coloured their writings, often in a violent and virulent fashion. Pure literary criticism was altogether non-extinct. These reviewers further lacked any public responsibility as their articles were published anonymously. All field of knowledge such as political, economics, history or science intruded into criticism that purported to be literary. This could not be beneficial to literature and its criticism. And this tendency of mixing politics and the practical side of life with literary criticism led Arnold to speak for the quality of 'disinterestedness'.

**Check Your Progress: 1**

1. Discuss the development of literary criticism in the Victorian Age.

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2. How did the Reviewers come into being in this age?

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The Victorian Period saw the birth of two major movements in the history of literature. The Pre-Raphaelites (1848-1860) and the movement of Aestheticism and Decadence (1880-1900) came into prominence in succession to each other. In 1848, a group of English artists (painters) formed the Pre-Raphaelite Brotherhood. Dante Gabriel Rossetti was its major proponent. It aimed at returning painting to its classical style of simplicity, truthfulness and religious fervor that were the main characteristic features prior to Raphael (Italy) and Italian Renaissance. Raphael along with his sister Christina assimilated the ideals of these ideals into literature and thus the Pre-Raphaelite literature came into existence.

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### **3.3 THE PRE-RAPHAELIT MOVEMENT**

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The Pre-Raphaelite Movement during the Victorian Era was an idealistic reaction against didacticism, moral fervor, and pre-occupation of poets and novelists with contemporary society. In the reign of Queen Victoria there was a growing tendency to make literature a handmaid of social reform and an instrument for the propagation of moral and spiritual ideas. Literature became the vehicle of social, political, and moral problems confronting the people of the Victorian age. Ruskin, Carlyle, Dickens were engaged in attacking the evils rampant in the society of

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their times and even poets, who ought to have cared more for art than propaganda, were not free from the taint of the age.

### **Formation of the Pre-Raphaelite Brotherhood:**

In 1848, a few young artists and men of letters in London united to oppose the conventional or academic approach to art. In an act of paying homage to the early Italian artist, Raphael, they called their group as 'The Pre-Raphaelite Brotherhood'. The name in fact was not new for in 1810 two German religious painters had found a society in Rome called the German Pre-Raphaelite Brethren; but the genesis of the English movement seems to have been in a letter written in 1848 by Rossetti to his brother William. He says that he has been reading Lord Houghton's *Life and Letters of Keats*, then just published:

"Keats seems to have been a glorious fellow, and says in one place (to my great delight) that, having just looked over a folio of the first and second school of Italian paintings, he has come to the conclusion that the early men surpassed even Raphael himself."

The original members of this group or brotherhood were D.G. Rossetti, Holman Hunt and J.E. Millais and later it was joined by William Morris and A.C. Swinburne. All the members of this brotherhood were repelled by the sleaze, ugliness, and materialism that had taken hold of the minds of the leading Victorians. They sought to escape from this world of vulgar realities to a land of beauty, art and loveliness, where they could satisfy their urge for art and creation of beautiful things. All these Pre-Raphaelite poets sought refuge in the romance and mysticism of the Middle Ages, and their eyes were constantly on the past rather than on the festering sores of their own times.

### **Return to the Early Italian Painters:**

Originally, it was a movement for the regeneration of painting on the models of the early Italian painters. Being dissatisfied with Raphael's loftiness of conception and perfection of technique they thought of the early Italian painters having simplicity and natural grace. They, in fact, wanted to encourage originality of conception and freshness of



execution, which Raphael discouraged. These young painters with a determination to break away from stereotyped traditions in painting set up by Raphael returned to the earlier painters of Italy whose works satisfied them with their freshness and freedom. They identified themselves artistically with the painters before Raphael, the early Florentines e.g. Giotto, and Bellini, for, they found in the work of these artists an individuality and sincerity alien to the art of Raphael's successors. They gave themselves this name because they drew inspiration from Italian painters before Raphael, in whom they found a sweetness, depth, and sincerity of devotional feeling, self-forgetfulness, and humble adherence to truth, which were absent from the sophisticated art of Raphael and his successors. The movement was the humble adherence to truth, which was absent from the sophisticated art of Raphael and his successors. The movement was the laudable attempt of reviving simplicity, freshness and freedom in painting, but soon extended its bounds to include the revival of poetry and sculpture of the same lines. It was joined later on by Morris and Swinburne, and became a full-fledged organization for the revival of art in its varied aspects. The leaders of the Movement sought to achieve in art and literature what Newman had tried to do in the church. In this way, the Pre-Raphaelite Movement supported by Oxford men became the child and heir of the Oxford Movement.

### **SALIENT FEATURES OF THE PRE-RAPHAELITE MOVEMENT**

Break with the Victorian Conventionality of Poetry In the sphere of poetry the Pre-Raphaelite poets did remarkable work. Their poetry had certain common characteristics. The poetry of the Pre-Raphaelite poets Rossetti, Morris, Swinburne--was a revolt and reaction against the conventionality of poetry represented by Tennyson. The poets of this school revolted against the idea of harnessing the use of poetry to the service of social and political problems of the age. Tennyson concentrated on the social, religious and political life of the age. It was against this age-bound poetry that the Pre-Raphaelites raised their revolt

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and introduced the new standard of the glorification of art rather than the glorification of the fleeting and temporary values of mundane life.

### **Art for Art's Sake:**

The Pre-Raphaelites were above all artists. Art was their religion. They were the votaries of art for art's sake. They had no aim save to burn incense at the altar of art and worship art for its own glory. They had no morality to preach and no reforms to introduce, through the medium of their poetry. Love of beauty was their creed, and if in glorifying beauty they had to be sensuous, they feared not the charges of the moralists and orthodox puritans. They aimed in both poetry and painting, at perfect form and finish. A strong conception of sense and situation, precise delineation, lavish imagery and wealth of detail are their distinguishing characteristics.

### **Return to the Middle Ages:**

To escape from the darkness and ugliness of contemporary society, they turned their eyes to the good old days of medievalism when chivalry and knighthood, adventure and heroism were in the air. Rossetti was the hero of this return to medievalism for poetic inspiration. His poems *The Blessed Damozel* and *Sister Helen* are medieval in outlook and form. The symbolism of the medieval days is well reflected in them. The other members of the school, Hunt and Mallais, were a little skeptical of the medieval tradition, but Rossetti had peculiar fascination of the romance, chivalry, superstition, mysticism of the medieval times and his poetry which is rich in recapturing the medieval spirit is a continuation of Romantic poetry headed by Coleridge and Keats, particularly in the revival and glorification of the Middle Ages.

### **Sensuousness:**

The prudish Victorians considered the sensuousness of the Pre-Raphaelites culpable. They frowned upon the Pre-Raphaelites who treated human body minutely in their paintings and poems. The Pre-Raphaelites made no bones about the exhibition of their voluptuous tendencies in painting and poetry. But it is difficult to charge them with grossness or immorality. Swinburne and others reacted to the charge of Robert Buchanan (published in *The Contemporary Review*, October

1871), that the poetry of their school was "fleshly." Such poems as Rossetti's *Troy Town*, and *The House of Life* are somewhat "fleshly" but Rossetti is not an indecent sensualist, because he deals with the physical body as something interfused with the spirit itself. However, Grierson and Smith observe, "Never since 'Venus and Adonis,' Hero and Leander,' and 'The Songs and Sonnets' of Donne had the passion of the senses been presented with such frankness." Swinburne struck the readers with as intense a feeling of shock mixed with amazement as Byron had done before him. Indeed, it is to be admitted that the Pre-Raphaelites had an emotional bent of mind which led them to excessive sensuousness not entirely free from the immoral taint. Swinburne by his "protracted adolescence rather than by adult passion" paints the bitter blossoms of fierce kisses, the lips intertwined and bitten the bruised throats, and bosoms, the heaving limbs the dead desires and barren lusts. All this is "fleshly" enough.

**Pictorial Element;**

The accumulation of sensory details came to be recognized as one of the fundamental characteristics of the Pre-Raphaelite poetry. The pictorial element is more inconsistent in Rossetti than in Keats is obviously due to the fact that Rossetti's outlook on the world is essentially that of the painter. He thinks and feels in pigments. "Too much of thinking and feeling in pigment" leads him to some defects.

The two major defects in his poetry are:

indulgence in over-decoration,

when related to human body, the impression of sensuality or voluptuousness is created. Some examples of Rossetti's overwrought pictorial touches which first please but ultimately cloy the reader are the following:

Her robe, ungit, from clasp to hem

No wrought flowers did adoth

But a white rose of Mary's gift

For service meetly worth

Her hair that lay along her back

Was yellow like ripe corn.

OR

## Notes

See my breast how like it is  
See it bare for the air to kiss  
Is the cup to thy heart's desire.  
O for the breast, O make it his

Rossetti's sensuousness often touches the border of voluptuousness when he dwells upon the beauties of human body. Robert Buchanan attacked Rossetti's poetry and called the Pre-Raphaelite poetry as 'the fleshly school of poetry', even though later he withdrew his charge against Rossetti. In some poems of Rossetti as *Troy Town* and many sonnets in *The House of Life* we come across erotic element. In *Jenny* he strikes the voluptuous note:

Why, Jenny, as I watch you there,  
For all your wealth of loosened hair,  
Your silk ungirdled and unlac'd  
And warm sweets open to the waist  
All golden in the lamp light gleam

Rossetti treated passion fundamentally as a hot-blooded Italian rather than a hoity-toity Englishman. Italy has been a land of eroticism peopled by seasoned voluptuaries for ages. There is in Rossetti a frank admission of passion and its sensuous, even sensual, contours. But he is seldom coarse or offensive. All the sensuous details of the body are artistically delivered with considerable finesse which cushions any shock which the sensibility of the reader might be otherwise subjected to. To quote Compton-Rickett, "Senses were for Rossetti's sacramental emblem of the spirit." The sensuous and the spiritual often merge and mingle in his pictures. Rossetti can well say:

The soul I know not from thy body, nor  
Thee from myself, neither our love from God.

When he is too voluptuous, he tries to spiritualize everything as he does in the following lines from *Troy Town* where parenthetical refrain is used as a spiritual device:

Heaven-born Helen, Sparta's queen, (*O Troy Town*)  
Had two breasts of heavenly sheen,  
The sun and moon of the heart's desire,

All Love's lordship lay between.

Rossetti's poetry is, no doubt, sensuous and borders on the line of voluptuousness when it comes to dwell upon the beauties of the human body. Like Keats, he is carried away at times by his intensity of sense perceptions into an ultra-opulence of illustration that weakens his work as an artist. Rossetti is known for a persistent tendency to dwell on every detail, however insignificant by itself. But what goes to the credit of Rossetti that in his poetry we find the mingled warp of sensuousness and super sensuousness, so - characteristic of the middle Ages suited to a nicety his peculiar genius. Like Coleridge, he creates a suggestion of mystery in many a poem. Take, for example, the following stanza from *The Blessed Damozel*:

The sun was gone now; the curled moon  
 Was like a little feather  
 Fluttering far down the gulf and now  
 She spoke through the still weather  
 Her voice was like the voice of the stars  
 Had when they sang together.

Robert Buchanan's essay, *The Fleshly School of Poetry D. G. Rossetti* (1871) brought forth from diverse quarters stout defenders of the moral and aesthetic qualities of Rossetti's poetry. The degree to which Rossetti could thereafter assume a position among the English Literary Establishment may be suggested by the fact that in 1881 Robert Buchanan, characteristic opportunist, printed a retraction and dedicated a book to Rossetti as *An Old Enemy*.

### **Contribution Of D. G. Rossetti;**

The leading spirit of this school of poetry was Dante Gabriel Rossetti. In his poetry are embodied all the essential characteristics that marked the Pre-Raphaelite poetry. The spirit of art finds its best exposition and expression in Rossetti's sonnets and ballads. His cult of love and beauty, his appreciation of colourful pictures rich in sensuous appeal, his artistic portraiture of life in its lovely aspects make him the supreme exponent of art during the nineteenth century. He carried forward the creed of art

## Notes

for art's sake in his paintings as well as poetry. Rossetti's poetic world is a rare world of mystery, wonder and beauty. It is far removed from the hectic world of sordidness. It is a shadowy world lit by another light than the light of common day. In his poetry, we get the flashes and glimpses of that unearthly spirit which haunts Coleridge's *The Ancient Mariner*, and that magical touch which is the crowning glory of Keats's *La Bella Dame Sans Merci*. Theodore Watts-Dunton very aptly comments, "The Renaissance of wonder culminates in Rossetti's poetry as it culminates in his paintings."

### **The Importance of the Pre-Raphaelite Movement:**

The Pre-Raphaelite Movement rendered a distinct service to art by insisting that it is not the business of the artist to instruct or to solve social problems. But their complete withdrawal from contemporary life into mere sensuousness and decorative beauty left their experience and their poetry thin and bodiless. Their aesthetic goals influenced the symbolist poets.

### **The Decline of the Pre-Raphaelite Movement:**

The Pre-Raphaelite poetry had its day during the life of its exponents and practitioners. But as time advanced, charges of decadence began to be brought against this type of poetry. And it was stressed that the poets of this school in divorcing themselves from the life around them and in building for themselves an ivory tower of art, beauty and sensuousness were guilty of leading men and women to a world of effeminacy, morbidity and shadowy unreality. It was pointed out that the Pre-Raphaelite movement "was an unfortunate though potent influence", unfortunate in the sense that it exercised an enervating influence on the healthy morality of the Victorians, and potent in the fact that it turned the thoughts and minds of the people of the age from the sordidness to beauty, enchantment and loveliness. In spite of all the opposition against the tide of this movement, it could not be completely stemmed, and the rumblings of the movement continued to be heard in the poems and fictions of Oscar Wilde. But gradually the movement spent its energy and the inclinations for realism and materialism came in the wake of the 20<sup>th</sup> century came to play their part. The early years of the 20<sup>th</sup> century

brought about the culmination of the movement and the coming of Robert Bridges and John Masefield poetry took a new turn and once again was concerned with the mundane aspects of life.

**Check your progress: 2**

Why the movement is called 'Pre-Raphaelite Movement'?

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Discuss Rossetti's contribution to the Pre-Raphaelite Movement.

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### **3.4 THE AESTHETIC MOVEMENT**

**The Aesthetic Movement- Its 'Origin And History;**

Aestheticism or "The Aesthetic Movement" was European phenomenon in the arts, including literature, during the second half of the nineteenth century that had its chief philosophical headquarters in France. It stressed the paramount value and self-sufficiency of art. Aestheticism can be partially explained as a reaction against the Utilitarianism and Philistines materialism of the nineteenth century. During the later phase of aestheticism some of its more extreme tenets, in particular the notion that life was opposed to art, were exaggerated, giving rise to the movement, called *Decadence*. "Art for Art's Sake" is the catch-phrase of Aestheticism. Art is the supreme human achievement, and it should be subservient to no moral, political, didactic or practical purpose: its purpose is to exist solely for the sake of its own beauty. It can be judged only by aesthetic criteria. Its roots lie in the German theory, propounded by Kant, that aesthetic contemplation is "disinterested," indifferent both to the reality and to the utility of the beautiful object, it was also influenced by the view of Edgar Allan Poe in *The Poetic Principle* (1850) that the supreme work is a "poem per se," a "poem written solely for the poem's sake," in defiance against the indifference or hostility of their society to any art that did not inculcate current utilitarian and social values. French writers such as Gautier, Baudelaire, Flaubert, Mallarmé and Huysmans developed the doctrine that art is the supreme value among the work of

than because it is self-sufficient and has no aim beyond its own perfection: the end of a work of art is simply to exist, and to be beautiful.

### **MAIN SOURCES OF THE ENGLISH AESTHETIC MOVEMENT**

#### **Walter Pater:**

Walter Pater, who advocated the view that life itself should be treated in the spirit of art, introduced the doctrines of French Aestheticism into England. The English Aesthetes derived the creed from Pater's conclusion to his collection of essays *The Renaissance* (1873). They were impressed by Pater's emphasis on painstaking artifice and stylistic subtlety, his recommendation to crowd one's life with the maximum of exquisite sensations, and his concept of the supreme value of beauty and of "the love of art for its own sake," which has served the Aesthetes as a slogan, implying the repudiation of the 'heresy of instruction.' Art, Whistler wrote in his *Ten O'clock' Lecture* (1885), is 'selfishly occupied with her own perfection only' and has 'no desire to teach.' The quest of unadulterated beauty is recommended as the finest occupation man can find for himself during the 'indefinite reprieve' from death which his life is.

#### **The Pre-Raphaelite Brotherhood:**

The Pre-Raphaelite Brotherhood is supposed to be another source of the Aesthetic Movement in English literature. The Brotherhood, founded in 1848, was dissolved in 1850 shortly after the failure of *The Germ*, which ran for only four numbers (January to April 1850). In retrospect, its members tried to claim the original Brotherhood for their own later views and to rewrite its history. Holman interpreted its doctrine as pure naturalism, while William Michael Rossetti in his many publications emphasized the share of his brother and the "medievalism" of his ideals. Many poets of this Brotherhood strove for beautiful musical effects in their verses rather than for sense. They aspired to sensuousness and to what has become known as 'pure poetry.' Robert Buchanan's *Fleshly School of Poetry* (1871) charged Rossetti with "animalism" with "wheeling his nuptial couch out into the public streets." Much of what is considered "aestheticism" in England is simply the defense of the artist against the arrogant moral pretensions of his critics, who forbade the



treatment of whole areas of human experience and feelings. Swinburne made a strong defense of 'Art for Art's Sake' school. The crucial passage in his book on William Blake (1868) says:

"Art for Art's sake first of all, and afterwards we may suppose all the rest shall be added to her (or if not she need hardly be overmuch concerned); but from the man who falls to artistic work with a moral purpose, shall be taken away even that which he has."

Medievalism and the interest in chivalry and romance as well as the revival of archaistic words and archaic language are also important parts of the aesthetic cult. Tennyson, Morris, D.G. Rossetti and Swinburne are the major writers in this respect.

### **The Decadence:**

M.H. Abrams writes that some proponents of Aestheticism also espoused views and values which developed into a movement called the Decadence. The term was based on the literature and art of the latter Roman Empire, and of Greece in the Byzantine era, which were said to possess the subtle savour and beauties of a culture and art which have passed their vigorous prime and fallen into decay. Such was also held to be the state of European civilization in the later nineteenth century. The precepts of the Decadence were summarized by in the *Nitice* he prefixed to an edition of Baudelaire's poems, *Les Feurs chi Mal*, in 1868. Central to this movement was the view that art is totally opposed to "nature" both in the sense of biological nature and of the standard, or "natural," norms of morality and sexual behaviour. The thorough-going Decadent writer cultivates high artifice, and often the bizarre, in his subject matter and style, recoils from the fecundity and exuberance of instinctual and organic life, prefers elaborate dress over the living form and cosmetics over the natural hue, and often sets out to drugs, depravity, or sexual deviation in the attempt to achieve "the systematic derangement of all the senses." The movement reached its height in the last two decades of the century; and extreme product was the novel *A Robours* (Against the Grain), written by J.K. Huysmans in 1884. In this novel, the hero, Des Esseintes, seeks to create an entirely artificial life. The work illustrates Wilde's flippant dictum that "The first duty in life is to be as artificial as

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possible. What the second duty is no one has yet discovered." Villiers de L'Isle-Adam neatly summarized much of the attitude when he has his hero in *Axel* (1890) say: 'Live? Our servants will do that for us.'

### THE ENGLISH AESTHETES:

Among English artists Burne-Jones, D.G. Rossetti, William Morris, James Abbot McNeill Whistler and Aubrey Beardsley were the main exponents of aestheticism. George Moore, Arthur Symons, and Edmund Gosse did much to popularize the works of French poets and painters in England in the 1890s. The English Parnassians Dobson, Lang, Gosse were aesthetes much concerned with matters of form but were not belligerently amoral as Wilde was.

Oscar Wilde and the Aesthetic Group of the 1890s Aestheticism is particularly associated with the 1890s; with Aubrey Beardsley, Ernest Dowson, John Davidson, Arthur Symons and Oscar Wilde, with the *Yellow Book*, with dandyism, with affectation, and with Max Beerbohm. But by the 1890s it was becoming less intense. As Beerbohm drolly observed: "Beauty had existed long before 1880. It was Oscar Wilde who managed her debut." In *De Profundis* (1897) Wilde spoke of himself as a "man who stood in symbolic relations to the art and culture of his age." "I made art a philosophy and philosophy an art. I treated art as the supreme reality and life as a mere mode of fiction; I awoke the imagination of my century so that it created myth and legend around me." With the 1890s are associated ideas about the Bohemian and immoral life of the artist. Oscar Wilde represents this tendency both through his life and through works. Wilde felt that he had become the martyr of aestheticism, the scapegoat of a society enraged by the 'worship of beauty and art for art's sake. But in *De Profundis* he recognize that "everything about my tragedy has been hideous, mean, repellent, lacking in style." The Aesthetic Movement, which in England originated with Ruskin, is said to have been killed by the trial of Oscar Wilde in 1895. Oscar Wilde, who wrote *The Ballad of Reading Gaol*, the famous witty comedy *The Importance of Being Earnest*, the prose fiction *The Picture of Dorian Gray* and the fine prose of *De Profundis*, was most typically representative of the 1890s. He was the best and the

most memorable writer of the aesthetic group. In poetry, prose and drama, Wilde embodied the spirit of the decadent school of the nineties. He did not claim his aesthetic principles from any foreign school; he maintained that the aesthetic aspects of literature were independent and free of any moral or social values of an age. He was an apt pupil of the principles advanced by the Pre-Raphaelites and by Walter Pater and embodied in poetry by Rossetti and Swinburne. He revolted against the Victorian smugness and complacency. In the words of Samuel C. Chew, "Wilde struck in various directions but not at random, against contemporary standards of taste and morality, and more fundamentally at contemporary society. In his social criticism he was probably as sincere as it was in his nature to be: but one feels that he desired a free society rather for the sake of the freedom it would give him than for the general good. His 'Socialism,' was a rationalization of his own sensual impulse. Oscar Wilde's best novel is *The Picture of Dorian Gray* (1891), a fantasy of Wilde's own "aesthetic" world. This remains the best novel from this "art for art's sake" group, and as such, bids fair to attract readers for many years to come. It is conceived with an extraordinary wit and is sufficiently naughty to hold interest. It is a novel about a beautiful hedonist who miraculously retains his youth while his portrait shows the ravages of time and unnamed dissipations. Influenced by J.K. Huysmans' *A Rebours* (1884), it seemed to commend the indulgence of rarefied taste, and was attacked by some critics as "decadent," "vicious" and "unmanly." The book has been much damned and criticized for its supposed immorality, but there is little disagreement to the opinion that this novel is an artistic masterpiece. Though Wilde was the most conspicuous figure of the decadent school, he was not the leader of the group of writers and artists who formed "The Rhymers' Club." The real leader of the Decadent Movement was the artist Aubrey Beardsley. He and Henry Harland joined hands in bringing out a quarterly, *The Yellow Book*, which continued from 1894 to 1897. Aubrey Beardsley illustrated this magazine. Owing to certain circumstances, Beardsley had to sever his connection with *The Yellow Book* in 1895. In 1896 he started another journal *The Savoy* (1896) with Arthur Symons as its editor. "Among its contributors," says Samuel C. Chew, "were G.B. Shaw, Max Beerbohm,

## Notes

W.B. Yeats, Ernest Dowson, and the artists Charles Conder and William Rothenstein. *The Savoy* was decidedly more 'advanced, than its predecessor, in fact so far ahead or to one side of the public taste that after running for a year it failed for lack of support.' Wilde's downfall had discredited aestheticism; and with England rapidly approaching a crisis in her old quarrel with the Boers the strident voices of the imperialists drowned out the delicate music of decadent literature."

### INFLUENCE OF THE AESTHETIC MOVEMENT

At its best aestheticism was a revitalizing influence in an age of ugliness, brutality, dreadful inequality and oppression, complacency, hypocrisy and Philistinism. It was a genuine search for beauty and a realization that the beautiful has an independent value. At its worst, it deteriorated into posturing affection and mannerism to vapid idealism and indeed to a kind of silliness which is not wholly dead. Nothing could be more **'Bohemian'** than the post war cultural revolution of the so-called 'freaked out' society. **'Pop'** is another kind of aestheticism, another kind of reaction against a corrupt and commercial world.

The influence of certain aesthetic and decadent tendencies such as the view of the "autonomy" (self-sufficiency) of art, the concept of the poem or novel as constructed object, the distrust of spontaneous "nature" as against art and artifice...have been important in the writings of such prominent modern authors as W.B. Yeats, .T.E. Hulme, and T.S. Eliot, as well as in the theory of the New Critics. And the decadent emphasis in literature on drugged perception, sterile or deviant sexuality, and the deliberate inversion of conventional moral and social values, has recently reappeared, with modern variation, in the Beat poets and novelists and in the work of the French writer Jean Genet.

#### **Check your progress: 3**

What are the main tenets of the Aesthetic Movement?

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Discuss the idiom 'Art for Art's Sake'.

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Discuss the role of Oscar Wilde in the English Aesthetic Movement.

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### **3.5 THE NAUGHTY NINETIES**

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The last decade of the Victorian Age is referred to as the 'naughty' for it was characterized as a revolt against Victorianism. There was a complete condemnation of the Victorian ideals held high during the early years. There was a transition in every phase of life. Many powerful forces were working against the Victorian Compromise which had made the ideals survive in the early phases. There was lot of confusion, as Joseph Warren Beach quotes, 'a somewhat miscellaneous and uneasy period.' The ultra radicals were considered as 'naughty' as they stood against the Victorian inhibitions on sensuousness and freedom of expression. Oscar Wilde was one them, as he stood for 'Art for Art's Sake. Carlyle, Ruskin, Arnold and Rossetti were other critics and revolutionaries of the naughty group. The basic assumptions were aimed at in the criticism.

According to Compton-Rickett, this revolt had three aspects:

It reiterates the old revolutionary formula of Liberty, Equality and Fraternity, in a new setting.

2. It worshipped power rather than beauty.

It challenged the old values of art and life.

The 'Victorian Compromise' became the focus of all criticism.

The Fabian Movement exalted enlightened socialism. Orthodox morality and priggishness swept away. A number of writers followed as less restricted sexual code. The conflicts between science and religion were resolved in the favour of science, however, religion was not set aside, but the attitude became one of indifference if not of criticism.

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These revolutionary tendencies in the social life also affected the writers in different ways.

There was an abundance of literary output. Poetry and novel continued in their earlier temperament. A revival of drama was observed in this decade. The different movements had their impact on the literature. The aesthetic Movement proposed to exalt the sense of beauty of the literary form. The Irish literature was underwent a revival in the hand of Moore and Yeats. New trends and forms were experimented.

In all two tendencies were visible in the literature of the Naughty Nineties:

Pessimistic tendency:

There was a tendency to ignore the problems and doing nothing to form a positive attitude. To take life as it came. There was disillusion and a state of indecision. The pessimism pervaded in the works of Thomas Hardy, Housman, Gissing and others. James Thomson, Arnold and Arthur Hugh Clough became the source of inspiration to relieve the literature form this negativity. The transition set forth in poetry where Browning came up with strength and novelty, Tennyson with a variety of themes, and Rossetti and Swinburne sang in warmth and melody.

The Cosmopolitan tendency:

The older Victorians were narrow-minded and resisted the influence of other cultures and traditions. But during the last decade there was a release of this inhibition and influence of not only other cultures could be felt but also of the literature of other countries was visible.

The young generation tended to cultivate the trends that were considered as 'immoral' by their forefathers. They dedicated themselves to curious attitudes and over-emotionalized expressions. They set a revolt against the aesthetic values forth. Arthur Symons expresses his view in this regard: "...Whatever I find in humanity, passion, desire the spirit to the senses, the hell of heaven of man's heart, is part of the eternal substance which nature weaves in the rough for art to combine cunningly into beautiful patterns."

The Impressionists:

The impressionists drew their inspiration from the painters of France like, Manet, Moner, Renoir and Cezane. In poetry, impressionism became a highly personal manner of writing. The poets attempted to escape the commonplace details of ideas and express the moods and the resulting emotions. The English Impressionists formed the Rhymers' Club, in the Cheshire Cheese, London, to discuss their ideas. The group included John Davidson, Ernest Dowson, Arthur Symonds and W.B. Yeats.

**The Symbolists:**

Symbolism came to eminence in France. It also avoids direct impression. Gerard Hopkins, Francis Thompson, Coventry Patmore and Yeats belong to the English Symbolists group. They were mostly followers of Catholicism and sought aesthetic pleasure in religious mysticism. With the help of imagery and figures of speech, an underlying philosophical, spiritual or intellectual significance is endowed to the poetry by the symbolists.

The Novel:

The novel became the base for the expression of the revolt of the nineties. This revolt in fiction is twofold as Mody and Loven put it:

There is a tendency to 'restore the spirit of romance to the novel' Conrad, Kipling, Stevenson and Barrie are such novelists.

The novel is regarded as a social document and sometimes a medium of propaganda. George Eliot, Charles Reade and Charles Kingsley used novel as a medium of social reform. The criticism was severe, thorough as the depth of their antipathy to the age. They criticize the very fundamentalists of the social structure.

### **The Romancers;**

R.L. Stevenson with his *Travels With a Donkey* (1886), *Treasure Island* (1882), *The Strange case of Dr. Jekyll and Mr. Hyde* (1886), etc. is the most favourite of the young and the old. Thomas Hardy also faced criticism for his immoral episodes in *Jude*.

George Gissing's *Old Women* (1893) and *New grub Street* (1891) are marked by an atmosphere of gloomy oppressiveness created by the stark and seamy realities of life.

## Notes

### The Revival of Drama:

The drama which had completely lost its zeal sprang up with a new vigor. Their production and presentation was received warmly. Henry Arthur Jones and Sir Arthur Pinero revived the social drama. Oscar Wilde's *Lady Windermere's Fan* and *The Importance of Being Earnest* have a social theme but he excelled in the exquisite wit with very marked propagandist aim. He was an anti-romantic, exposing and ridiculing the ideals of his age, thus was considered 'naughty' in this respect.

### Literary Criticism;

The Slogan 'Art For Art's Sake' became the centre of focus of literary critics like Pater and Oscar Wilde. Pater is the Father of the Modern School of the Impressionistic Criticism which eulogizes beauty for the sake of its own ends. Pater influenced Oscar Wilde who in turn came up with new cannons of aesthetic criticism.

### Check Your Progress – 4

Explain the term 'Naughty Nineties'.

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Discuss the revival of drama in the last decade of the Victorian Age.

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## 3.6 LET US SUM UP

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The Victorian age was one of the most remarkable in period in the history of literature. It was an era of social awakening, social reforms, political consciousness, democratic reforms, industrial and mechanical progress, scientific advancement, social unrest, educational expansion, religious uncertainty and expansion of the empire. Though there was peace and prosperity in the society, a drift of unrest was felt in every sphere of life which gave rise to different movements. The advancements in the field of science gave birth to the spirit of questioning which led to the rational thinking.



The influence of all these advancements is felt on the literary output of the age which saw a drift towards new ideologies and trends in literature. The literary experiments going round the world had their influence on the literature of the Victorian Age. The pre-Raphaelite Movement, The Aesthetic Movement, The Naughty Nineties had a considerable influence on the literature and its criticism of this era.

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### **3.7 KEYWORDS**

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Raphael: (1483-1520) Raffaello Sanzio da Urbino was an Italian painter and architect of the high Renaissance. His work is admired for its clarity of form, ease of composition, visual achievement of the Neoplatonic ideal of human grandeur.

Democratic- People following the principles of democracy.

Reforms – making changes

Aesthetics – concerned with beauty or the appreciation of beauty.

Decadence – moral or cultural decline

Impressionism - a literary or artistic style that seeks to capture a feeling or experience rather than to achieve accurate depiction.

Symbolism - the use of symbols to represent ideas or qualities.

Phenomenon - a fact or situation that is observed to exist or happen, especially one whose cause or explanation is in question.

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### **3.8 QUESTIONS FOR REVIEW**

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Q1. Discuss the importance of the Pre-Raphaelite Movement in the History of the Victorian literature.

Q2. Critically comment upon the Aesthetic Movement.

Q3. What are the salient features of the Pre-Raphaelite Movement?

Q4. Discuss in detail the characteristic trends prevailing in the Naughty Nineties.

Q5. What are the main sources of the Aesthetic Movement? Discuss.

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## 3.10 ANSWERS TO CHECK YOUR PROGRESS

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**Check Your Progress: 1**

1. The early Victorian era say between 1835 and 1860 did not show a significant advance in the field of literary criticism. This period saw critics of the stature of Carlyle, Macaulay and Mill. It is in the period between 1860 and 1880 that two literary figures, Ruskin and Arnold came up to the scene of literary criticism. Ruskin is, however, more of an art critic than a literary critic. But he tried to achieve a synthesis between art and morality. Similarly, Arnold arrived at a synthesis between life and literature. The function of criticism according to Arnold was the propagation of the best that was thought and written in the world. The later phase of the age saw the emergence of the 'Art for Art's Sake'. There was no longer the synthesis between life and art. The most well-known exponents of this theory were Oscar Wilde and Walter Pater.

2. The rise of democracy led to the increase in number of schools and colleges. Thus, there was a rise in the number of the reading public but this reading public was not interested in the whole book. It was satisfied its taste of reading literature by reading the reviews provided by the numerous reviews which enjoyed a large circulation; *The Edinburgh Review*, *The Quarterly*, etc.

### Check Your Progress: 2

1. In 1848, a few young artists and men of letters in London united to oppose the conventional or academic approach to art. In an act of paying homage to the early Italian artist, Raphael, they called their group as 'The Pre-Raphaelite Brotherhood'. The name infact was not new for in 1810 two German religious painters had found a society in Rome called the German Pre-Raphaelite Brethren; but the genesis of the English movement seems to have been in a letter written in 1848 by Rossetti to his brother William. He says that he has been reading Lord Houghton's *Life and Letters of Keats*, then just published:

"Keats seems to have been a glorious fellow, and says in one place (to my great delight) that, having just looked over a folio of the first and second school of Italian paintings, he has come to the conclusion that the early men surpassed even Raphael himself."

2. The leading spirit of the Pre-Raphaelite School of poetry was Dante Gabriel Rossetti. In his poetry are embodied all the essential

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characteristics that marked the Pre-Raphaelite poetry. The spirit of art finds its best exposition and expression in Rossetti's sonnets and ballads. His cult of love and beauty, his appreciation of colourful pictures rich in sensuous appeal, his artistic portraiture of life in its lovely aspects make him the supreme exponent of art during the nineteenth century. He carried forward the creed of art for art's sake in his paintings as well as poetry. Rossetti's poetic world is a rare world of mystery, wonder and beauty. It is far removed from the hectic world of sordidness. It is a shadowy world lit by another light than the light of common day.

### Check Your Progress: 3

1. Aestheticism stressed the paramount value and self-sufficiency of art. Aestheticism can be partially explained as a reaction against the Utilitarianism and Philistines materialism of the nineteenth century. "Art for Art's Sake" is the catch-phrase of Aestheticism. Art is the supreme human achievement, and it should be subservient to-no moral, political, didactic or practical purpose: its purpose is to exist solely for the sake of its own beauty. It can be judged only by aesthetic criteria.

2. "Art for Art's Sake" is the catch-phrase of Aestheticism. The idiom stands for Art as the supreme human achievement, and it should be subservient to-no moral, political, didactic or practical purpose: its purpose is to exist solely for the sake of its own beauty. It can be judged only by aesthetic criteria. Its roots lie in the German theory, propound by Kant, that aesthetic contemplation is "disinterested," indifferent both to the reality and to the utility of the beautiful object, it was also influenced by the view of Edgar Allen Poe in *The Poetic Principle* (1850) that the supreme work is a "poem per se," a "poem written solely for the poem's sake," in defiance against the indifference or hostility of their society to any art that did not inculcate current utilitarian and social values. French writers such as Gautier, Baudelaire, Flaubert, Mallarme and Huysmans developed the doctrine that art is the supreme value among the work of than because it is self-sufficient and has no aim beyond its own perfection: the end of a work of art is simply to exist, and to be beautiful. Oscar Wilde and the Aesthetic Group of the 1890s Aestheticism is particularly associated with the 1890s. As Beerbohm drolly observed:

"Beauty had existed long before 1880. It was Oscar Wilde who managed her debut." In *De Profundis* (1897) Wilde spoke of himself as a "man who stood in symbolic relations to the art and culture of his age." "I made art a philosophy and philosophy an art. I treated art as the supreme reality and life as a mere mode of fiction; I awoke the imagination of my century so that it created myth and legend around me." With the 1890s are associated ideas about the Bohemian and immoral life of the artist. Oscar Wilde represents this tendency both through his life and through works. Wilde felt that he had become the martyr of aestheticism, the scapegoat of a society enraged by the 'worship of beauty and art for art's sake. But in *De Profundis* he recognize that "everything about my tragedy has been hideous, mean, repellent, lacking in style." Oscar Wilde, who wrote *The Ballad of Reading Gaol*, the famous witty comedy *The Importance of Being Earnest*, the prose fiction *The Picture of Dorian Gray* and the fine prose of *De Profundis*, was most typically representative of the 1880s. He was the best and the most memorable writer of the aesthetic group. He did not claim his aesthetic principles from any foreign school; he maintained that the aesthetic aspects of literature were independent and free of any moral or social values of an age. Oscar Wilde's best novel is *The Picture of Dorian Gray* (1891), a fantasy of Wilde's own "aesthetic" world. This remains the best novel from this "art for art's sake" group, and as such, bids fair to attract readers for many years to come.

#### **Check Your Progress: 4**

1. The last decade of the Victorian Age is referred to as 'naughty' for it was characterized as a revolt against Victorianism. There was a complete condemnation of the Victorian ideals held high during the early years. There was a transition in every phase of life. Many powerful forces were working against the Victorian Compromise which had made the ideals survive in the early phases. There was lot of confusion, as Joseph Warren Beach quotes, 'a somewhat miscellaneous and uneasy period.' The ultra radicals were considered as 'naughty' as they stood against the Victorian inhibitions on sensuousness and freedom of expression. Oscar Wilde was one them, as he stood for 'Art for Art's

## Notes

Sake. Carlyle, Ruskin, Arnold and Rossetti were other critics and revolutionaries of the naughty group. The basic assumptions were aimed at in the criticism.

**2.** The drama which had completely lost its zeal sprang up with a new vigor. Their production and presentation was received warmly. Henry Arthur Jones and Sir Arthur Pinero revived the social drama. Oscar Wild's *Lady Windermere's Fan* and *The Importance of Being Earnest* have a social theme but he excelled in the exquisite wit with very marked propagandist aim. He was an anti-romantic, exposing and ridiculing the ideals of his age, thus was considered 'naughty' in this respect.

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# UNIT-4 19<sup>TH</sup> CENTURY: AN AGE OF PROSE

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## STRUCTURE

- 4.0 Objective
- 4.1 Introduction
- 4.2 19<sup>th</sup> Century Prose
- 4.3 Realism in Prose
- 4.4 Victorian Compromise
- 4.5 Utilitarianisms
- 4.6 Agnosticism
- 4.7 Style and Structure
- 4.8 Early 19<sup>th</sup> Century Prose Writers
  - 4.8.1 The Precursors: The Romantic Prose Writers
- 4.9 Late 19<sup>th</sup> Century Prose writers
- 4.10 Let Us Sum Up
- 4.11 Keywords
- 4.12 Questions for Review
- 4.13 Suggested Readings And References
- 4.14 Answers to Check Your Progress

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## 4.0 OBJECTIVE

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After studying this unit, you should be able to:

- Visualize the development of prose in the Victorian Era.
- Discern the salient features of the Early and The Late Victorian Prose Writers.
- Know about styles of prose prevalent.
- Become familiar with the authors in their domains.

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## 4.1 INTRODUCTION

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19<sup>th</sup> century pursues Romantic age. This 'age' is one of the most brilliant ages throughout the entire existence of England. It was a time of material riches, political arousing vote based changes, modern and

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mechanicals progress, logical, headway, social turmoil, training development, colonialism and domain building, compassion, vision, and all inescapable power of life. The Victorian scene unfurls a rich display of life in the entirety of its wide and shifted branches – social, political, monetary and proficiency. The Victorian scene unfolds a rich panorama of life in all its wide and varied branches – social, political, economic and literacy. It is one of the special features of the age that while it evoked feelings of warm appreciation and commendation in the hearts of many of its admirers it equally well roused the feelings of resentment and condemnation in others.

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## 4.2 19<sup>TH</sup> CENTURY PROSE

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Carlyle describes the age in following lines:

“Were we required to characterize this age of ours by any single epithet, we should be tempted to call it, not heroically, devotional, philosophical or moral age, but above all others, the mechanical age. It is the age of machinery in every outward and inward sense of that word; the age which; with its whole undivided might, forwards teacher and practices the great art of adapting means to evils. Not the external and physical alone is now managed by machinery, but by the spiritual also. Men, are grown mechanical in head and heart, as well as in hand.” Some of the great prose writers of this period are:

- **Samuel Butler** is an extraordinary Victorian satirist. His well known work *Erewhon* is a parody on the Victorian idea of ethical quality, religion, obligation and social thoughts. His assaults on the habits and traditions of English individuals of the Victorian age, specifically, were universal and particularly regular in their conviction.

He does this by introducing a nonexistent nation which is cut off from the world by high mountains. He portrays abnormal habits, things and thoughts of this fanciful land and its kin. On the off chance that the individuals of Erewhon are debilitated, monstrous or somewhere in the vicinity, they are believed to be lawbreakers and are taken to jail. On the



off chance that someone perpetrates a wrongdoing, he is sent to the medical clinic for the treatment rather than in the jail for discipline. Machines are not permitted there in light of the fact that they are believed to be risky. Butler plans to mock the contemporary society and its stupid thoughts through such strange depictions.

- **William Hazlitt** is more incredible and less mannered writer than Lamb. He was a plain speaker who brought to the *English Essay* another sort of life and duty. The scope of subjects of his papers is more prominent than Lamb. He builds up a quick moving, hard-hitting prose, which is called literally colloquial English. His real work was Literary Criticism. He wrote Characters of Shakespeare's plays, Lectures on the English poets, English Comic Writers, etc.
- **Thomas De Quincey** was a way less and irate individual, however he was a decent prose author. His personal exposition *Confessions of an English Opium Eater* put him on the map. The article recounts to the story and the fantasy of his initial life. He likewise depicts how he started to take opium to diminish his agony and nervousness. He could write articles both in plain and ornamented language as per the subject of the paper. He has composed numerous expositions on different subjects. His *Reminiscences of the English Lake Poets* contain some great parts on Wordsworth and Coleridge.
- **Thomas Carlyle** was a narrow minded and apathetic character who barely tuned in to other people. His style was powerful and vicious. His directing points throughout his life were truth, work and fortitude. One of his popular works is *Sartor Resartus* [The Tailor Repaired]. Its initial segment manages his Clothe Philosophy that every single human game plan resemble garments and don't keep going long. The subsequent part is a personal history of Carlyle himself.

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- **Charles Robert Darwin and Alfred Russell Wallace:** Darwin's fame as a prose author was mostly a direct result of his logical composition, which was the consequence of his long, persistent investigation and enquiries. Following twenty years of his hard examination he composed his popular book *The Origin of Species* which contains realities about the nature and surroundings of plants and creatures. Alfred Russell Wallace wrote a paper about common determination and sent it to Darwin. Both of these extraordinary men had similar thoughts simultaneously. The most significant book of Darwin is *The Descent of Man*. It deals with the origin of humankind. In any case, Wallace did not concur with the thoughts communicated in this work.

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### 4.3 REALISM IN PROSE

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According to Carlyle, Victorians laid great emphasis on order, decorum and decency:

“To talk of duty, honor the obligations of being a gentleman the responsibilities of matrimony and the sacredness as religious beliefs is to be Victorian.”

The Victorian Age was rich in literacy output –

“Nearly all victorious wrote copiously and had little regard for eighteenth century ideals of terseness and epigrammatic point. The mounds of unsalable sermons and black bound homiletic writing which, even now make corners of second hand bookshops look like ossuaries remind us pungently of the special interests and demands of the special interest and demands of the expanding Victorian public.”

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### 4.4 VICTORIAN COMPROMISE

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The advances made by new science were accepted but the claims of old religion were not ignored. They took up a compromising position between faith of religion and doubt created by science.

“There remains more faith in honest–doubt  
Believe me that in half the creeds.”

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## 4.5 UTILITARIANISMS

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Utilitarianism attempts to make a simply, complex arrangement of Ethics with the assistance of summing up standards. Also, those standards must be that straightforward that they can be utilized as a main thought during the time spent making a decision about human activities all in all. Along these lines, Utilitarianism professes to be relevant to the entire humanity. Returning to Mo Tse's fundamental thought of staying away from malice and keeping up the normal weal as a guide for human activities, it's primary constituent is the standard of utility, prompting the utilitarian objective of expanding the open welfare, I. e. the best bliss of the best number of individuals, which every single utilitarian hypothesis share for all intents and purpose. As a moral framework, yet in addition as the reason for legitimate and political changes in nineteenth-century England, Utilitarianism is a counterpoising hypothesis to those of normal rights and regular law.

The vast majority of the utilitarian creators are English. The two most significant are Jeremy Bentham and John Stuart Mill. This wonder can be followed back to the exceptional spot England took during the time of Enlightenment. For rather than the remainder of Europe, where transformations occurred, the English tried to keep up new thoughts and protect the liberal standard of individual opportunity simultaneously by changes. Utilitarianism could grow openly. As a philosophical subject it got from English Empiricism, which depends on the possibility that solitary what is truly there (i. e. just actualities which are observationally won) is dependable and along these lines genuine learning. As a result, Metaphysics isn't discretionary. It is unimportant hypothesis. The technique is observational, like the strategy for the normal sciences. Besides Utilitarianism is marginally impacted by French Positivism, which expresses that the overwhelming point of information when all is said in done is man's capacity to manage over nature.

- **Jeremy Bentham (1748–1832)**, philosopher, economist, jurist and leader of the Philosophical Radicals, is the “father” of

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Utilitarianism which is the underlying idea for political, economical and social reform in Great Britain. He introduced the term “Principle of Utility”. It says that every human action that maintains the public weal is demanded. Starting from the empirical assumption that everybody wants to satisfy his wants and needs, it is seen as a natural human feature to strive for pleasure and avoid pain. Therefore, the things giving pleasure are considered valuable because they are useful, and the things causing pain are not. In the terminology of ethics this attitude is called Hedonism. On this basis, together with the empirically won knowledge that social values are not a priori but develop out of experience, it is now possible for Bentham to call everything that is useful “good” and use both terms synonymously. Value is thus the appropriateness for giving pleasure. Human actions therefore have to pass the “Utilitarian Test”; they are measured according to their consequences, their usefulness for society in general. In other words, the aim “the greatest happiness of the greatest number” is the measure of right or wrong. In Bentham’s conception this measure is a quantitative one. There is no differentiation of pleasures (and pains) according to their quality.

- **John Stuart Mill (1808–1873)**, philosopher, journalist, politician, psychologist and sociologist introduced the term “Utilitarianism”. He received a strict and unusually early and extensive “utilitarian” education by his father James Mill who tried to keep him away from any other influences and social contacts as far as possible. At the age of three he began to study Latin and Greek. He also received courses in natural sciences, psychology, law and Greek literature and philosophy. At the age of seventeen he founded the Utilitarian Society. Having lacked personal freedom and leisure, he suffered from a health crisis at the age of twenty. As a politician and philosopher he supported the efforts concerning equality for women, compulsory education, birth control and further political and economical reforms on the basis of utilitarian thought. His *Essays of Bentham* (1838) clearly show the divergence from Benthamism,

which he remodelled to a more realistic and human concept. In *Utilitarianism* (1836) he furthermore tries to free the theory from “rude misunderstandings” as he calls it. But this freeing from misunderstandings is far more a modification of Bentham’s thought. In Mill’s view Psychology is the basis for all Philosophy. Therefore his philosophy belongs to the branch of English Positivism, which is based on English Empiricism and thus states that only the particular (and imaginable) feelings are really given facts. According to that, the outside world constitutes itself as the consistent possibility of similar emotions and sensations. So he can state that Philosophy is mainly Ethics, for Metaphysics is not possible. The ‘summum bonum’ is the basis of all morals.(Klohs. webpage)

Against the chain of scholars, including Newman, Arnold, and Ruskin, who were basically religious, was the considerable power of utilitarian masterminds, proceeded by J.S. Factory and rationalist researchers like Darwin, Spencer, Huxley, and so forth. In spite of the fact that *Utilitarianism* was propounded by Jeremy Bentham, the way of thinking came into activity during the Victorian time.

Both the state and the business went under the overwhelming impact of this mechanical way to deal with issues of the human spirit. The commended guideline, “the greatest good for the greatest number” was the administering principle of the utilitarian idea on ethics, law, legislative issues, and organization.

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## 4.6 AGNOSTICISM

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Herbert Spencer's *First Principles* (1862) laid the groundwork for the hugely ambitious, multivolume *Synthetic Philosophy*, finally completed in 1896, which articulated Spencer's vision of how philosophy, biology, sociology, ethics, religion, and society itself needed to be reconceptualized and transformed in the light of the doctrine of evolution (see Peel). The first part of the *First Principles*, entitled "The Unknowable," was considered the Bible of agnosticism for the rest of the Victorian period. Spencer argued that science and religion could be

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reconciled if they recognized that both, ultimately, were concerned with realities whose foundations were beyond the grasp of human knowledge. However, while science could get on with measuring, analyzing, and interpreting observable phenomena, nothing was left for theologians but total silence in the face of the unknowable. There was no role for revelation in Spencer's proposed scientific and agnostic religion, and Mansel's conservative critics saw in Spencer's system exactly the conclusions they had feared would follow from Mansel's teachings on the impotence of human reason in the theological realm.

Although Spencer was later generally considered to be the leading representative of agnosticism, the terms *agnostic* and *agnosticism* did not themselves come into use until about ten years after the publication of the *First Principles*. The terms gained currency through their use by Spencer but also by the theologian and journalist R. H. Hutton, the editor of the *Spectator* in the 1870s, and the lapsed Anglican minister Leslie Stephen, who, after leaving the Church of England, wrote *An Agnostic's Apology* (1876).

Although he made some use of the term in his writings from the 1870s onward, it was only in 1889 that Thomas Huxley revealed himself as the inventor of the terms *agnostic* and *agnosticism* and explained how and why he had come to coin them (Lightman, 2002). One of Huxley's earlier essays that gained him much attention (and much criticism) was entitled "On the Physical Basis of Life" (reprinted in *Collected Essays*, vol. 1).

- **Thomas Henry Huxley (1825–1895):** rose to prominence in Victorian Britain as a man of science and a brilliant and combative essayist. His polemical defenses of the theory of evolution against its theological detractors, especially in a legendary debate with Samuel Wilberforce (1805–1873), the bishop of Oxford, in 1860, earned him the nickname "*Darwin's Bulldog*." His writings covered topics in philosophy and politics as well as natural science—he was a passionate advocate of better and more widely accessible state education, especially in the sciences. His writings, which included a book on the philosophy of Hume, also reveal the depth and breadth of his

learning in the areas of philosophy, religion, and theology. The following excerpt from his 1889 essay "Agnosticism" is Huxley's own account of how and why he had come to coin the term *agnostic* some twenty years earlier.

When I reached intellectual maturity and began to ask myself whether I was an atheist, a theist, or a pantheist; a materialist or an idealist; Christian or a freethinker; I found that the more I learned and reflected, the less ready was the answer; until, at last, I came to the conclusion that I had neither art nor part with any of these denominations, except the last. The one thing in which most of these good people were agreed was the one thing in which I differed from them. They were quite sure they had attained a certain "*gnosis*,"—had, more or less successfully, solved the problem of existence; while I was quite sure I had not, and had a pretty strong conviction that the problem was insoluble. And, with Hume and Kant on my side, I could not think myself presumptuous in holding fast by that opinion. (Huxley)

*Agnosticism* is one of the most helpful illustrations of the essence of Huxley's agnosticism. Although the essay was criticized for espousing a **materialistic** view of life (the idea that all living things are made up of the same substance—"protoplasm"), in fact it defended a nescient or radically empiricist understanding of science as producing nothing more than a set of symbols with which to describe and organize observable phenomena. Huxley rejected materialism on the grounds that it was impossible for empirical science to determine anything at all about the nature of any putative substance or substances underlying the phenomena or of any supposed laws or causes. "In itself," Huxley said, "it is of little moment whether we express the phenomena of matter in terms of spirit; or the phenomena of spirit in terms of matter: matter may be regarded as a form of thought, thought may be regarded as a property of matter—each statement has a certain relative truth" (1893–1894, vol. 1, p. 164).

Huxley denied that this was a "new philosophy" and especially that it was the invention of the positivist Auguste Comte (1798–1857), as some supposed. Comte, he said, lacked entirely "the vigour of thought and the exquisite clearness of style" of the true author of this philosophy, "the

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man whom I make bold to term the most acute thinker of the eighteenth century—even though that century produced Kant" (1893–1894, vol. 1, p. 158). The man Huxley had in mind, of course, was Hume.

The closing pages of "On the Physical Basis of Life," then, show several important things about Huxley's agnosticism. They show that Huxley felt the need for a new label—*agnostic*—not in order to distance himself from Christianity (everyone already knew he was an opponent of theological orthodoxy) but primarily in order to repudiate the labels *materialist*, *atheist*, and *positivist*. They also show that Huxley considered Hume to be at least as important as Kant, if not more important, in the historical pedigree of agnosticism. And finally, they show that agnosticism involved admitting ignorance about the fundamental nature of the physical universe as well as about the existence and attributes of the divine.

### Check Your Progress-1

Q1. Who coined the terms *Agnostic* and *Agnosticism*? Define the terms.

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Q2. What are Spencer's views on science and religion?

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## 4.7 STYLE AND STRUCTURE

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With respect to exposition, the more noteworthy extent is written in middle style, the established medium in journalism, in all miscellaneous work and in majority of the novels. Apart from this the style of Ruskin stands most elevated in the size of resplendence; of a similar kind is the insightful class of Walter Pater. The style of Macaulay and Carlyle are impossible to miss brands of the middle style.

During the Victorian age novel had pushed itself into the primary position with Dickens, Thackeray and Eliot. Short story created as another species. Essays had extended as a mammoth artistic sort with



Macaulay, Carlyle, Pater, Ruskin and numerous others. Of the minor writers Dickens in his *The Uncommercial Traveller* and Thackeray in his *The Roundabout Papers* rehearsed the shorter Addisonian style that was expanded by Ruskin, Pater and Stevenson. The talk turned into a conspicuous abstract animal types with Carlyle, Thackeray and Dickens distributing their talks in book structure. However, it was Ruskin who, similar to Coleridge, gave an unmistakable style and way to it.

With all its tremendous generation, the Victorian age delivered writers like Tennyson, Browning and Arnold; authors like Dickens, Thackeray and Eliot. It uncovered no incomparable author like Shakespeare yet the general abstract level was high and it was a period of extensive scholarly skyline, honorable undertaking and brilliant yearnings.

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## 4.8 EARLY 19<sup>TH</sup> CENTURY PROSE WRITERS

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### 4.8.1 The Precursors: The Romantic Prose Writers:

Poetry overwhelmed the artistic scene of the main portion of nineteenth century all the more prevalently known as the Romantic era. Because of the nearness of Wordsworth, Coleridge, Shelley, Byron and Keats the abstract spotlight was focused on poetry. Jane Austen and Walter Scott were the noticeable names in Novel. Thus, prose was at the third position in the stature of scholarly prominence. Anyway, the prose of this period was no mean classification and we have essayists like Charles Lamb and William Hazlitt developing the skyline of English writing through their commitments. Aside from these two we have Wordsworth, Coleridge, Scott, Shelley and Keats additionally keeping in touch with some considerable prose works.

The age didn't deliver a pamphleteer of the principal rank yet the profitability of the age is set apart in the colossal efficiency of the political scholars. Aside from a lofty ascent in periodicals the age saw the start of every day diaries which are still extremely solid components in writing and legislative issues. A portion of the dailies that began are *The Morning Chronicle* (1769), *The Morning Post* (1772), *The Times*

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(1785) and so forth. A race of solid abstract magazines sprang to life: *The Edinburgh Review* (1802), *The Quarterly Review* (1809), *Blackwood's Magazine* (1817), *The London Magazine* (1820), and *The Westminster Review* (1824).

Despite the fact that Wordsworth and Coleridge are incredible writers however they likewise contributed in the improvement *Romantic prose* by their basic works and treatises. Wordsworth's *Preface* to *Lyrical Ballads* is a fine example of prose and basic hypothesis which influenced the weak overbearing traditional manages of writing when all is said in done and poetry specifically. Coleridge's prose, similar to his poetry, was crude, disordered and provisional. In mass, it is gigantic; in style, it is diffuse and included; yet it has a breadth, a profundity and a looking through knowledge that is uncommon and commendable. The prose of Coleridge is philosophical and artistic in topic. In 1796, he began a periodical *The Watchman* where he contributed run of the mill essays demonstrating impressive weight and intensity of idea. He contributed some random prose in *The Morning Post*. In 1808, he began a progression of talks on poetry and united subjects. In 1817, he distributed *Biographia Literaria* and *Sibylline Leaves*. *Biographia Literaria* is his most important prose work. After long philosophizing the book talks about Wordsworthian hypothesis of poetry in an excellent manner. The book places Coleridge in the primary position of critic. Second just in significance in setting up Coleridge as the best of English critic are his talks on Shakespeare and different writers.

Shelley and Keats likewise kept in touch with some prose of good thought. Shelley's *Defense of Poetry* (1821) is sufficiently composed and is a solid piece of the Romantic perspective. His letters show him as a man of good judgment and not just the insane scholar of prominent creative mind. His prose style is to some degree overwhelming yet clear. As a prose essayist, in contrast to Wordsworth, Keats took a stab at an orderly detailing of his perspectives on his specialty. His Letters give a reasonable understanding into his psyche and aesthetic advancement. Composed with an unconstrained freshness and a simple closeness, they are the most fascinating letters of their occasions. Aside from sonnets and stunning books Sir Walter Scott likewise accumulated a mass of

some delightful random prose. Among them are his prefaces to the editions of *Dryden* (1808), *Swift* (1814), *Lives of the Novelists* (1821-24), *Life of Napoleon* (1827) and the excellent *Tales of a Grandfather* (1828-30). His articles, leaflets, diaries and letters are an army in themselves.

- **Charles Lamb** (1775-1834) started his abstract profession as an artist, endeavored a lamentable play and accumulated Tales from Shakespeare with his sister Mary Lamb. His considerable basic work is found in his examples of *English Dramatic Poets*, who lived about the hour of *Shakespeare* (1808) which is momentous for its fragile knowledge and great abstract taste. In any case, every one of these compositions are of little significance contrasted and his essays. The first of his essays showed up in *The London Magazine* in 1820 when Lamb was forty five. The first arrangement was distributed as *The Essays of Elia* (1823) and a second under the title of *The Last Essays of Elia* (1833).

The essays of Lamb are unrivaled in English. They are on an assortment of subjects going from stock ranges to old china. They are contacted with genuine beliefs and memories so strangely obtruded that enthusiasm for the subject is almost overwhelmed by reader's have a great time the creator. It is said that no essayist is more selfish than Lamb; yet no egomaniac can be so simple but then so sly, so sorrowful yet so mirthful, so pompous but then so altruistic. It is this sensitive conflicting of humors, similar to the tolling of sweet chimes, which bears the central pleasure to his readers.

His style bears the echoes and smells of more established journalists like Browne and Fuller. It is loaded with long and inquisitive words and it is run with regular outcries and brackets. The funniness that goes through the essays isn't so solid however it is breezy and mischievous in note; it vibrates faintly yet never needs accuracy. His sentiment is of a similar character; and now and again, as in *Dream Children*, it develops into a shuddering moan of disappointment. He is so delicate thus solid, so bright but so unalterably destined to distress.

- **William Hazlitt** (1778-1830) held surprising political and artistic perspectives and resolved demeanor that made him focus

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of discussions and fights for an amazing duration. An instructor of writing by calling Hazlitt was an agent artistic pundit of the period. From 1814 till his demise he added to *The Edinburgh Review*, while others of his articles were distributed in *The Examiner*, *The Times* and *The London Magazine*. His initial compositions were comprised of random philosophical and political works yet his notoriety settles upon the talks and essays on scholarly and general subjects distributed somewhere in the range of 1817 and 1825. His talks on *Characters of Shakespeare's Plays (1817)*, *The English Poets (1818)*, *The English Comic Writers (1819)* and *The Dramatic Literature of the Age of Elizabeth (1820)* are genuine instances of abstract analysis and grant. The best of his essays are gathered in *The Round Table (1817)*, *Table Talk*, or *Original Essays on Men and Manners (1821-22)* and *The Spirit of the Age or Contemporary Portraits (1825)*.

Hazlitt's composition is amazing for its bold articulation of a fair and individual sentiment, his capacity to impart his own happiness and his present for summoning unnoticed excellence. His decisions depend on his passionate responses as opposed to on unbiasedly applied standards. Consequently, they are now and then damaged by close to home predisposition at the same time, generally, they demonstrate his excitement guided by a solid good judgment. In style he remains rather than De Quincey's intricate arrangement of the mind boggling sentence and the enchantment of the sensitive word tracery. His short, unexpected sentences have the power and unequivocal quality which his perspectives request. His talks have masculine straightforwardness and something of the detachment of association which is normal of good discussion. His talks and essays demonstrate an affection for the able and skillfully mixed citation and for the reasonable sentences. His style is constantly unadulterated and his appearance is compact.

- **Thomas De Quincey (1785-1859)** is one of the creators whose work must be thoroughly filtered. He composed a lot of prose; the greater part of which is hackwork, a reasonable extent is of good quality, and a modest quantity is of most elevated

legitimacy. His *Confessions of an English Opium Eater* (1821), showed up in *The London Magazine*, is a progression of dreams that liquefy away in the way of dreams. The best of his work is contained in *The English Mail Coach* (1849), *Suspiria de Profundis* (1845) and *On Murder* considered as one of the *Fine Arts* (1827). An incredible piece of his work is horrid and diffuse. He shows a wide scope of learning. His style is able to discover profanity however when enlivened he provides for the English tongue an awesome quality and sweetness. In these uncommon minutes, he dives into an intricate style and symbolism however never loses hold, clearing alongside sureness and simplicity. In beat and song he is preeminent.

**The following were the Early Victorian Prose Writers:**

- **Thomas Carlyle (1795-1881):** Carlyle was the dominant figure of the Victorian Age. He is famous for his works like *Hero and Hero-Worship*, *Oliver Cromwell's Letters, Speeches, Past and Present*, *Life of Frederick*. He worked as teacher and prophet. He was called “**the Sage of Chelsea**”. He was a narrow minded and apathetic character who scarcely tuned in to other people. His style was commanding and brutal. His controlling points throughout his life were truth, work and fortitude. One of his well-known works: *Sartor Resartus* (The Tailor Repaired) is an apt example of his writing. Its initial segment manages his Clothe Philosophy that every single human course of action resembles garments and don't keep going long. The subsequent part is a life account of Carlyle himself.
- **Charles Darwin:** Darwin's reputation as a writer was basically an immediate consequence of his sensible arrangement, which was the eventual outcome of his long, steady assessment and enquiries. Following twenty years of his hard examination he made his prevalent book *The Origin of Species* which contains substances about the nature and surroundings of plants and animals. Alfred Russell Wallace formed an article about typical decision and sent it to Darwin. Both of these unimaginable men had comparable contemplations at the same time. The most book

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significant of Darwin is *The Descent of Man*. It deals with the origin of humankind. However, Wallace did not agree with the considerations imparted in this work.

- **John Ruskin** ((1819-1900)): He is known for his short works like *Seven Lamps of Architecture*, *The Stones of Venice*, *Unto the Last*. He was an understudy of craftsmanship so his piece work is generally stressed over workmanship. He battled that significant quality was incredibly fundamental nature of a tolerable painter. In *Modern Painters* he esteemed the fine arts of some propelled specialist like Turner. He maintained the Gothic style of building in *The Seven Lamps of Architecture*. He felt amazingly perturbed when the mechanical improvement destroyed the customary brilliance of the farmland. The greatness that he needed has been depicted in his works in a rich ornamented language of the Bible. A segment of his later works are associated with monetary perspectives and preparing.

Ruskin was at first an aesthete and historian of art afterwards turned out to be basically a economist and a reformer. But his development from his first overwhelming enthusiasm to his second was reliable. In his *Modern Painters* (1843), treatise on style, his consideration was engaged upon the thoughts passed on by art. A methodical author, he detailed the five classes of intensity, Imitation, Truth, Beauty and Relation. Religion is the premise of the tasteful which he explains the ethical impression of magnificence is stood out from the erotic. The mind must go up against Beauty with respectful examination in light of the fact that through Beauty the characteristics of god are uncovered. This is near Carlyle's lessons that the 'visible universe is the living garment of clothing of god.'

The motivation behind Ruskin's next book, *the Seven Lamps of Architecture*, was that good feeling were the enchantments which gave birth to great art. *The Stones of Venice* is given to the topic of full blooming of the **Byzantine** and **Gothic art**, and the consequent decline in ethics, life and workmanship. The focal part on '*The Nature of Gothic*' turned into the Bible of the new stylish school other well-known sections are on the '**grand style**' and on the '**pathetic Fallacy**'. *Unto this*

*Last*, the most genuine, rightist, most useful of every one of his books was published in 1860. This is a progression of papers on political economy. Ruskin, following Carlyle, rebelled against the classical school of trade financial matters which postulated 'economic man' without the social and good components in human instinct. Without denying, opportunities for the growth of men's self-improvement, Ruskin asked that administration ought to manage and constrain opportunity of competition. *Unto This Last* was a telling impact on the most recent years of the century. Be that as it may, what concerns the critics is the consuming feeling of wrong and the activist social outcome which he revealed. The writing style of Ruskin is varied. *Modern Painters* is famous for illustrative entries of radiant shading and expound cadence coinciding with moment devotion in verbal renderings of works of art and natural scenery.

- **Thomas Babington Lord Macaulay (1800-59):** He was an insatiable reader, and he remembered all that he read. He could rehash from memory all the twelve books of *Paradise Lost*. At the age of twenty-five he composed his article on verse when all is said in done and on Milton as writer, man and legislator specifically, which brought him prompt fame as Byron's *Childe Harold* had done. Other than anecdotal and basic articles which won for him incredible notoriety and fame, Macaulay, similar to Carlyle; composed chronicled papers just as *History of England*. As right on time as 1828, he quotes, "a perfect historian must possess an imagination sufficiently powerful to make his narrative affecting and picturesque." That intensity of creative mind he had and practiced so magnificently that his *History* was without a moment's delay obtained more excitedly than a ballad of sentiment.

Macaulay was the agent of the famous assumptions and biases of the normal English man of the primary portion of the nineteenth century. Nevertheless, his notoriety depended for the most part on the vitality and limit of his brain, and the expert articulation with which he breathed life into whatever he composed. By the assets and the briskness of his memory, by his wide realizing which was consistently at his direction,

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he rose to the high position as the example of the matter of history, and as a critic of conclusions.

The central quality which makes Macaulay particular from the other exposition scholars of the period is the assortment and splendor of subtleties in his works. There is an affection for points of interest in his portrayals which separated the ballads and books of the new age from the more summed up and theoretical pieces of the old school. In spite of the fact that he might be increasingly extreme and bountiful in his assortment of subtleties than is reliable with the 'respect' of history, this assortment is constantly upheld by a structure of extraordinary conventionality. The main deficiency of his style is that on occasion it turns out to be excessively explanatory thus, the congruity of the account is relinquished. His short sentences, and his depiction of specific obstruction with the progression of the account, thus the total impact of the story is not constantly verified. Other than this shortcoming of style, Macaulay is presently given a position lower than that of Carlyle, Ruskin and Arnold by virtue of his absence of creativity and profundity as a scholar. However, in general regardless he stays as one of the most agreeable of all Victorian composition scholars.

- **Matthew Arnold (1822-88):** Other than being a poet, Matthew Arnold was a prose writer of a high order. He was an incredible writer just as social critic. Like Carlyle and Ruskin, he was intense critic of his age. According to him, the Englishmen required traditional characteristics to achieve amicable flawlessness in ethics and in writing. It was not to the Hebrews or the Germans or to the men of the Middle Age (as recommended by Ruskin) that England could with preferred position search for instructing, yet to the Greeks or to that individuals which among the moderns had soaked up a large portion of Hellenic culture, the French.

In writing, Arnold endeavored to restore and to spread the old style soul in his nation. Britain had reason to be proud of the abstract quality of the Elizabethan Age, or of the wonders of her Romantic development, yet as indicated by Arnold, she needed to since quite a while ago denounced or despised the "indispensable eighteenth century." From 1855 onwards,



Arnold composed relentlessly so as to raise the scholarly and social degree of his comrades. All his exposition works are coordinated to this end: *On Translating Homer* (1861), *The Study of Celtic Literature* (1867), *Essays in Criticism* (1865 and 1888) and *Culture and Anarchy* (1869) in which he pronounced that "culture is the minister of the sweetness and light essential to the perfect character". Being an artist himself, he viewed verse as "an analysis of life", and laid extraordinary accentuation on the part it played in the development of character and the direction of lead. He generally assaulted "the Philistines", by whom he implied the middle class apathetic regarding the impartial delights of unadulterated insight. Arnold additionally endeavored to take out the narrow minded component from Christianity so as to protect its actual soul and carry it into the line with the revelations of science and the advancement of liberal idea.

In contrast to the teachings of Carlyle and Ruskin, which spoke to the majority, Arnold's instructing bid for the most part to the informed classes. As an author of prose he is essentially great. His style is splendid and cleaned to a comfort, having' the temperance of quietness and extent which we partner with no other English essayist aside from Dryden. As his article was to carry home to his kinsmen certain essential standards of refined and scholarly life, he has the propensity for rehashing a similar word and expression with a kind of abstain impact. It was no big surprise that pundits first and the open a while later, were pulled in, aggravated, entertained or enchanted by his works. His boisterous commendation of 'sweetness' and 'culture', his revilement of the 'Philistine', the 'Brute, etc, were disparaged by some cruel critics. Yet, properly considered there is something of equity in all that he composed, and on each line there is the stamp of his truthfulness.

At the point when Arnold came back from religion and legislative issues to his regular circle of writing, at that point the substance of his analysis is honorably stable and its demeanor constantly great and recognized. Regardless of its outrageous peculiarity and the evidently clear deceives by which that characteristic is come to, the style of Arnold isn't anything but difficult to mimic. It is superbly clear with clearness preferably French over English. It shines with mind which only from time to time

occupies or diverts the consideration. Such a style eminently fitted for the reasons for analysis. As an author of essays he had no predominant among the essayists of his time, and he can likely never be outperformed by any one out of a specific mellow amusing treatment of a subject which he objects. He may not be considered as probably the most grounded author of English writing; however, he should consistently hold a high position in it for effortlessness, for tastefulness, and for a detailed and determined appeal.

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### **4.9 LATE 19<sup>TH</sup> CENTURY PROSE WRITERS**

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The second generations of prose writers, as the second generation of fiction writers, were more conscious of the art of prose writing than their precursor.

They were rather unconcerned to the theological, political and economic issues of their time; unlike their predecessors, they devoted their lives for writing. They defined and practiced “Art for Art’s Sake”. They reacted against ‘applied’ literature, or the prose of purpose, which debated current issues or preached moral or political philosophies. There was return of nature in English Prose of this age.

In the later Victorian period there were two great prose-writers—Newman and Pater. Newman was the central figure of the Oxford Movement, while Pater was an aesthete, who inspired the leaders of the Aesthetic Movement in English poetry:

- **John Henry Newman (1801-90):** He was, truth be told, the once incredible man, the one virtuoso, of Oxford Movement. Froude considers him the 'indicating number', all the rest however as ciphers. This judgment is very solid. It was he who went to the length of breaking totally with Protestantism and coming back to the shade of the Roman Church. Newman, the most significant character of the development, is additionally its most prominent essayist. He longed for a free and ground-breaking Church, and tried to an arrival to the soul of the Middle Ages. From the start he accepted that this change could be cultivated by Anglicanism, however he was troubled to discover absence of catholicity in the

Anglican Church. All inclusiveness and the guideline of power he could discover just in Rome. So after some delay he was changed over to Roman Catholicism in 1845. In 1879 he was made a Cardinal.

Newman was extraordinary essayist of composition and stanza. His most prominent commitment to English exposition is his *Apologia*, wherein he put forward the purposes behind conversion. This entrancing book is the extraordinary exposition report of the Oxford Movement, and it is prominently and unequivocally writing. From first to last, it is written in unadulterated, perfect and refined composition. His style is a reasonable impression of his character. Refinement, seriousness, quality, sweetness, these words are genuinely graphic of the style just as of the character of Newman. Another exceptional normal for Newman's style is its wide extend. He can convey what needs be in any way he satisfies, and that most normally and unwittingly. In his compositions mockery, gnawing incongruity gleaming energy are seen next to each other, and he can change from one to the next without exertion. His craft of exposition composing is, hence, most common and impeccably covered.

- **Walter Pater(1839-1894):** He was the most significant prose writer of later Victorian era. As an author of exposition, Pater shares the main position, however he does not have a place with the classification of the best, in light of the fact that there is such an overabundance of refinement in his style that the inventive quality is ruined. In addition, he does not have the limit of creating the impression of wholeness in his work. His main legitimacy, in any case, lies in subtleties, in the flawlessness of single pages, however at times a few parts or articles are all through surprising for the heartiness of thoughts. Like a genuine sentimentalist, Pater offers adaptability to his composition which delightfully compares to his sharp touchy observation and clear creative mind. He is equipped for delivering progressively serious and intense impacts in his wonderful writing than other incredible bosses of this craftsmanship – Sir Thomas Browne, De Quincey and Ruskin. Also, more than some other prose authors, he removes the barriers between prose writing and poetical

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impacts and he dressed his thoughts in the luxuriously huge clothing of the most amicable and many-shaded language. After some time he was converted to Roman Catholicism in 1845. In 1879, he was made a Cardinal. His important works are *The Renaissance, Imaginary Portraits*.

### Check Your Progress-2

Q3. What difference do you come across in the approaches of the Early Victorian Prose Writers and the Late Victorian Prose?

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Q4. Discuss the contribution of Macaulay to Victorian prose.

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## 4.10 LET US SUM UP

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Poetry dominated the literary scene of the first half of 19<sup>th</sup> century more popularly known as the Romantic period. Due to the presence of Wordsworth, Coleridge, Shelley, Byron and Keats the literary limelight was focussed on poetry. Jane Austen and Walter Scott were the prominent names in Novel. Hence prose was at the third rank in the stature of literary popularity. However the prose of this period was no mean genre and we have essayists like Charles Lamb and William Hazlitt enlarging the horizon of English literature through their contributions. Apart from these two we have Wordsworth, Coleridge, Scott, Shelley and Keats also writing some substantial prose works.

It is a fact that the age did not produce a pamphleteer of the first rank but the productivity of the age is marked in the immense productivity of the political writers. Apart from a steep rise in periodicals the age witnessed the beginning of daily journals which are still very strong elements in literature and politics. Some of the dailies that started are The Morning

Chronicle (1769), The Morning Post (1772), The Times (1785) etc. A race of strong literary magazines sprang to life: The Edinburgh Review (1802), The Quarterly Review (1809), Blackwood's Magazine (1817), The London Magazine (1820), and The Westminster Review (1824).

Though Wordsworth and Coleridge are great poets but they also contributed in the development Romantic prose by their critical works and treatises. Wordsworth's Preface to Lyrical Ballads is a fine specimen of prose and critical theory which blasted the ailing dogmatic classical dictates of literature in general and poetry in particular. Coleridge's prose, like his poetry, was scrappy, chaotic and tentative. Shelley and Keats also wrote some prose of good consideration. Sir Walter Scott also compiled a mass of some beautiful miscellaneous prose. Charles Lamb's essays of are unequalled in English. Hazlitt held unusual political and literary views and headstrong temperament that made him centre of controversies and battles throughout his life.

With regard to prose, the greater proportion is written in middle style, the established medium in journalism, in all miscellaneous work and in majority of the novels. Outside this mass of middle style, the style of Ruskin stands highest in the scale of ornate ness; of the same kind is the scholarly elegance of Walter Pater. The style of Macaulay and Carlyle are peculiar brands of the middle style.

During the Victorian age novel had thrust itself into the first rank with Dickens, Thackeray and Eliot. Short story developed as a new species. Essays had expanded as a giant literary type with Macaulay, Carlyle, Pater, Ruskin and many others.

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## **4.11 KEYWORDS**

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- Gnosis – knowledge of spiritual mysteries.
- Utilitarianism - the doctrine that an action is right in so far as it promotes happiness, and that the greatest happiness of the greatest number should be the guiding principle of conduct.
- Victorian – Rule of Queen Victorian.
- Compromise - Adjustment

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- Romantic – the era of nature where poets personified nature.
- Catholicism
- Cardinal - a leading dignitary of the Roman Catholic Church. Cardinals are nominated by the Pope, and form the Sacred College which elects succeeding popes (now invariably from among their own number).
  
- Anglicanism - relating to or denoting the Church of England or any Church in communion with it.

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### 4.12 QUESTIONS FOR REVIEW

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1. What is the impact of science and religion on the Victorian Prose?
2. Write a note on the Early Victorian prose writers.
3. What is the contribution of the Romantic prose writers in the development of the Victorian prose?
4. Write notes on the following terms: *Agnosticism, Utilitarianism, and Victorian Compromise*.
5. Discuss the contribution of the Late Victorian Prose Writers in the development of the Victorian prose.

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### 4.13 SUGGESTED READINGS AND REFERENCES

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Online sources

<http://science.jrank.org/pages/8226/Agnosticism-THOMAS-HUXLEY-COINING-AGNOSTIC.html>(complete note has been included)

Bettina Klohs. *Utilitarianism in Victorian England* (with a special emphasis on Bentham and Mill) <https://www.grin.com/document/25938> (complete note has been copied)

Thomas Huxley, "Agnosticism," in his *Collected Essays*, 9 vols. (London: Macmillan, 1893–1894), pp. 237–239.

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### 4.14 ANSWERS TO CHECK YOUR PROGRESS

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1. In 1889 that Thomas Huxley revealed himself as the inventor of the terms *agnostic* and *agnosticism* and explained how and why he had

come to coin them. While trying to see his standing in a category of being an atheist, a theist, or a pantheist; a materialist or an idealist; Christian or a freethinker, Huxley found that he lacked all these “-eists” except the last one, ‘freethinker’. The god many people were either of these but he was a freethinker. They have reached the stage of ‘*gnosis*’. To define his own lacking of these attributes and philosophies, he used the term *agnostic*.

2. Spencer argued that science and religion could be reconciled if they recognized that both, ultimately, were concerned with realities whose foundations were beyond the grasp of human knowledge. However, while science could get on with measuring, analyzing, and interpreting observable phenomena, nothing was left for theologians but total silence in the face of the unknowable. There was no role for revelation in Spencer's proposed scientific and agnostic religion.

3. Preservationist by personality and religious by legacy, the vast majority of the original Victorians were against the new powers of industry, utilitarian morals and political democratic government. They battled these forces life. The second generations of prose writers, as the second generation of fiction writers, were more conscious of the art of prose writing than their precursor.

They were rather unconcerned to the theological, political and economic issues of their time; unlike their predecessors, they devoted their lives for writing. They defined and practiced “Art for Art’s Sake”. They reacted against ‘applied’ literature, or the prose of purpose, which debated current issues or preached moral or political philosophies.

4. The central quality which makes Macaulay particular from the other exposition scholars of the period is the assortment and splendor of subtleties in his works. There is an affection for points of interest in his portrayals which separated the ballads and books of the new age from the more summed up and theoretical pieces of the old school. In spite of the fact that he might be increasingly extreme and bountiful in his assortment of subtleties than is reliable with the ‘respect’ of history, this assortment is constantly upheld by a structure of extraordinary conventionality.

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## **UNIT-5 19<sup>TH</sup> CENTURY NOVEL**

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### **STRUCTURE**

- 5.0 Objective
- 5.1 Introduction
- 5.2 The Early 19<sup>th</sup> Century Novel
- 5.3 Salient Features of the Novel
- 5.4 The Representative Novelists
- 5.5 The Late 19<sup>th</sup> Century Novel
- 5.6 Salient Features of Novel
- 5.7 Let Us Sum Up
- 5.8 Keywords
- 5.9 Sources for study and References
- 5.10 Questions for Review
- 5.11 Answer to Check Your Progress

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### **5.0 OBJECTIVES**

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After studying this unit, you should be able to:

- Define the development of novel in the 19<sup>th</sup> century.
- Understand the trends of novel prevalent in the 19<sup>th</sup> century.
- Outline the themes and salient features
- Know about the authors and their works

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### **5.1 INTRODUCTION**

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19<sup>th</sup> century is one of the most remarkable periods in the history of England with the emergence of democratic reforms, scientific advancements, industrial revolution, material affluences, political consciousness, educational expansion, social and religious unrest and the passion for the expansion of the English empire. Except for the few colonial wars, like the Crimean War which broke during this period, that had adverse effect on the national life of the English society, this era was essentially a period of peace and all-round prosperity. It was an age of rising imperialism and aggressive nationalism. The faith in the reign of



Queen and in that of religion led to the faith in continuous progress. However, the spirit of questioning marked the dwindling of the Victorian tradition and conventions, and the rationalism sowed the seed of scientific enquiry. The Victorian Age, according to Mathew Arnold:

‘Hath really neither joy nor love, nor light,

Nor certitude, nor help for pain;

And we are as on a darkling plain;

Swept with confused alarms of struggles and flights,

Where ignorant armies clash by night.’

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## 5.2 THE EARLY 19<sup>TH</sup> CENTURY NOVEL

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The early Victorian novellas cultivated by Disraeli, Trollope, Dickens, Thackeray, Kingsley, Mrs. Gaskell and Charles Reade was essentially a transcript from life, and instead of seeking inspiration from the middle Ages of the world of romance, the early Victorian novelists concentrated on the social, political, economic aspects of the Victorian society. The early Victorian novelists were in accord with their public, and gratified the public taste by their enlivening pictures of life. They were conditioned by it of course any novelist must be but for the most part were conditioned by it. They identified with their age and were its spokesmen.

The romantic spirit of the novels declined with the passage of the Romantic Period. A sort of intellectual Realism tried to seek birth in the early Victorian Period. The prevailing social conditioned drafted the fate of novel and prose writing in this period. There were a lot of social, political, economic, and other changes that produced an impact on the life of the people. The scientific inventions were a greater source of change. The first and foremost was the industrial setup of the society which led to the urbanization of the English society. The rural, agrarian societies showed a drift from their archaic social tradition to a semi-urban nature. Inventions and discoveries in the field of medicine cured the ailments. There was a sense of inquiry developing among the people. This sense penetrated the reign of religion and with the publication of Darwin’s *Origin Of Species* this sense of inquiry became phenomenal

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and the ages old rites and ritual, and their practice was put to question. People no longer could be befooled.

The adventures of the romantic Period were lost. The nineteenth century saw the process of refinement carried a step further. People started learning languages, new skills and travelling around the world. They got freedom and they utilized it for their development. The Reformation Bills, Industrial Revolutions, Chartist Movements, etc., were brought about for the good of the people who were suffering through the ages for their ignorance.

There emerged a rich middle class which further divided the English society into lower-poor class, the middle-class (industrialists/capitalists), and the aristocratic-upper class. The colonization of the other lands led to the emergence of the merchants class who travelled for business or export- import activities. This resulted in a flow of the ideologies and technologies of the other countries. The books were imported and translated. They were published in bulks and were available at cheap prices for the public.

The schools were established which increased the reading public. This produced awareness among the public. They started thinking, thus acting for their betterment. In this were included the women class also who were not enjoying a considerate position in the society. They became aware of their plight and its causes. They sought the reasons behind the primacy of men in the patriarchal setup of the society. There was a sense of revolt among these sufferers who stood up to revolt against their sufferings. Their voices could be heard through the writings of this period.

Religion was not left behind; the Victorian Compromise came to save its sanctity. The religious doubts and the scientific explorations found some pace to run parallel in their lives. The people were enjoying freedom in the democratic setup but this was not a day's work. It took years to come to this level of freedom. A long race was run by the people to earn this peaceful life. The list of sufferings is longer.

The golden days of writing were lost with the Romantic Period. Then there were patrons to provide for the writers, who took good care of them. The contemporary society was in a mode of development; it was

not ready to wait upon the writers. Materialism had held a strong grip. People were looking forward to enjoy a luxurious life instead of working in the fields or in the dull, smoky factories. The social evils of gambling, drinking, smoking could be observed among the lower classes. They were suffering while providing comforts to the rich classes. The women were suffering indoors and children in the factories. Their sorrows were experienced by the educated sections of the society who came forward to help them. Social reforms were brought forth to help them. The intellectuals in the field of writing took their contents from these conditions prevailing in the society and produced literature to support these voices.

Imperialism and Nationalism got a positive drift. The faith in the reign of Queen and in that of religion led to the faith in continuous progress. However, the spirit of questioning was inducing rationalism in the Victorian tradition which sowed the seed of scientific enquiry. The realities lay bare open in front of the eyes of the people. The periodicals and serial publishing of essays were common reading material for the public. The people became aware of their right to live and they realized how they were cheated by the upper-middle classes. A note of Pessimism could be traced in the works of this period.

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### **5.3 SALIENT FEATURES OF THE EARLY VICTORIAN NOVEL**

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The early Victorian or first generation novelists comprised of William Thackeray, Charles Dickens, Anthony Trollope, Mrs. Gaskell, Nathaniel Hawthorne, etc. Although there were several more novelists of the time, only the ones mentioned here have survived the test of time and are considered representative of the early phase of the Victorian fiction in England.

#### **THEMES**

One of the prominent features, that the novel of the early Victorian era, had, was the concern with the "*condition of England question*".

They chose for their themes the specific contemporary problems of the Victorian society caused by the predominance of industrialism and

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utilitarianism and wrote about them sometimes as satirists, sometimes as humanists, sometimes as moralists.

The most self-evident subject in *Bleak House* is that of the undeserved enduring made by the High Court of Chancery, specifically, and by dishonest, self-serving legal advisors (like Tulkinghorn), in general. A case of a minor theme (additionally called a side theme) is Dickens' suggested criticism of individuals who may be benevolent yet who disregard their homes and families so as to be beneficent to inaccessible individuals about whom they know pretty much nothing.

### **Imaginative Rendering of Reality**

In spite of the fact that they were conscious of the havoc caused by the industrial revolution, the presence of mass poverty and accumulation of riches in a few hands, yet they believed like the common Victorians that these evils would prove to be temporary, that on the whole, England was growing prosperous, which was evident from the enormous increase in material wealth and there was no reason why this progress should not continue indefinitely.

Dickens, balances themes of social criticism with motifs dealing with the truths of personal experience. In *Bleak house* Esther Summerson, one of the major characters, is hardly affected by the appalling workings of the Chancery Court. On the whole, her story focuses on her commencement into life — her gaining knowledge of her own individuality and identity, and her emotional approach to Lady Dedlock, John Jarndyce, Allan Wood-court, and others. The novel has a "happy ending". The ending implies that although the life of man is bound to suffer under the evils of the world, happiness remains a possibility, perhaps even a likelihood, especially for those who are both pure of heart and responsibly persevering. A minor theme is that romance is important in life and is not necessarily an illusion or merely a momentary thing.

Through an attack on the on the Chancery Court, dickens is trying to bring out the evils of the workings of Chancery. Chancery symbolizes the system of law of the contemporary society. In turn, the fog is a symbol of Chancery and also of all similar institutions and operations; in other words, both Chancery and the fog symbolize the "dead hand" of the past — of custom and tradition, that continues to kill in the present.

Edgar Johnson in *Charles Dickens: His Tragedy and Triumph* (1952), a reputed biography of Dickens explains: "...both law and fog are fundamentally symbols of all the ponderous and murky forces that suffocate the creative energies of mankind. They prefigure in darkness visible the entanglements of vested interests and institutions and archaic traditions protecting greed, fettering generous action, obstructing men's movements, and beclouding their vision." Thus, it is the shadow of the past that hinders the good from taking place in the present.

The theme of any one novel cannot define the bent of mind of the author so is the case with Dickens. Though he wishes the evils of the past to be removed he does not mean the past to be lost totally. He is not a past-hating revolutionary. In attacking the dead hand of the past, Dickens is by no means rejecting all of the past, all of the British or Western tradition. Dickens actually enjoyed the past as it were because it cannot be modified, as it is lost but its traces in the present must not produce any evil effect on the life of the people. He accepts that the past had its own setup and functions that suited it better, at the same time the present has its own framework to progress and should not be intruded by the reminiscence of the past. The legal codes and institutions were essential as was religion, he celebrated the British realm, he delighted in the British custom of positive civility and in many other "inherited" features of British (and Continental) civilization. What he despises and rejects in *Bleak House* is the dross of the past, the institutionalized selfishness and coldness that survive within the tradition.

*Oliver Twist* is a novel abounding with numerous interrelated thoughts. There is distraction with the agonies of poverty and the spread of its corrupting impacts through society. With poverty comes hunger, another topic that is raised all through the book, alongside Dickens' idea that a misinformed way to deal with the issues of poverty and homelessness gets numerous evils its wake.

Crime is another outcome of poverty and being denied of life's basics is wrongdoing, with the majority of its destructive consequences for human instinct. Dickens gives a lot of regard for the difficult estrangement from society endured by the criminal, who may come to feel totally segregated as the delicate establishments of his own

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threatening world snap. Wrongdoing is terrible enough in itself, Dickens is by all accounts saying. At the point when wrongdoing is the consequence of poverty, it totally dehumanizes society.

On the other hand, Dickens appreciates the enriching influence of a healthy environment. He emphasizes the power of generosity to overcome corruption. And goodness expects to earn its own suitable reward. The Dickensian theme of virtue being its own reward has its roots in the novels and poems of chivalry and redemption, where the good prosper and the "wicked" suffer.

Nathaniel Hawthorne while defining his purpose as a writer of "romances," firstly distinguish the romance from the novel. Hawthorne accepts fiction as an *art* form, his insistence that it be tested by laws appropriate to its mode of existence rather than to its accuracy as a document, clearly establishes a sound critical principle for distinguishing the novel from a romance. Henry James, in his critical book on Hawthorne, elaborates upon the distinction, but, here, Hawthorne's choice of an analogy is particularly relevant to his argument. But most important of all to Hawthorne's distinction between a romance and a novel is his life-long insistence that the kind of truth which he wanted to portray was the "truth of the human heart," and that the best way to portray this was by using the strategy of indirection. The "truth" that he hoped to conceive is of a special order from the reality sent by standard didactical fiction, by philosophy, or by the symbolism of the precise sciences. It's a truth that may be expressed solely within the pictures of the imagination, and as writer himself thought, this truth cannot be "grasped" except in such pictures. The foremost approach within which Hawthorne's work foreshadows all fashionable fiction lies within the mythic and poetic aspects of his novel. He was distinguishing between "fact" (which the novel deals with) and "truth" (which is the traditional province of the romance), and at the same time he was suggesting an orientation in which "fact" is external and "truth" internal.

In view of Hawthorne, the romantic artist creates by transforming fact into symbol, i.e, by transforming it into a *meaningful* fact. He is at liberty to manipulate his materials, to shape them freely into meaningful

patterns, so long as he does *not* violate the "truth of the human heart." Hawthorne felt that he himself could best pursue his desired truth by looking within and exercising a kind of imaginative sympathy in both his subject and his method. In a very suggestive metaphor in another of his prefaces — that to *The Snow-Image and Other Twice-Told Tales* in 1851 — he defined his role as an artist as that of a person who has been burrowing into the depths of human nature by the light of observation.

Further, he says that the theme of wrong and retribution, as well as sin and suffering, will perpetuate through generations. He further announces that he will observe how the wrongdoing of one generation lives into successive generations until it finally becomes a "pure and uncontrollable mischief." He does not warn mankind against accumulating "ill-gotten gold, or real estate," deliberately but by bequeathing them to later, innocent generations. The *romance* thus provides *texts for sermons* on the sins of conceit and materialism and on the fact of variability.

The novel, on the opposite hand, presents North American country with the "legendary mist" of the distant past, intermingling with the recollections of the recent past, particularly within the minds

Nathaniel Hawthorne combines his conviction regarding the time of history and regarding the reciprocity of person and place into a complex plan of a self extended in time, in

at intervals that self, the past intrudes on this because the subconscious intrudes on the acutely aware.

during this sense, the novel presents the previous Pyncheon house, haunted by the guilt of the founder and therefore the ghost of his victim. *The House of the Seven Gables* has been read as a statement of the archetypal theme of withdrawal and return, The House of the Seven Gables has been read as a statement of the archetypal theme of withdrawal and return, which Hawthorne interpreted as isolation and redemptive reunion. It has also been read as Hawthorne's most qualified statement on man's relationship to the past, considered as determinative for the future, and on whether, or how, man can escape from the bondage which the past imposes. It has also been read as a piece of

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charmingly poetic realism, a sort of forerunner of the "local color" tales of old New England that were so popular after the Civil War.

The House of the Seven Gables can engage the reader successfully either in its love story, its picturesque Salem history, its Yankee humor, its romantic legend, its modern realism, its melodrama, or even its few moments of gothic terror.

### CHARACTERIZATION

A significant shift within the English Novel in its movement from the eighteenth to the nineteenth century was the amendment of emphasis from action to character. They gave importance to the character as against Neo-classical novelists who gave a lot of importance to action. In *Hard Times*, Dickens placed villains, heroes, heroines, and bystanders who are representative of his times. Despite the fact that several of those characters have names that indicate their personalities or philosophies, they're not caricatures however individuals endowed with each sensible and unhealthy human qualities. Formed by each internal and external forces, they're like Shakespeare's characters—living, respiratory beings who hate, sin, and repent. True to the category or class structure of nineteenth-century European country, Dickens drew them from four groups: the weakening aristocracy, the vulgar rising bourgeoisie, the downtrodden however troubled labor category, and therefore the itinerant cluster, delineated by the circus individuals.

*Oliver Twist* is a typical Dickens novel, fashioned around a core of tangled intrigue that brings together a large number of people. These characters are of varied origins and diverse backgrounds. On the surface, it would seem unlikely that their paths should ever cross, but they are all inexorably drawn into the same web of circumstances. Dickens suggests that the lives of people of all stations may become intertwined. No one, he says, is safe from being influenced by the actions of others — possibly even complete strangers. The resulting complications and their unraveling contribute a large measure of mystery and suspense. Writers and critics sometimes use the term *denouement* in connection with the



resolution of a story. The French word simply means an unknotting or an unscrambling of a jumble of twine. See how easily that relates to the complex interactions of a Dickens story.

## **PLOT, TECHNIQUE AND NARRATION**

### **Plot**

The plot of a novel is a synthesis of all elements that make up the material for the action to take place. It creates suspense and makes the audience ready for further action. The plot answers the question ‘why?’ while a story answers the question ‘then what?’. Thus plot is not the same as the story, although story is an essential component of plot. The story provides the framework in the form of a sequence of events related by the forces that cause them to take place while plot is ready with the cause of the action. There can be a consolidated plot with no sub plots or digressions while there can be a loose plot with sub plots.

### **LOOSE PLOTS**

The early Victorian novel, unlike both the novel of the preceding era as well as the following novel of the later phase of the Victorian period, was rather formless. The main reason was the spreading of knowledge and learning among the people. The people had entered the age of inquiry and had developed their personal ideologies. They wished to express them but the earlier poetic forms; verse and drama had lost the spirit and did not suit the long discourse to give expression to the thoughts and ideas. Thus they turned to prose and novel gave them a wide arena for satisfying expression. It did not require rhyme or meter just a story; and characters were all around waiting for their chance. Thus, novelists came forward from all sections of the society to pen down their creations. There was lack of expertise among the authors and their flow of thought led them into digression which created loose plots.

Another reason was the new reading public (the masses of middle and lower middle class) for whom they were being written. Like the Elizabethan drama the novel in the early Victorian phase was written more for amusement than for any artistic purpose. But in spite, it

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contained the large purpose of offering a scene and criticism of contemporary life. One of the potent cause for loose plot was that they were written to be produced in literary journals (monthly/weekly) in series thus there was a lack of compactness.

Mostly, a novel took 25 serials to complete in the magazine. In between the beginning and end of a novel, the author had as many instances as felt like and further he was surrounded with hundreds of readers ready with advices to be included. Thus, the Victorian reader had in a way a share in the composition of the novel.

In the hands of Dickens, novels became the literature of **feeling**. Too much emphasis on feelings often led Dickens to **sentimentalism**. His novels develop the theme of pathos, misery, torture and intellectual clash. They have long passages excessive sentiment. However, his sentimentalism is a phase of his **idealism**. He actually wanted to bring about reforms in the society not only at the level of the administration but also among the people themselves. Dickens sought after the embodiment of the inner life of the man in his works. He praised man not for his being but for his thought, imaginings, affections, and religious instincts, the need for having faith in his countrymen. He praised them for their belief in the immortality of the existence. He values qualities like self-esteem, loyalty, courage and nobility. *A Tale of Two Cities* is the most illustrious of his ideology. In it he preaches a sermon on the sublime text: "Greater love hath no man than this, that a man lay down his life for his friends."

Dickens' taste in plot seems to have been influenced by the 18<sup>th</sup> century novelist Henry Fielding (*Joseph Andrews*, 1742; *Tom Jones*, 1749) than by anyone else. In any event, the typical Dickens plot, like the plots of Fielding, is complicated, loosely constructed, and highly dramatic in the incidents that make it up. The main plot is usually interwoven with a number of subplots that involve numerous incidents and cover a period of several, or many, years. Such multiplicity militates against the possibility of feeling the story's unity distinctly — that is, of holding all the incidents in our mind at once and feeling their connectedness. Plot looseness can mean various things. Some of the subplots may not be related to the main plot; one or more of the subplots may be more tightly

developed or inherently more interesting than the main plot; creaky devices of highly improbable coincidence may be brought in to get the author out of a jam created by lack of advance planning; or the main plot itself may consist of several self-contained episodes rather than of a central, developing, unified action. The main plot of *Bleak House* — the story of Lady Dedlock's past unfolding in the present and developing into a new situation that involves the book's other heroine, Esther Summerson — though complicated is artistically controlled, and the subplots are kept subordinate and, for the most part, are woven smoothly into it.

When we read Dickens, or any nineteenth-century writer we want to recollect this fortunate, productive relationship between the author and therefore the reading public. Despite their robust streak of puritanism and therefore the limitations inherent in their upper-middle-class outlook, Dickens' readers, aloof from hard that the author write right down to their level, were typically wanting to have a book that helped them up to a better level. They wished steorage on the problems of the days and that they conjointly wished to "progress" in person by turning into additional knowledgeable (about sundry matters) and additional skillful in language. Nineteenth-century society thought-about ability in writing and reading necessary for anyone to aspired to be refined — or maybe civilized. in an exceedingly many arts and throughout the academic system, the promotion of those skills had the ability of ethical force. In short, a author in Dickens' era had respect for his audience, associate degreed a robust rapport with it-an exciting scenario to be in.

Even in casual spoken language, the characters in *Bleak House* speak rather in an elaborate way. Their descriptive narration (unless Dickens is creating fun of some distinctiveness of expression) is flawless; they command a complicated vocabulary and have a tendency to favor the formal word or phrase; their sentences will become quite concerned while not turning into unclear speech. It should be exhausting for America to believe that folks ever extremely spoke in that manner. However, they did. Correctness, in language as in manners, was a central concern for the

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standard upper-middle-class person. Correctness and relative formality of expression were half and parcel of a society that was each stratified into categories and was powerfully influenced by classical education. *Bleak House* has 2 oddities of technique — that's, the way during which the story is bestowed. First, throughout the novel, there's associate degree alternation within the purpose of read from that the story is being told. Second, there's a corresponding alternation between present and tense.

Sustained use of present-tense narration is therefore uncommon that, as we read, we tend to hardly grasp what to expect from moment to moment. therefore there's a kind of suspense within the methodology itself still as within the plot. It forces America to be pleasantly alert — and we've already had to become quite alert so as to catch Dickens' persistent verbal irony — that's, his expression one factor however truly that means one thing else. this mix of continual irony and present-tense narration offers the writing nice intensity. By far the larger part of the story is narrated in this way by the omniscient author." But, surprisingly, Dickens switches every now and then to "Esther's Narrative," allowing Esther Summerson to do some of the telling. This alternation strikes many people as an awkward and highly artificial technique because the reader remains aware that "Esther's Narrative" is still really Dickens' narrative. In other words, the alternation causes the point of view to call attention to itself for no good reason. The simultaneous change from present to past tense makes the awkwardness all the more conspicuous.

In an immensely long work like *Bleak House*, intensity can become fatiguing.

With the switch to the lower intensity of past tense comes an equally welcome change of tone. Dickens' "omniscient author" narration is almost consistently mocking or satiric in tone. It is a brilliant achievement but it is still basically monochromatic, or one-toned

Within the omniscient author portion of the book, Dickens makes his presentation as entertaining as possible, going out of his way to create variety and liveliness. He keeps us awake and amused by varying his tempo and the lengths and structures of his sentences; he uses racy

colloquialisms, creates original figures of speech, forceful repetitions and parallel constructions, staccato-like fragments, and other attention-getting techniques.

Dickens's illustrations of the complications and their unraveling are accomplished by means of a complex mosaic of **back-illumination**. This technique offers several distinct advantages. It makes it easier to raise suspense to a high pitch and keep reader interest at a lively level. In order to draw the numerous persons into the current of events, Dickens is forced to make liberal use of accident and coincidence. By using the tricks and techniques of the dramatist that he was, Dickens is able to obscure his coincidences and accidents to the point where the reader scarcely notices.

Other improbabilities are also made to seem real through Dickens's manipulation. In addition to dialogue, straight narration, and description, Dickens employs understatement to convey through satire the social, economic, and educational problems and to propose solutions for these problems. His often tongue-in-cheek statements balance the horror of the scenery by the absurdity of humor, based on both character and theme.

### **Contrast :**

Contrast is one of the most important literary device in the novel. It is more important than comedy, sentiment, and nightmare because it includes each of these modes.

Dickens defines his characters through dramatic contrasts, by having them collide. In the collisions they reveal their essence. Mr. Pickwick stands at the center of the novel in a moral sense: everyone else is measured against him. Through these multiple contrasts reader get a fully developed portrait of Mr. Pickwick: his attitudes toward women, friends, scoundrels, defeated enemies, mercenary marriages, disinterested love, travel, liquor, good food, and pretense.

The result of Dickens' thoroughgoing use of contrast was to develop a method for exploring his themes, a method he would use in novel after novel with increasing success. By using characters to reflect various facets of an idea, Dickens found he could develop his fictional ideas in depth. This method is analogical; it creates a fictional world that is

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coherent because it is based on some central idea or metaphor. Shakespeare and Tolstoy also used this method extensively.

Thackeray presented story by **summarized narrative**, bits of drama, interpolated essays, without much recourse to the minds of the characters. If there is any doubt as to how the reader should judge an individual, the author steps in and makes appropriate comments. Usually Thackeray just describes what happens. Instead of showing, sometimes the author tells what the situation is. He calls his characters ironic or patronizing names such as "Our poor Emmy," or "Our darling Rebecca." The modern reader may think his writings full of clichés. One must remember, however, that Thackeray makes fun of just such patronizing expressions, and one cannot be sure that he uses such expressions seriously.

Thackeray likes certain words such as "killing." Sometimes his punctuation seems old-fashioned, like his use of the colon instead of a period in sentences like: "William knew her feelings: had he not passed his whole life in divining them?"

Sentence structure ranges from a few words to a whole paragraph. The variety tends to make the story readable, slows the pace or quickens it; variation may come in the form of a question or direct address. Essay or narration alternates with dialogue and dramatic action.

Because the story was written as a serial, Thackeray did not have the whole manuscript in hand for completion and correction. As a result, the story rambles; essays have been inserted as padding; there is a certain amount of confusion in regard to names, places, and time. For example, Mrs. Bute Crawley is sometimes Martha, sometimes Barbara. Georgy sees Dobbin in London at a time when he is in Madras.

Samuel Chew notes that Thackeray spent much of his time "**parodying** and **satirizing romantic sentiment**" and that he "possessed a terrible power to detect and expose men's self-deceptions, shams, pretenses and unworthy aspirations."

Thrall and Hibbard their *Handbook* refer to Thackeray as one of the "later satirists," along with Byron, following in the great tradition of the "golden age of satire" characterized by the writings of Dryden, Swift,

Addison, Steele, Pope, and Fielding. Thackeray as satirist, then, should not be overlooked even in a cursory review of *Vanity Fair*.

Thackeray's irony takes a wide range, it can be biting, playful, but always pertinent. A sample of comment on money follows: "I for my part, have known a five-pound note to interpose and knock up a half-century's attachment between two brethren; and can't but admire, as I think what a fine and durable thing Love is among worldly people." "What a charming reconciler and peacemaker money is!" "The good quality of this old lady has been mentioned . . . She had a balance at her banker's which would have made her beloved anywhere."

### Use of Dialect

Gaskell's style is notable for putting local dialect words into the mouths of middle-class characters and the narrator. In *North and South* Margaret Hale suggests *redding up* (tidying) the Bouchers' house and even offers jokingly to teach her mother words such as *knobstick* (strike-breaker). In 1854 she defended her use of dialect to express otherwise inexpressible concepts in a letter to Walter Savage Landor:

... you will remember the country people's use of the word "unked". I can't find any other word to express the exact feeling of strange unusual desolate discomfort, and I sometimes "potter" and "mither" people by using it.

She also used the dialect word "nesh" (soft), which goes back to Old English in *Mary Barton*:

"Sit you down here: the grass is well nigh dry by this time; and you're neither of you nesh folk about taking cold."

and later in *'The Manchester Marriage'* [1858]:

"Now, I'm not above being nesh for other folks myself. I can stand a good blow, and never change colour; but, set me in the operating-room in the Infirmary, and I turn as sick as a girl."

At Mrs Wilson's death Norah came back to them, as nurse to the newly-born little Edwin; into which post she was not installed without a pretty strong oration on the part of the proud and happy father; who declared that if he found out that Norah ever tried to screen the boy by a falsehood, or to make him nesh either in body or mind, she should go that very day. (encyclopedia)

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## 5.4 THE REPRESENTATIVE NOVELISTS

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From 1837 to 1838, **Dickens** continued his literary success with *Oliver Twist*, a story of an orphan boy's experiences with the criminal world of London. He followed that with *Nicholas Nickleby* (1838-39), which exposed the abusive nature of Yorkshire boarding schools and narrated the humorous adventures of a traveling theater company. Victorian audiences made his next book, *The Old Curiosity Shop* (1840-41), phenomenally popular — the morality tale of Little Nell roaming the countryside with her mad grandfather as they try to evade the malicious Daniel Quilp enthralled readers and sold over 100,000 copies a week.

However, the Victorian audience did not take to Dickens' next two books, *Barnaby Rudge* (1841) and *Martin Chuzzlewit* (1843-44). Dickens' first historical novel, *Barnaby Rudge* dealt with the Gordon Riots that occurred in England in 1780, and its poorly structured story resulted in a steady drop in sales. In *Martin Chuzzlewit*, Dickens returned to Victorian England as a setting and used the materialism of the Chuzzlewit family to highlight a theme of selfishness. *Martin Chuzzlewit* received mixed reviews and sales that improved slightly throughout the course of its publication.

Technically superior to Dickens' earlier works, with a more cohesive plot and characters, *Dombey and Son* (1846-48) signals the beginning of Dickens' more mature works. The novel explores the theme of pride through the story of the Dombey family, a family of wealthy merchants. Dickens followed *Dombey and Son* with *David Copperfield* (1849-50), an autobiographical novel that examines Copperfield's early hardship and later rise to prominence through a first-person narrative.

Continuing to build upon his skills, Dickens was not afraid to experiment in his novels. In *Bleak House* (1852-53), his satire of the chancery courts and examination of Victorian society, Dickens uses both a third-person narrative and a first-person narrator to connect the societal perspective with a personal one. In his shortest book, *Hard Times* (1854), Dickens highlights industrial and education issues through a moral fable. Meanwhile, scholars consider Dickens' eleventh novel, *Little Dorrit* (1855-57), to be one of his most difficult novels. It



presents a view of society as a series of prisons, focusing especially on the oppressive natures of class privilege and religion.

Even after Dickens becoming a master of his craft and enjoying critical and popular success, he never stopped trying new approaches to telling a story. His second historical novel, *A Tale of Two Cities* (1859), recounts the events of the French Revolution. In it, he experimented with developing the characters through the action of the plot rather than through dialogue and detailed description.

*Great Expectations* (1860-61), focuses on the theme of corruption and follows the first-person narrative of Pip, a young man trying to become a gentleman. Unlike *David Copperfield*, *Great Expectations* examines the coming-of-age process with irony and social insight. Dickens' last completed novel, *Our Mutual Friend* (1864-65), deals with the corrupting power of money and the superficiality of society through a third-person narrative. His final novel, *The Mystery of Edwin Drood* (1870), was left unfinished. Critics continue to debate whether the story was intended to be a study in the psychology of its characters or a murder mystery thriller.

Dickens' novels are his outstanding achievement, but he also wrote nonfiction articles, two travel books, *Christmas stories*, and a history of *England for children*. Additionally, as he steadily wrote novels, Dickens continued his journalistic career, working as an editor at the periodicals *Bentley's Miscellany* and *Master Humphrey's Clock*.

It was with the production of *Vanity Fair* in 1846 that the English readers started to comprehend what a star had ascended in English letters. *Vanity Fair* was prevailing in 1849 by *Pendennis* is a life account, holds indistinguishable spot among his works. In 1852 *Henry Esmond* came forth as the best novel in its very own uncommon kind at any point composed. It delineated the genuine image of the Queen Anne period and demonstrated his striking handle of character and story. In *Newcomes* (1853-8) he came back to current occasions, and showed his extraordinary expertise in painting contemporary life. His next novel, *The Virginians*, is a sequel of *Esmond*, manages the second from last quarter of the eighteenth century. In novels, Thackeray has introduced life in a most sensible way. Each demonstration, each scene, each

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individual in his books is genuine with a reality which has been glorified up to, and not past, the necessities of literature. Whatever the demonstrations, the scenes and the personages might be in his books, the reader is consistently close and personal with reality, and it is there that the significance of Thackeray as a writer lies.

William Thackeray constructed the complex plot because of the multitude of characters and because the stated motives are seldom the true ones. Moreover, the author digresses so often in essays on related subjects that the casual reader may lose the thread of the story.

The story, is the struggle to establish oneself in society. Whereas the tale seems disjointed and diverse, it is held together by the one theme. No matter how minor a character, Thackeray identifies that person — perhaps by the significance of his name. This continuous focus on human nature in all aspects from motherhood to death, from poverty to prosperity, makes the plot both probable and unified.

The conflict is always man against man for the joys and advantages. There is little soul-searching. The reader does not often enter the minds of the characters. He watches what they do, he hears what the author tells about them, and then with some direct prompting from the author, judges them. Any conflict with nature is conflict with human nature.

Thackeray wishes to impress on the reader the futility of arrogance but he does not underestimate its values either. He admits that roast beef is good, although it vanishes like all pleasures of material life. He points out the duplicity, the dishonesty, the double crossing of human beings all under the guise of doing good, being neighborly, or saving souls; but actually the purpose is to get money or position or advantage. The moral have no place in their lives

**Mrs. Elizabeth Gaskell** is a minor novelist, has written novels like *Mary check Your* the theme to support Unitarianism that urges comprehension and tolerance toward all religions and even though Gaskell tried to keep her own beliefs hidden, she felt strongly about these values permeated her works.

Charles Dickens also has faith in Utilitarianism as believes in this world and its truth; for he thought the other was of no worth for it is not in his approach. He nourished an implicit belief that this is the best of all

possible worlds. In spite of pain, dirt and sin with which his novels are full, the reader is left with an unwavering optimism and buoyant temper of Dickens. Dickens believed that the world was still a very good world to live in though it has its own ills and evils. There were people in the upper class who brought about suffering among the lower sections of the society for their own well being still the world was worth living. He had faith in the better element of human beings who live and struggle for a period, and then fall unremembered to give place to other. All his characters come out of the pit of suffering and distress as better men, uncontaminated and purer than before.

**Jane Austin**, at the very outset, affected the character of the novel by discarding a **sensationalism** which had come in during the last half of the eighteenth century with **Gothic** writers such as Horace Walpole (*The Castle of Otranto*), William Beckford (*Vathek*), Mrs. Radcliffe (*The Mysteries of Udolpho*) and Matthew Lewis (*The Monk*). Satirizing their supernatural terrors, her *Northanger Abbey* paved the way for detailed studies of respectable English country society. *Pride and Prejudice*, *Emma*, *Sense, and Sensibility*, *Marshfield Park*, and *Persuasion* show all the foibles and absurdities as well as the graces of a miniature world strictly dominated by convention.

**Charlotte Brontë** in *Jane Eyre*, and her sister **Emily** in *Wuthering Heights*, showed that the ingredients of the novel of terror could be taken and used to heighten a human story of passion without any trace of absurdity.

**Sir Walter Scott**, who was a contemporary and friend of **Lord Byron**, inaugurated the historical novel, in which his primary aim was to tell his story with all the picturesque detail and romantic feeling proper to the bygone age in which it was laid. Some of his famous novels are: *Wavering*, *Guy Mannering*, *Old Mortality*, *Ivanhoe*, *Kenilworth*, and *The Talisman*. He said himself, in paying homage to Jane Austen, that he could do the Big Bo', Wow strain ' (i.e., handle a lofty style and subject) as well as anyone else, but that the touch which rendered ordinary, commonplace, things and characters interesting had been denied to him.

### Check Your Progress-1

## Notes

Q1. Discuss the nature of plot used in the early Victorian novel.

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Q2. Write a note on the back-illumination technique of Charles Dickens.

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## **5.5 LATE VICTORIAN NOVELISTS**

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The early Victorian novels appeared in the 40s and 50s while the late novelist started publishing in the 60s and 70s. The major late novelists were George Eliot, George Meredith, and Thomas.

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## **5.6 SALIENT FEATURES OF THE NOVELS**

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### **THEMES**

The themes prevalent in the early Victorian novels were still nourishing the plots of the late Victorian novels. but there was a change in attitude and aim of the novel. Earlier the purpose of the novel was reformation of the society along with entertainment, while in late Victorian novel it shifted to entertainment and display of art of composition as the primary aim. The late Victorian novelists were more ‘literary’ and less ‘popular’ than the first generation. They had more academic flavors in their writings, more poetic imagination. They lacked the breadth and variety of the early novelists but they certainly had greater depth of characterization and greater intensity of presentation. In the early Victorian novels the theme was more important while in the latter the theme has dwindled and the character and their portrayal had been individualized. Another special feature was the focus on the women characters, drawn from the lower middle classes, usually inhabitants of

semi-urban or rural areas, plotted against the male characters, and given enough space to grow and develop as individuals. Mostly they suffer but they struggle and brave out the dreadful conceits of the man world.

The novelists of the later Victorian era were not entertainers and reformers, as were their elders. Instead, they were more serious composers with greater involvement in the deeper passions of life particularly love.

Their main concern was with the rural England, which was being destroyed by industry and commerce rather than the city working class and its masters, the mill-owners etc. They depicted the tragedy of transition from the agrarian way of life to the industrialized world and vice-versa. Here the struggle is between nature and man-made world of industrial civilization.

Hardy in his novels develops such themes. A brief idea of his theme can be stated as follows: man is becoming aware that his life is governed by old ideas and old institutions and he desires to break out of these obsolete forms. This modern spirit causes him to question old beliefs and institutions and to seek new ones, to give up what is known and tried for the unknown and new, and hence to experience loneliness and frustration as he searches on his own. Specifically in the novel, Hardy depicts characters who raise questions about such things as religious beliefs, social classes, the conventions of marriage, and elite educational institutions and who feel in the absence of the old certainties that the universe may be governed by a mysterious, possibly malign power.

### **STRUGGLE FOR EXISTENCE:**

Around the year 1860, the Darwinian concepts of “*struggle for existence*” and “*survival of the fittest*” also inspired the late Victorian novel.

The English novel underwent a shift in its focus from the city with its industrialism and utilitarianism to the village with its vision of destruction under the threat of the new **scientific rationalism** and **evolutionism**, which started new ethics and human relations inspired by

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These new ideas made the novelists look at human society from a new perspective, not as a static Biblical model existing between the dynamic tension between good and evil, but as an evolutionary process of human nature, society and civilization, growing on the Darwinian principle.

Hardy lived in this age of transition. The industrial revolution was in the process of destroying the agricultural life, and the subsequent shifting of population caused a disintegration of rural customs and traditions that had meant security, stability, and dignity for the people. It was a period when fundamental beliefs—religious, social, scientific, and political—were shaken to their core and brought in their stead the "ache of modernism." The new philosophies failed to satisfy the emotional needs of many people. As a young man, Hardy read Darwin's *Origin of the Species* and *Essays and review*, both of which influence his views toward religion. He found it difficult, if not impossible, to reconcile the idea of a beneficent, omnipotent, and omniscient deity with the fact of omnipresent evil and the persistent tendency of circumstances toward unhappiness. Hardy is primarily a storyteller and should be viewed more as a chronicler of moods and deeds than as a philosopher. *Far from the Madding Crowd*, raised many questions about society, religion, morals, and the contrast between a good life and its rewards, is bound to make the reader curious about the author who brings them up.

### **SHIFT TOWARDS INTELLECTUALISM**

Another significant change that took place in this age was the shift towards intellectualism. Although Dickens and Thackeray were 'educated' enough to grasp the crosscurrent of ideas in their time, but were not 'learned' in the sense Meredith and Hardy were. The novelists of this age were well-learned.

### **PLOT, TECHNIQUE, AND NARRATION**

Plots of the late Victorian age are well-knit, though complex with a number of sub-plots that include varied incidents and movement in space and time. They are compact and unity of plot is not lost. Hardy's plots are not simple. Then they involve many characters, major and minor, many places, many themes, still they do not lose unity of structure. In his

novels he presents love, tragedy, trial and tribulations that come in the way of the lovers. In his plots, Hardy presents the conflict between the old rural civilization and the new urban civilization. Tragedy arises from the influence of the modern competitive civilization on the primitive and simple life of the world. His novels *Tess of the Urbervilles*, *Jude the Obscure*, *Far From the Madding Crowd*, *Woodlanders*, *The Return of the Native*, etc. are based on this conflict.

George Eliot works on the conventional plots of the Victorian age. She was not governed by the story but by her idea. She did not follow and standardized scheme rather conceived a logical development of the plot. In her later novels she set aside her personal experiences which she had exhausted in *Adam Bede* and *Mill on the Floss*. In her later novels she turned to the social problems of the other people as in *Felix Holt*, and problem of class intergration as in *Romola*. However, when she left her familiar grounds for the unknown ones, she faltered and failed. But again, in *Middlemarch* she caught hold of the grip and was comfortable with her Midland people.

George Meredith was not successful in constructing plots as he was not good at telling stories. His plots are not well knit, they lose the track and end up in a mess. Oscar Wilde has also accepted this fact. What he good at is his psychological approach to the story. Incidents are almost all psychological; actions are described not as they would strike a reader but as they were felt by the actors. Like Eliot, he dealt with the inner strife of the soul and involution of thought fleeting through the minds of the characters. He was against realism and his novels never had a fully developed human society, as did Eliot. Both of them, however were involved the intellectual quality were their characters were occupied with problems as much as with action. Meredith was against sentimentalism practiced by early Dickens in his novels. This was due to his intellectual attribute in the novels. Some of his novels are *Shaving of the Sagpat* (1856), *The Ordeal of Richar Feverel*(1859), *Evan Harrington* (1861), *Rhoda Fleming* (1865), *Beauchamp's Career*(1875), *The Egoist* (1879), *Diana of the Crossways* (1815).

### CHARACTEIZATION

## Notes

The art of writing novel has reached its perfection when the late Victorian novelists started producing and publishing their novels. All its parts were almost fully developed with inner variations that were attempted in its due course of development. In case of characterization, the novel is so set up that the characters fall into the following ranks, as in drama, depending on how are they directly involved in the novel's central conflict, and how they proceed with the development of the plot. There are:

**A central character** is one who plays a major part in the story and has a hand in the shaping of events. Central characters do meaningful things and have meaningful things done to them.

**A round characters**, possess the complexity which is the norm in real life. They are flexible and change in response to changed circumstances. Adam, for example, is capable of being harsh, gentle, loving, cruel, violent, shy, and so on; he has not one trait but many. And he learns a great deal in the course of the novel and changes gradually from a rather brash and immature youth to a self-disciplined and emotionally stable man. Adam is a "round" character, a fully developed and plausibly human figure

**A Developed Characters** who are either involved in the action indirectly and remain unaffected till the end of the plot / unchanged, in Adam Bede they are Mr. Irwine, Lisbeth, Seth, the Poysers, and Bartle Massey.

**A Flat Character** is a one-sided figure, a character who exhibits only one or two human traits, usually in exaggerated form. Such a character's speeches and actions are never very surprising because they always spring from the same motivations and preoccupations, and he normally does not change at all in the course of the book. An example in *Adam Bede* is Mr. Casson, the innkeeper.

This categorization is helpful in the narration. If the novel has all round characters taking part in all actions it would result in a lengthy discussion of their he need of their experience .thus the characters on the periphery are hardly devoted any attention , while the round characters are fully developed keeping in mind the need of the reader who are going to focus on these characters and their growth.



A **Background Character** is normally not involved in the action. It lies in the periphery. Still it can serve many purposes: can help create atmosphere, as Wiry Ben and the other townspeople do; provide comic relief, as the men at the harvest supper do; provide incident, as Molly does when she drops the ale jug. But straight background characters do not affect the plot line in any very significant way.

### Check Your progress-2

Q3. How does Gaskell react to religion in her novels?

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Q4. Comment on the shift toward intellectualism in the late Victorian novel.

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## 5.7 LET US SUM UP

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The Victorian age show a tremendous growth in prose writing , especially novel. This genre developed in the hands of skilled writers from all fold of the Victorian society. These novels are a study of the literature of the age but they themselves are storehouses of the trends and tendencies of the age. They present a realistic picture of the society, the thinking, ideologies and actions of the people of this age. The Victorian fiction is divided into Early Victorian novel and the Late Victorian novel. There is no strict demarcation of these novels, it is just the thematic interpretation, plot and characterization, etc. that show a growth from one stage to the next.

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## 5.8 KEYWORDS

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Satire: "A literary manner which blends a critical attitude with humor and wit to the end that human institutions may be improved." humorous situations.

## Notes

Sentimentalism - of or prompted by feelings of tenderness, sadness, or nostalgia.

Existence- the way human beings live.

Scientific – related to science.

Evolutionism – change of certain things.

Crosscurrent- interchange of ideas.

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## 5.9 SUGGESTION FOR READING AND REFERENCES

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N. N. Feltes, *Modes of Production of Victorian Novels* (1986) [cross references: Commodity, Thackeray

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Jeremy Hawthorn, *The Nineteenth-Century British Novel* (1986)

U. C. Knoepfelmacher, *Religious Humanism and the Victorian Novel* (1965)

John Kucich, *Repression in Victorian Fiction: Charlotte Brontë, George Eliot, and Charles Dickens* (1987)

Julia Prewitt Brown, *A Reader's Guide to the Nineteenth Century English Novel* (1986)

Louis Cazamian, *The Social Novel in England, 1830-50: Dickens, Disraeli, Mrs. Gaskell, Kingsley*, trans. Martin Fido (1903)

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## 5.10 QUESTIONS FOR REVIEW

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Q1. Discuss the novels and the salient features in the early Victorian era.

Q2. Outline the development in th discuss the themes of the le plot and character in the early Victorian period.

Q3. What id the contribution of Charles Dickens to the early Victorian period?

Q4. To plot and narration. Discuss the development of the late Victorian novel with reference

Q5. Write note on the novelists of the late Victorian age.

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## 5.11 ANSWER TO CHECK YOUR PROGRESS

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1. The early Victorian novel, unlike both the novel of the preceding era as well as the following novel of the later phase of the Victorian period, was rather formless. The main reason was the spreading of knowledge and learning among the people. Thus, novelists came forward from all sections of the society to pen down their creations. There was lack of expertise among the authors and their flow of thought lend them into digression which created loose plots. Another reason was the new reading public (the masses of middle and lower middle class) for whom they were being written. Like the Elizabethan drama the novel in the early Victorian phase was written more for amusement than for any artistic purpose. But in spite, it contained the large purpose of offering a scene and criticism of contemporary life. One of the potent cause for loose plot was that they were written to be published in literary journals (monthly/weekly) in series thus there was a lack of compactness.

2. Dickens's illustrations of the complications and their unraveling are accomplished by means of a complex mosaic of **back-illumination**. This technique offers several distinct advantages. It makes it easier to raise suspense to a high pitch and keep reader interest at a lively level. In order to draw the numerous persons into the current of events, Dickens is forced to make liberal use of accident and coincidence. By using the tricks and techniques of the dramatist that he was, Dickens is able to obscure his coincidences and accidents to the point where the reader scarcely notices.

3. Mary Gaskell has written novels like *Mary Barton* and *North-South* as the instrument of social reforms. Unitarianism urges comprehension and tolerance toward all religions and even though Gaskell tried to keep her own beliefs hidden, she felt strongly about these values which permeated her works;

4. Another significant change that took place in this age was the shift towards intellectualism. Although Dickens and Thackeray were 'educated' enough to grasp the crosscurrent of ideas in their time, but were not 'learned' in the sense Meredith and Hardy were. The novelists of this age were well-lear

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# UNIT-6 VICTORIAN NOVELS A SOCIAL FORCE

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## STRUCTURE

6.0 Objectives

6.1 Introduction

6.2 Development of the Novel

6.3 Development of the 'Social Novel'

6.4 Themes in the 19th Century Fiction

6.5 Realism in 19th Century Novel

6.6 Plot of the Novels

6.7 Didacticism in the Novel

6.8 Let Us Sum Up

6.9 Keywords

6.10 Suggested Readings and References

6.11 Answer to Check Your Progress

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## 6.0 OBJECTIVES

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After studying this unit, you should be able to:

- Understand the structure of the 19<sup>th</sup> century society
- Outline the causes for the development of novel.
- Define the style and structure of the novel
- Study the salient features of the novel
- Become familiar with the novelists and their peculiarities

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## 6.1 INTRODUCTION

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The Victorian Age was essentially the age of the novel. During this age novel made a phenomenal progress. This was partly because this essentially middle class form of literary form of art was bound to flourish increasingly as the middle classes rose in power and importance, partly because of the reading public with growth of lending libraries, the development of publishing in the modern sense and other phenomena which accompanied this increase, and partly because the novel was the

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best vehicle best equipped to present a picture of life in its true sense in a given society against a given background of the social and moral values held by the age and people and were encountered by the authors. As compared to the other arts, of composition novel gave a wide compass for the writer to develop and enrich his thought and ideas and display his imagination in the best manner.

The time usually known as long periods of insurgencies and battling over the Channel, in Britain was totally unique. Here, the most fundamental issue for all natives was strength and rising ways of life. Craftsmen of 'Pre-Raphaelite Brotherhood' professed to compose just valid about nature, focus just on the genuine thoughts. These three years saw the ascent of such works: of Bronte sisters' *Poems*, Charlotte Bronte's *Jane Eyre*, Emily Bronte's *Wuthering Heights*, William Thackeray's *Vanity Fair*. The Following twenty years could be viewed as the high time of 'Victorian tale'. In spite of being a blend of blast and droop, the long periods of 1850-1870 were perceived by the monetary development. The country was the most extravagant in the mainland, a pioneer in exchange, with the biggest city, London. The creators during these years were for the most part centered around ethical quality and etiquette, in spite of the fact that it was at times an extraordinary test. Generally, novels reflected the true pictures of the society. By and by, religious, local and Gothic components likewise showed up. In 1860, the novel encountered a few changes, predominantly because of the way that its new kind rose electrifying fiction. Composed as all the more engaging structure, it was an instrument to the class middle ladies, especially for the purpose of engagement of time and mind. In it the reader were able explore rather follow the adventures of the characters drawn from among themselves. The shadow of the personal and private lives of the authors could be felt easily. Also the plots displayed the events that the readers encountered in their surroundings.

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## 6.2 DEVELOPMENT OF THE NOVEL

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In the early Victorian age the novel gained a fast ground. Novel-reading was one of the main occupations of the educated, and material must be

found for each taste. The outcome was that the extent of the novel, which during the eighteenth century managed contemporary life and habits, was considerably extended. Various splendid writers demonstrated that it was conceivable to adjust the novel to practically all motivations behind literature at all. Truth be told, in the event that we need to comprehend this scholarly existence of the period.

Whatever literature was produced it was in the form of fiction. The books delivered during the period took different shapes— sermons, political pamphlets, philosophical discourses, social essays, autobiographies and poems in prose. The theater which could equal fiction had fallen on evil days, and it did not resuscitate till the latter half of the nineteenth century. So the early Victorian age saw the blooming of the English fiction.

The two most exceptional writers of the period were Dickens and Thackeray. Other than them, there were various minor authors, among whom the significant ones were Disraeli, Bronte Sisters, Mrs. Gaskell, Charles Kingsley, Charles Reade, Wilkie Collins and Trollope. Every one of these authors had various purposes of likeness. In any case, they distinguished themselves with their age, and were its representatives, while the authors of the last Victorian time frame were critical, and even unfriendly to its overwhelming suppositions. This feeling of personality with their time is of cardinal significance in any consideration of the early Victorian authors. It was the source the same of their qualities and their shortcomings, and it recognized them from their successors. It is not that these authors were uncritical of their nation and age, however their criticisms are considerably less radical than those of Meredith and Hardy. They acknowledged the general public wherein they criticized it the same number of their readers were doing in a carefree way. They voiced the questions and fears of the general population, however they additionally shared their general presumptions.

There were certain suspicions of the early Victorians which these authors shared with the people. In any case, regardless of the way that they were aware of the destruction brought about by the industrial revolution, urbanization, development of strict class distinctions, the nearness of mass destitution, and capitalism, yet they accepted like the

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normal Victorians that these disasters would demonstrate to be impermanent, that overall England was developing prosperous, which was apparent from the tremendous growth in material riches and the physical comforts of human advancement, and that there was no motivation behind why this advancement ought not proceed uncertainly. Another significant view which these authors imparted to the public was the acknowledgment of the possibility of decency, which connected morality to shallow profound quality in business just as in local and sexual relations. 'Trustworthiness is the best policy', 'Nothing to nothing were the decrees which the Victorians regarded in their business relations. Their conduct to sex had experienced an incredible change. Straight to the point acknowledgment and articulation of sex had moved toward great change. Fielding's *Tom Jones* was kept out of method for ladies and kids, and in 1818 Thomas Bowdler distributed his Family Shakespeare which contained the first content of Shakespeare's plays from which those articulation which could not be with read aloud with respectability in a family were removed. The writers were not a long ways behind in stimulate the Victorian ideals. Trollop expressed his views in his *Autobiography* that the author of stories should if it's not too much please the reader or he will be nothing. What's more, he should encourage ideal conduct whether he wish to educate or not. By what means will he show exercises of goodness and simultaneously bring enjoyment to his readers? Nevertheless, the author, should take a change, a small voice, must lecture his lessons with a similar reason as the ministers, and should have his very own arrangement of morals. He can do this effectively, in the event that he can do this proficiently, in the event that he can make ideals appealing and bad habit revolting, while he charms his readers as opposed to wearying them.

He further says that what he had thought had been followed. 'I think that many have done so; so many that we English novelists may boast as a class that such has been the general result of our own work...I find such to have been the teaching of Thackeray, of Dickens and of George Eliot. Can anyone by search through the works of the great English novelists I have named, find a scene, a passage or a word that would teach a girl to be immodest, or a man to be dishonest? When men in their



pages have been described as dishonest and women as immodest, have they not ever been punished?’

The early Victorian novel was read by the public descent and thoughtful to an extent. And it was for them that the authors wrote. As the writer themselves shared similar perspectives on 'decency' with the general population, it revitalized them extraordinary and certainty. As they were specialists just as open performers, they delighted in extraordinary power and authority. In addition, as they shared the pre-occupations and fixations of their time, they delivered literature which might be named as genuinely national.

**Charles Dickens (1812-1870)** is the chief among the early Victorian writers and is in certainty the most well-known of every English author up until this point. It was at the age of twenty-five with the distribution of *Pickwick Papers* that Dickens all of a sudden sprang into distinction, and came to be viewed as the most well-known of English authors. In his initial books, *Pickwick* (1837) and *Nickolas Nickleby* for example, Dickens pursued the custom of Smollett. Like Smollett's books they are unimportant groups of experience associated by methods for character who figure in them. In his *Martin Chuzzlewit* (1843), *Domby and Son* (1846-48), and *David Copperfield* (1849-50) he tried towards unifications however even here the plots are free. It was in *Bleak House* (1852-53) that he prevailing with regards to getting together all the different plots of the story in a methodical and sound plot. His later books—*Dorrit* (1855-57), *A Tale of Two Cities* (1864-65), and the incomplete *Edwin Drood*—were likewise similar to *Bleak House* efficiently arranged. However, overall Dickens was not a skilled artist in structuring his plots, and there is in every one of them a lot of unimportant episodic material.

During the early Victorian age there was a swing from sentiment or a briskly pleasant treatment of life to portraying the heart had the affections. The books which during the Romantic time frame and went through a period of experience, returned in the hands of Dickens to the literature of inclination. An excessive amount of accentuation on emotions regularly drove Dickens to sentimentalism as it occurred on account of Richardson. His books are brimming with feeling, and there

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are numerous passages of examined and lavish assumption. In any case, Dicken's sentimentalism, for which he is regularly accused, is a period of his vision. Like a genuine visionary Dickens tries to epitomize in his specialty the inward existence of man with a direct or suggested good reason. His subject is the value of man's idea, imaginings, affections, and religious impulses, the need of a trust in his fellowmen, a confidence in the ultimate result of human undertaking and a faith in eternity. He esteems characteristics like respect, constancy, courage generosity. The best case of Dickens' vision is found in *A Tale of Two Cities*, where he lectures a lesson on the magnificent content: "More prominent love way no man than this, which a man set out his life for his companions."

Another period of Dickens' vision was his certain conviction this is the most ideal everything being equal. Regardless of agony, soil and sin with which his books are full, they leave an impact on the reader of the steadfast hopefulness and light temper of Dickens. He shared without limit, the cheery soul of his age, and notwithstanding the remorselessness and the self-centeredness of those in high puts, their avarice and fraud, and the class partialities which had partitioned man from man, Dickens accepted that the world was as yet a generally excellent world to live in. He had confidence in the better component of people who live and battle for a period, and after that fall unremembered to offer spot to other. Every one of his characters leave the pit of affliction and misery as better men, uncontaminated and cleaner than previously.

In any case, the most awesome appearance of the vision of Dickens is his diversion, which is practically powerful. It is unmistakably show in his first novel, *Pickwick*, and in the succeeding books it expanded and deepened. Dickens has the skill of joining humor with emotion in a kind of deplorable satire, which is particularly perceptible in specific areas of Old interest shop and Martin Chuzzlewit. The best instances of Dickens unadulterated satire are the Peggotty and Barkis scenes in *David Copperfield*.

It is particularly in the outlines of characters that the amusingness of Dickens is preeminent. Like Smollett he was vigilant for some

peculiarity which for his motivation he made odder than it was. Every one of his characters are humors exceptionally glorified but holding such an extensive amount the genuine that we perceive in them some manner of ourselves and of the people we met. The quantity of these silly kinds that Dickens added to fiction keeps running into thousands. Indeed there is no other essayist in English literature, aside from just Shakespeare, who has made such a significant number of characters that have turned out to be perpetual components of the clever custom of the English race. Other than being a dreamer, Dickens was additionally a **realist**. He started his literary vocation as a columnist, and his short *Sketches by Boz* have the demeanor of the eighteenth century calm onlooker and news author. This equivalent reportorial air is about his long fictions, which are gatherings of episodes. The principle contrast is that, while in his representations he records his perception straight as a matter of fact, in his novels he draws upon his memory. It is his own encounters which underlie the novels of Dickens, not just novels like *David Copperfield* where it is so self-evident, yet in addition *Hard Times* where one would wouldn't dare hoping anymore discover them. One significant part of Dickens' authenticity is this extravagance of unmistakable detail, in view of what Dickens had really observed.

It was Dickens' realism which came as a check to medievalism which was extremely mainstream during the Romantic Age. He stirred the enthusiasm of the general population in the social states of England. The novels of Dickens were loaded with individual encounters, accounts, stories from companions, and measurements to demonstrate that they were established upon certainties. The outcome was that after Dickens started composing, knights and women and competitions wound up rarer in the English tale. They were supplanted by agrarian workers, diggers, tailors and poor people.

The novels of Dickens were likewise the most significant item and articulation in fiction of the helpful development of the Victorian era. From first to last he was a writer with a reason. He was a staunch hero of the feeble, the outsider and the mistreated, and in practically the entirety of his novels he assaulted one maltreatment or the other in the current arrangement of things. It is, hence, no exaggeration to state that

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compassion is the key-note of his work, and by virtue of the enormous notoriety that he delighted in as an author, Dickens may fairly be viewed as one of the preeminent reformers of his age.

**William Makepeace Thackeray (1811-1863)** was Dickens' contemporary and extraordinary opponent for famous support, did not have his shortcomings and his virtuoso. He was increasingly inspired by the habits and ethics of the privileged than in the incredible changes of the age. Not at all like Dickens who happened to a poor family and needed to battle hard in his childhood, Thackeray was conceived of rich guardians, acquired an agreeable fortune, and spent his young days in solace. Be that as it may, though Dickens, disregarding his severe encounters held a light temperament and a bright point of view, Thackeray, notwithstanding his agreeable and simple life, turned skeptical towards the world which utilized him so well, and discovered disgraces, misdirections, vanities wherever on the grounds that he searched for them. Dickens was increasingly intrigued by plain, average citizens; Thackeray, then again, was progressively worried about high society. The primary explanation of this key contrast between the two was not, in any case, of condition, yet of temperament. Though Dickens was sentimental and enthusiastic and deciphered the world to a great extent through his creative mind; Thackeray was the pragmatist and moralist and judged exclusively by perception and reflection. Therefore in the event that we take the books of both together, they give us a genuine image of all classes of English society in the early Victorian time frame.

Thackeray is, as a matter of first importance, a pragmatist, who paints life from his perspective. As he says of himself, "I have no minds over my eyes; I depict what I see." He gives in his books exact and genuine picture particularly of the horrible components of society. As he has an exorbitant reasonableness, and a limit with regards to fine sentiments and feelings like Dickens, he is promptly annoyed by tricks, lie and deception in the public eye. The outcome is that he mocks them. Yet, his parody is constantly tempered by benevolence and silliness. In addition, other than being a pragmatist and humorist, Thackeray is likewise a moralist. In the entirety of his books he certainly targets making an

ethical impression and he frequently acts in an inartistic way by clarifying and underscoring the ethical importance of his work. The magnificence of goodness and the offensiveness of bad habit in his character is so clear on each page that we don't need to counsel our still, small voice over their activities. As an essayist of unadulterated, straightforward and beguiling exposition Thackeray the reader by his regular, simple and refined style. In any case, the nature of which Thackeray is most recognized as a writer is the making of living characters. In this regard he stands preeminent among English authors. It isn't just that he holds up the mirror to life, he shows life itself.

It was with the production of *Vanity Fair* in 1846 that the English perusing open started to comprehend what a star had ascended in English letters. *Vanity Fair* was prevailing in 1849 by *Pendennis* which, as a life account, holds indistinguishable spot among his works from *David Copperfield* does among those of Dickens. In 1852 showed up the superb verifiable novel of *Henry Esmond* which is the best novel in its very own uncommon kind at any point composed. In it Thackeray delineated the genuine image of the Queen Anne period and demonstrated his striking handle of character and story. In his next novel *Newcomes* (1853-8) he came back to current occasions, and showed his extraordinary expertise in painting contemporary habits. By certain critics *Newcomes* is viewed as his best novel. His next novel, *The Virginians*, which is a sequel of *Esmond*, manages the second from last quarter of the eighteenth century. In every one of these novels Thackeray has introduced life in a most sensible way. Each demonstration, each scene, each individual in his books is genuine with a reality which has been glorified up to, and not past, the necessities of literature. Whatever the demonstrations, the scenes and the personages might be in his books, we are consistently up close and personal with reality, and it is there that the significance of Thackeray as a writer lies.

### MINOR NOVELISTS

## Notes

Among the minor writers of the early Victorian time frame, Benjamin Disraeli, the Brontes, Mrs. Gaskell, Charles Kingsley, Charles Reede, Wilkie Collins and Trollope are notable.

**Benjamin Disraeli (1804-81)** composed his first novel *Vivian Gray* (1826-27), in which he gave the picture of a dandy, a youthful, keen globe-trotter without qualms. In the succeeding novels *Coningsby* (1844), *Sybil* (1845) and *Tancred* (1847) Disraeli was among the first to call attention to that the enhancement of the pitiful part of the average workers was a social obligation of the nobility. Being a government official who turned into the Prime Minister of England, he has given us the best investigation of the developments of English legislative issues under Queen Victoria. Every one of his novels are composed with a reason, and as the characters in them are made with a view to the postulation, they hold a specific demeanor of illusion.

**The Bronte Sisters** who made their imprint as writers were Charlotte Bronte (1816-55) and Emily Bronte (1818-48).

Charlotte Bronte delineated in her books those solid sentimental interests which were generally maintained a strategic distance from by Dickens and Thackeray. She brought expressive warmth and the play of solid inclination into the novel. In her magnum opus, *Jane Eyre* (1847), her fantasies and feelings of disdain encourage each page. Her different novel are *The Professor*, *Villette* and *Shirley*. In every one of them we discover her as a courtesan of mind, incongruity, exact perception, and a style loaded with energetic persuasiveness.

Emily Bronte was more unique than her sisters. In spite of the fact that she kicked the bucket at thirty years old, she composed a weird novel, *Wuthering Heights*, which contains such a large number of the beset, wild and defiant components of sentimentalism. It is a tragedy of love on the double fabulous and ground-breaking, savage and moving, which is viewed as now as one of the perfect works of art of world fiction.

**Mrs. Gaskell (1810-65)** as an author managed social issues. She had direct learning of the disasters of industrialization, having lived in Manchester for a long time. Her novel *Mary Barton* (1848) and *North and South* (1855) give us solid subtleties of the miserable predicament of

the average workers. In *Ruth* (1853) Mrs. Gaskell demonstrates a similar compassion toward awful young ladies. In *Cranford* (1853) she gave a fragile image of the general public of a little common town, which helps us to remember Jane Austen.

**Charles Kingsley (1819-75)** who was the author of the Christian Socialists, and effectively inspired by the co-operative development, typified his liberal thoughts of change in the novel *Yeast* (1848) and *Alton Locke* (1850). As a chronicled author he came back to the soonest long periods of Christianity in *Hypatia* (1853). In *Westward Ho!* (1855) he honored the bold soul of the Elizabethan guides, and in *Hereward the Wake* (1865) of the relatives of the Vikings.

### Check Your Progress-1

Q1. Why did novel writing gain stimulus in the Victorian age?

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Q2. What themes structured the plot of the Victorian age?

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## 6.3 DEVELOPMENT OF THE 'SOCIAL NOVEL'

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In England during the 1830s and 1840s, the social novel "arose out of the social and political upheavals which followed the Reform Act of 1832". This was in many ways a reaction to rapid industrialization, and the social, political and economic issues associated with it, and was a means of commenting on abuses of government and industry and the suffering of the poor, who were not profiting from England's economic prosperity. These works were directed at the middle class to help create sympathy and promote change. It is also referred to as the "condition of England novel". The phrase, the "Condition of England Question", was used by Thomas Carlyle in "Chartism" (1839), and "Condition-of-

## Notes

England novels sought to engage directly with the contemporary social and political issues with a focus on the representation of class, gender, and labour relations, as well as on social unrest and the growing antagonism between the rich and the poor in England". The *Chartist movement* was a working-class political reformist movement that sought universal male suffrage and other parliamentary reforms. Chartism failed as a parliamentary movement; however, five of the "Six Points" of Chartism would become a reality within a century of the group's formation.

A significant early example of this genre is *Sybil*, or *The Two Nations*, a novel by Benjamin Disraeli. Published in the same year, 1845, as Friedrich Engels's *The condition of the working class in England in 1844*, *Sybil* traces the plight of the working classes of England. Disraeli was interested in dealing with the horrific conditions in which the majority of England's working classes lived. The novel is a roman *à thèse*, a novel with a thesis, which aimed to create a furor over the squalor that was plaguing England's working class cities. Disraeli's interest in this subject stemmed from his interest in the Chartist movement.

Another early example of the social novel is Charles Kingsley's *Alton Locke* (1849), a work that set out to expose the social injustice suffered by workers in the clothing trade as well as the trials and tribulations of agricultural labourers. It also gives an insight into the *Chartist campaign* with which Kingsley was involved in the 1840s.

Elizabeth Gaskell's first industrial novel *Mary Barton* (1848) deals with relations between employers and workers, but its narrative adopted the view of the working poor and describes the "misery and hateful passions caused by the love of pursuing wealth as well as the egoism, thoughtlessness and insensitivity of manufacturers". In *North and South* (1854–55), her second industrial, or social novel, Elizabeth Gaskell returns to the precarious situation of workers and their relations with industrialists, focusing more on the thinking and perspective of the employers. *Shirley* (1849), Charlotte Brontë's second published novel after *Jane Eyre*, is also a social novel. Set in Yorkshire in the period 1811–12, during the industrial depression resulting from the Napoleonic



Wars and the War of 1812, the action in Shirley takes place against a backdrop of the Luddite uprisings in the Yorkshire textile industry.

Social problems are also an important concern in the novels of Charles Dickens, (discussed under other headings ) including in particular poverty and the unhealthy living conditions associated with it, the exploitation of ordinary people by money lenders, the corruption and incompetence of the legal system, as well as of the administration of the Poor Law. Dickens was a fierce critic of the poverty and social stratification of Victorian society. In a New York address, he expressed his belief that, "Virtue shows quite as well in rags and patches as she does in purple and fine linen." Dickens's, *Oliver Twist* shocked readers with its images of poverty and crime: it destroyed middle class polemics about criminals, making any pretence to ignorance about what poverty entailed impossible. Charles Dickens's *Hard Times* is set in a small Midlands industrial town. It particularly criticizes the effect of Utilitarianism on the lives of the working classes in cities. John Ruskin declared *Hard Times* to be his favorite Dickens' work due to its exploration of important social questions. Walter Allen characterized *Hard Times* as being an unsurpassed "critique of industrial society", though later superseded by works of D. H. Lawrence. Karl Marx asserted that Dickens "issued to the world more political and social truths than have been uttered by all the professional politicians, publicists and moralists put together". On the other hand, George Orwell, in his essay on Dickens, wrote, "There is no clear sign that he wants the existing order to be overthrown, or that he believes it would make very much difference if it were overthrown. For in reality his target is not so much society as 'human nature'."

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## **6.4 THEMES IN THE 19<sup>TH</sup> CENTURY FICTION**

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The novelists of the Victorian era were so much under the influence of the various revolutions and movements, both social and literary, that they could not think beyond the relevant themes. Thus their novels are mirrors of the society in which they lived.

## Notes

Emily Brontë's single novel, *Wuthering Heights* (1847), is a unique masterpiece propelled by a vision of elemental passions but controlled by an uncompromising artistic sense. The fine novels of Emily's sister Charlotte Brontë, especially *Jane Eyre* (1847) and *Villette* (1853), are more rooted in convention, but daring in their own ways. The novels of George Eliot (Mary Ann Evans) appeared during the 1860s and 70s. A woman of great erudition and moral fervor, Eliot was concerned with ethical conflicts and social problems. George Meredith produced comic novels noted for their psychological perception. Another novelist of the late 19th century was the prolific Anthony Trollope, famous for sequences of related novels that explore social, ecclesiastical, and political life in England.

Thomas Hardy's profoundly pessimistic novels are all set in the harsh, punishing Midland County he called Wessex. Samuel Butler produced novels satirizing the Victorian ethos, and Robert Louis Stevenson, a master of his craft, wrote arresting adventure fiction and children's verse. The mathematician Charles Lutwidge Dodgson, writing under the name Lewis Carroll, produced the complex and sophisticated children's classics *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871). Lesser novelists of considerable merit include Benjamin Disraeli, George Gissing, Elizabeth Gaskell, and Wilkie Collins. By the end of the period, the novel was considered not only the premier form of entertainment but also a primary means of analyzing and offering solutions to social and political problems.

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## 6.5 REALISM IN 19<sup>TH</sup> CENTURY NOVEL

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It is frequently imagined that realism is a specific character of Victorian fiction, and it is surely noteworthy that the most punctual employments of the word realism to allude to the dependable portrayal of this present reality in novel date from the 1850s. Quite often, a novel took 25 serials to complete in the magazine. Now in between the beginning and end of a novel, hundreds of readers would give their suggestions. Thus the Victorian reader had in a way a share in the composition of the novel. This was one of the reasons for the reality to peep through them.

The writer of the period who regularly utilizes the word (normally contrary to 'the perfect') to depict her very own points is George Eliot. In a survey of a novel by John Ruskin she characterizes authenticity as 'the tenet that all fact and magnificence are to be achieved by a modest and steadfast investigation of nature, and not by substituting obscure structures, reproduced by creative mind on the fogs of inclination, instead of unequivocal, considerable reality'. Eliot was persuasive in her emphasis on the unobtrusiveness of genuine authenticity— its thoughtfulness regarding what is 'conventional'. In her first novel, *Adam Bede* (1859), she ventures into her own story to compare the 'honesty', for which she points, to the nature of 'numerous Dutch sketches, which elevated disapproved of individuals detest'. She discovers 'delectable compassion' in 'these devoted photos of a repetitive plain presence'.

By utilizing this similarity, Eliot appears to put an exceptional incentive on the exact rendering of appearances. However, she was evident, that characterization as opposed to depiction was the way to authenticity. In a now popular article in the *Westminster Review* in 1856 she reprimanded Dickens for having 'the most extreme intensity of rendering the outer qualities of our town populace' however being not able to go 'from the clever and outside to the enthusiastic and shocking, without getting to be as otherworldly in his illusion as he was a minute prior in his imaginative honesty'. His 'much of the time false brain science', she contended, was most apparent when he driven his reader into the organization of the lower classes – 'his supernaturally idealistic poor kids and craftsman's', his sensational boatmen and courtesans'. By all accounts, Dickens was not a pragmatist. Others would resound this. The youthful Henry James, exploring *Our Mutual Friend* in 1865, portrayed Dickens as 'the best of shallow novelists'.

James said of Dickens, 'the fabulous has been his incredible asset', which means it as acclaim, yet the topic of Dickens' fact to reality disturbed genuine critics of his own day as it has vexed readers since. Dickens himself affirmed the truth of his fiction, now and then resentfully. In his 1841 prelude to the third release of *Oliver Twist* (1837-8), for example, he reacted to grievances about his treatment of offenders, and his thoughtful portrayal of Nancy, the whore, with the assertion that he had

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exhibited 'the stern and plain truth'. In *Bleak House* (1852-3) he abandons the group of Jo the intersection sweeper to address each progressively rich individual from his own general public.

“Dead, your Majesty. Dead, my lords and gentlemen. Dead, right reverends and wrong reverends of every order. Dead, men and women, born with heavenly compassion in your hearts. And dying thus around us every day.” (ch. 47)

No writer could be more persuaded than Dickens that he was demonstrating his readers the 'genuine' world. Charles Dickens composed numerous novels, yet the topics of those novels were frequently equivalent to each other and have significance in any time allotment, even today and later on. This is a piece of what makes a great bit of literature a work of art.

One extremely normal topic is poverty. This theme is in *Oliver Twist*, *Hard Times*, and even *A Christmas Carol*. Dickens was composing during the Industrial Revolution in London and the glaring difference between the affluent and the poor was more predominant than any time in recent memory. Lower classes worked long, hard hours in occupations that frequently physically harmed them and paid them practically nothing. Families lived in contemptible neediness, were behind on bills, were on the very edge of starvation, and the majority of that notwithstanding most individuals from the family working any place they could, in the event that they could. The individuals who couldn't take care of their tabs were placed into borrower's jail (where they couldn't work) until their obligation was satisfied. While our present reality doesn't have account holder's detainment facilities and work conditions have plainly improved in most created nations, there are numerous nations on the planet where the states of the Industrial Revolution are still observed from multiple points of view. We have present day "sweatshops" for instance, where laborers are relied upon to place in unbearably extended periods of time (here and there 18-20 of every a day), are paid practically nothing, and have couple of other business choices to leave for. In created nations, regardless we consider destitution to be a noteworthy social issue and most likely consistently will.

Another basic subject is clash between the social classes. This subject shows up in several of his novels, including *Great Expectations*, *David Copperfield*, and *A Tale of Two Cities*. Much like neediness made strain between the parts and the poor, cash served to re-uphold and make new social pressures. Before the Industrial Revolution and the capitalization of society, riches was regularly most regarded if one's family had what was classified "old cash." This mean the cash had been in the family for quite a while and the family had been of high class for generations. During the Industrial Revolution a middle class had the option to really show up and climb monetarily, however socially they were not still s regarded as those with old cash. The poor were basically still poor, yet now looked downward on much more by those in the new middle class and the privileged societies. One prime case of this is in America where we have the class, the working class, the upper middle class, and the rich. Consider the accounts on the "Top 1%" or "Top 2%" that the government officials are continually discussing. They are alluding to those top 1% of workers in the nation who possess most of property and riches. These high societies control a lot of economy, legislature, and approaches of the downtrodden. Thus there is a lot of space for mutual conflicts among the classes. These conflicts are at mental, ideological and physical level. Those at the ideological levels have been the focus of attention of the novelists.

Thackeray's *Vanity Fair* presents the class of ideas and social positions. Regardless of how minor a character, Thackeray distinguishes that individual — maybe by the centrality of his name just — as living or not living in *Vanity Fair*. This ceaseless spotlight on human instinct in all perspectives from parenthood to death, from destitution to success, makes the plot both plausible and brought together giving a touch of reality.

The contention is consistently man against man for the delights and advantages of life. They hardly judge their characters. The reader does not regularly enter the psyches of the characters. He watches what they do, he hears what the creator tells about them, and afterward with some immediate provoking from the creator, makes a decision about them. Any contention with nature is strife with human instinct.

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Thackeray wishes to intrigue on the reader the purposelessness of pleasures and pride. However, he does not think little of its qualities either. He concedes that pleasure counts great, in spite of the fact that it evaporates like all delights. He calls attention to the trickery, the untruthfulness, the betraying of individuals all under the pretense of doing great, being neighborly, or sparing spirits; yet really the reason for existing is to get cash or position or advantage.

The greater part of the characters bow down to riches and position paying little mind to the people who have them. This love of false qualities makes it workable for Rebecca to move to the top, and in the event that she had adequate money she would not have fallen because of the revelation of her undertaking with Lord Steyne. For, in spite of the fact that residents of Vanity Fair may have a low assessment of the ethics of their driving personages, this compunction won't dissuade them from going to balls, suppers, or any issue where one may get a free feast or sit close to respectability. The novel is all about the real nature of Victorian man, as he feels to live and as he considers the society to be like, instead of changing himself.

The scope of Hardy's novels was genuinely wide. He was keen on the introduction of contention between the rural and the new urban progress raised on materialism and mechanism. Hardy's inclination for the old development of the wide open is very much set apart in solid differentiation to the contention and dispute of modern propelled progress. Other than introducing the contention between the old and better approaches for deduction, Hardy's novels speak to the issues of marriage and separation in the general public. His range covers social issues especially the issues of marriage, troubled wedlock, separations and love-issues. His range covers social problems particularly the problems of marriage, unhappy wedlock, divorces and love-affairs. The helplessness of man under the impelling force of destiny is also brought out with all its grimness and the novelist feels a sense of frustration in presenting the unhappy lot of human beings swept away by the force of destiny and fate. His subject is not men but man. His theme is mankind's predicament in the universe. At every moment in the life of man a

feeling of helplessness is presented bringing about despair and grief in the life of his characters. The range of Hardy's novels in spite of the wide canvas covered by the novelist is after all limited.

Brontë demonstrated the Victorian culture that each woman has a novel character and character that can't be moved by the attack of guys' hawkishness.

Brontë had a place with the sentimental time; rather she was one of the banner bearers of that period. Notwithstanding, her words never discussed a conventional old world sentiment of 'a maid in trouble's with 'the knight in sparkling defensive layer'. Her works challenged each generalization and nullified each standard that the alleged cultivated society sustained for a considerable length of time. *Wuthering Heights* is a sort of account of Emily Brontë as the plot and the characters show very well with her very own life.

### **CONTEMPORARY LIFE:**

In one regard, Dickens' fiction was nearer to the world wherein his readers lived than that of Eliot: a considerable lot of his books had contemporary settings. The majority of Eliot's books were slowed down a very long while from the occasions wherein they were first distributed just like a striking number of Victorian works of art: *Vanity Fair* (1847-8), *Wuthering Heights* (1847), *Jane Eyre* (1847), to give some examples. A few authors, be that as it may, were expressly worried to address current social issues, and from the 1840s there built up a sub-sort known as 'the state of England tale'. (This echoes an expression instituted by Thomas Carlyle in a jeremiad about the human cost paid for modern and monetary advancement.) Dickens' *Hard Times* (1854), Elizabeth Gaskell's *North and South* (1854-5), Charles Kingsley's *Alton Locke* (1850) and Benjamin Disraeli's *Sybil* (1845) all fit this class. The last had a caption – 'or The Two Nations' – that declared the novel's examination of the social expense of the developing fortune of one piece of the country.

Other fruitful books of the period address specific social ills: Dickens' *Nicholas Nickleby* (1838-9) consolidated the outrage of the Yorkshire schools, where undesirable youngsters were relinquished to cold-

## Notes

bloodedness and disregard; Gaskell's *Mary Barton* (1848) managed the warring interests of laborers and processing plant proprietors; Kingsley's *Yeast* (1848) uncovered provincial neediness; Anne Brontë's *The Tenant of Wildfell Hall* (1848) demonstrated the harm brought about by liquor addiction and the impediments upon the privileges of a manhandled spouse.

### **DISCOURSE:**

One of the manners by which Victorian fiction showed its enthusiasm for this present reality was by trying new endeavors to speak to the discourse examples of specific locales and social gatherings. In a few of her books, George Eliot attempted to be exact to the examples of Warwickshire lingo. Section 6 of *Silas Marner* (1861), for example, is a visit de power of vernacular discussion. In books like *Mary Barton* and *North and South*, Elizabeth Gaskell utilizes Lancashire tongue widely, and in the first of these two books she boldly offers it to her essential characters. Emily Brontë was so scrupulous in rendering Yorkshire lingo in *Wuthering Heights* that her sister, Charlotte, regulating distribution of the novel after Emily's demise, felt it important to change a portion of the sections. Heathcliff's hireling Joseph is as yet hard to see, even in the cleaned form.

### **ANTI-REALISTIC ELEMENTS:**

Forces contrary to a particular development grow parallel and try to overcome the positivity of the trend. Some Victorian authors adapted capably to join authenticity with Gothic or sensational components. Wilkie Collins' supposed sensation fiction, for example, regularly depended on bringing uncanny dread into the firmly watched Victorian family units. His settings are common spots made abnormal. Notably, *The Woman dressed in White* (1859) opens out and about from Finchley into London, where the storyteller has his consideration seized on a twilight night by an evident ghost: a lady dressed all in white who requests bearings into the city. There will be a characteristic clarification for these occasions, however the storyteller's increased and sensitive awareness changes rural ordinariness into an unpleasant and irritating vision.



Both Emily and Charlotte Brontë relish this mix of authenticity and supernaturalism. *Wuthering Heights* starts and finishes with spooky dreams, regardless of whether they have probably normal clarifications. The plot of *Jane Eyre* turns on an evidently heavenly occasion: the courageous woman 'hears' Mr. Rochester's voice calling to her from numerous miles away. In Charlotte Brontë's last novel, *Villette* (1853), the champion and storyteller, Lucy Snowe, appears to accept that she has seen the spooky sister who should frequent the young ladies' school where she is an educator. These plot turns are all the all the more disrupting for coming in books that go to minutely to the plain subtleties of regular daily existence.

### NARRATION

In spite of Charlotte Brontë's utilization of heavenly themes, it is striking that a considerable lot of her Victorian readers lauded her for what we may call reality. George Eliot's accomplice George Henry Lewes, a productive critic and a smooth supporter of authenticity, appreciated *Jane Eyre* in simply these terms. 'Reality – profound, huge reality – is the incredible normal for the novel'. He cleverly perceived that Charlotte Brontë was keen on a mental realism that frequently included the obvious or transitory bending of outer reality. *Jane Eyre*, he stated, was a collection of memoirs 'not, maybe, in the exposed realities and conditions, however in the real torment and experience'. This epic and *Villette* were first-individual accounts that utilized the storyteller's trusting voice. The reader was to know about emotions too private to ever be spoken.

Other driving authors utilized omniscient third-individual portrayal for pragmatist purposes. The writer who had most achievement speaking to contemporary social mores in this mode was Anthony Trollope. It was Trollope who, for maybe his most aspiring novel, designed a title still used to allude to the desire of fiction to reflect contemporary society back to the reader: *The Way We Live Now* (1875). It was George Eliot, notwithstanding, who took omniscient third-individual portrayal to a remarkable degree of complexity. Her method causes it to appear as though she is moving toward her characters as opposed to designing

## Notes

them; she will test and think about their thought processes instead of just state them. One may balance this with a splendid prior case of omniscient portrayal: Thackeray's *Vanity Fair*. In Thackeray's tale, the characters are players in a mocking ethical quality story, every one of them constant in their basic components. The amusing, embittered storyteller continues stepping in to ruminate or address on the exercises to be drawn from their misfortunes. Eliot's authenticity, notwithstanding, relies upon the variability of her characters and their successive powerlessness to know their very own next activities.

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## 6.6 PLOT OF THE NOVELS

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The plot of the Victorian fiction was generally very long and in his attempt to include the minor happenings of the life of the common man weaves sub-plots which are featured by many more characters: the writer also wanted to give a marked impression of reality so that he presented not only the adventures of the main characters, but also those of the secondary ones. Victorian novel features:

Omniscient narrator provided a comment on the plot and erect a rigid barrier between right and wrong

The setting is the city and its outskirts, symbolizing the true structure of the urban life and the urbanized rural life under the influence of industrial civilization.

Long and complicated plot main plot and sub-plots to induce activity at the lower levels of life of the society

Creation of character from all folds of the society, observing their social, economic, psychological and religious approach to life: deep analysis of their lives

Retribution or punishment to the evil inducing the moral aspect of the religion; an undercurrent of Victorian compromise.

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## 6.7 DIDACTICISM IN THE NOVEL

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Didacticism was the dominating aim of most of the novels of these years. As a consequence the narrator is generally omniscient: he operates

a marked division between good and evil characters, he judges people and actions, he makes its stories finish with a wise distribution of “punishment” for the evil characters, “retribution” for the good ones. Moral values were at stake in this age as there were moral doubts that were unanswerable. The faith of man in religion has got a big kick by science and spirit of inquiry. The rise of the middle class lurking for wealth and the capitalist’s hoarding wealth shared negligible sense of ideals and morality. Evil behavior was taking roots in the society. It thus, became the responsibility of the writers to teach the people their code of conduct in the society. Thus there is a didactic note in most of the writing of this era. The poets, novelists, philosophers etc., all were feeling the need to teach the ideals to the common man. This resulted in the tone of realism and didacticism in the writings.

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## 6.8 LET US SUM UP

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The Victorian age saw the growth of the novel in its completeness. The contemporary social forces had their influence on the thematic approach and thereby the plot also underwent a change. It began as an episodic writing and appeared a complete book. The social forces were illustrated with great care to give a touch of reality. Almost all the novelists, major or minor were interested in presenting their contemporary society. There was a surcharge of didacticism in the novels. The novelists were also interested in the inner struggle of the man, a tendency that came to attract the writers who then sought material from the feelings and point of views of the characters. The stream of consciousness was also employed by the writers to portray the internal strife. The narration underwent drastic change along with the themes.

### Check Your Progress-2

Q3. What do understand by ‘Social novel’?

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Q4. Explain the term ‘Chartism Movement’.

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## 6.9 KEYWORDS

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- Realism- related to reality
- Supposition- a belief held without proof or certain knowledge; an assumption or hypothesis.
- Contemporary- going with the age.
- Chartism – a UK parliamentary reform movement of 1837–48, the principles of which were set out in a manifesto called *The People's Charter* and called for universal suffrage for men, equal electoral districts, voting by secret ballot, abolition of property qualifications for MPs, and annual general elections.
- Comprehend- understand
- Parliamentary- related to the action of the house.
- Propelled- drive or push something towards.
- Retribution- punishment inflicted on someone as vengeance for a wrong or criminal act.
- Obscure- uncertain

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## 6.10 SUGGESTED READINGS AND REFERENCES

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## **6.11 QUESTIONS FOR REVIEW**

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- Q1. Outline the development of novel in the Victorian Age.
- Q2. How far do you agree that the novel was the most suitable mode of expression in the Victorian Age? Comment.
- Q3. Who are the pioneering novelists of the Victorian Age?
- Q4. Bring out the salient features of the Victorian novel.
- Q5. how did the minor novelists of the Victorian Era contribute to development of novel.

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## **6.12 ANSWER TO CHECK YOUR PROGRESS**

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1. Victorian Age was an age of great change in almost all spheres of life. It was necessary for the creative artists to use a certain mode of expression that could fulfill their aim of satisfying their creative nerve and voice their ideas and advices in a proper way. Compositions in rhyme were not suitable to voice their ideas and advices which needed lengthy passages. Then the readers had had a long history of poetry and drama. a change was demanded in the field of literature, thus novel

## Notes

came up with its lively plots and sub-plots, crowded with characters from all sections of the society. It was the best mode to lecture the writer's ideology to the public.

2. The novelists of the Victorian era were so much under the influence of the various revolutions and movements, both social and literary, that they could not think beyond the relevant themes. Thus their novels are mirrors of the society in which they lived.

3. In England during the 1830s and 1840s, the social novel "arose out of the social and political upheavals which followed the Reform Act of 1832". This was in many ways a reaction to rapid industrialization, and the social, political and economic issues associated with it, and was a means of commenting on abuses of government and industry and the suffering of the poor, who were not profiting from England's economic prosperity. These works were directed at the middle class to help create sympathy and promote change. It is also referred to as the "Condition of England novel".

4. The *Chartist movement* was a working-class political reformist movement that sought universal male suffrage and other parliamentary reforms. The phrase, the "Condition of England Question", was used by Thomas Carlyle in "*Chartism*" (1839), and "Condition-of-England novels sought to engage directly with the contemporary social and political issues with a focus on the representation of class, gender, and labour relations, as well as on social unrest and the growing antagonism between the rich and the poor in England".

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# **UNIT-7 EMILY JANE BRONTË: LIFE AND WORKS**

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## **STRUCTURE**

7.0 Objective

7.1 Introduction

7.2 Emily Bronte

7.2.1 Life of Emily Bronte

7.2.2 A Bird's Eye View

7.2.3 Works of Emily Bronte

7.2.4 A Bird's Eye View

7.3 Emily Bronte's Contribution

7.4 Salient Features Emily Bronte's Writings

7.5 Let Us Sum Up

7.6 Keywords

7.7 Questions for Review

7.8 Suggested Readings and References

7.9 Answers to Check Your Progress

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## **7.0 OBJECTIVE**

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After studying this unit, you should be able to:

- Become familiar with the author
- Know about her personal life and whereabouts
- Delineate her features of writing from as explored from her works
- Understand her style; to be able to compare it with other authors
- Outline the influence of the Victorian Age on her thinking and imagination
- Observe how she has influenced the age and other writers.

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## **7.1 INTRODUCTION**

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## Notes

Emily Bronte is a unique personality in the history of Victorian literature. She was sharper and bleaker than her sister Charlotte Bronte, who was another unique literary figure. Clement Shorter, who knew Emily personally, called her “the sphinx of our modern literature.” She was a poet and a novelist placed in the first order by her classic *Wuthering Heights*

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## 7.2 EMILY BRONTE

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The Bronte sisters, to be specific Elizabeth, Emily, and Anne, are renowned for their commitment to English writing. Emily Bronte was an English writer and author. Her complete name was Emily Jane Bronte. She is well known for the main novel she had composed during her lifetime, *Wuthering Heights*.

### 7.2.1 Life Of Emily Bronte

Emily Bronte was born at Thornton, Yorkshire on 30<sup>th</sup> July 1818. Her father Mr. Patrick Bronte (Irish) became a curate in Haworth, a remote town on the Yorkshire moors. Ann was the youngest daughter born in 1820 and after their mother’s death, in 1821, Mrs. Maria Brontë, her mother, died of cancer, and they shifted to Haworth. Emily and her four sisters, Charlotte, Maria, Elizabeth, and Anne, and their brother, Branwell, were left with their aunt, Elizabeth Branwell, who hardly cared for them. Emily was fifth child among the siblings. They enjoyed their time roaming about among the moors which had a lasting influence on their literary works. Mr. Patrick was a man of letters and wanted his children to literature of all types. Here the children got opportunities to get in touch with literature.

Emily’s elder sister Charlotte attended a school for the daughters of poor clergymen opened at Cowan Bridge in 1824, to receive a formal education. Two of the oldest sisters, Maria and Elizabeth, died in 1824 of tuberculosis. The poor management of the school was supposed to be responsible for the infection. Mr. Patrick Brontë removed Charlotte and



Emily from Cowan Bridge. They received elementary education at home by their father and their aunt.

The tragedy in the family spread grief and sorrow in the family. Their interest in literature helped them coup up, and they started writing a series of stories modeled on the set of toy soldiers gifted to them by their father. *The Glass-Town* was a complete product of imagination of the children working together to develop a plot, in an imaginary world, a fictional West African empire they called 'Angria'. Charlotte explained their interest in writing this way: "We were wholly dependent on ourselves and each other, on books and study, for the enjoyments and occupations of life. The highest stimulus, as well as the liveliest pleasure we had known from childhood upwards, lay in attempts at literary composition." Charlotte continued to guide and revise these early immature literary endeavours. She developed the settings and added new features to the characters of these Angria stories. These fictitious writings helped the children to develop a strong taste in creative writing.

Emily was very shy and loved animals. She befriended with stray dogs and they were her mates in her silence. She had received a spur for creative writing from her siblings which helped her in her own compositions and in writing her master piece *Wuthering heights*.

At seventeen, Emily started to go to the Roe Head Girls' School, where Charlotte was an instructor, however experienced extraordinary achiness to visit the family and left after just a couple of months. Charlotte later commented, "Freedom was the breath of Emily's noses; without it, she died. The change from her very own home to a school and from her own extremely quiet, separated however unlimited and inartificial method of life, to one of taught routine (however under the kindest protection), was what she bombed in persevering...I felt in my heart she would die if she did not go home, and with this conviction obtained her recall." Emily returned home and Anne took her place. At this time, the girls' objective was to obtain sufficient education to open a small school of their own.

Emily turned into an instructor at Law Hill School in Halifax starting in September 1838, when she was twenty. Her constantly delicate wellbeing before long broke under the worry of the long-hour workday and she returned home in April 1839. Thereafter she stayed at home,

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doing the majority of the cooking, pressing, and cleaning at Haworth. She instructed herself German out of books and furthermore rehearsed the piano.

In 1842, Emily went with Charlotte to the Héger Pensionnat in Brussels, Belgium, where they went to the young women' institute run by Constantin Héger in the expectation of culminating their French and German before opening their school. In contrast to Charlotte, Emily was awkward in Brussels, and wouldn't embrace Belgian styles, saying "I wish to be as God made me", which rendered her something of an outcast. Nine of Emily's French expositions make due from this period. Héger appears to have been intrigued with the quality of Emily's character, composing that:

‘She ought to have been a man – an extraordinary pilot. Her groundbreaking reason would have found new circles of disclosure from the learning of the old; and her solid imperious will could never have been overwhelmed by resistance or trouble, never have given route yet with life. She had a head for rationale, and an ability of contention bizarre in a man and rarer without a doubt in a lady... disabling this blessing was her difficult industriousness of will which rendered her coldhearted to all thinking where her very own desires, or her very own feeling of right, was concerned.’

The two sisters were focused on their investigations and before the part of the arrangement had turned out to be so skilled in French that Madame Héger recommended that the two of them remain another half-year, notwithstanding, as indicated by Charlotte, offering to reject the English ace with the goal that she could have his spot. Emily had, at this point, become an equipped musician and educator and it was recommended that she might remain on to instruct music. However, the disease and passing of their auntie drove them to come back to their dad and Haworth. In 1844, the sisters endeavored to open a school in their home, yet their arrangements were hindered by a failure to draw in understudies to the remote area.

Emily started experiencing every one of the sonnets she had composed, recopying them flawlessly into two note pads. One was named "*Gondal* Poems"; the other was unlabeled. In the fall of 1845, Charlotte found the

scratch pad and demanded that the lyrics be distributed. Emily, irate at the attack of her protection, from the start can't yet yielded when Anne drew out her own original copies and uncovered to Charlotte that she had been composing lyrics in mystery also. As co-writers of *Gondal* stories, Anne and Emily were acclimated with read their *Gondal* stories and lyrics to one another, while Charlotte was rejected from their privacy. Around this time she had thought of one of her most acclaimed sonnets "No quitter soul is mine", presumably as a response to the infringement of her security and her own change into a distributed writer. Despite Charlotte's later guarantee, it was not her last poem.

In 1846, the sisters' sonnets were distributed in one volume as *Poems by Currer, Ellis, and Acton Bell*. The Brontë sisters had received pen names distribution, protecting their initials: Charlotte was "Currer Bell", Emily was "Ellis Bell" and Anne was "Acton Bell".[32] Charlotte wrote in the *'Personal Notice of Ellis and Acton Bell'* that their "questionable decision" was "directed by a kind of reliable doubt at expecting Christian names emphatically manly, while we didn't care to proclaim ourselves ladies, in light of the fact that... we had an unclear impression that creators are subject to be looked on with prejudice". Charlotte contributed 19 lyrics, and Emily and Anne each contributed 21. In spite of the fact that the sisters were told a while after production that solitary two duplicates had sold, they were not disheartened.

In spite of the fact that their book, *Poems*, was not a monetary achievement, the sisters proceeded with their scholarly attempts. Eager to compose full-time, they each started a novel. Anne's *Agnes Gray* and Emily's *Wuthering Heights* both discovered distributors, however Charlotte's to some degree personal record of her encounters in Brussels, *The Professor*, was dismissed by a few distributors. Again declining to end up disheartened, Charlotte started composing *Jane Eyre* in 1846, while out traveling to Manchester with her dad where he was experiencing waterfall medical procedure. While he convalesced, Charlotte composed. The firm of Smith, Elder, and Company consented to distribute the subsequent novel, and the principal version of *Jane Eyre* was discharged on October 16, 1847. The tale was a moment

## Notes

achievement, propelling Charlotte into artistic popularity. It likewise got her a great 500 pounds, twenty-five times her compensation as a tutor.

By midsummer of 1847 Emily's *Wuthering Heights* and Anne's *Agnes Grey* had been accepted for joint publication by J. Cautley Newby of London, but publication of the three volumes was delayed until the appearance of their sister Charlotte's *Jane Eyre*, which was immediately and hugely successful. *Wuthering Heights*, when published in December 1847, did not fare well; critics were hostile, calling it too savage, too animal-like, and clumsy in construction. Only later did it come to be considered one of the finest novels in the English language.

However, the delights of scholarly achievement were before long eclipsed by family catastrophe. In 1848, after Anne and Charlotte had uncovered the genuine character of the "Bells" to their distributors, their sibling Branwell kicked the bucket. Never satisfying his family's exclusive standards for him, Branwell, an opium-dependent, debased, alcoholic disappointment, died.

Soon after the publication of her novel, Emily's health began to fail rapidly. She had been ill for some time, but her breathing gradually became difficult, and she suffered great pain. She died of tuberculosis in December 1848.

Charlotte Brontë remains the essential wellspring of data about Emily, despite the fact that as a senior sister, expounding freely on her not long after her passing, she is certifiably not an unbiased observer. Stevie Davies accepts that there is the thing that may be called Charlotte's smokescreen and contends that Emily obviously stunned her, to the point where she may even have questioned her sister's mental stability. After Emily's passing, Charlotte reworked her character, history and even sonnets on a progressively adequate model. Charlotte displayed Emily as somebody whose "normal" love of the wonders of nature had turned out to be to some degree misrepresented attributable to her modest nature, depicting her as excessively attached to the Yorkshire moors, and yearning to go home at whatever point she was away. According to Lucasta Miller, in her investigation of Brontë life stories, "Charlotte assumed the job of Emily's first mythographer." In the *Preface* to the Second Edition of *Wuthering Heights*, in 1850, Charlotte composed:

“My sister's disposition was not naturally gregarious; circumstances favoured and fostered her tendency to seclusion; except to go to church or take a walk on the hills, she rarely crossed the threshold of home. Though her feeling for the people round was benevolent, intercourse with them she never sought; nor, with very few exceptions, ever experienced. And yet she knew them: knew their ways, their language, their family histories; she could hear of them with interest, and talk of them with detail, minute, graphic, and accurate; but WITH them, she rarely exchanged a word.”

In *Queens of Literature of the Victorian Era* (1886), Eva Hope abridges Emily's character as "a peculiar mixture of timidity and Spartan-like courage", and goes on to say, "She was painfully shy, but physically she was brave to a surprising degree. She loved few persons, but those few with a passion of self-sacrificing tenderness and devotion. To other people's failings she was understanding and forgiving, but over herself she kept a continual and most austere watch, never allowing herself to deviate for one instant from what she considered her duty.”

### 7.2.2 A Bird's Eye View

Born	30 July 1818Thornton West Riding of Yorkshire England
Died	19 December 1848 (aged 30)Haworth West Riding of Yorkshire,
Resting place	St Michael and All Angels' Church, Haworth, Yorkshire
Pen name	Ellis Bell
Occupation	Poet, novelist, governess
Nationality	English
Citizenship	English
Education	Cowan Bridge School, Lancashire
Period	1846–48
Genre	Fictionpoetry
Literary	Romantic Period

movement

### 7.2.3 Works Of Emily Bronte

Novel:

Emily Brontë's work on *Wuthering Heights* cannot be dated, and she may well have spent quite a while on this exceptional, unequivocally envisioned novel. It is recognized from different books of the period by its emotional and idyllic introduction, its abstention from all remark by the writer, and its unordinary structure.

The sonnets and *Wuthering Heights* have likewise been associated. The editorial manager of her sonnets, C.W. Hatfield, sees a similar personality at work in both, and Charles Morgan sees in them "a similar illusion of this world, the equivalent more noteworthy truth of another... also, a novel creative mind."

*Wuthering Heights* was not at first acknowledged by the distributors. They appeared to misconceive the capability of the creator. The expert were baffled by the new thoughts that Emily had engaged with the novel. At the point when the book was first distributed by Thomas Cautley Newby in 1847 as two volumes of a 3 volume arrangement, Counting *Agnes Gray* by Anne Bronte, the authors were referenced as Ellis and Acton Bell. The open didn't think about Emily before her passing. It was distinctly in 1950 that her name became visible on the cover sheet of an altered business release.

Verse:

The main lyrics that were distributed during the lifetime of Emily Bronte made a thin volume. It was distributed alongside the ones composed by her sister and titled as *Poems by Currer, Ellis, and Acton Bell*. Just two duplicates were sold and got three audits, which were certain for Emily. About 200 ballads were gathered by C. W. Hatfield and distributed in *The Complete Poems of Emily Jane Bronte* in 1941. Bronte had arrived at the statures of her verse before she kicked the bucket at a juvenile age. Her ballads were depicted as having a fine interesting style. They were likewise depicted to have the wings bound to fly high, however these

were not exactly acknowledged because of her abrupt demise from tuberculosis at an age of 30.

## 7.2.4 A Bird's Eye View

Novel: Wuthering Heights

Poems:

- Bronte: Poems by Emily Brontë, Peter Washington
- Poems of Solitude by Emily Brontë, Helen Dunmore
- No Coward Soul Is Mine: Poems by Emily Brontë
- Love and Friendship
- Gondal's Queen
- Poems from the Moor
- The Prisoner
- A Peculiar Music
- Spellbound
- Last Lines
- Never
- All hushed and still within the house
- *come with me*
- *Had there been falsehood in my breast*
- *She dried her tears, and they did smile*
- *What winter floods, what showers of spring*
- *Long neglect has worn away*
- *It will not shine again*
- *I know not how it falls on me*

In July 2019 English folk group The Unthanks released *Lines*, is a trilogy of short albums, available singly or as a set, which includes settings of Brontë's poems, set to music and recorded at the Brontës' parsonage home, using their own regency piano, played by Adrian McNally. Tribute from Kate Bush in her hit song Wuthering Heights.

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## 7.3 EMILY BRONTE'S CONTRIBUTION

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## Notes

Emily Brontë's contribution to English writing is commendable. She composed just a single novel, *Wuthering Heights* in her lifetime. Nevertheless, her work is viewed as one of the best sentimental books of English writing. *Wuthering Heights* was comparatively radical. The tale was at first distributed under male nom de plume in Victorian time, individuals couldn't envision that a female could compose so strikingly about enthusiasm, control clashes and sexual want. Without precedent for abstract history, someone demonstrated the public that females are not second rated compared to men. Brontë demonstrated the Victorian culture that each woman has a novel character and character that can't be moved by the attack of guys' hawkishness.

Brontë had a place with the sentimental time; rather she was one of the banner bearers of that period. Notwithstanding, her words never discussed a conventional old world sentiment of 'a maid in trouble's with 'the knight in sparkling defensive layer'. Her works challenged each generalization and nullified each standard that the alleged cultivated society sustained for a considerable length of time. *Wuthering Heights* is a sort of account of Emily Brontë as the plot and the characters show very well with her very own life. Brontë's verse excessively challenged each sort or type of woman verse. The lyrics resembled her novel as they additionally radiated forlornness, insubordination and not to overlook opportunity.

Brontë was not exceptionally taught, yet she composed well and it was the self-reflection towards her life. Not just *Wuthering Heights*, her ballads excessively evoked a sort of enthusiasm among the group of spectators as her works blended the cultural qualities and cut a specialty for another classification of scholarly works. She drove an existence of a run of the mild nineteenth century female and had a restricted introduction to outside world through her clique of loved ones. She resembled a despondency stricken confined fledgling, which was confined at this point it likewise realized that there was an open sky out there that enticed her to spread her wings to fly and reach to the skyline. Anyway interestingly, Brontë was an encapsulation of self-assuredness too with her self- intelligent works and furthermore a sort of confident disposition towards life.



**Check Your Progress-1**

Q1. Discuss Emily Bronte's contribution to English literature.

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Q2. Comment on the poetic works of Emily Bronte. -

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## **7.4 SALIENT FEATURES EMILY BRONTE'S**

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### WRITINGS

Themes:

*Wuthering Heights* describes in the review story of a passerby, which thus incorporates shorter accounts, the effect of the starving stray Heathcliff on the two groups of Earnshaw and Linton in a remote Yorkshire locale toward the part of the arrangement century. Upset by maltreatment and by the marriage of Cathy Earnshaw—who offers his stormy nature and whom he cherishes—to the delicate and prosperous Edgar Linton, Heathcliff plans a retribution on the two families, reaching out into the subsequent age. Cathy's passing in labor neglects to liberate him from his affection detest association with her, and the fanatical frequenting continues until his demise; the marriage of the enduring beneficiaries of Earnshaw and Linton reestablishes harmony.

Emily plots the survival of a starving moor, his cravings, his desires, and passions, his strategies to fulfill them, his true love and his vengeance. The plot develops to circumscribe the life of the surrounding characters. There is lot of suffering, hatred, insult of the individuality of a person and the end is something unexpected by the reader.

One who is familiar with the life of Emily Bronte will find an undercurrent of her own experience flowing through her pen. *Wuthering*

## Notes

*Heights* is utilized to develop a history of Emily's life, character, and convictions. Edward Chitharn likes Emily, the well-perused servant of the family home, with Nelly dependent on the similitude of their jobs and the comparability of their names, "Nelly" being another way to say "Ellen" which is like Emily's nom de plume." "The alleged anorexia of Catherine, who quits eating after Edgar's final offer, and of Heathcliff, who quits eating toward the end, is utilized as confirmation of Emily's anorexia; support for this translation is found in the propensity of each of the four Brontë kin not to eat when vexed. Then again, Emily's alleged anorexia is utilized to clarify parts of the novel. Katherine Frank portrays Emily as an always-eager anorexic who denies her steady hunger; "Considerably more critically," Frank asks, "how was this physical craving identified with an increasingly inescapable yearning in her life—strive after influence and experience, for adoration and joy, acclaim and fortune and satisfaction?" Well, one articulation of these appetites is the extraordinary spotlight on sustenance, appetite, and starvation in *Wuthering Heights*. Besides, the kitchen is the fundamental setting, and the majority of the enthusiastic or fierce scenes happen there.

Likewise, Emily's poems are utilized to decipher her novel, especially those sonnets examining disconnection, defiance, and opportunity. Readings of *Wuthering Heights* as a magical novel, a religious novel, or a visionary novel approach "No quitter soul is mine," probably the best ballad. The notable "Wealth I hold in light regard" is referred to clarify her decision of an isolated way of life, as is "A Chainless Life." The way that a large number of these ballads were composed as a feature of the *Gondal* accounts and are emotional talks of *Gondal* characters is joyfully overlooked or clarified away. In 1844 Emily experienced her sonnets, decimating a few, overhauling others, and composing new lyrics; she gathered them and unmistakably named the *Goindal* ballads.

Style of Writing:

As youngsters, Charlotte, Branwell, Emily, and Anne had each other and books as buddies; in their detachment, they made a fanciful kingdom

called *Angria* and filled journals depicting its tempestuous history and character. Around 1831, thirteen-year old Emily and eleven-year old Anne parted from the *Angrian* dreams, which Branwell and Charlotte had ruled, to make the substitute history of *Gondal*. Emily kept up her enthusiasm for *Gondal* and kept on turning out the dream with delight until the part of the bargain. Nothing of the *Gondal* history stays aside from Emily's sonnets, the references in the *Diary Papers* by Anne and Emily, the birthday papers of 1841 and 1845, and Anne's rundown of the names of characters and areas.

Little is known legitimately of Emily Brontë. All that makes due of Emily's own words about herself is two brief letters, two journal papers composed when she was thirteen and sixteen, and two birthday papers, composed when she was twenty-three and twenty-seven. Nearly everything that is thought about her originates from the compositions of others, essentially Charlotte. Indeed, even Charlotte's, *Shirley*, has been utilized as a true to life source since Charlotte made *Shirley*, as she disclosed to her biographer and companion Elizabeth Gaskell, to be "what Emily Brontë would have been had she been set in wellbeing and success."

Emily Brontë has moved toward becoming mythologized both as an individual and as one of the Brontë sisters. She has been given a role as Absolute Individual, as Tormented Genius, and as Free Spirit Communing with Nature; the trio of sisters—Charlotte, Emily, and Anne—have been molded into

Emily had composed a great deal of sonnets before *Wuthering Heights* and her style was clearly very melodious. Her adoration for nature can be found in the number one spot characters, Heathcliff and Catherine. Bronte had even shifted the portrayal of the novel relying upon the character who is describing, Nelly Dean or Lockwood.

Emily Brontë's work on *Wuthering Heights* cannot be dated, and she may well have spent quite a while on this extreme, emphatically envisioned novel. It is recognized from different books of the period by its emotional and graceful introduction, its abstention from all remark by the writer, and its uncommon structure. It relates in the review story of a passerby, which thusly incorporates shorter stories, the effect of the

## Notes

starving stray Heathcliff on the two groups of Earnshaw and Linton in a remote Yorkshire region toward the part of the arrangement century. Disenchanted by maltreatment and by the marriage of Cathy Earnshaw—who offers his stormy nature and whom he cherishes—to the delicate and prosperous Edgar Linton, Heathcliff plans a retribution on the two families, stretching out into the subsequent age. Cathy's demise in labor neglects to liberate him from his adoration detest association with her, and the over the top frequenting endures until his passing; the marriage of the enduring beneficiaries of Earnshaw and Linton reestablishes harmony.

Sharing her sisters' dry amusingness and Charlotte's savage creative mind, Emily wanders from them in utilizing the occasions of her own life and demonstrating no distraction with an old maid's state or a tutor's position. Working, similar to them, inside a restricted scene and with a little gathering of characters, she develops an activity, in view of significant and crude energies of adoration and detest, which continues legitimately and monetarily, utilizing such incidents as Charlotte depends on, requiring no rich sentimental comparisons or logical examples, and limiting the heavenly exchange to what is promptly important to the subject. The serious intensity of the book and the components of fierceness in the characters insulted some nineteenth century conclusion. Its alleged manly quality was cited to help the case, in view of the recollections of her sibling Branwell's companions long after his demise, that he was creator or part creator of it. While it is beyond the realm of imagination to expect to clear up all the minor riddles, neither the outside nor the inward proof offered is significant enough to weigh against Charlotte's plain proclamation that Emily was the creator.

Emily Bronte likewise portrays the human instinct of being obstinate through Nelly's portrayal. Nelly feels incredible allowed to portrayal by Bronte. The profound importance of each word utilized by Emily can be seen even in the last sentence of the novel.

*Wuthering Heights* was not at first acknowledged by the distributors. They appeared to misconceive the capability of the creator. The experts were baffled by the new thoughts that Emily had engaged with the

novel. At the point when the book was first distributed by Thomas Cautley Newby in 1847 as two volumes of a 3 volume arrangement, counting Agnes Gray by Anne Bronte, the creators were referenced as Ellis and Acton Bell. The public did not know about Emily before her death. It was only in 1950 that her name came to light on the title page of an edited commercial edition.

Emily had written many poems before *Wuthering Heights* and her style was surely quite lyrical. Her love for nature can be found in the lead characters, Heathcliff and Catherine. Bronte had even varied the narration of the novel depending on the character who is narrating, Nelly Dean or Lockwood.

Emily Bronte also describes the human nature of being opinionated through Nelly's narration. Nelly feels powerful given the chance to narration by Bronte. The deep meaning of each word used by Emily can be seen even in the last sentence of the novel.

Poetry:

The only poems that were published during the lifetime of Emily Bronte made a slim volume. It was published along with the ones written by her sister and titled as *Poems by Currer, Ellis, and Acton Bell*. Her poems were described as having a fine quaint style. They were also described to be having the wings destined to fly high, but these were not quite realized due to her sudden death

Only two copies were sold and received three reviews, which were positive for Emily. Nearly two hundred poems were collected by C. W. Hatfield and published in *The Complete Poems of Emily Jane Bronte* in 1941. Bronte had reached the heights of her poetry before she died at an immature age.

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Emily Bronte likewise portrays the human instinct of being obstinate through Nelly's portrayal. Nelly feels incredible allowed to portrayal by

## Notes

Bronte. The profound importance of each word utilized by Emily can be seen even in the last sentence of the novel.

### Check Your Progress-2

Q3. Discuss the themes worked upon by Emily Bronte.

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Q4. Write a note on *The Glass Town* by Bronte sisters.

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## 7.5 LET US SUM UP

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Life of Emily Bronte serves an example to show that even in a short span of life and under unfavoural conditions of, not only one's life but of an era, cannot bar one from exercising the willpower to create something extraordinary. Emily has given her best in her single novel which stands as a class for the coming generations.

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## 7.6 KEYWORDS

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- Curate - a member of the clergy engaged as assistant to a vicar, rector, or parish priest.
- Stimulus - a thing or event that evokes a specific functional reaction in an organ or tissue.
- Compositions – Writings by poets
- unequivocally – Way that leaves no doubt
- envisioned - visualize
- abstention - an instance of declining to vote for or against a proposal or motion.
- Illusion –imagine or imagination

- misconceive – Wrongly

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## 7.7 QUESTIONS FOR REVIEW

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Q1. The contribution of Emily Brontë to literature is meager yet good enough to win her fame. Discuss.

Q2. What themes and style suited Emily Brontë? How far has she been successful in working out her themes?

Q3. Write a note on the works of Emily Brontë.

Q4. *The Glass Town* and *Gondal* ballades were the imaginative creations of Brontë siblings. Discuss.

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## 7.8 SUGGESTED READINGS AND REFERENCES

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## 7.9 ANSWERS TO CHECK YOUR PROGRESS

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1. Emily Brontë's contribution to English writing is commendable. She composed just a single novel, *Wuthering Heights* in her lifetime.

## Notes

Nevertheless, her work is viewed as one of the best sentimental books of English writing. *Wuthering Heights* was comparatively radical. Brontë was not exceptionally taught, yet she composed well and it was the self-reflection towards her life. Not just *Wuthering Heights*, her ballads excessively evoked a sort of enthusiasm among the group of spectators as her works blended the cultural qualities and cut a specialty for another classification of scholarly works. She drove an existence of a run of the mild nineteenth century female and had a restricted introduction to outside world through her clique of loved ones. She resembled a despondency stricken confined fledgling, which was confined at this point it likewise realized that there was an open sky out there that enticed her to spread her wings to fly and reach to the skyline. Anyway interestingly, Brontë was an encapsulation of self-assuredness too with her self-intelligent works and furthermore a sort of confident disposition towards life.

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Only two copies were sold and received three reviews, which were positive for Emily. Nearly two hundred poems were collected by C. W. Hatfield and published in *The Complete Poems of Emily Jane Brontë* in 1941. Brontë had reached the heights of her poetry before she died at an immature age.

3. *Wuthering Heights* depicts physical craving which actually signify the inescapable yearning in her life—strive after influence and experience, for adoration and joy, acclaim and fortune and satisfaction. Articulation of these appetites is the extraordinary spotlight on sustenance, appetite, and starvation in *Wuthering Heights*. The kitchen is the fundamental setting, and the majority of the enthusiastic or fierce scenes happen there.

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ballad. The notable "Wealth I hold in light regard" is referred to clarify her decision of an isolated way of life, as is "A Chainless Life." The *Gondal* accounts are emotional talks of *Gondal* characters.

4. *The Glass-Town* was a complete product of imagination of the Bronte Siblings working together to develop a plot, in an imaginary world, a fictional West African empire they called 'Angria'. Charlotte explained their interest in writing this way: "We were wholly dependent on ourselves and each other, on books and study, for the enjoyments and occupations of life. The highest stimulus, as well as the liveliest pleasure we had known from childhood upwards, lay in attempts at literary composition." Charlotte continued to guide and revise these early immature literary endeavours. She developed the settings and added new features to the characters of these Angria stories. These fictitious writings helped the children to develop a strong taste in creative writing.