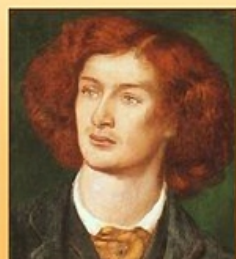
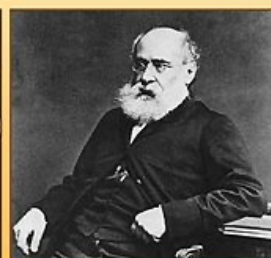
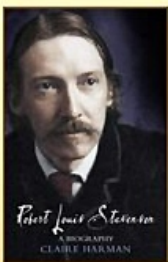
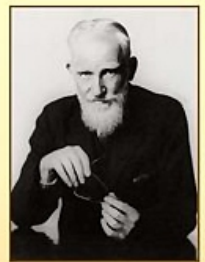


Characteristics of English Literature in Victorian Era

Tim Horton
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CHARACTERISTICS OF ENGLISH LITERATURE IN VICTORIAN ERA

By Tim Horton, Neha Anand

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CHAPTER 1

A COMPREHENSIVE REVIEW OF VICTORIAN AGE: GENERAL CHARACTERISTICS

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ABSTRACT:

The Victorian Age, spanning the years from 1837 to 1901 during the reign of Queen Victoria, was a period marked by profound societal, cultural, and political transformations. This era witnessed a shift from the tumultuous upheavals of the preceding Romantic period to a more stable and conservative society. This abstract provides an overview of the general characteristics that defined the Victorian Age. It delves into the societal norms, cultural trends, and political developments that shaped this era. From the strict moral codes to the industrial revolution, the Victorian Age left an enduring impact on the course of history. The Victorian Age was characterized by several key features that shaped the ethos of the era. Firstly, it was a period of strict moralism and propriety. Victorian society upheld a rigid code of conduct, emphasizing virtues such as chastity, modesty, and self-discipline. The Victorian middle class, in particular, prided itself on these values, which were often enforced through societal norms and etiquette. Industrialization was another defining characteristic of the Victorian Age. The era witnessed the rapid growth of industries, resulting in urbanization and significant technological advancements. The Industrial Revolution not only transformed the economic landscape but also had profound effects on the social fabric of society, leading to the emergence of a working-class population and new class dynamics.

KEYWORDS:

Industrialization, Literature, Moralism, Political changes, Queen Victoria.

INTRODUCTION

The Victorian era is the time frame in which Queen Victoria reigned over Britain. The era timespan approximately corresponds to the years from the Queen's coronation in 1837 and her death in 1901. These dates may, however, be somewhat altered. Since 1830 coincides with the demise of Romanticism, it may be used as a handy beginning point for Victorianism. The Victorian era, which came after the Georgian era, was notable for its propensity to reject the rationality common of the earlier literary era and to spark a greater interest in romanticist notions of religion, social ideals, and the arts. As the Methodists and Evangelists made every effort to force people to comply to the customs supporting severe conservatism, the religious climate of Victorian England was mirrored in the promotion of morality and good behavior.

Due to the immense riches she gave to the nation she governed so ruthlessly for more than six decades; Queen Victoria came to represent the whole era that bore her name. Her hegemony was maintained through fostering international contacts between different dynasties in Europe and defending cosmopolitan interests. The name "Victorian" has only lately come to be used to describe the period, despite the fact that the queen, who was just eighteen when she was crowned, was able to effectively establish her power and authority and live up to the well-known claim made by the Virgin Queen that she was. It first became apparent after World War I, at a time when the British elite was deeply disillusioned and unsatisfied with both the British intellectual and cultural legacy and the essential principles that formed the moral and ideological framework of the Victorian era. Over time, a more objective attitude

toward the prevailing ideals developed, but the word "Victorian" persisted and as a result, denoted provinciality in common speech[1], [2].

Specifically, it is a prevalent misconception about the Victorian era that a sizable portion of the British populace at a time when the middle class was growing was prudish, limited-minded, fiercely conservative, and hypocritical. The ultimate objective of the newly constituted social class was to join the nobility, which might be accomplished by the 'correct' behavior they were required to display in public. Acting "properly" meant abiding by the ideals and traditions established at the time; questioning these standards was unacceptable. The Victorians valued discipline and thrift, and their ultimate aim was to live a civilized existence, which included learning and perfecting correct etiquette.

Gender Disparity

The father's leadership of the family had been the source of many dreams. The woman was compelled to conform to the societal duties that were placed on her by her gender, making the man the most dominating member of the family since he was the one who fed and housed his wife, sister, mother, and children. A perfect housewife, mother, and wife, whose power and sovereignty were confined to domestic life, was expected of the woman. Social expectations established a woman's physical and mental deficiency as well as her reliance on a man's good intentions. Women were supposed to stay out of the public eye and devote their time solely to caring for their families, running the home, and upholding moral and religious principles. In addition, women lost the privileges enjoyed by males. Their working circumstances did not change when females were pregnant or after giving birth, and they were paid less than men in factories and did not have any kind of workplace protection[3], [4].

Women attending universities was considered to be improper. Even women from the higher classes were prohibited from attending college. The problems with women's status during the Victorian era were brought on by Queen Victoria. The Queen supported the notion of women's colleges and helped fund the establishment of one in 1847, but she was opposed to granting women the right to vote because she thought that women's subjugation was a gift from God. However, males received both a classical and a professional education. Giving the women the position of angels, whose purity, beauty, and virginity was used as an ultimate method of making them feel they were created to withstand any worldly temptation, helped them overcome their incapacity to get equal access to education. Women's ambition soon came down to achieving as many goals as necessary for a happy marriage. Women could only get social authority via marriage.

Women authors who had loftier aspirations in life found it difficult to combat gender norms. But they were certain that using male aliases was the only way to have their thoughts heard. Marianne Evans, writing under the moniker George Eliot, aimed to free society from these gender prejudices by highlighting women's achievements. Eliot believed that the women's complacency was the main cause of the issue. Eliot believed that by engaging in the intellectual life of London, which meant hosting gatherings at their houses, ladies might cease being idle. Evans used the alias George since it was the name of the guy she loved.

Famous literary critic George Lewis was already married, and despite his wife allowing him to be with Evans, the public denounced their connection. This is why *The Mill in the Floss* centers on Maggie, Eliot's most alluring female protagonist who finds herself caught in a love triangle. Four years before the novel starring Maggie, Eliot released an article under the same pseudonym titled *Silly Novels by Lady Novelists*, which made reference to the status of women's writing and criticized the popular works written by women for their frivolity.

Women were seen as inferior due to biases against them, which prevented them from educating themselves to the best of their abilities and from freely expressing their emotions. Charlotte Brontë was another female author who promoted gender equality and women's emancipation. Charlotte constructed an imaginary universe based on the English moors with the help of her sisters Emily and Ann. In her book *Jane Eyre*, she invents the figure of a new, financially independent lady, one whose reputation was not solely reliant on the man and his whims. Elizabeth Barrett Browning, Robert Browning's wife, voiced and advocated for similar views on women's liberty and self-sufficiency in her novels *Aurora Leigh*, written in blank verse, and *Casa Guidi Windows*, a collection of her poetry.

Britain's Empire

The British Empire had numerous benefits and disadvantages since it was one of the major international powers for a long time. One of the most notable failures occurred in the late eighteenth century when thirteen of its American colonies rose up against it, leading to the formation of the United States of America. Following the conclusion of the Napoleonic Wars, towards the start of the nineteenth century Great Britain rose to the top position of global power in 1814. The British pound rose to prominence on international financial markets, and the British navy exercised the greatest degree of dominance abroad.

A significant event, the British Industrial Revolution altered society and the global economy. The railway and other industries were developed as a result of a shift in manufacturing techniques. Thousands of people from rural regions of the nation began to live in the suburbs of towns and cities as a result of the construction of various industries and railroad lines. The UK Government Web Archive reports that England's population grew quickly. It increased from 16.8 million to a total of 30.5 million between 1851 and 1901, almost doubling. The number of employment prospects decreased as more individuals moved to towns in search of work. Due to the overwhelming influx of people into industrial and commercial areas, there was a housing shortage, which led to overcrowding, a shortage of fresh water, and an excess of sewage. Slum housing, which was being created at the time, was one of the most glaring pieces of evidence of how the Industrial Revolution's negative effects had become even more pronounced in London due to its expanding population.

The factories looked like jails. People from lower social classes put in fourteen hours of unhygienic labour. Due to their families' lack of resources, there were even young children working there. However, they received food and lodging in lieu of cash. Children were often sold to businesses, where they would remain for a number of years, especially if they were orphans or had lost their dads. The kids were often forced to live in public housing or on the streets. Charles Dickens was forced to work in a blacking factory at the age of five because of his father's debts. Without a question, the working class suffered the most throughout the Victorian era. The severe circumstances in which they worked and lived led the impoverished to resort to crime. Victorian society lost its luster due to the high crime rate and prostitute prevalence.¹ Despite being seen as a "great social evil" in Victorian England, prostitution was one of the ways to become economically independent. William Acton emphasizes that there were around 8,600 prostitutes in London in 1857 in his paper, *Prostitution Considered in its Moral, Social, and Sanitary Aspects*. The widening divide between the affluent and the poor during the Victorian era contributed to the high prostitute rate. Girls without parents or sponsors saw prostitution as a way to secure their financial future.

At the same time, prostitution was seen as a way for women to achieve social and financial independence, as Judith Walkowitz pointed out in her book *Prostitution in Victorian Society*. The Queen, aristocrats, nobles, dukes, and other rich families who worked at the

courts had lives of luxury and affluence, whilst the working conditions for the poorer classes remained unchanged. Additionally, throughout the Victorian period, middle-class people's living standards began to improve. Along with the kids, the women began working outside of their homes. British imperial power also soared at the start of the twentieth century. It used numerous territories, including sections of Asia, India, and Africa, to impose its dominance. The English language expanded quickly over the world as a consequence of the British Empire's promotion of commerce between Europe and far-off locales. Similar to this, it caused resentment of the British Empire across all of the conquered world.

DISCUSSION

Michael Sadleir divided the Victorian era into three distinct periods: early Victorianism, which was characterized by political and social unrest between 1837 and 1850; mid-Victorianism, which spanned 1851 to 1879; and late Victorianism, which was characterized by technological advancements and the resurgence of Greek stylistic trends. The categorization of the Victorian era into three phases—The Time of Troubles, The Age of Improvement, and Decadence of the Victorian values may be more widely accepted. The first stage, known as "The Time of Troubles," spanned the years 1830 to 1848. The detrimental effects of industrialization were clearly seen during this time. Rich individuals, particularly males, received the right to vote at this period. Because the Reform Bill was approved in 1832, many of the demands of the middle class, which was beginning to have a bigger impact on the market, were met. Men who owned property worth 10 pounds or more were given the power to vote under the Reform Bill. Women in England were only given the right to vote in 1867. The Woman Question, which addressed questions of sexual inequity, women's standing, and their rights and capacities, epitomizes the early Victorian era. The freedom of women to work, vote, get an education, and publish became a major issue in intellectual circles. The widespread notion that the female brain was inferior to the male brain contributed to women's intellectual inferiority.

In light of this, women were traditionally responsible for running the house and raising the children. Women were considered second-class citizens in politics. The only person who was given the ability to hold office and cast a ballot was the Queen. The only employment available to women from the lower classes were those of a seamstress, a servant, or a factory worker, and they were given pitiful pay. Due to the lack of access to colleges or any other significant public facilities, the women from the middle and upper classes had nothing to do and spent the most of their time at home, which led to emotions of irritation, inactivity, and boredom. Women's voting rights were demanded in petitions that were signed and sent to Parliament in 1840. Tennyson addresses the topic of women's education and their freedom to pursue higher education in his lengthy poem "The Princess". Because of the frequent riots brought on by the lack of job at the start of the 1840s, it was thought that this was a time of upheaval and social unrest.

Fears of a revolution were raised by the deplorable working conditions in the emerging industrial and coal mining districts, particularly those in which women and children worked. The well-known writers began writing on the poor living and working circumstances after expressing their unhappiness with them. The poem "The Cry of the Children" by Elizabeth Barrett Browning was inspired by factual information about five-year-old kids who pulled heavy coal carts for sixteen hours a day. Dickens focused most of his writing on the drawbacks of the Industrial Revolution, including the high rates of crime and prostitution, the unfavorable working conditions of the working class, particularly for children employed in factories, the widening wealth gap between the rich and the poor, and the hypocrisy of the government and its institutions. John Ruskin, a well-known English philosopher, art critic,

and social theorist, also spoke on the drawbacks of industrialization for the arts and people's discontent with working conditions[5], [6].

The second phase, known as "The Age of Improvement," which spanned the years 1848 to 1870, was considered as the English novel's heyday. In many areas of life and culture, people began to confront the negative effects of the Industrial Revolution. Thomas Carlyle used the phrase "Condition of England Question" around this time to describe the unfavorable circumstances the working class faced as a result of industrialization. In particular, the voice of the working class was ultimately heard when the Corn Laws were repealed in 1846, which was seen as a transition to free trade, and the Chartist riots started in 1848. The employees were granted significant privileges at this time. The Corn Laws first prohibited the importing of inexpensive grain and eventually levied high import tariffs. Men from the working class made up the Chartist movement. The People's Charter of 1838 served as the source of its name. The movement's principal objective was to enact political changes. The People's Charter called for changes that would modernize and enhance the democratic nature of British politics. One of the key objectives of the Chartists was the fight against governmental corruption. The Factory Acts, a set of laws that governed child welfare and working hours, helped to improve conditions for children who were forced to labor in factories. The middle class and the nobility were still present. Both were really powerful. The former was drawn to a traditional way of life, while the latter was drawn to the emerging global markets[7], [8].

The conflict between religion and science, or the dualism of power, was this era's defining feature. As Nassaar notes, two currents Traditional Christianity and secular spirituality were left far behind as atheism's historical influence grew noticeably throughout the Victorian era. Religious skepticism caused by scientific advancements the most important of which was Charles Darwin's theory of evolution was a defining feature of the Victorian era. A wave of atheism emerged from the book's critique of the biblical creation account. Another ideological trend emerged with the backing of scientific advancements: atheist materialism. The word "agnosticism" was coined by T. H. Huxley as a consequence of the protracted arguments and discussions that came from the theoretical difficulty of proving the presence of God. Editor of the *Agnostic Journal* and *Eclectic Review* William Stewart Ross supported agnosticism over atheism, the promotion of which was against Blasphemy statutes.

This is why the fight between religion and science served as a major issue in the literature written throughout the middle of the Victorian era. A number of well-known writers from the middle of the Victorian period, including John Stewart Mill, Thomas Carlyle, George Eliot, Thomas Hardy, Oscar Wilde, Matthew Arnold, and Walter Pater, rejected Christianity and identified as "freethinkers" or "secularists." It is crucial to emphasize that they did not foster anti-Christian animosity. They backed the idea that morality was not necessarily tied to the idea of religion and faith in God. However, although no longer being the primary intellectual stream, Christianity was still quite influential throughout the Victorian period. By drawing on geological findings, Tennyson's poem "In Memoriam" addresses this theological skepticism while simultaneously serving as a confirmation of his Christian faith. All of Robert Browning's life, he was a Protestant. Pater and Wilde both subsequently converted to Christianity. The Conservatives, who took their cue from Samuel Taylor Coleridge's intellectual conservatism, encouraged religion, whereas Jeremy Bentham's utilitarian followers, the Utilitarians, supported science. John Stuart Mill's studies on Bentham and Coleridge provide credence to the argument that these two authors split the English intellectual. Higher criticism, or using the scientific method to understand the Bible, was used to settle the disagreement[9], [10].

John Ruskin, a Victorian art critic, was another opponent of industrialism and the status of business in the era. "The Stones of Venice" by Ruskin explores the impending doom of technological civilization as it is shown via the history of architecture, while "Unto His Last" critiques the nation's finances. Between 1845 and 1855, major books examining the socioeconomic issues individuals in Victorian England faced were produced. During this time, women's standing substantially improved. John Stuart Mill argued for the equality of women and the notion that they should have greater freedom in his essay *The Subjection of Women*. Women were given permission to attend the newly founded universities of Oxford and Cambridge in the late nineteenth century. They were unable to get a degree, nevertheless. Even if the "New Woman" notion first appeared at this time, the process of releasing women from oppression was still far from complete. The true effects of women's social and political rise weren't felt until the 20th century.

The third phase, known as the "Decadence of Victorian Values," spanned the years 1870 to 1901. The greatest prosperity occurred during this time. The issue of religion, however, was unsolved. In terms of moral and social ideals, as well as money, this was a time of stagnation. Matthew Arnold, a Victorian-era writer, social critic, and philosopher, was one of the first to draw attention to the poor working conditions in factories and the failings of governmental institutions, which became obvious after 1870. The British Empire's golden age was coming to an end as man and his psychological state of mind took center stage in literature. This change was best captured in the writings of several Victorian authors who satirized the fundamental attitudes and traditions prevalent among most Victorians. Even while Britain remained one of the major powers, France and Germany had begun to emerge as new competitors.

Reactions To the Bourgeois Advancement

British society was already a well-established bourgeois society throughout the Victorian period. The Industrial Revolution created many textiles and new methods of production, which led to the emergence of a new capitalist society in which the industrialists and the expanding working class changed the pre-existing social class structure. The social ideology was impacted by scientific and technological advances. On the one hand, there was a hopeful expectation that such an advancement would solve every issue and lead to the establishment of a bourgeois democratic federation, as Tennyson imagined in his dramatic monologue "Locksley Hall"; on the other hand, the advances in technology and science created new issues with regard to adjusting to the new and altered world and its altered values, i.e., the issues of harmonizing the innovations that came about as a result of these advancements.

Charles Darwin's theory of evolution discounted the validity of the worldview based on religious convictions. Religion's effect was restricted to upholding customary ceremonial customs and verbal moral acceptability as its worth began to wane. Jeremy Bentham's utilitarianism or George Stuart Mill and Herbert Spencer's positivism, for example, were major philosophical systems that represented optimism and confidence in the advancement of the capitalist system and bourgeois democracy. The government agreed with the main ideas of these philosophical systems, despite the fact that they were not widely acknowledged across the nation. The primary drawbacks of Victorian society were seen to be its hypocrisy and double standards.

There were several proponents of numerous various ways of living; some of them supported Darwin's agnosticism, while others celebrated liberalism and capitalism. The latter were opposed to government and trade union groups' economic interventions. Several groups were founded, mostly by the British elite, as a response to a bourgeois-optimistic vision of the

world. Some of these responses were depicted in literature. The Oxford Movement first developed during the 1830s and 1840s. The fundamental objective of the movement's proponents, who saw that religion was waning in popularity, was to restore people's confidence in it. John Henry Newman served as the movement's head and a proponent of the Church of England's renewal. In order to increase the emotional impact of religion, Newman, an English theologian and poet, reinforced religious principles and liturgical practices. Because of his conversion to Roman Catholicism, he was a contentious figure in England's religious history. His formal conversion to Catholicism and elevation to the cardinal rank damaged the movement's reputation and reduced its appeal. The movement's main flaws were inconsistent assertions and the propagation of a religion that began to take on a ceremonial and dogmatic tone. The poets Lord Alfred Tennyson and G. M. Hopkins were among those who were affected by the movement.

The second kind of opposition to bourgeois growth was Thomas Carlyle's teaching. British historian, philosopher, writer, and mathematician Carlyle was well-known. His teachings, which sprang out of his disdain for machines, business, and industrialists, had a significant impact on society at large. Charles Dickens was inspired to create the book *A Tale of Two Cities* by his famous work, *The French Revolution*. During the Chartist era, Carlyle championed workers' rights. The Chartism was a working-class movement that began in 1836 with the goal of giving the working classes more political power and rights. The movement did not have a defined philosophy or a leader, despite the fact that it demonstrated the strength of the working class. Carlyle was primarily concerned with striking a balance between history and politics on the one hand, and sentiments and the concepts of freedom on the other. In particular, he believed in the notion of a heroic battle that supported the role of the hero in history, the ideology like the fascist's ideas that would later develop, and common reason was prioritized above emotions in regards to economics and politics.

CONCLUSION

Imperial expansion and colonization were prominent features of the Victorian era. During this time, the British Empire reached its height, with possessions all over the world. This colonial endeavor had far-reaching effects on British politics, economic success, and culture. It also sparked discussions on the morality of imperialism and the interaction between colonizers and colonized people. Literature and art proliferated throughout the Victorian period in terms of culture. Famous writers who tackled morality, class, and social change in their writings include Charles Dickens, Jane Austen, and the Brontë sisters. The Pre-Raphaelite Brotherhood, which emphasized a return to nature and rejected the dehumanizing impacts of industrialisation, also emerged around this time. The Victorian era in politics was defined by constitutional advancements. The democratization of political authority and the addressing of socioeconomic disparities were the goals of the suffrage extension and reform laws. These changes laid the groundwork for Britain's contemporary parliamentary democracy.

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CHAPTER 2

AN OVERVIEW OF DRAMA IN THE VICTORIAN AGE

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ABSTRACT:

Drama in the Victorian Age, which spanned from 1837 to 1901 during the reign of Queen Victoria, reflected the multifaceted nature of this era's societal, cultural, and political landscape. This abstract provides an overview of the key characteristics and themes that defined Victorian drama. It explores the influence of societal norms, technological advancements, and literary trends on the theater of the time, highlighting its enduring legacy. The theater during the Victorian Age underwent a significant evolution, shaped by the era's distinct characteristics. One prominent feature of Victorian drama was its adherence to societal norms and moral values. Plays often portrayed the virtues of modesty, duty, and social order, reflecting the prevailing Victorian ethos of strict morality and propriety. These moralistic themes were particularly evident in the works of playwrights like Oscar Wilde and George Bernard Shaw. Technological advancements also played a crucial role in Victorian drama. The introduction of gas lighting and improved stage machinery allowed for more elaborate and realistic productions. This technological progress enhanced the theatrical experience, enabling the staging of complex sets and special effects that captivated audiences.

KEYWORDS:

Moralism, Political Changes, Queen Victoria, Social Reform, Technological Advancements, Victorian Era.

INTRODUCTION

The theater served as a major hub of affluent people's amusement in the 19th century. The most popular genre of theater in the nineteenth century was melodrama, which included emotional and sensationalist playwrights and stereotypical storylines and characters. The theater gained a lot of popularity among the populace, and one factor in this popularity was the transit system and the improvement of nighttime street safety. The theater presented an idealized version of life to the working-class audience. Farmers, manufacturing workers, and peasants were happy and moral, in contrast to all those harsh representatives of the Establishment. Evil and hardship were overcome by virtue. Melodramas accurately portrayed contemporary socioeconomic issues and the city of London, including the lack of money for the working class, rising rents, strikes, and deplorable living and working conditions. The plays, however, lacked excellence. Talented poets like Robert Browning and Alfred Tennyson wrote many of the plays, but neither they were commercially successful nor did they have any intellectual significance. Queen Victoria changed how people saw theater. With a picture-frame stage effect that gave the plays a more realistic sense, theaters were transformed into hubs of entertainment.

Between 1850 and 1900, there were more theaters in London; there were nineteen in 1851 and sixty-one in 1899. The Imperial, The Court, and The Opera Comique were built between 1870 and 1880, while several of the older theaters, including The Royalty, The Globe, The Gaiety, The Holborn, The Charing Cross, and The Queen's, underwent renovation between 1860 and 1870. One of the most renowned playwrights of the Victorian era was Oscar Wilde. At the start of the nineteenth century, he composed many plays that were instantly successful

and popular. He wrote the following plays between 1892 and 1895: *Lady Windermere's Fan*, about a marriage triangle; *A Woman of No Importance*, about an upper-middle class society; *An Ideal Husband*, about political corruption; *The Importance of Being Earnest*, about societal pressures; and *Salome*, a tragedy that was originally written in French. John Millington Synge, an Irishman, was another significant writer. His best-known works include the one-act tragedy *Riders to the Sea*, *The Well of the Saints*, *The Playboy of the Western World*, and *Deirdre of the Sorrows*. Another significant Irish writer and performer was Dion Boucicault, whose best-known works were *The Octoroon*, *The Phantom*, *The Colleen Bawn*, and *The Shaughraun*. George Bernard Shaw should not be forgotten too; he is a brilliant Irish writer who wrote over sixty plays (such as *You Never Can Tell*, *Man and Superman*, *Pygmalion*, etc.) that tackle societal issues. Shaw was a Nobel Prize recipient, as well as a critic and political activist. He was presented with the Nobel Prize in Literature in 1925. Shaw fought against melodrama, sentimentality, and clichés as a well-versed Shakespearean and seasoned music and theatrical critic [1], [2].

Poetry in Victorian Period

One of the main subjects tackled in Victorian poetry was the confrontation between religion and science, and one of the most defining aspects of Victorian poetry was its variety. Numerous narrative poems, dramatic monologues, and lyrical poems promoted atheism or agnosticism as well as its central tenets. In addition to the new poem types, there were many more unusual stanzas. Numerous profound societal changes brought about by the Industrial Revolution during the Victorian period made many poets disapprove of the idealized view of life that the Romanticists portrayed. Pre-Raphaelite poetry was influenced by the aestheticism movement and the reformation of Victorian art. High Victorian poetry dealt with topics of patriotism, social change, and the clash between religion and science. Lord Alfred Tennyson, Robert Browning, Matthew Arnold, Elizabeth Barrett Browning, Edward FitzGerald, Algernon Charles Swinburne, Dante Gabriel Rossetti, Christina Rossetti, and Gerard Manley Hopkins were among the most notable Victorian poets.

The most significant aspect of Victorian poetry was its reliance on sensory experiences to convey scenes of science/religion conflict and ideas about nature and romance, which Tennyson explored. Another trait was the emotion that was evident in defending the romantic poets' bohemian notions. Robert Browning's wife, Elizabeth Barrett-Browning, was one of this era's most renowned poets. Their intimate friendship led to the creation of the collection of love poetry known as *Sonnets from the Portuguese*. A collection of 45 sonnets, "How do I love thee" has the rhyme pattern and is one of the most well-known pieces in the collection. It was released in 1850.

Because of her dark appearance, her husband referred to her as "my little Portuguese" in the collection of sonnets. She was expected to get the Laureate since she was more well-liked than her husband. Her poem "The Cry of the Children" (1843), which spoke out against the exploitation of children, was well-known. She was also well known for supporting women's rights. The main theme of her book written in blank verse, *Aurora Leigh* (1850), and her collection of poetry, *Casa Guidi Windows* (1851), both focused on the fight for women's equality [3], [4]. The son of an Italian political exile, Dante Gabriel Rossetti was a British poet, designer, translator, and painter. He was a founding member of the Pre-Raphaelite movement, a collection of poets, painters, and art critics who were influenced by myth and folklore from the Middle Ages. At first, it was a creative movement that seemed to be in opposition to official painting and art. Numerous authors, poets, and painters who supported the Pre-Raphaelite movement were influenced by Rossetti. Additionally, the European Symbolists found much influence in his works. He was seen as a forerunner of the aesthetic

movement as well. The Victorian era's realism and didacticism was strongly opposed by the artists. This movement's artists emphasized ballads, fairy tales, Christian mysticism, and a return to nature. They supported religious and sexual freedom and opposed the rigorous Victorian morality, its materialism, and its utilitarianism. As it encouraged a disengagement from reality and gave the realm of imagination precedence, the poetry of the Pre-Raphaelite movement mirrored the poetry of Romanticism. The Pre-Raphaelite periodical *The Germ*, which Rossetti created, is where the movement's basic beliefs were first published. Blake, Keats, Dante, Browning, and E. were early poets who had an effect on him. A. Poe. William Blake, a pioneer of the Pre-Raphaelite movement, had an impact on Rossetti's philosophy, poetry, and artistic vision. Blake's mysticism and reputation as a renegade particularly intrigued Rossetti; he was "among the first who raised a lot of provocative questions related to the 17th and 18th-century sensationalist theories," according to Rossetti.

In his paintings, Rossetti portrayed ladies who were glorified and put in outlandish situations. However, his wife Elizabeth Siddall, who passed just two years after their wedding, served as both his major model and inspiration. She was thought to be in a difficult situation because of her husband's affair. Along with his wife, Rossetti buried all of his manuscripts. After some time, nevertheless, they were unearthed. The renowned poem "The Blessed Damozel" by Dante Gabriel Rossetti, which rhymes with abcbdb, was first printed in the newspaper he created in 1850. In 1870, Poems released the poem's second edition. The poem was a Keatsianripoff. "The Raven" by Edgar Allan Poe served as a partial inspiration. There are several archaic terms in the poem. The poem has a lot in common with folk ballads as well as religious lyrical poetry from the 13th and 14th centuries. There were three lilies in Damozel's hair, five Virgins around the Virgin Mary, and seven stars in Damozel's hair. It also has lilacs, roses, doves, and the sacred numbers three, five, and seven. The aforementioned terms together stand for the most significant religious goals. Rossetti portrays the dead girl who is in paradise as melancholy. The girl watches her beloved live on Earth and believes that after his death, he will be with her. The poem explores the act of putting the ancient, natural, and spiritual before the material world. These are the main ideas that Tennyson's poetry also goes into. The poem by Rossetti and the picture with the same name are under the category of fiction and imagination. This offers the lyrical character the opportunity to depict women's bodies as physical manifestations of his own wishes and ideals [5], [6].

Rossetti's sister, Christina Rossetti, was a Pre-Raphaelite and an English poet who committed her life to the church and poetry. She produced almost 900 poems, the majority of which were religious, but very few of them had any kind of general significance. Despite having less aesthetic worth than George Herbert, she was compared to him. She also composed lyrical poetry, such as the sonnet "Remember," which is about remembering and grief, and which was originally published in *Goblin Market and Other Poems*, a collection of poems that was much praised when it was published in 1862. As implied by its form, which is a Petrarchan sonnet with the rhyme scheme abbaabbacddece, the main topic of the sonnet is love. The poem becomes less sentimental and, as a result, more potent and lyrical in the second section, when the poetic persona admits that she would rather her partner forget her and be happy than remember her and be unhappy. In this way, "Remember" is comparable to "Song", a poem that was published in 1848 and in which the lyrical persona expresses her disinterest in her lover's actions after her death and her desire for no sorrowful songs to be performed in her honor. The earliest English translation of *The Rubaiyat of Omar Khayyam* was made by English poet and author Edward FitzGerald. The 12th-century mathematician and astronomer Khayaam came from Persia. He produced four-line poems known as the ruba, which are bitter-sweet poetry, about the varieties of wine, relationships, and the passing of time. The Persian text of the *Rubaiyat*, as translated by Fitzgerald, has a wealth of frequent and

pervasive references. The poem's words had been used as names for various literary works by the 1880s, and as a result, the book quickly gained enormous popularity throughout England. There are various Persian manuscripts that include the Rubaiyats. Rossetti was the first to emphasize the significance of these poems. The Rubaiyat was translated by Fitzgerald into five editions, the fifth of which was released posthumously. He combined the versions into one, translated them without restriction, rearranged the original stanzas to suit his purposes, and modified the order in which they appeared.

In A's opinion. According to Fitzgerald's biographer C. Benson, his editions are like epigrams or mini-sonnets that express solitary ideas. A *Carpe Diem* (seize the day) motif serves as the dominant topic. The arrangement of the quatrains is meant to represent the transient nature of existence and the celebration of a hedonistic way of living. The basic premise of the poem is that social interaction and pain management are key to pleasure. These sentences stand for the ephemerality of human existence, the denial of a hereafter, the place of man in life, and his quest for meaning in life. Man was unaware of the mysteries of life and death since God had already predestined his acts. Man should thus succumb to the life of pleasures. The last line of each verse is a plea for wine, fruit, and joy. It is said that the Victorian era's crises were what led to Fitzgerald's rubaiyat. The last sentences echo the Romanticists' appeal for love and ask if it might lessen death.

Post-Victorian poet Algernon Charles Swinburne embraced the Pre-Raphaelite Brotherhood's ideologies but was never a part of their group. Despite receiving an Eton and Oxford education, he never completed his coursework. He read works from the ancient and Elizabethan eras. He admired Baudelaire and Shelley. The majority of his poetry were included in the book *Poetry and Ballads*. The sexually explicit sections and atheist poetry in the first edition, which was released in 1866, horrified the readers. The second was released in 1878, twelve years after the first, and the third in 1889. Additionally, Swinburne published critiques of William Blake, Ben Johnson, Shakespeare, and Victor Hugo. His critique was allegedly impressionistic. "The Garden of Proserpine," one of his most famous pieces that was included in *Poetry and Ballads*, represents his own strengths and weaknesses as a poet. It is a twelve-stanza, eight-line descriptive poem with the rhyme pattern. The poem is viewed as a predecessor to modernism and T because it is replete with imagery of bareness, pessimism, immobility, and deadness. "The Waste Land" by S. Eliot. The daughter of Zeus and Demeter, Proserpine is a goddess of vegetation who is wed to Hades, the god of the underworld.

She is connected to the coming of spring and the fecundity of the earth. The focus of Swinburne's poem is on her status as a goddess of perpetual slumber and death, representing the line between life and death. One of the poem's main topics is the spiritual crisis, as Proserpine questions the idea of Christianity. The poem portrays religion in a derogatory light. Some reviewers claim that the poem is a little masterpiece. Young people adored Swinburne because they saw him as a renegade individual who challenged Victorian norms.

One of the poets who best captured the spirit of Victoriana was Gerard Manley Hopkins. A Jesuit priest, he was. His use of language, rhythm, and versification all demonstrated his creativity. Hopkins also often employed literary devices including rhyme, alliteration, assonance, and onomatopoeia. Individuality and distinctiveness are maybe his poetry's most important qualities. Religion and environment were Hopkins' poetry's two main subjects. Hopkins became well-known thanks to Robert Bridges, who served as Poet Laureate from 1913 to 1930. Bridges started publishing Hopkins' poetry after Hopkins had away. His most famous poem, "Pied Beauty," which honors God as the creator of everything, was penned in 1877. The poem is about praising the natural world. He used a lot of strange metaphors, which is why modernists adored him. Hopkins was likened to metaphysical poets because of

these analogies, i.e., e. Donne, John. The poem also had current sensibilities that might be seen. This might be the reason why this author served as an inspiration to some of the greatest poets of the 20th century.

DISCUSSION

The Victorian era had a wide variety of distinguishing traits since it lasted for such a long time. The reforms of the day, however, required authors to adjust. The puritan code had a significant literary impact. The Victorian authors made an effort to adhere to literary standards and established taboos since books were often read aloud. In addition, the authors were under a lot of strain. They often had to make a trade-off between their obligation to the public to live up to their readers' expectations and their desire to maintain the integrity of their individualized creative expression. One of the main themes of many of Tennyson's poems was a predicament like this one brought on by the idea of the split ego inside the writer/poet. Because of this, Victorian literature was distinguished by a wide variety of styles and the writers' quest for the best means of expression. Innovative metrical forms and patterns were being experimented with by poets and authors. Romantic-era literature and Victorian literature have many similarities. Browning and Swinburne were influenced by Shelley, Matthew Arnold was moved by Wordsworth, and Tennyson adored Keats' poetry. A common topic in the writings of many Victorians was the spiritual crises and theological difficulties that were addressed by the Romanticists. Despite the influence of puritanism, poets often discussed the facets of love and romantic relationships. The relationship between man and God, spiritual conflicts, one's place in the Industrial Revolution era, the growth of English democracy and industrial progress, education, the poor living conditions of the working class, man's reflection on the past, and his capacity for making futurist observations were the major themes in literature [7], [8].

A novel emerged as the most popular literary form in the late 19th and early 20th centuries. The books that dealt with social themes were quite popular because they tackled many problems that emerged as a result of industrialization. A strong authorial presence in the story is the most defining characteristic of Victorian literature. A teacher, a mentor, or even a prophet might sometimes put commentary on a fictitious occurrence in the form of a passage. The authors mostly focused on the interpersonal relationships and personal issues of those caught in the middle of the old and new modes of production. Dickens wrote about modern issues like the drive for monetary and educational advancement, the industrialized working routine in the industrial town of Coketown that polluted a lovely natural environment, the great wealth gaps between the lower and higher social classes, child labor in factories, crime, etc. In *Vanity Fair*, Thackeray mocked upper-class society and revealed its hypocrisy. He did a good job of portraying people's efforts to become respectable upper-class folks. In her book *Jane Eyre*, Charlotte Bronte addressed the subject of marriage, in particular, marrying someone from a different social class. A similar subject was addressed in Jane Austin's *Pride and Prejudice*, when the upper-class members were married off to the gentry's offspring in an effort to improve socially. Married women had increased independence and privileges in the late eighteenth century, including the ability to possess property, which had previously been granted to single women. The idea of a lady included more than just being married to a guy; it also included becoming financially independent. The female lead in Henry James' book *Portrait of a Lady* was the ideal representation of new ideas about what it means to be a lady. The protagonist of the story is a young woman who has achieved financial independence, allowing her to defy social norms and follow her own path [9], [10].

The most direct expression of Charlotte Bronte's opinions on the mistreatment of women in the Victorian era may be found in her book *Jane Eyre*. In the novel's introduction, the

authorless made reference to the "warped system of things" in order to draw attention to the poor and unjust treatment of women, their unequal standing, and a highly acquisitive culture that is dominated by the power of money. Pip is a male character who struggles with the high standards of life imposed by the social class he is so ardently trying to join. He was required to acquire posh attire, furnishings, etiquette, education, the correct friends, and money in order to fit in with such a society. However, even with all of these advantages, he would not be able to remove the stain of his past. In the Victorian fiction, the flow of money was determined by class, and money served as the catalyst for social development. The writings of Dickens and Thackeray made this clear. Because the first generation of nouveau riche did not see wealth as a given and did not place a high value on it, their offspring or grandchildren did not share these beliefs and as a result were easily integrated into society's top strata.

The biggest gap in the social structure was mirrored in the Victorian fiction. On the one side, there were individuals who had to work hard at physical labor to support themselves, and on the other, there were others who could live comfortably without having to do any work. As seen in Thackeray's book *Vanity Fair*, where one of its female protagonists utilized every available tool to approach the nobility, joining the ranks of the nobles was typically the ultimate objective of those seeking social progress. The idealized idea of what is "English" which stems from the tendency of people to "help" and "civilize" people in colonized areas of the world as well as the idea of what the Victorian models of proper behavior entail were frequently the recurring themes in the literary works of the most well-known authors and poets who lived during this time. Stereotypes from the era originated from such ideas. Oscar Wilde's famous comedies *The Importance of Being Earnest* and *The Ideal Husband* parodied "proper" conduct.

A family member's existence was strongly tied to overarching historical, political, social, and spiritual concerns. Dickens created Florence Dombey, an orphan who lost her mother, as well as Oliver Twist, Pip, and David Copperfield; Henry Esmond is the orphan in Thackeray's novel; Jane Eyre is revealed to be a young orphanage in Charlotte Bronte's novel; and Heathcliff appears to be a person whose parents are unknown in Emily Bronte's *Wuthering Heights*. These characters were all portrayed as vulnerable kids in dire need of human contact. These individuals were exposed to an environment that was often shown as menacing and indifferent to their inadequacies because they lacked assistance on the emotional, mental, and spiritual levels. With the help of the author's potent descriptions of nature and the surrounding environment, the inner lives of these individuals were clearly conveyed. The most important element that determined how the characteristics evolved was closely related to the external social change.

The characters' actions, attitudes, and viewpoints on a range of topics, including social standing, wealth, love, marriage, religion, the idea of God, and death, revealed the class to which they belonged. In addition, one of the most significant characteristics that identified the class to which the characters belonged was the circumstances of their lives. Victorian-era books also included depictions of social transformation. The authors were primarily critical of society as a whole since they believed it was their responsibility to raise people's morale. The majority of them believed that literature should have a didactic aim, hence their creative creations encouraged morality. The nature of Victorian literature was bourgeois. Despite the fact that the authors created their literary works for the general public, they never lost sight of the reality that their intended audience was males. In the nineteenth century, living the life of a gentleman meant dressing in finery, employing servants, spending time alone, and frequenting Victorian ballrooms. Purchasing the suitable clothing was the first step towards becoming a gentleman in *Great Expectations*. Joe's annual salary was almost equal to the

amount of money Pip got for the clothing. This is maybe one of the clearest illustrations of the poor working conditions and very low pay experienced by members of the lower class. Young adult males who were due to inherit an estate and those whose fathers made significant amounts of money via entrepreneurial activities were both examples of gentlemen in Jane Austen's books. Since the capacity to generate money via profitable business operations and the process of acquiring right, gentlemanly behavior became more important than having a noble birth, as Julia Prewitt Brown has shown, the idea of a gentleman in the nineteenth century was expanded in the formal sense. Dickens' *Great Expectations*, where Pip's lofty social expectations were supported by the money Magwitch the prisoner made via criminal activity, portrayed the idea of the gentleman with a great deal of sarcasm. Romantic characteristics were still present in Victorian literature. The following traits were associated with the Romantic era: originality, inventiveness, subjective emotion, and adoration of nature. However, Victorian audiences admired authors whose characters were likeable representations of actual people. It was anticipated that literary works would convey a message in line with generally recognized moral principles and a specified set of norms. As the novel developed to be the preeminent literary genre, authors adhered to its standards about form, publication, and subjects. The novels were initially released as magazine episodes before being published as books. The majority of the books were happy-ending love romances.

Although technically flawed, the Victorian novels had enough of life and vividness, as Lionel Stevenson points out. In addition, as each Victorian author contributed a unique element, experimented freely, and drew from the others, one may trace the steady evolution of literature via the study of Victorian fiction. The Victorians' feeling of elevated seriousness was accompanied with a puritanical outlook on life. Carlyle was the most effective representative of this new puritanism, advising the Victorians to prioritize duty and labor above a broad sense of enjoyment. In *Memoriam*, Tennyson's elegy, represents man's drive for perfection. Victorian-era changes can be seen in men's propensity to replace artistic lifestyles with hard work, proper conduct, maintaining a moral public image, and, above all, refraining from violating the taboo surrounding the proper sexual conduct that men were expected to uphold. Another two concepts that were valued greatly throughout the Victorian era were reputation and respectability. People were expected to adhere to a set of customs that made up the ideals of being a lady and a gentleman. As indicated by an increase in prostitutes and a rise in crime, upholding a high moral standard led to a significant deal of hypocrisy.

The authors were fascinated with an investigation of the hidden aspect of the human soul during the third phase of the Victorian Age, which was characterized by a decay of the Victorian principles. As a consequence, a large body of literature examining the idea of the divided-self emerged. Robert Louis Stevenson explored the duality of human nature in *The Strange Case of Dr. Jekyll and Mr. Hyde*, while Oscar Wilde explored the root of evil in *Salomé*, *The Picture of Dorian Gray*, and *The Importance of Being Earnest*. The tragedy of Wilde His lone work, *Salomé*, which is about a young man who sold his soul to the devil in exchange for immortal beauty, deals with the depths of evil, while *The Importance of Being Earnest* Wilde, his play, attacks Victorian high-seriousness and respectability. By mocking the characters who don't uphold the strict Victorian norms forced upon them, Wilde exposes man's propensity to live a hidden life and act immorally.

CONCLUSION

Melodrama also became a popular theatrical form throughout the Victorian period. The Victorian middle-class audience found melodramatic plays, which are marked by heightened emotions and clear-cut moral differences, to be very appealing. Dion Boucicault's "The

Corsican Brothers" is a prime example of the theatrical style that appealed to Victorian theatergoers. Additionally, the Victorian theater served as a forum for discussing current social and political concerns. Through their plays, playwrights like Henrik Ibsen questioned the current quo and posed challenges to social standards. The examination of gender roles in Ibsen's "A Doll's House" is a noteworthy example of how play can critique Victorian society. The complexities of the Victorian era's culture and society were represented in the vibrant and varied drama of the time. It served as a vehicle for the presentation of Victorian ideals, moralism, and social expectations. Technology advances were also welcomed by the era's theaters, improving the theatrical experience for both performers and viewers.

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CHAPTER 3

PROMINENT LITERARY FIGURES: INTEGRAL ROLE IN SHAPING THE COURSE OF LITERATURE

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ABSTRACT:

Prominent literary figures have played an integral role in shaping the course of literature and culture throughout history. This abstract offers an overview of the significance and impact of these individuals in the world of letters. From timeless authors like William Shakespeare to modern titans like Toni Morrison, literary figures have not only contributed to the evolution of literary forms and styles but have also influenced societal norms, political thought, and the collective imagination. Literature has been enriched by a myriad of distinguished figures whose contributions span genres, time periods, and cultures. Among these luminaries are William Shakespeare, often hailed as the greatest playwright in the English language. His works, such as "Hamlet" and "Romeo and Juliet," have left an indelible mark on drama and continue to captivate audiences worldwide. The 19th century saw the emergence of literary giants like Charles Dickens, whose novels, including "Great Expectations" and "Oliver Twist," shed light on the social injustices of the Victorian era. Meanwhile, Jane Austen's incisive social commentary and memorable characters, as seen in "Pride and Prejudice," have made her a beloved figure in English literature.

KEYWORDS:

Classic Literature, Literary Giants, Literary Legacy, Novelists, Poets, Prominent Writers.

INTRODUCTION

One of the most prominent philosophers was John Stuart Mill, a liberal, utilitarian, eminent British philosopher, and reputable political economist. He expressed the liberal spirit of the Victorian age by advancing his political and religious views. He received his schooling at home since his father did not support the English educational system. Despite having a utilitarian upbringing, he voiced his skepticism about utilitarianism in the article "What is poetry?" where he considered whether it might serve as a useful foundation for poetry. According to Mill, the highest value is attained when a person works consciously to advance global pleasure. A person's primary objective should be to achieve social usefulness, which is to take acts for the benefit of society as a whole. The higher and lesser pleasures were separated into two groups by Mill. Lower pleasures are those that come from the physical domain and are thus inferior to the higher ones; higher pleasures are those that come from intellect and morals. In his feminist article titled "The Subjection of Women," Mill pushed for gender equality and more rights for women.

According to Mill, the notion of women's inequality is outmoded and immature, and as a result, it cannot endure in a society that is undergoing rapid change. He contended that marriage rules needed to be changed because they were unfair to women and that women's education and social growth would benefit the whole society, even males. He addressed the idea of social liberty in his essay "On Liberty". But his idea of liberty is quite different from what we mean by the word today. Freedom from tyranny, or the freedom of the minority from the tyranny of the majority, is what is meant by liberty rather than the freedom of the will. In his article, he compares people to plants since both require a supportive atmosphere to grow

and thrive. Due to his extensive travels around Europe, John Ruskin—an essayist, philanthropist, art critic, and well-known social thinker brought the European spirit to England. He wrote on nature, art, architecture, and social issues. He was able to examine society via art. By releasing the first volume of *Modern Painters*, which included an article written to defend British painter J. M. W. Turner in defense of his harshly attacked landscape paintings, he attracted the attention of the general public. Ruskin argued in the article that an artist should describe nature accurately. An artist may directly observe nature and then depict it in their work using shape and color. In his book *The Stones of Venice*, which studies Venetian architecture and provides a historical account of Venice, he develops a version on the same topic.

Additionally, he advocates for the kind of culture in which people should appreciate their work and questions whether there are civilizations in which artists adore their creations. He began to promote the application of the idea of beauty in art and life as a response to the ugliness of an industrial product and the bourgeois way of life. His thoughts were seen as a counter to the official, academic art that found its role models in Renaissance because he attempted to find beauty in Gothic forms. Ruskin takes aim at industrialism's detrimental impacts on the environment and the liberal economic theory that is founded on the exploitation of workers in his book *Unto His Last*. He quit writing and fled into obscurity after feeling rejected by the ideology of the era in which he lived and worked [1], [2].

An English poet, thinker, and critic, Mathew Arnold. Despite having strict parents who reared him, he lived a hedonistic lifestyle when he was a student. He promoted liberal humanism with Greek roots as its source. He criticized various aspects of English bourgeois culture that he saw as typical of the British people, including their self-satisfaction, island inclusivity, provincialism, and morality rooted on the idea of reward and punishment that originated in Puritanism. He compromised with Christianity in order to get just the moral principles that he could use. After declaring himself to be agnostic, he expressed deep sorrow over the loss of religion and longing for the era when faith was the supreme force in people's lives. Arnold found little good in any of the social strata, hence he was generally gloomy about society. He had a mindset that was typical of academics who preached about humanity while elevating themselves above all social levels. Up to 1850, he published poetry. He began to write articles around 1850.

The lyric poem "Dover Beach" by Arnold appeared in the anthology *New Poems* in 1867. The first words of the poem conjure up images of a stunning English pebble beach in the ferry port of Dover in Kent thanks to its descriptive phrases, which make a powerful visual impact right away. On the shore, not even the faint traces of human habitation are discernible. The lyrical character pays attention to "the eternal note of sadness" that the waves' sound suggests. The sound of the receding sea is connected to one's spiritual crises since the poem was composed in the industrial nineteenth century. It is a somber poem that captures some of the most recognizable traits of the author. It conveys the author's love of nature and romance as well as his sharp intelligence, which enables him to provide an authentic depiction of the era in which he lived. He had the ability to identify and reveal his fellow people's flaws. At the same time, the author is a humanist who aspires to a more ideal world where moral values and a "higher order of experience" control individuals. The poet's loss of trust in the capitalist civilisation is metaphorically represented in the poem. The poem is a culmination of the author's creative talents, a synthesis of his thoughts and feelings. The poem represents the idea that religion loses influence in front of science. "The sea of faith" is no longer there. The people are left without security and forced to deal with loneliness as a result of losing their religion. There is no kindness, no trust, no beauty in the poet's world. The poem's call for love

is made in its last verse. In particular, the poet addresses his beloved wife and makes an effort to prevent such a catastrophe via love. The only option to escape the grim future of contemporary society is to retreat into the private realm, or to resort to love, which could provide some solace and tranquility. The lack of love and light makes the earth a perplexing place where faith is "retreating." Many commentators see the poem as a representation of the spiritual worry of a Victorian intellectual, who was aware that immorality and disaster lurk under a happy exterior. One concept said to have come from the Romantic era is the poet's invitation to love [3], [4].

One of the most influential collections of essays on literary criticism is his *Essays in Criticism*, and one of its essays, "The Function of Criticism at the Present Time," examines the role of the critic in the processes of analyzing, evaluating, and promoting literary works. In this article, he argues that man should use his own creative ability and that creativity is superior to critical thinking. He respects Byron and Wordsworth and thinks that Goethe and Wordsworth were very creative. Goethe, he notes, "understood life and the world much more completely and thoroughly than Byron." Arnold emphasizes that the primary flaw of Romantic English writing was its lack of understanding and further asserts that it was full of energy, invention, and vividness. Because of this, Byron's poetry lacked substance, P. B. Shelley's coherence, and Wordsworth's comprehensiveness and diversity. He argues that Wordsworth should have read more literature despite the fact that he respects the poet.

Additionally, he asserts that Shakespeare did not read much, despite the fact that he was born in what he termed a "promised land for literature" at the time. Therefore, having the ability to be creative alone is insufficient; one must also have the tools and components necessary for creativity. In other words, one requires ideas in order to spark creativity. The ideas are what determine creative capacity. He also thinks that it takes two forces to make a work of literature, one from the author himself, his creativity, and new knowledge, and the other from the century he lives in. Shakespeare and Goethe both lived and worked at a period where new ideas were prevalent, allowing for the growth and improvement of creativity.

The French Revolution, according to Arnold, was a more spiritual event than the English Revolution because it derived from the "force, truth, and universality of the ideas which it took as its law, and from the passion with which it could inspire a multitude for these ideas." The "grand error" of the French Revolution, on the other hand, was "quitting the intellectual sphere and rushing furiously into the political sphere." Burke is also brought up, and he claims that Burke had been living in a society that was run by his own principles rather than party customs. According to him, criticism need to be unbiased and exhibit objectivity. The purpose of criticism, in Arnold's view, is to "try to know the best that is known and thought in the world." However, English criticism lacked this quality, just as English journals did in his day. For the critics, patience, objectivity, new information, simplicity, honesty, adaptability, and continuous knowledge expansion are essential. An objective desire "to learn and promote the best that is known and thought in the world" is essential to critique [5], [6].

Arnold is a pioneer among contemporary critics. The introduction Arnold prepared for the 1888 book is entitled "The Study of Poetry." Arnold argues that poetry should be read because it has the power to comfort us when religion fails. He emphasizes the significance of knowing how to tell excellent poetry from terrible poetry because of this. The articles of Arnold promote the notion that criticism should be approached objectively. According to him, the optimum approach is a comparative one, or a touchstone approach, in which the literary works are compared to those of contemporary poets like Homer, Dante, Shakespeare, and Milton. If a critic does not contrast a poet's work with the greatest pieces of classical literature, he or she cannot fairly evaluate the poet's work. It is best to read the literary works

in their original form in order to assess their true value. Arnold claims that French poetry predates English poetry. Chaucer is the "father" of English poetry, he continues, but he lacks seriousness. And the same is true of Robert Burns. He believes that since Dryden and Pope wrote their lines and poems from their "reason" rather than their "soul," they were not "genuine" poets.

Arnold compares anarchy brought on by the problematic passage of the Reform Bill of 1867 with culture, the pursuit of perfection, in his collection of essays titled *Culture and Anarchy*. He divided English society into three groups: Barbarians, Philistines, and People. Arnold believed that since the Philistines were the most significant group in society, they ought to be educated and given humane treatment. Arnold, a Christian-humanist, opposed the utilitarianism of John Stuart Mill and Jeremy Bentham's adherents. Arnold argued that the center of power should be moved to culture because both the government and the church were unable to handle the escalating social unrest. Culture was defined as "a pursuit of our total perfection by means of getting to know [...] the best that has been thought and said in the world." Culture transcends religion since it permits the development of all human abilities; it is in opposition to utilitarianism because utilitarianism elevates means above aims. Confusion and anarchy are the results of both the nonconformist ideal and the liberal reformers' ideal. The former included surrendering all other aspects of a person's personality to the religion, while the latter involved using reforms as means rather than as means of guaranteeing a peaceful living for all people. Arnold observes that anarchy results from the treatment of materialism, economic expansion, Puritanism, physical health, and private prosperity as means. Only culture, the marriage of poetry and religion, is a method of preserving the whole person.

DISCUSSION

Victorian designer, artist, writer, and socialist William Morris advocated for workers' rights and spread his views on the streets. He was a revolutionary figure who had a big impact on Victorian-era ideals. He studied works by modern reformers like John Ruskin, Thomas Carlyle, and Charles Kingsley while attending Oxford University, which inspired him to develop an alternative to the dehumanizing industrial systems. He wrote the futuristic society book *News from Nowhere* in 1890, promoting socialist ideals and romantic utopianism. There are no private possessions, courts, class structures, jails, or monetary systems in the society depicted in the book. People who live in such a world enjoy both nature and their jobs. Morris makes the supposition that labor may be enjoyable provided the people are not exploited in his book *Useful labor Versus Useless Toil*. The enjoyable work presents the following "hopes": relaxation, output, and enjoyment from the labor itself. He critiques capitalism's fundamentals and the unequal allocation of labor among the social classes. The middle class is similarly focused on accumulating riches to the point that they won't need to work in the future.

Morris contends that because of its primary emphasis on labor and production, the lower class, which is economically weaker, supports the upper and middle classes. Real wealth is produced by the lower classes, but they also generate garbage, which wastes natural resources. As a result, the production must be divided fairly, which might be accomplished by doing away with the class structure. According to him, society should place more emphasis on fostering and supporting individual ability, innovation, and skill development than meeting market demands. Last but not least, it was thought that fostering a supportive and encouraging work atmosphere could increase employee comfort and productivity. The economic system that prioritized profit is what gave rise to the turmoil and ugliness of contemporary life. In 1935, he also released a narrative poem titled "Chants for Socialists [7],

[8]." Walter Pater was a renowned essayist, humanist, critic of literature and art, author of fiction, and influential figure in the aesthetic movement. The bulk of his paintings show his lost faith in Christianity. His interest in painting was stimulated by Ruskin's *Modern Painters*. *Studies in the History of the Renaissance* was the title of his well-known book on art and literature. Later, *The Renaissance: Studies in Art and Poetry* was added to the title. The author's observations on the place of Christianity in Western civilization in an essay on Leonardo da Vinci, his perspective on the place of religion in life in an article on Sandro Botticelli, as well as his well-known dictum that art aims to combine a subject-matter with a form, pervade the whole book. Many of the concepts discussed in this literary work were viewed with suspicion since many people believed they encouraged a hedonistic lifestyle and amorality. Pater provides a justification for his enjoyment of the great works of art in *Appreciations*, his collection of essays on literature. The anthology received special attention for the poetry written by Dante Gabriel Rossetti, Thomas Browne, and Coleridge.

C. S. Dickens

One of the most prolific and creative authors to come out of England was Charles John Huffam Dickens. He was a well-known writer, editor, social commentator, and entertainment in nineteenth-century England, America, and Canada. Dickens, one of the most significant authors of the Victorian period, wrote a number of now-classic novels. His paintings provide a sharp portrayal of the highly stratified Victorian society. Dickens was an expert on the living and working conditions of the Victorian working class. He was especially sensitive to the awful living circumstances that impoverished families endured in jails and factories, as well as the violence and brutality that children were subjected to when they were forced to work in unsafe industries or on the streets in order to support their families or just pay for the basics lodging and meals. He took inspiration from his personal experience, which is why he concentrated on portraying the difficult lives of the impoverished. Due to his father's incarceration and inability to pay off the debt, he had to leave school when he was twelve years old and find work at a boot-blackening factory by the Thames. Three years later, he stopped attending school and began working as an office boy in order to support the family. At this point, he began to mourn the youth and innocence he believed he had unintentionally lost and would never be able to get back [9], [10].

He was so severely affected by his sentiments of abandonment and betrayal by the adults that they finally manifested in his literature as a recurrent topic. Dickens' writing career officially began when he was hired as a freelance reporter at the London courts and when he started writing for well-known London periodicals. Beginning in 1833, he began using the alias "Boz" to publish his drawings. His moniker was derived from the fictitious character "Moses" in Oliver Goldsmith's book *The Vicar of Wakefield*. Dickens called his brother "Moses," which he "facetiously pronounced through the nose, and became Boses, and being shortened, became Boz," when he was a child. In reference to the moniker, Dickens said the following: "Boz was a very familiar household word to me, long before I was an author, and so I came to adopt it."⁵ *Sketches by Boz* was released three years later, in 1836. Death is the central theme of the eight sketches that Dickens created, despite the first book's mainly comedic tone. He met Catherine Hogarth shortly after the book's popularity, and the two soon got married and had 10 kids together. It is reported that Dickens had a special affection for Mary, his sister-in-law, who moved in with them. Sadly, she passed away at the age of 17. This is why Mary served as the inspiration for several of his children's characters.

The Pickwick Papers, also known as *The Posthumous Papers of the Pickwick Club*, was Dickens' second novel and was released in 1836. It is a collection of drawings published as monthly parts that were initially written to go with Robert Seymour's amusing sports pictures.

The drawings, however, quickly proved to be more well-liked than Seymore's illustrations. A rich elderly man named Samuel Pickwick who travels by coach around England with the members of the club he created and writes reports on their discoveries is the subject of the very successful and widely read novel. Dickens began releasing *Oliver Twist* in monthly sections between the years of 1837 and 1839 in a publication referred to as *Bentley's Miscellany*. The work, which was initially published under the author's pseudonym and was named *Oliver Twist, or, The Parish kid's Progress*, is about the early struggles an orphan kid has while living alone in the treacherous streets of London, which are teeming with different types of criminals. Later, *Household Words* and *All the Year Round* magazines published the book on London's legendary underbelly. It earned favorable reviews and rose to popularity.

Dickens wrote *The Life and Adventures of Nicholas Nickleby*, *The Old Curiosity Shop*, and *Barnaby Rudge: A Tale of the Riots of Eighty* between 1838 and 1841. The story of young Nickolas Nickleby, who must struggle to support his family, is the subject of the first of these books. Nell Trent, a young orphan who lives with her grandpa at his store and is compelled to care for him until she dies as a consequence of the life problems she encounters, is the book's major protagonist. His first historical book, *Barnaby Rudge*, is set in the upheaval-filled eighteenth century. Following the release of the aforementioned books, Dickens launched his first, five-month-long American lecture tour. He was very well-liked at the time in the United States, and many people came to his lectures anxious to hear him read aloud from his books and discuss his opposition to slavery. Dickens wrote a book titled *American Notes for General Circulation* in which he expressed his opinions about American society and culture. He specifically condemned American materialism and freedom of manners. The 1844 book *The Life and Adventures of Martin Chuzzlewit* is another one that satirizes American society. Dickens mocks the U.S. government in the book. S. It uses Martin Chuzzlewit's living circumstances to criticize the widespread actions characteristic of American individuals. In the article "Courier and Enquirer," edited by James Watson Webb, it is said that "We are all described as a filthy, gormondizing race."

Dickens began disseminating his holiday tales in 1843. The first one, "A Christmas Carol," is about Ebenezer Scrooge, an elderly miser who despises the holiday. The tales "The Chimes" and "The Cricket on the Hearth," in addition to "A Christmas Carol," were among the most well-known. In the magazine he edited, *Household Words*, "A Christmas Tree" appeared. Little Red Riding Hood, the protagonist of the children's fable of the same name, served as his inspiration. "She was my first love," he wrote. "I felt that if I could have married Little Red Riding-Hood, I should have known perfect bliss." But it wasn't meant to be.

Pictures from Italy, a travelogue by Charles Dickens, was published in 1846. The journey he took to Italy with his family served as the basis for the book. It talks about his initial impressions of the Italian streets, the Roman carnival, and the main Italian sights. His book *Dealings with the Firm of Dombey and Son* was released in monthly sections between 1846 and 1848. It chronicles the lives of a business entrepreneur who struggles to deal with the tragic loss of his son and has a strained relationship with his daughter. The book examines a number of societal issues, including the practice of arranged marriages, family ties, and cruelty to children.

Dickens' semi-autobiographical book *David Copperfield*, which was written between 1845 and 1850, is regarded as the author's personal favorite and was influenced by some of his own experiences. The narrative is told from the viewpoint of the main character, David Copperfield, who recalls his youth and adolescence, as well as his education and factory job. As it covers the protagonist's daily life and his maturing process, the book takes the form of a bildungsroman. The novels written after 1850 are seen to be grimmer and more serious

because they portray a harsher vision of society and highlight the brokenness of British governmental institutions. Dickens suffered significant losses in his personal life at this time, including the deaths of his father and daughter and the dissolution of his marriage. The novel *Hard Times*, the first novel that is not set in London, deals with the negative effects of the Industrial Revolution, in particular, its deteriorating social and economic conditions; the novel *Little Dorrit*, published between 1855 and 1857, criticizes the British government and its concept of debtors' prisons. The novel *Bleak House*, which is told by the novel's heroine Esther Summerson and an omniscient narrator, criticizes the British judicial system.

His second historical book, *A Tale of Two Cities*, appeared in the 1859 issue of *All the Year Round*. The majority of the action in the book takes place in London and France since it is set at the time of the French Revolution. According to Charles Dickens' American biographer Fred Kaplan, the clever but alcoholic Sydney Carton from *A Tale of Two Cities*, who sought to drink himself out of despair and drank at every meal, was a continual inspiration for Dickens. In particular, Dickens's resemblance to the persona he established nine years previously was palpable after the conclusion of his lecture tour of America in 1868, when despair and homesickness overcame him. Dickens' daily routine before having to commit to reading aloud in public is described by Kaplan as follows.

On days when he read, he had fresh cream and two tablespoons of rum at seven in the morning, sherry cobbler and a biscuit at noon, and a pint of champagne at three. His only solid nourishment for the whole four and a half hours was an egg scrambled into a glass of sherry five minutes before to his [evening] performance, strong beef tea during the interval, and soup thereafter. Between 1860 and 1861, the magazine *All the Year Round* published monthly sections of Charles Dickens' book *Great Expectations*. One of his most well-known books, it traces the life of the main character Pip from his early years through his adolescence and into maturity. The book is a bildungsroman since it shows Pip's growth in terms of his emotions, body, and mind. The tale is told in the first person singular, with Pip playing both the protagonist and the middle-aged narrator who reflects on his youth and early years after the story's events have occurred. Dickens released the book version of his work *Our Mutual Friend* between 1864 and 1865. It examines the influence of money and societal expectations placed on a person. Dickens was in a railway accident at the same period, and the repercussions of the tragedy plagued him till his passing.

His second American trip took place between 1867 and 1868, two years later. "Dickens' second coming was needed to dispel every cloud and every doubt, and to place his name undimmed in the silver sunshine of American admiration," the *New York Tribune* claims. In subsequent versions of *American Notes for General Circulation* and *The Life and Adventures of Martin Chuzzlewit*, he conveyed more favorable views of the nation in an effort to appease the Americans whose habits and behavior he had harshly chastised. Dickens performed 76 times while he was in the country, earning \$228,000 total. He earned money and gained even more fame on his second American tour. His writings captivated the English, and everyone relished hearing him read them aloud in public. Five years after the train congestion, Dickens passed away in June 1870 at the age of 58. The *Mystery of Edwin Drood* was the only book he was unable to finish.

Thackeray and Dickens

Dickens and Thackeray were contemporaneous; they both wrote, lived, and started their writing careers at the same time. They were rivals with similar levels and types of genius but vastly different mental states. One was a self-assured young man who was nearly impervious to negative criticism, certain of the nature of his talent, and capable of making the best use of

it, while the other, though talented, was the exact opposite of this. With the publishing of *Pickwick Papers*, *Oliver Twist*, and *Nicholas Nickleby* early in his writing career, Dickens virtually reached the peak of his popularity and fame. He never lacked confidence in his own abilities. Thackeray, on the other hand, battled a lot in the beginning of his writing career because he lacked tenacity, self-confidence, and the bravery to share his gifts with the public despite being one year older than him. His writings are full of humor, love, compassion, honor, and humility, yet there always appeared to be a tinge of ambiguity that suggested he was unsure of what he was doing.

Dickens' ability to communicate societal critique and point out the failings of the government while maintaining trust in mankind sets his moral inquiry apart from that of Thackeray, Charlotte Bronte, George Eliot, and Hardy. Hardy uses tragedy to critique society, whereas Thackeray uses satire to do it.

Their characters are seen as the social product, totally influenced by the environment, and their works portray societal pessimism. Even the most perfect characters are weakened, rendered ineffective, qualified, or eliminated. In *Vanity Fair*, *Henry Esmond*, or *Jude the Obscure*, the good act does not illuminate the impure world; instead, it often flickers and is extinguished. The fittest people will survive, not the good people. Dickens, on the other hand, wants to instill in his characters the concept of the unwavering goodness. Gredina and Allingham have noted that Dickens' writings often advance the idea that goodness and the strength and splendor of human love ultimately win.

Fyodor Dostoevsky, a Russian writer who lived at the same time as Dickens, greatly admired the subjects, characters, and storytelling style of the author. Dickens' creative use of words, particularly his propensity to symbolically describe human emotions and relationships, captivated Dostoevsky. The necessity for social changes and the notion that the wealthy should aid the poor more and display greater sympathy and compassion were themes that Dickens utilized and exploited in his novels. Dickens provided the underprivileged in England a voice.

The same was done in Russia by Dostoevsky. Dostoevsky recognized a lyrical spirituality beyond Dickens' morals, according to one author. Dickens' vibrant, creative, rich, and visually attractive language reflects his imagination and captures the reader's attention.

CONCLUSION

James Joyce used cutting-edge storytelling strategies in novels like *"Ulysses,"* which changed the genre. Toni Morrison is regarded as one of the most significant writers of all time because of the way she has explored African American realities in books like *"Beloved"* and other works for which she won the Nobel Prize. Famous authors are not limited to any one country or language. Colombian author Gabriel Garca Márquez used magical realism into his writing in works like *"One Hundred Years of Solitude."* Contemporary Japanese novelist Haruki Murakami has attracted readers across the world with his intriguing storylines in works like *"Kafka on the Shore."* Prominent literary personalities have a significant and persistent part in the human race's cultural fabric. Their writings have had an impact on readers across generations and countries, transcending time and location. These individuals have influenced not just literary forms and styles but also larger intellectual and social conversation.

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CHAPTER 4

ANALYZING THE VICTORIAN ERA: DICKENSIAN LITERACY TECHNIQUE

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ABSTRACT:

Charles Dickens, one of the most celebrated novelists of the Victorian era, employed a distinctive array of literary techniques that have left an indelible mark on the world of literature. This abstract provides an overview of Dickensian literary techniques, delving into his use of vivid characterization, social commentary, intricate plot structures, and richly detailed settings. Through his masterful storytelling, Dickens not only entertained but also provided incisive insights into the social issues of his time, creating enduring works of art. Charles Dickens, known for his prolific output of novels, possessed a unique literary style characterized by several key techniques. One of his most notable strengths was the creation of vivid and memorable characters. From the pitiable Oliver Twist to the enigmatic Miss Havisham, Dickens brought his characters to life with distinct personalities and quirks, often using their names to convey their traits (e.g., Ebenezer Scrooge). These characters served as vehicles for his exploration of human nature, class distinctions, and moral dilemmas.

KEYWORDS:

Dickensian, Intricate Plot, Literary Technique, Richly, Social Commentary, Victorian Literature.

INTRODUCTION

Dickens lived and wrote within a particular historical age, which should be taken into account in order to fully comprehend his literary style and the concepts he attempted to portray in his writings. Many technical errors, numerous digressions, looseness of construction, creation of numerous supporting characters and subplots, flat and two-dimensional characters with little to no psychological insight at all, or frequent forays into melodrama and sentimentality can all be attributed to the conventions of writing novels in the form of serial monthly installments. Dickens was forced to conform to the magazine's publication timetable, leaving him little time for editing and refining the content. Writing a book in installments was common during the Victorian era, but it was a difficult effort for the writers since they seldom had time to consider the whole piece before publishing any of its sections [1], [2].

The nineteenth-century audience, whose preferences, interests, and expectations had to be met, was primarily responsible for many of the aforementioned drawbacks noted by readers and critics of the time. Since reading aloud presumed having numerous dramatic elements that would boost oral delivery, it had an influence on how he wrote the books. The Victorian age presented a totally distinct way of life that revolved on various types of social events, as opposed to current times, the era of digital natives, when everything begins and ends with a "click" on the quick keyboard. Life moved at a leisurely pace, and spending time with family was a regular occurrence. Dickens' speech from March 19, 1858, at a dinner hosted by the Royal General Theatrical Fund, which he gave during the event, reflected the manner in which novels were written in nineteenth-century Britain. Dickens said, "Every good actor plays direct to every good author, and every writer of fiction, though he may not adopt the dramatic form, writes in effect for the stage." When considering Dickens, it's important to

keep in mind that he was a storyteller who wrote in a style that would be appealing to his audience at the time. His early writing was in the style of authors from the eighteenth-century including Smollett, Fielding, Sterne, Addison, Steele, and Goldsmith.

Shakespeare's plays had taught him about theater. However, his enormous skill and originality rather than the sources he consulted or the literary tradition he referenced were more responsible for his achievement and aesthetic growth. He tried out many of the popular dramatic and narrative forms of the eighteenth century before settling on the one that best reflected his creative vision. He quickly became more accomplished than the great writers of the previous century who explored modern life in a variety of ways. His love of theater and his work as a journalist gave him the tools to investigate real-world issues with an eye toward theatrical effects, which is best seen in the early books he authored. The two moments in *Oliver Twist* when the main character, an orphan in the workhouse, requests more gruel and narrates Sikes's death stand out as the most memorable ones that readers remember long after the other events are forgotten [3], [4].

Dickens faced a lot of issues because of the narrative consistency he had to display in order to adhere to the rules of serial publishing. It was difficult for him to translate his books into weekly episodes because he had to focus on both the creation of each installment as a stand-alone with its own subplots and the need for establishing a major narrative inside the novel as an independent unity. IV of E. D. H. Johnson's *Charles Dickens: An Introduction to His Novels* has several examples of his growing interest with narrative continuity. The following passage, which is taken from Johnson's book and depicts Dickens's statement that he would no longer be writing *Master Humphrey's Clock*, encapsulates his worries:

The restricted area that I have had to maneuver in has often made me feel quite uncomfortable and trapped. I have sometimes felt compelled to move occurrences forward quickly out of concern that you, who waited from week to week and did not, like me, have the outcome and goal in your thoughts too long delayed, could think that I was rushing things. In a nutshell, I have found this type of publishing to be the most unsettling, confusing, and challenging. These jerky assurances, which start and cease within seconds of each other, are intolerable to me. Dickens' strong imagination gave life to the people and stories he wrote. Numerous eccentric individuals with excessive behavior placed in odd situations may be found throughout his writings. Many critics agree that Dickens has a propensity for distorting reality. His books provide a brand-new fictitious universe that is based on reality and enhanced by his powerful creative ability. His characters are often one-dimensional. They often represent moral extremes via their accentuated defects and virtues. Dickens was constantly cognizant of the socio-historical and cultural environment in which his books were written and read, therefore his fictional universe undoubtedly reflected reality.

Dickens' criticism of Victorian society is seen in his portrayal of broken institutions, tainted political structures, and insufficient systems of value, which classified individuals according to their belongings rather than their character traits. Because of this, his works reflect his faith in people in general. He wanted people to understand that being humane should be one's top priority in life and that it should be nurtured and encouraged as such. Hardy points out that Dickens tried to highlight both the destructive force of the strain that contemporary society places on individuals, as well as the strength of human love, compassion, and forgiveness. Hardy adds that "his encapsulated glories are those of angelic children" in the early works. Oliver, Nell, Barnaby, Paul, and Florence stand out for their efficacy and morality; they seem to be sealed off from corruption while maintaining a close enough connection with nature to be able to cure and save. The darkness and twistedness of the surrounding civilization emphasize the secluded purity. Dickens was sensitive to popular taste and had affection for

England and the English people in general, despite the fact that he regularly voiced his skepticism of the government and religious organizations and satirized society. He was driven by the sensitive impulses that came from his trust in mankind and the conviction that people were actually nice to push on the social transformation. According to Dickens, the issue was caused by the people's surroundings and the restraints the environment placed on them. The civilization might advance by identifying and fostering the qualities of human kindness that are ingrained in human nature. The structures of society, on the other hand, serve as metaphors for injustice, callousness, and apathy. People's inherent humanity cannot be genuinely restored if they give in to their corrupting forces.

DISCUSSION

Dickens' characters are criticized for being melodramatic, bordering on pitiful sentimentality, two-dimensional, white or black, and always embodying one of two moral extremes: goodness or wickedness. They are seen as "flat" because they don't alter as the story progresses or as a result of interacting with other characters. These factors make their behavior look illogical and unexpected, as well as unconvincing considering the circumstance they have found themselves in. Dickens' characters are shaped by their surroundings, who also have an impact on their life. Dickens' primary focus was on the behavior of the characters. He seems to have left it up to modernists to delve into their inner depths. Dickens focuses on the "nature of society," as Barbara Hardy notes. His characters are products of the society, and as such, they are seen as "pretty plainly illustrations, created by needs and roles, seen as agents and victims, within a critical analysis of contemporary England," which is why he is frequently criticized for exaggerating reality and introducing grotesque characters [5], [6].

Oliver Twist is a fantastic example of an unchanging character since he embodies morality, decorum, innocence, naivete, and good-heartedness, traits that he displays no matter what circumstances he finds himself in. His survival seems to be dependent on the decisions made by those around him. He makes no effort to alter the conditions that contribute to his good fortune. On the other hand, the main character in Great Expectations has both positive and negative traits. He is capable of being both nice and caring as well as nasty and arrogant. He learns about accepting responsibility for his incapacity to make fair judgments about other people's personalities, their acts, and their hidden agendas through the story. He gains the ability to admit his errors. He discovers that there are no sufficient external standards of judgment with which to decide whether the individuals are nice or wicked. He discovers that the only way he can build an opinion of someone else is via interaction.

Many people contend that Dickens' secondary characters and antagonists are more enduring, compelling, and important than his heroes, who represent the pinnacle of morality, decorum, and virtue. His villainous and supporting characters often have a distinguishing quality, like an identification attribute that makes them stand out even though it is simple to identify them. They often perform particular motions or gestures with their bodies, or they speak or behave in a distinctive way. It's also important to see how Dickens portrayed women in Great Expectations and Oliver Twist. Clara Barley and Biddy are two kind-hearted characters, in contrast to the bossy, arrogant, and insensitive ladies Miss Havisham, Estella, and Mrs. Gargery. Nancy is a prostitute and a criminal in Oliver Twist, but she gradually develops sentiments of regret and sorrow. Rose is an angel, Mrs. Bumble is selfish, and Nancy is a prostitute [7], [8].

But in all of Dickens' stories, the setting appears to be the most important factor. The forces from the environment control how they behave and what motivates them to do things. The

source of an individual's sorrow is society, with its corrupting influences, and their incapacity to reject them. Dickens thought that while there is a true goodness residing inside each human being, people may be able to overcome their defects and improve, despite his lack of confidence in political institutions like the church, school, police, or court. He also thought that if everyone had access to a good education, society might be improved. On the other side, inadequate education could be worse than ignorance. Joe from *Great Expectations* is the epitome of a straightforward and sincere decent guy. This is one of the reasons he fought so hard to get people to read his novels and included morality lessons in his tales.

Dickens' works are distinguished for their sloppy composition. Along with the main narrative, there are several side stories with unimportant happenings and people who are often seen as more of a distraction than a source of amusement and humor. The reason is that a literary work was expected to follow a convention—to entertain the audience—in the way in which it was published. Dickens uses humor as well to adhere to these traditions. His funny riffs serve two purposes: first, to enhance the plot and help the reader appreciate his works; second, to create satirical impact by accentuating vice or weakness. He regularly employs irony and blatant sarcasm, allowing the reader to discern his or her genuine intentions. Dickens expertly juggled moralizing with narrative; his main storylines and supporting characters consistently kept the audience who expected to be amused entertained. They provided a fun distraction while also imparting some important moral lessons.

Oliver Twist

Oliver Twist is the book that most strongly supports Dickens's conviction that social change in English society is desperately needed. It reveals various shortcomings Dickens believed to exist in the British legal system, the religious community, the educational system, and public institutions in general. Dickens forced people to read his novels in order to make his criticisms known due to his fame. *Oliver Twist* seemed to be a great portrayal of the society-gone-wrong scenario, that is, the society that emphasized strict morals and good conduct but was profoundly flawed on many levels, even if it was created to amuse the general public and build readers' excitement with each monthly issue [9], [10].

is deeply involved with immorality, including crime, hypocrisy, and prostitution. The book details numerous orphans' treatment with brutality throughout the nineteenth century as well as the vile lifestyles of many criminals who lived there. The novel's subtitle, *The Parish Boy's Progress*, alludes to John Bunyan's 1678 book *The Pilgrim's Progress*. Dickens says that goodness and decency will ultimately win despite obstacles and the wrongdoings of those who want to destroy them. The novel reflects Dickens's ongoing concern about the widening gaps between the rich and the poor and their devastating effects on society as a whole; he emphasizes the fact that poverty, homelessness, and hunger could be extremely dangerous if they were ignored or mistreated by the government. The unflattering depiction of criminals, the struggles they face on a daily basis, and the degree of violence and cruelty they show against those around them serve as a warning for the public institutions to enact rapid social reforms. Dickens appears to imply that a lack of even the most basic needs might result in criminal activity. If poverty is at its root, utter dehumanization of society is the ultimate verdict.

The two major conflicts in the book—the one involving the main character Oliver and his half-brother Monks and the other involving Fagin the Jew and Bill Sikes, a criminal gang leader—are both affected by the intricate web of circumstances that Dickens so expertly woven. All characters from different backgrounds are involved, at least in part, in these two conflicts. Fagin becomes as the main plotter in both confrontations as a result of his

simultaneous interactions with Sikes and Monks. Dickens appears to imply that because humans are affected by other people's behavior and the surroundings they encounter, they have little control over their life. Dickens' characters in *Oliver Twist* are thrust into difficult circumstances that set off complicated social relationships. This is what makes the storyline, which is laced with a lot of mystery and suspense, difficult to decipher. Dickens' characters are sucked into a vortex of incidents, mishaps, and coincidences that leave them unfortunate and powerless. The reader seldom notices them as aspects that do not fit into a real-life setting because they are so expertly integrated with other improbabilities in the narrative and made to feel so genuine. Dickens, who is famed for his love of drama, uses a method called back-illumination to show how problems in the plot are resolved. This strategy worked very well for maintaining the reader's attention and sense of tension.

The unraveling of the plot's complications what some critics refer to as the denouement is accomplished on two levels. Oliver, who unintentionally gets into a fight with Fagin, is coerced into helping Sikes carry out a burglary that doesn't work, and he finally gets wounded, rendering him completely useless. His greatest moment of suffering, the culmination of his misfortunes, marks a turning point in the story since things start to go better for him after that. Brownlow's victory against the Monks provides a solution to Oliver's problems that resulted from the fight with Fagin. Oliver's health seems to be getting better, although this is obviously fiction and has nothing to do with actual events. While he does nothing to start any meaningful progress in his life narrative, others' actions have an impact on how he lives. Although they are half-brothers, Oliver and Monks represent two moral absolutes: Oliver stands for inherent innocence, virtue, and propriety, while Monks represents malevolent motivation and an evil spirit that has been thoroughly corrupted. As a result, both characters lack credibility, and their actions are inexplicable.

When Sikes kills Nancy, the second battle between Fagin and Sikes reaches its peak. This heinous deed brings about the demise of the whole criminal organization. In particular, Fagin forced Sikes to learn that Nancy intended to betray him by assisting Oliver. Sikes' death, along with the deaths of the other members of the gang, puts an end to the battle when he loses his balance just as he is about to tie the noose, he intended to use to hang himself. Dickens uses dreams in a highly sophisticated manner; even when just half asleep, the main character is aware that he is in peril. Oliver discovers his mother's locket and a ring among Fagin's stolen items despite being "in a drowsy state, between sleeping and waking".

"A mortal knows just enough of what his mind is doing at such times," the author writes, "to form some glimmering conception of its mighty powers, its bounding from earth and spurning time and space, when freed from the restraint of its corporeal associate." Oliver has a similar sensation of evil closing in when slumbering in Maylie's home. There is a type of sleep that sometimes sneaks up on us; while it holds the body prisoner, it does not free the mind from a sense of things around it and enable it to ramble at its pleasure. Oliver roused himself from sleep almost convinced that the two villains, Fagin and Monks. If there is such a thing as sleep, which is defined as an overwhelming heaviness, a prostration of strength, and an absolute inability to control our thoughts or power of motion, then this is it. However, we are still aware of everything that is happening around us, and if we dream at such a time, words that are actually spoken or sounds that are actually present at the moment accommodate themselves to our visions with startling readiness, until reality and imagination become so strangely blended that it is absurd. Dickens used melodrama to captivate readers with his characters. Dickens' use of emotion when addressing people who suffer tragedies is obvious, like in the example of Oliver's ailing buddy who finally succumbs to hunger. Dickens often refers to him as "little Dick" and frequently prefixes Oliver's name with the

word "poor" to elicit sympathy. The actions of the wicked brother, a voided will, assumed identities, and the revelation of unidentified relatives are more instances of traditional melodramatic method. Additionally, the romance subplot with Rose and Harry has a melodramatic tone and a fairy tale happy ending. Rose is an angelic, ideal illustration of a kind and kind person who deserves her reward and ultimately receives it as Harry chooses to put his real love for her above his position and fortune.

Expectations are high

Between 1860 and 1861, Dickens' periodical *All the Year Round*, which he established, published *Great Expectations*. The book is structured like a bildungsroman. Numerous significant and well-read works published in Europe at the period show the pattern that charts the protagonist's development from infancy to maturity. *Wilhelm Meister* by Goethe was the first novel of its sort in Europe, although it quickly had English analogues. *Robinson Crusoe*, a tale about a young boy who embarks on both an interior and outward voyage, first published in 1719 by Daniel Defoe. Charlotte Brontë released *Jane Eyre* in 1847, more than a century later. Around the same period, in 1849, the book *David Copperfield* was released. The characters of the books had physical, mental, and spiritual travels that aided in their moral development and provided them with the insights that they used to make in-depth observations on human nature.

The author of the book drew on some of his own life events. Pip, the protagonist of the book, has lofty goals and high expectations. Like Dickens, he is confident in his abilities and moves to London when he is young in an effort to become a gentleman. Like Dickens, Pip finds success in building his name and enjoying all the perks of worldly goods in London. The story is set in Kent and London during the beginning of the 19th century, when the Industrial Revolution sparked societal transformations that changed the nation and widened the wealth disparity. People from rural regions who were looking for physical labor began to congregate in London. Dickens had extensive knowledge of London and made the decision to accurately depict it on a map in his writings based on his personal experiences. He produced the most striking depictions of London's dirt, rain, fog, snowy Christmas, and fall winds. He was also aware that London had developed into a hub for generating money and the scene of many nefarious and shady activities by those struggling to survive.

The capitalists in London grew more powerful and wealthy, and they had a significant role in shaping England's social, cultural, and political environment. The upper class revered Victorian traditions and norms, which are shown in their rigid and traditional morals, comprehensive classical education, and acceptable social behavior. The primary character and narrator of the book, Pip, a farm laborer with aspirations to become wealthy and gain social status, strives to live up to the strict Victorian traditions and expectations of the upper-class characters. The plot of the book is on how Pip's social advancement harmed his morals and personal growth. In the Victorian period, Pip's dilemma—his obsession with both personal ambition and material security—was especially well-liked. Dickens personally opposed capitalism's emphasis on money and saw human ambition as the personification of vanity. The moral quandary that Pip, the protagonist of the story, had to confront, however, was more complicated and severe throughout the Victorian era than was first anticipated. In the society Pip lived in, placing morals above wealth meant denying oneself of anything that was a cultural artifact and relegating oneself to a life among simple-minded, kind-hearted, but uneducated people.

Additionally, living with Joe and Biddy meant embracing conservative propaganda that the impoverished should submit to God's plan and seek happiness in the social circles He had

intended for them while being surrounded by bad people like Mr. Pumblechook. Pip's conundrum revolves around two questions: whether he should live his life in the place where he was born without expecting more, or whether he should heed the voice of ambition that urges him to take action despite risk, uncertainty, and the possibility of failure and look for a better future somewhere else.

The protagonist of *Great Expectations* actively participates in all of the events that are going on around him, in contrast to *Nicholas Nickleby* and *Oliver Twist*, the main characters of his early works, who are passive observers whose lives rely on the decisions of others. His inexperience, naivety, and youth are the causes of his false beliefs about people, true values, love, and status. He won't be able to experience emotional, spiritual, or mental progress until he realizes that social standing is not a reliable indicator of what is morally right or wrong. As he becomes older, he realizes that his errors stem from attempting to assign values to objects and people who don't have them. When he realizes that he shouldn't judge others based on their socioeconomic status, degree of education, or outward look, those are the moments of enlightenment.

Because he lacks the ability to make fair judgments, his expectations prove to be incorrect. He does, however, develop throughout the book because he gradually learns how to let go of his own delusions about life in general and the people around him. For example, Estella was not a romantic heroine who resembled a princess; a criminal named Magwitch was initially a villain and transgressor, but not long afterwards he assumed a parent-like role in Pip's life; Joe, whom Pip rejected because of his ignorance and inability to act as a gentleman, turned out to be a good-hearted person and Pip's loyal friend. Miss Havisham, who he always believed was his secret benefactor, was Pip learns his life's lessons slowly and painfully; he realizes that he was taken advantage of because of his youth, inexperience, and erroneous beliefs about the values of different socioeconomic strata. Despite being exploited and manipulated by others, he realizes he had a part in it and is able to gain self-knowledge by taking ownership of his own acts.

Pip tells his life narrative from the vantage point of a middle-aged man, beginning with his early years. Walder has observed that the first-person narrative of the book makes some of the novel's fantastical and extraordinary occurrences, as well as its Gothic and melodramatic components, appear more credible. The style of storytelling draws the readers in, and they quickly identify with the little orphan Pip, who experiences all the hardships of being a poor and helpless youngster with little hope of his situation improving barring a miracle. Pip's recollection of his early experiences inspires empathy and some type of defense for the errors he does, particularly his inability to evaluate others in accordance with their intrinsic merits. What Pip does not realize is that in Victorian England, being a gentleman often meant abiding by social norms since doing otherwise would have meant being harsh to or disregarding the needs of the underprivileged, aged, and less educated. However, the middle-aged narrator questions the young Pip's beliefs, his worldview, his comprehension of certain events, and the views he adopts about other people. We cannot help but notice Pip's ongoing feelings of guilt and shame as an adult while thinking back on these episodes, even though the protagonist's early years are described through the eyes of the innocent, gullible, and immature child - the description of Pip's actions and behavior towards others, especially his cruel treatment of Joe and Biddy. Young Pip feels humiliated after comparing Miss Havisham and Estella to his family. Soon later, the adult narrator makes the following observation about that day.

That day will always be special to me since it significantly changed who I am. However, this is true for all forms of life. Think about how its trajectory might have been altered if one particular day had been removed. If not for the creation of the first link on one special day,

you who are reading this would not be linked by the lengthy chain of iron or gold, of thorns and flowers. We learn certain things about Pip's character via his narrative. The way he views things affects how he describes specific situations and how he portrays certain personalities. As the story progresses, it becomes obvious that his conclusions and opinions were incorrect and dumb. Pip is first outraged by the notion that Magwitch, a prisoner, rather than Miss Havisham, is his hidden benefactor. Although he first describes the inmate harshly, as his fondness for him increases, his dislike of him lessens and his portrayal of him improves.

The instant Pip begins to value other people based on the kind of people they are, his moral development and self-growth are evident. Throughout the book, Pip has a low opinion of Joe and Biddy and is quick to criticize Magwitch since he is constantly referred to as a criminal and a felon. On the other hand, he has great affection for Estella and Miss Havisham, who are undeserving of his respect or adoration. He has to understand that people cannot be evaluated based on the socioeconomic class to which they belong. No matter what social status or reputation a person may have in the community, it is extremely simple to get perplexed and form incorrect opinions while attempting to discern their genuine character. Pip used to see Satis House as a representation of riches and position, and its residents as the epitome of goodness, beauty, unadulterated love, and innocence. In *Great Expectations*, Barbara Hardy makes the observation that "nothing remains of the expectations of Satis House except a gruesome parody of ceremony." At Miss Havisham's house, a rotting feast serves as a metaphor for the betrayal of love. Miss Havisham, a respected member of the upper class who turned out to not be Pip's hidden sponsor and who gave Estella the order to emotionally blackmail him, was first impervious to Pip's actual nature. He finally comes to the painful realization that morality and humanity have nothing to do with social class, reputation, or prestige. Virtues are discovered in individuals, not in their high standards of living or their gentlemanly/ladylike behavior.

It is inappropriate to place Estella and Miss Havisham above Biddy. Pip starts to understand that he should depend on his own conscience when passing judgment on others and that the technique he used to determine good from evil was insufficient. He also admits that a simple but kind-hearted Joe is a better person than a snobby, wealthy, and cruel Bentley Drumm. Pip's inhumane treatment of Joe and Biddy exposes his own moral immaturity and failings. Joe and Biddy represent Pip's suppressed conscience, respectively. When he meets Joe in London, he is embarrassed of his frugality, his crude manners, his garb, and his accent from the countryside. "I had neither the good sense nor the good feeling to know that this was all my fault and that if I had been easier with Joe, Joe would have been easier with me," he observes afterwards. He poured coals of fire on my head since I was irritated and furious with him at the time. Pip's interaction with Biddy reveals his lack of tact. In particular, the question he poses to her, emphasizing "you," is both nasty and offensive. He may have been eligible for someone of a lesser status like Biddy, the girl in whom he evidently has no love interest, if he hadn't been good enough for Estella, who was "more beautiful than ever anybody.

CONCLUSION

Dickensian writing was also known for its social critique. He utilized his books to criticize the social injustices and inequality that existed in Victorian England. Works like "A Tale of Two Cities" and "Hard Times" focus attention on the difficult conditions that the working class endures and the effects of industrialization. Dickens portrayed the bleak circumstances of the day without mercy in an effort to spur societal change. Dickens' stories were known for their complex narrative lines. He crafted intricate stories with several subplots and related characters. He was able to construct a comprehensive portrait of society using this strategy while yet keeping readers interested. Dickens excelled at creating cliffhangers that kept

readers anxiously turning the pages to see what would happen to his characters. Dickens' finely drawn surroundings also gave his novels substance. His surroundings, whether they were the busy streets of London, the desolate marshes in "Great Expectations," or the picturesque countryside in "Bleak House," were more than just background details; they were essential to the story, affecting the character's actions and feelings.

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CHAPTER 5

AN OVERVIEW OF WILLIAM MAKEPEACE THACKERAY

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ABSTRACT:

William Makepeace Thackeray, a prominent novelist of the 19th century, left an enduring legacy in the world of literature through his insightful and satirical works. This abstract provides an overview of Thackeray's life and contributions to literature, highlighting his skillful use of social commentary, keen character development, and biting humor. His novels, including "Vanity Fair," remain celebrated for their incisive exploration of Victorian society and human nature. William Makepeace Thackeray was a gifted writer and satirist whose literary career spanned the Victorian era. Born in 1811, he grew up in a changing society marked by industrialization, class distinctions, and shifting moral values. Thackeray's keen observations of these societal changes became a central theme in his works. One of Thackeray's most notable literary achievements was his use of social commentary. His novel "Vanity Fair" stands as a masterpiece of Victorian literature, offering a satirical examination of the social ambitions, vanities, and moral ambiguities of the time. Through the character of Becky Sharp, he portrayed a complex anti-heroine who challenged conventional gender roles and social norms.

KEYWORDS:

British Literature, Literary Figures, Novelist, Satirist, Victorian Era, Victorian Novelist.

INTRODUCTION

Dickens examines the themes of crime, guilt, and innocence in the book via the protagonist's repeated run-ins with the court system, law enforcement officials, and those who break the law. We can see how hard Pip tries right from the start of the book to tell right from wrong. When he is forced to assist the criminal, he is tormented by guilt all the time. He continually notices the items that indicate his terrible crime because he is terrified the cops will learn about his "transgression" at any time and because of his guilty conscience. He assists the prisoner in part out of fear and in part out of sympathy and compassion for him. Pip gains experience, matures, and confidence in his own judgment and inner conscience as the story progresses. As a result, the second time he assists the criminal, he does it out of love and gratitude for what he did for the first time. Pip's early years bring back the lingering shame he felt as a youngster for aiding the criminal. He reflects as he waits for Estella to arrive in London that a character's temperament in Great Expectations is influenced by their circumstances. This is the situation with Miss Havisham, who is shown as sitting at what was formerly a wedding table in the yellowing chamber with its yellowing artifacts serving as emblems of previous splendor while wearing the yellowish clothing.

At Satis House, the frozen watch and stopped clock represent Miss Havisham's inability to get over her traumatic past and go on with her life. The upper-class environment that Pip aspires to and Miss Havisham's spiritual and mental degradation are represented by Satis House, a sign of obvious physical ruin. It is implied that people who dwell there are also prisoners by comparing it to a prison ship with iron bars over the windows. Another figure who is inextricably bound to his surroundings is Wemmick. While in his office, Wemmick plays the part of a stern and unflappable legal clerk. At home, though, we perceive him as a

kind and giving guy who looks for the elderly father. The snobbishness of the upper class is represented by Bentley Drummle, whereas Joe and Biddy represent kindness, patience, innocence, honesty, and loyalty. Dickens employs foreshadowing to raise the reader's level of expectation. The abrupt and savage assault on Pip's sister and the odd guy with the file at the bar are signs of the convict's second arrival. The odd home Miss Havisham lives in, her wedding gown, and the fact that her wedding meal was eaten by mice all imply that there should be more to her life story and character than what was mainly presented. Pip remarks that Estella reminds him of someone, which suggests that she is the convict's daughter. The guy at the bar who gives Pip money for no apparent reason suggests that the money Pip receives in order to become a gentleman came from the prisoner [1], [2].

Dickens also highlights Pip's emotional moods, inner world, and evolving perspective on life via the use of the weather, foreshadowing dramatic occurrences and significant changes in Pip's life. In 39, for instance, Pip notes that the day has been the worst of all because of the miserable weather, which is "stormy and wet, stormy and wet; and mud, mud, mud, deep in all the streets" right before the prisoner meets Pip and reveals that he is his hidden benefactor. As "gloomy accounts [that] had come from the coast, of shipwreck and death" state, such poor weather portends bad luck.

Even though Charles Dickens was born a little more than 200 years ago, his fame has not diminished. 2012 marked the 200th anniversary of the author's birth in Britain. Numerous Dickens-related film festivals were held around the nation, people strolled through the streets of London, the setting for the majority of his books, many of his books were adapted for the big screen, and the television series "Great Expectations" began to air. For the residents of Portsmouth, the town in the south of England where Dickens was born, February 7 is a significant day. Prince Charles and the actor Ralph Fiennes lay wreaths on his grave at Westminster Abbey in 2012 as part of a large street party. Charles Dickens is the author whose 19th-century writings survived the 20th century and continue to be read today because they present a never-ending struggle for justice as well as humor, excitement, and intense emotions. Dickens's timeless quality is well shown by the fact that a large number of academics, critics, and educators at all levels of education are still interested in reading, dissecting, and understanding his writings. To address the requirements of digital natives, 21st-century educators often examine his works and adapt them to the new media⁸. Dickens was successful in demonstrating that the life of a common man might be just as intriguing as that of a wealthy one [3], [4].

Mesmerism, a kind of Victorian hypnosis, was one of the most common practices throughout the Victorian period. Charles Dickens was a fervent hypnotist who constantly experimented on his family and friends. His wife Catherine was one of them; she was a hypochondriac and thought she had a number of ailments. Dickens put her under hypnosis in an effort to get to the bottom of her problems. The strange monikers Dickens had made up for himself were "The Sparkler of Albion," "The Inimitable," "Revolver," and "Resurrectionist. Dickens brushed his hair often during the day due to a slight case of obsessive-compulsive disorder. Every day, he would give it a preening more than 100 times. Additionally, while he was traveling for his lecture tours, he would change the furnishings in the hotel rooms where he was staying. The adjective "Dickensian" was adopted as a part of the English language. It denotes being destitute, filthy, and unclean, as Dickens' Victorian London slums were in "A Christmas Carol," "David Copperfield," and "Oliver Twist," among other works. Dickens drew inspiration from his own life experience, which required him to start working at a factory at a young age in order to support his family. But once he began releasing his first books, he found financial stability and rose to enormous popular acclaim. His popularity has

continued to grow ever since. Hundreds of his fans gathered at Westminster Abbey in London after he passed away. At his funeral, there was a three-day mourning parade. A theme park named Dickens World was built in England as a type of monument to his fame and appeal with the general public. A carnival-inspired society known as the Pickwick Club was also established in New Orleans as a result of Dickens' *The Pickwick Papers*.

Dickens had a unique pastime. During the Christmas season, people often visited the mortuary to look at the bodies and their wounds. He often participated in the Thames River police's body search operations. He sometimes spoke with the toll collector on the Waterloo Bridge and asked about suicide attempts. Dickens coined the term "growlery." The phrase refers to a location to go when you're sick and was originally used in his book *Bleak House*. Dickens nailed the suspenseful conclusion. The books were released in monthly portions, first in England and later in America, keeping fans anxiously awaiting each new chapter. The Old Curiosity Shop's female protagonist, Nell, is the subject of much suspense, and in 1841, American readers flocked to the docks of New York Harbor, which was preparing to welcome visitors from across the sea, to see if they had read the book's conclusion.

Grip was the name of Dickens' pet raven. *Barnaby Rudge* introduced the raven as a character. The author said in 1841 that he had wanted to create a protagonist who would "always be in company with a pet raven, who was immeasurably more knowing than himself. He said that he had been "studying his bird and thought he might build a pretty odd character out of him. Dickens, one of the most original and inventive writers, developed the terms "flummox," "thecreeps," "dustbin," "ugsome," and "slangular." Dickens also popularized terms like "butterfingers," "fluffiness," and "manslaughter" in his writings. The society that used to investigate supernatural processes, the acts of possession, and hauntings included Charles Dickens, the author of the book *Arthur Conan Doyle*, and the Irish modernist poet William Butler Yeats. The Ghost Club was the name of it. Were you aware that out of all the books Dickens had written, only one used the term "kangaroo"? The term occurs in *David Copperfield*, his most autobiographical book. "Beetroot" is another term that appears just once in a work. *Martin Chuzzlewit* is the name of the book.

DISCUSSION

Although he was undoubtedly gifted, English novelist William Makepeace Thackeray was not as well-known or as well-respected as his literary colleague Charles Dickens. This was partly due to the fact that Thackeray gave in to alcohol, gambling, and inappropriate behavior with women so readily. These were the things that kept him from giving his all to writing, which was what he understood best. Even though he was aware of his own writing prowess, he lacked much faith in the effectiveness of his efforts. He was unable to advance his writing profession more quickly because he was afraid that his faults would always outweigh his personal talents. He had a propensity to become idle since he constantly questioned his audience, publishers, pricing, and even himself. When he passed 50, he declared that a guy his age shouldn't dedicate himself to the task of producing a book. He even said at one time that the readers were becoming bored of his works. Geoffrey Trollope, who wrote his biography, described him as a "literary Bohemian" because of this [5], [6].

Dickens' imagination, according to Thackeray, was more vivid and extensive than his own. He was Dickens' competition and idol, and he was well aware of his exceptional writing abilities. Thackeray was intrigued by his contemporaries' capacity to convey atonement, joy, and grief in their writings; in particular, he emphasized the moment in which the death of a young Dombey from Dickens' *Dombey and Son*, which was published around the same time as his *Vanity Fair*, was depicted. With the release of *Vanity Fair*, it was evident that Thackeray

had the ability to show all facets of human nature in a clever and entertaining manner. Thackeray offered a deeper understanding into the personalities of his characters and gave the reader a kind of justification for their decisions and judgments by highlighting the differences between Becky and Amelia in terms of their economic, ethical, and psychological upbringing as well as incorporating a number of historical events into the story. David Payne has noted that when Thackeray began emphasizing the flaws in Dickens's works, or, to put it another way, when he became "Dickens's best critic," he was allowed to join a notable group of authors in the Victorian period. The minute Thackeray and Dickens started contributing often to some of the top British journals, their literary careers officially began. Dickens' vivid imagination served as the primary creative force behind his diverse cast of characters. Thackeray, who lived at the same time as him, "sought to present social life as he observed it, in its unvarnished reality, creating a touchstone of social realism for novelists like Trollope, and critics like Lewes and David Masson".

Both writers often use their characters' interactions with one another to characterize them. The secondary characters in Thackeray, whatever how small and minor they may be, must be connected to the story in some way, while Dickens doesn't really care whether they do or don't. Unlike Dickens, Thackeray only pays attention to what is deemed vital; he disregards fascinating scenes or events if they are unrelated to the storyline. Thackeray's major focus is on accurately portraying the responses of his characters to the events and circumstances taking place in their surroundings. He makes an effort to identify the underlying causes of the happenings and explain why his characters acted, thought, and felt the way they did, but the repeated remarks he includes in his books lessen the dramatic impact. Discursiveness is Thackeray's main flaw, as Lord David Cecil points out. Thackeray often uses redoubling as a storytelling device.

With 18 major and 46 minor redoublings, *The Virginians* came in top, while *Vanity Fair* came in second. John Lester claims that *Vanity Fair* has undergone 16 major and 44 minor redoublings. Lester is of the opinion that Thackeray employed redoublings to get around certain technical difficulties and mask the motivating elements of his characters that he wasn't always entirely aware of. Contrarily, the majority of Thackeray's books start in medias res, drawing the reader in right away and engrossing them in the narrative. For instance, Becky Sharp throws the "Dixon" out of the carriage in the opening scene of *Vanity Fair*. It was necessary to modify the story for publishing in instalments, thus his tales had to be modified appropriately. Thackeray's works' format and the narrative approach he used relied on the manner of publication. In order to keep the readers guessing, he frequently left an installment on a cliffhanger. Examples include the ending, which shows George Osborne "lying on his face, dead, with a bullet through his heart" on the battlefield of Waterloo, and the conclusion of, where Becky, after being proposed to by Sir Pitt Crawley, shocks the audience by saying she has been "married already [7], [8]."

Cecil said that "Vanity Fair as seen in the life of a young man, Vanity Fair as seen in the life of a family, and Vanity Fair as seen eternally the same in the life of the past" is evidence that the actual theme of all the author's writings is life in all its variety. The story is filled with allegoric situations that are used to represent morality teachings. The generic phrase "Rebecca always knew how to conjure away those moods of melancholy" is used to introduce each of these situations, indicating a general truth about character and behavior. In order to assist the readers distinguish between his own attitude and the words and deeds of his characters, particularly the negative ones, Thackeray uses the author's comments. Although Thackeray often utilizes it to communicate his own opinions, it should be noted that the author in the book is not the same as Thackeray. To provide readers a more varied image of

the society in *Vanity Fair*, he frequently employs author digressions and details personalities and events unrelated to the storyline.

However, these asides distract readers' attention and often undermine the sense of coherence and unity in the work. In *Vanity Fair*, the author forbids both himself and the audience from getting into the heads of the characters. The remarks often have varying tones. The author seems to the readers to be extremely near to his characters at times, to be aloof and detached at other times, and to behave as if he were God passing judgment on them at other times. The paragraph chronicling the Battle of Waterloo states: "No more shooting was heard at Brussels - the pursuit rolled kilometers distant. Modern readers love implied remarks the most.

Amelia was pleading for George, who was laying on his face, dead, with a gunshot through his heart, as darkness descended over the city and the field. Comments made by the author are significant since they compel readers to create opinions on the characters. They also show that the characters themselves are not prone to reflection by acting as the novel's logical layer. The purpose of Thackeray's work is to demonstrate how unflinching, cruel, and self-centered humans are in general. Lester observes that Thackeray's primary priority is not accurately portraying each character and his or her uniqueness. For example, he repeatedly refers to the characters as "puppets," forgets their names, and gives lesser characters stereotypical names. His consistent use of remarks that are laced with pearls of wisdom highlights the shared human emotions and experiences and illuminates the eternal qualities of human nature. For Thackeray, analyzing the situation for worldly knowledge and truth as well as considering the core of the people and events is much more important than clearly describing the scenario.

Thackeray was regarded as one of the most significant British authors of the 19th century despite having been born in Calcutta, India. He was also a social commentator who accurately depicted upper-class life in London, highlighting its snobbishness, love of money, vices, hypocrisies, and double standards. Thackeray incorporated many aspects of Anglo-Indian culture into his writings as a result of his Indian ancestry and early years spent there, as seen in the books *Vanity Fair*, *The Tremendous Adventures of Major Goliath Gahagan*, and *The Newcomers*. When Thackeray's father, an Indian government official, passed away unexpectedly and his mother remarried a few years later, he left India and moved to England to enroll at Charter House Boarding School. The Charter House, where he endured bullying and other forms of torture that left profound and terrible traces on his boyhood experience, served as the inspiration for the Slaughter House in the episodes of *Vanity Fair* and *Grey Friars in The Newcomes*.

Since his father had given him a sizable inheritance, he didn't feel pressured to pursue a particular career. He spent two years as a student at Cambridge's Trinity College before leaving. He then traveled to Weimar, where he first encountered Goethe and German Romantic literature and began voicing doubts about Christian dogma. The *Vanity Fair* episodes set in the tiny German principality of "Pumpnickel" included descriptions of Thackeray's experiences there. He was old enough to be entitled to an inheritance when he moved to England to finish his education. But his riches were gone very quickly; part of it was squandered playing cards, some was invested, and the rest was used to create a magazine with his stepfather that didn't work out. These factors together caused him to become bankrupt. His endeavor to study law was another fruitless attempt to get a suitable job. He worked harder because of the financial difficulties he was going through. He started working as a writer and contributed often to publications including *The Morning Chronicle*, *Fraser's Magazine*, and *The Foreign Quarterly Review* [9], [10].

He made the decision to paint while in Paris. He met Isabella Shaw, a lovely young lady with a lovely voice, there. Soon after, he wed Isabella, who later served as the inspiration for Vanity Fair's Amelia Sedley. After giving birth to their third child, Isabella had mental instability and suicidal thoughts. She spent the remainder of her life in French asylums despite his best efforts to find a treatment for her and countless trips to spas and sanatoriums. Only after starting to publish the book Vanity Fair in the well-known Punch magazine in 1847 and 1848 did Thackeray become well-known. 'A Novel Without a Hero' was the novel's new and controversial subtitle when it was released in 1848. His book has been adapted into several films and miniseries today, which testifies to its popularity and applicability. The book was written when he was contributing to the aforementioned journal, and there is also a silent black and white edition from 1911. It was finished when he was 37 years old. The History of Henry Esmond, The Newcomers, and The Virginians were among the works he later published.

When Thackeray began releasing Pendennis in monthly parts at the same time as David Copperfield, he was compared to Dickens, whose fame he could not surpass. The elitism and mercenary marriages that are the subject of the book are autobiographical, as are the bullying at the boarding school, his strained relationship with his mother, and the publishing scene in London. Since The History of Henry Esmond is published as a book, many reviewers concur that it was the most meticulously thought out and written of all his books. It is a historical fiction book that Thackeray calls "cutthroat melancholy" and contains a significant amount of historical study. The early eighteenth century, during Queen Anne's reign, is when the story is set. Due to the novel's unexpected conclusion, there was a lot of sensationalism when it was first published. The protagonist of the book consented to wed a lady who was both considerably older than him and who had formerly been his mother, which startled the readers. The work does not portray history or the past in the same manner as Walter Scott's historical novels do. Thackeray combines the first and third persons, as well as fictional and actual people, in his historical fiction. His major goal was to dispel the magical air around historical figures by showing the lifestyles of the upper middle class, the court, and modern historical figures as regular people in daily situations. He ignores the societal component as the primary cause of their political maneuver and looks for the origin of their behavior in personal motivations. Swift, Addison, and Steele, three well-known authors whose styles he often emulates, especially Addison's, are portrayed as regular individuals going about their daily lives in this book.

The Virginians is a follow-up to Henry Esmond and is set in the years leading up to and during the American Revolution. George Washington is given a relatively favorable portrayal, and the plot is frequently thwarted by numerous narrative interruptions. As a result, the description of the Revolutionary War, the book's most important event, comes almost at the end. Thackeray was a well-known social critic who was especially sensitive to hypocrisy and vanity. These topics were central to both his later book Vanity Fair and the satirical work The Book of Snobs, both of which were published in 1847. Thackeray picked the immoral Rebecca Sharp as the major character of his work Vanity Fair, which helped him become known across the nation and gain acceptance in a literary society, in contrast to Dickens, whose heroines were usually upright and humble. In his own heart, Thackeray "always, encountered melancholy with buffoonery, and meanness with satire," writes Trollope.

In Vanity Fair

The allegorical work Pilgrim's Progress by John Bunyan, in which two pilgrims, Christian and Faithful, are distracted on their journey to redemption by the sights and sounds of Vanity Fair, is where the title of the book Vanity Fair originates. The term itself has a number of

metaphorical connotations. Medieval literature is when the concept of the world as a great fair first appeared. It was included by William Langland into his poem *Piers Plowman*, a Middle English dialect allegory with a number of religious elements. In *Bartholomew Fair*, a Jacobean play in five acts set in Smithfield, a location of slaughterhouses and public executions, Renaissance Ben Johnson utilized the same metaphor. Smithfield qualified as a suitable location for a summer fair that was both commercial and entertaining. The central idea of *Vanity Fair* and *Pilgrim's Progress* is the buying and selling of things and commodities. The idea that human beings are turned into commerce and are among the items for sale in Thackeray's book is startling. Thackeray provides a richer understanding of the world via the symbolic title he chose for his book, going beyond only presenting the English culture he describes in it. The novel's title implies that the protagonists strive for things that are appealing yet fleeting. It also demonstrates how foolish and pointless it is to value immaterial possessions more highly than virtues like perseverance, humility, empathy, or honesty. The novel's narrative and characters are supposed to be representations of human temperament, according to the title. The main characters in Bunyan's book successfully go over the restrictions of the settings they visit, leave behind, and learn from their mistakes. The heroes of Thackeray, however, are unable to achieve so despite their many journeys. The term "vanity" describes those who adore false ideals. Therefore, it may be considered that the novel's central topic is revealing the flaws and misconceptions of those who uphold erroneous ideals. According to Thackeray, people's acts were motivated by their own selfish interests. Because of this, the novel's central themes are greed and the pursuit of material wealth. Thus, it is easy to comprehend why Thackeray's book is essentially a *Novel Without Hero*.

The society itself serves as the main protagonist, as it does in all of Thackeray's books. None of the characters exhibit any heroic behavior, and the cruel and ridiculous are more accurately portrayed than the good. Additionally, there isn't much introspection and we don't learn much about the characters' inner struggles. Through their deeds and the author's remarks highlighting the characters' deceit and dishonesty, we get to understand them. The characters, who are pacing throughout the marketplace, are only being amicable, courteous, and nice toward one another. When the author addresses his female heroines, we often hear a sarcastic "Our poor [Emmy]" or "Our darling [Rebecca]". The author's objective is to make fun of his characters' acts and behavior, emphasize their obsession with money and social status, and draw attention to how most of them attempt to cover up their true motivations, which are often obtaining money, position, or advantage, by pretending to be doing good. A humorous 34 by Thackeray titled "How to Live Well on Nothing a Year" functions as a kind of guide with advice on how to amass wealth and success. Thackeray thought it was simpler and more effective to convey certain moral lessons by exposing the vices, quirks, and deceptions of the populace than by emphasizing their virtues. Furthermore, Rawdon Crawley-type characters are more likely to be met in real life than characters like Captain Dobbin. His characters, however, do not represent moral extremes; even the evil and the sinful have a redeeming quality, a little aspect of humanity. Amelia, Captain Dobbin, and Lady Jane are examples of characters that respect interpersonal connections and do not subscribe to the ideals of *Vanity Fair*. There is also a possibility that the young people to come, Georgy and tiny Rawdon, may develop into more admirable adults than their grandfathers did.

Rebecca Sharp, who was born into poverty, is aware that she has little chance of finding love with a person of higher social standing. She is a young, astute, and endearing lady who aspires to improve herself. She will do everything it takes to get money and diamonds, even if it means courting someone like Joseph Sedley, Amelia's chubby and awkward brother, or the despicable and elderly Lord Steyne. She is likened to Circe and Clytemnestra and ensnares men with deceit, charm, and wit. Although she experiences hardship, she does not change as

the story progresses; instead, she remains entirely fake, egotistical, and possessive, incapable of loving anybody except herself, as seen by the way she treats her son. However, while being kind and compassionate, her companion Amelia does not win over the viewers. She isn't assertive, independent, or active. She lacks Becky's vivacity, want to please, witticism, viciousness, and transformation, which renders her unconvincing and dull. The majority of the individuals Becky interacts with are made to seem as though they are not better than her, simply more foolish, by the way she manipulates and outsmarts them. Her cruel behavior mostly harms others who share her traits.

Since Captain Dobbin was neither hypocritical nor snobby, he is not included. The readers are sympathetic for Becky in part because they see that she is a victim of a materialistic society. As smart and competent as she is, Becky is aware of her options: one is to marry someone of higher class and have them service her, and the other is to stay in her present position, where she would constantly be in need of money and be at the mercy of others. Becky, a social outcast, follows the norms set out by the outside world and triumphs because she is capable of doing so. The lower classes had few options since the idea of a marriage market was one of the traditions throughout the Victorian era. With no outside financial assistance and a family fortune, Becky makes every effort to improve her living circumstances. Like many in *Vanity Fair*, she does not convince herself that she is better than she is. She is vivacious and loves life. She epitomizes the Darwinian concept of the survival of the strongest, which brings us to the novel's most important question: Does the author imply that the only way to live in a society where money and goods rule the day is to take on a predatory role?

The narrator often tells the audience that Becky is not his equal and that he is a member of the *Vanity Fair* society. The narrator sometimes takes on the role of "Manager of the Performance," keeping complete control over his on-stage actors since he is an integral component of *Vanity Fair* himself. He also acknowledges that, on times, his duty is restricted to watching the vices of the *Vanity Fair* residents from the sidelines. *Vanity Fair*'s narrator is not to be mistaken for the book's author, for this reason. When Thackeray assumes this persona, his remarks may not be factually correct and objective, and they are not required to match the author's. The narrator is a made-up character by Thackeray. As Geoffrey Trollope says, he is hiding the true author who "knew he must not retreat too far"; he is, as I. M. Williams identifies the "created showman" Thackeray.

However, some detractors contend that Thackeray portrayed Becky in a sympathetic light. When Becky thinks about morality throughout the book, she comes to the conclusion that she "could be a good woman if [she] had \$5,000 a year." The author's prevalent portrayal of the residents of *Vanity Fair* as individuals who put belongings above human values supports Becky's belief that morality depends on economic circumstances. One cannot help but question whether being moral is easier for affluent people or poor people depending on their financial situation if morality can be seen as a category reliant on money. However, although having some inherent beauty, immorality and foolishness are never rendered seductive in Thackeray's book, as Dickens' biographer John Forster points out.

Foster contends that Sir Pitt Crawley's inherent vice, Rawdon's ignorance and uneducated nature, Joseph Sedley's selfishness and his feeble and degrading nature, and George Osborne's callousness and lack of consideration are what make Becky's victims what they are. Other examples include Dobbin and Amelia's unsuspecting virtue and innocence, Sir Pitt Crawley's inherent vice, and their own faults, vices, and follies. It seems that the book honors Becky's capacity for change and her capacity to remake herself in a society that is unyielding and that prizes false things.

CONCLUSION

Thackeray was recognized for his talent at creating complex characters. His writings stand out because of his talent for creating complex people with both faults and virtues. His characters reflected the complexities of human nature, attracting and repelling readers in equal measure. Another distinctive feature of Thackeray's work was humor. His stories gained depth through his wit and humor, which were often conveyed in the narrative voice. His sarcastic writing style enabled him to amuse his readers while criticizing social pretenses and hypocrisies. William Makepeace Thackeray's literary accomplishments still stand as evidence of his skill in fusing sharp humor, insightful social critique, and deep character development. He addressed questions of class, ambition, and morality while giving readers a glimpse into the complexity of Victorian life in his works.

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CHAPTER 6

WUTHERING HEIGHTS: HAUNTING AND PASSIONATE LOVE STORY BETWEEN CATHERINE AND HEATHCLIFF

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ABSTRACT:

"Wuthering Heights," penned by Emily Brontë, is a timeless classic of English literature that has captivated readers for generations. This abstract provides an overview of the novel's key themes, characters, and narrative structure. It explores the haunting and passionate love story between Catherine and Heathcliff, set against the backdrop of the desolate moors of Yorkshire. Brontë's exploration of themes like love, revenge, and the destructive power of obsession has solidified "Wuthering Heights" as a literary masterpiece. Emily Brontë's "Wuthering Heights" is a novel that defies convention and embraces a dark and turbulent narrative. Set in the wild and isolated moorlands of Yorkshire, the story revolves around the ill-fated love between Catherine Earnshaw and Heathcliff, a foundling adopted into the Earnshaw family. Brontë's narrative structure is intricate, told through the eyes of the housekeeper, Nelly Dean, and framed within multiple layers of storytelling. One of the central themes of the novel is the destructive nature of love and obsession. Catherine's love for Heathcliff, despite their soul-deep connection, ultimately leads to tragedy and conflict. Heathcliff's vengeful and obsessive nature consumes him, wreaking havoc on the lives of those around him and setting a dark and tumultuous tone for the story.

KEYWORDS:

Bronte, Catherine, Classic literature, Emily Bronte, Heathcliff, Love story.

INTRODUCTION

The use of several brief but standout pictures, history is brought to life in the narrative. Thackeray did not tend to romanticize English history like many Victorian authors who sought to portray it as heroic and divine, like Thomas Carlyle in his work *On Heroes, Hero-Worship, and the Heroic in History*. The accounts of the Battle of Waterloo illustrate the actual costs of war and cast doubt on the historical notion of the hero. The armies of the Duke of Wellington and those of Napoleon were the two opposing sides in the Battle of Waterloo. Thackeray selects a few intense fighting scenes to provide as a summary of the conclusion. Amelia is a devastated young guy who represents all unfortunate widows. Stables is a representation of the carnage, and the picture of George Osborne lying face down with a gunshot in his heart symbolizes the cruelty and ruthlessness of the conflict. Military grandeur and romantic hero worship are absent. The narrator makes the astute observation that poetry "has always chosen soldier for a hero" and wonders whether men's admiration of courage and exaltation of military prowess are signs that they are "cowards in hearts." This rhetorical question appears to suggest that people are more enthralled by a loud outcry of arms than by a quiet act of generosity. Why is bravery so often associated with acts of violence and bloodshed?

Also, when faced with death, human aspirations seem futile. At one point in the book, when old Mr. Sedley passes away, the narrator addresses the audience and poses the following probing queries: Is it preferable to pass away rich and renowned rather than unhappy and destitute? To have and be made to comply; or to pass away after playing the game and losing

it? The book has a diverse cast of individuals from many social groups, and it may be seen as a reliable social record of the time when the British Empire ruled the globe. The nobility, city merchants, and representatives of those who made their money in colonial nations are shown to symbolize status and power in the story [1], [2].

The story is set in tumultuous times, when the processes of industrialization and urbanization led to the rise of large merchant firms, the expansion of the East India Company's influence, a strong public interest in capitalism, and opportunities for investing, speculating, and stock market trading. On the other side, a high rate of trade and speculation resulted in the financial ruin of many Victorian-era households. Between 1816 to 1825, one of the largest financial crises took place. The affluent owner of a merchant firm and family patriarch Mr. Sedley in the book encounters financial troubles after losing everything in a stock market trade. The aristocratic family Crawley's business transactions represent a different method of accumulating money. Thackeray explains how inherited wealth and possessions provide the family members unjustified status and power by focusing on their aristocratic line and inheritance problems. A prosperous marriage market may be used to achieve income and social standing in addition to aristocratic lineages, inheritance, and wealthy commercial businesses. The majority of respectable middle-class unmarried women were compelled to enter into arranged marriages in order to secure their financial futures. When the Sedleys lose their wealth, the marriage pact between the two houses, much like the one between the Osbornes and the Sedleys, is inevitably shattered [3], [4].

There are several symbols throughout the book. Due of her delayed social development, Becky is related to a spider. To emphasize Becky's strength and ability to take someone's life, she is, for example, likened to a spider and the Greek goddess Clytemnestra. Becky traps Joseph Sedley in her web, much as the spider uses its web to ensnare its prey, and finally kills him by draining his money, energy, and personality from him. Additionally, Becky is likened to Agamemnon's wife Clytemnestra, who was planning her husband's death. Becky symbolically manipulates and seduces Joseph first before killing him, and then she does the same to her husband Rawdon. In particular, we learn of Jos's terror of Becky, who has assumed charge of his financial concerns. He responds that they "mustn't say anything to Mrs. Crawley" since she would have murdered him if she had known, when Dobbins offers to take him away. Then, we find out that Becky got Jos' insurance money and that he passed away after three months under questionable circumstances. The book also implies that Becky could be involved in a "infamous plot. The argument that there is a good chance Becky committed a crime is supported by the fact that Becky's attorneys, "Messrs. Burke, Thurtell & Hayes," took their names from the three real Victorian killers. The caption that goes with it reads, "Becky's Second Appearance as Clytemnestra," which suggests that Becky could be a murderess. While Jos and Dobbin are conversing, she is standing behind the curtain holding what seems to be a poison.

Numerous academics have debated whether or not Becky was capable of killing Joseph Sedley for his money due to the novel's ambiguous conclusion.¹⁹ This brings up yet another similarity between Circe, a legendary Greek goddess known for her extensive knowledge of plants and potions as well as her power to turn her foes into animals, and Becky. The epitome of a predatory female, Circe is a sexually liberated enchantress who seduces and controls the men in Homer's *Odyssey*. The Iphigenia Clocks at the Osborne home serve as another emblem in the book. The clocks represent the family's obsession with status and wealth. Old Osborne's effort to coerce George into getting married for cash is reminiscent of the tale of Iphigenia, Clytemnestra and Agamemnon's daughter who was given as a human sacrifice in a time of war. In *Vanity Fair*, the biblical parable of Hannah, who surrenders her son to the

Lord, has been cynically exploited. In order for her kid to benefit from all the perks of living in an upper-class home, Amelia chooses to send her son to Old Osborne's house. Thackeray does his best to suppress his love sentiments and give way to sarcasm and satire, despite the fact that he is sensitive and passionate. His comedy is focused on the disconnect between people's potential and cravings, as well as their dreams and realities. It concentrates on the irony of life, where the wicked get what they deserve and the just get what they deserve, the irony that vices are exciting and virtues are dull, and lastly the irony of man's desire for equality and his superficial admiration of titles and places. Two words "vanitasvanitatum" can sum up the author's concluding observation in *Vanity Fair* [5], [6].

E. M. Bront

The Yorkshire moors, a region of northern England that served as the inspiration for Emily Bront's imaginary nation of Gondal, were where she spent her youth and the most of her adult life. Branwell was one of six children raised by her parents, Maria and Reverend Patrick Bront, who also had five daughters. At Cowan Bridge, which her sister Charlotte used to create the fictitious town of Lowood in her wildly successful book *Jane Eyre*, Emily and her two surviving sisters, Charlotte and Ann, were enrolled in a boarding school. Emily made the decision to return and live in her hometown of Haworth until she passed away when Maria and Elizabeth, two of her sisters, were ill and died. Prior to traveling to Brussels with her sisters Charlotte and Anne to practice her French, she had already worked as a governess in Yorkshire. The sisters had the bright notion to create a homeschool. The school had to be closed since there were no students present.

Charlotte, Emily, Anne, and their brother Branwell began playing with a box of wooden soldiers that their father had given them, and as they got older, they started writing about the fictitious places they had made as children and given the names Angria, Gondal, Gaaldine, and Oceania. They kept their tales in little, self-made notebooks, which were discovered at the start of the twenty-first century. Their ability to tell tales was greatly enhanced by the storytelling process. The Bront sisters lived solitary lives in a rural and far-off area of England, which is what inspired them to write fiction. Therefore, it is not surprise that throughout Emily's adolescent years, she "became introverted, self-divided, and ill-at-ease with most other people." The family was raised in a remote area without access to the most recent cultural advancements. They may have been more concerned with depicting nature in their works than the issues arising from the industrialization process, which the inhabitants of cities were fully aware of. Two important themes in their writing were love of nature and spiritual freedom. They didn't care about Victorian prejudice or social snobbery. Their work was distinct from that of other writers because it was less constrained by moral principles and more focused on the role of women and their emotional lives. They were all voracious readers who enjoyed Lord Gordon Byron's poetry and Sir Walter Scott's historical fiction. In addition, because to their father's love of reading and his extensive personal library, they were interested in philosophy and the scientific sciences. The sisters had great artistic aptitude, and their varied paintings and drawings showcased their ingenuity. They were especially enthralled by John Martin, a well-known English painter who was well-known for displaying religious ideas on his works and for portraying wonderful views of enormous landscapes. In Bront's family, his panoramic panoramas were well-liked and valued.

DISCUSSION

The first person to recognize Emily's literary prowess was Charlotte. She discovered Emily's copy of Gondal lines by chance; she noted that they were "condensed and tense, vigorous and genuine," and "not at all like the poetry women generally wrote." The sisters' joint book of

poetry poetry, which was published in 1846 under the male pseudonyms Currer, Ellis, and Acton Bell, was inspired by Emily's draft. Under the pseudonyms of the Bell family, the sisters published *Wuthering Heights*, *Agnes Gray*, and *Jane Eyre* the following year. Two years after Emily's death, *Wuthering Heights* had been published under the author's true identity. Charlotte oversaw the novel's editing and published it. In 1848, Charlotte and Anne told their publishers who they really were. The *Tenant of Wildfell Hall* was released in the same year by Anne Brontë. Their drug addict and alcoholic brother Branwell passed on the same year. The only book Emily ever wrote during her lifetime was *Wuthering Heights*, which was published after she passed away at the age of 30 from TB. Emily Brontë wrote so little during her brief life, as one of the academics has noted, that it is difficult to evaluate her work with any degree of certainty. Everyone agrees on one thing: despite a few flaws, she has a special strength in both her writing and poetry. This was the case with *Wuthering Heights*, a book with a sad storyline and a classic status in both English and international literature. The twelfth-century courtly love customs are the inspiration for the novel's romantic connection between Catherine and Heathcliff, the protagonists. It is crucial to note that the book, by presenting the second generation of characters, announces a new model of love and family that extends beyond the portrayal of romantic love. Catherine Linton, the late Catherine Earnshaw's daughter, is able to start the transformation that may end the cycle of transgenerational recurrence and create more useful and 'healthier' family ties by bringing some flowers from Thrushcross Grange to *Wuthering Heights* [7], [8].

Brontë, Charlotte

The writings of Charlotte Brontë, the oldest of the living sisters and the mother's replacement, vary from those of her sisters Anne and Emily in that they are influenced by her broader and more intense interactions with the outside world. She had the chance to meet a number of eminent authors while corresponding with the publishers and visiting London often, including Elizabeth Gaskell, who wrote Charlotte's first biography, *The Life of Charlotte Brontë*, in 1857. Because of Gaskell's biography, a story about the author as a tragic heroine was created, and Charlotte's book *Jane Eyre* was the ideal entry point. Women authors in both England and America thought Gaskell's biography to be very relevant and fascinating, and it even took on the characteristics of a cult. The majority of Charlotte's novels are based on her experiences, and many of them contain strong autobiographical elements. For example, *Jane Eyre* recounts her time as a governess at the Clergy's Daughter's School in Cowan Bridge; *Shirley* uses her observations of the textile industry and her father's memories of the Luddite riots as its backdrop; and *Villette* and *The Professor* draw heavily on her time spent in Brussels honing her French. She felt an unrequited love when she was in Brussels since she fell in love with her French teacher M. Heger, who was already married. Charlotte Brontë enjoyed "a volcanic literature of the body as well as of the heart, a sexual and often supernatural world," as Elaine Showalter has noted. According to popular opinion, Charlotte was a romantic artist whose books were based on her own experiences. Her creative imagination causes the reality in her works to be hazy. She is a successful realism because she accurately portrays both nature and people from actual life. Her literature is infused with a romantic accent on the gothic and otherworldly. Her books often have a Cinderella-related subject.

Her stories, which feature lonely, passionate, sensitive, and tragic heroines like Lucy Snow and *Jane Eyre*, are reworkings of her childhood dreams set in the fictional country of Angria. Lucy Snow is a lonely heroine who, due to unfortunate circumstances, must deal with societal injustice at a young age. Our heroine is willing to surrender the protection and comfort that her familiar surroundings afford her for a life filled with uncertainty, dread of the unknown, and loneliness as she departs from her hometown in search of a brighter future abroad. She

becomes a symbol for all immigrants and refugees who face similar issues on a daily basis as she tries to adjust to a new environment, a new school, and a new life in Mrs. Beck's dormitories on the Continent. Charlotte captures the alienation, loneliness, and isolation that come with living in a contemporary, capitalistic metropolis [9], [10].

Jane Eyre, Charlotte's most well-known book, had a revolutionary impact on Victorian heroines. Additionally, the book was repeatedly revised by women authors of the 20th century, who added new endings and viewpoints to create distinct alternative versions of the original plot. For instance, Bertha Mason's perspective is used to tell the tale of Jane Eyre in Jean Rhys' *Wide Sargasso Sea*. The *Four-Gated City* by Doris Lessing is the tale of a young girl who falls in love with the owner of the mansion where she works and whose insane wife resides in the basement. *Lady Oracle* and *Alias Grace* by Margaret Atwood both reference the plot of Jane Eyre. While the heroine of Atwood's *Alias Grace* is an orphan working as a housekeeper in the home whose master is depicted as a seductive man, the main protagonist of *Lady Oracle* is a writer who is fascinated by gothic stories featuring a young, naive, and fearless heroine who falls in love with a dark Byronic hero.

The unorthodox, extraordinary heroine of Brontë's work by the same name is regarded as the first financially independent female character in an English fiction. It informs the reader of what it was like to be a woman in the Victorian era and covers a variety of women's perspectives on the outside world, in addition to their own experiences and the difficulties they faced. She is shown as a vibrant, living, and real-life figure who refuses to see herself as a victim of unfavorable circumstances, a man's whims, or the surroundings. Her behaviors are not always seen as logical or conventional, and her character is admirable and unexpected. The way Jane attempts to cope with unpleasant truths and odd coincidences of destiny reveals the power of her personality. Because it is devoid of romanticism and melodrama, the early section of the book does a better job of capturing her difficult upbringing and the bond between kid and adult. Children are shown as actual people who experience and respond to love and hate based on their surroundings and life situations. Jane and Rochester, a dark Byronic hero stuck between imagination and reality, form the book's fundamental connection. It is a symbolic tale about the ongoing struggle between love and social constraints, which causes the protagonist to experience many insecurities and psychological difficulties.

Gothic themes are present throughout the book, including an identity switch, a crazy lady in the attic, and eerie noises and apparitions throughout the house. Despite having a weak demeanor, Rochester has a captivating energy that is portrayed as being immoral. Jane cannot date Rochester because of her respect for herself. The author supports gender equality and is adamantly opposed to the stereotype that places women in a position of inferiority to males. The author finds it repulsive that women are not afforded the same educational opportunities as men and are unable to realize their full potential because they are prohibited from openly expressing their emotions. The pleasant conclusion of Rochester and Jane being married at the end of the book is overshadowed by the accident that left Rochester blind and disabled. As we follow Jane's journey of emotional, spiritual, and physical development, the story takes the shape of a Bildungsroman. It follows the protagonist's life from her early years through her school years and her first jobs to her more mature years. We attentively track her events throughout this time, which lead to her coming of age, her reunion with Rochester, and her marriage to him. She gradually developed greater knowledge and understanding as a result of these encounters. She remembers the events from her childhood and adolescence with detachment, much like Dickens' *Pip*. Dramas, hallucinations, and visions all depict the heroine's psychological growth. Through many references drawn from myth, the Bible, and other literary works Charlotte enjoyed, the process of her emotional, physical, and spiritual

maturity is shown. Rooms and residences are often used to reflect the heroine's sexual adventures. If we take a feminist approach to reading *Jane Eyre*, we cannot help but notice that Helen Burns and Bertha Mason, two other female characters, serve as metaphors for Jane's own psyche, or, in Showalter's words, they represent "the division of the Victorian female psyche into its extremes," which many critics believe to be Brontë's most significant contribution. Thus, they stand for the embodiments of mind and body, the two opposing identities that must be eliminated both physically and figuratively to make room for the development of a person with a high degree of self-awareness and emotional intelligence.

Following the publication of her book *Jane Eyre*, Charlotte gained recognition as a respected author in London's literary community. She didn't begin writing books under her true name till after that. *Villette* and the book *Shirley* were both released in 1853. Despite her father's disapproval and the fact that she didn't really love him, she wed the Rev. Arthur Nicholls in 1854. But her union only lasted a few months. At the age of 39, she had pneumonia and passed away while pregnant.

Waking Heights

The innovative manner of presenting a tale that was subsequently embraced and refined by modernist authors was foreshadowed by a narrative style Emily Brontë used while writing her one and only book. Instead of the all-knowing narrator, whose divine presence was felt throughout the book, who, by taking on the role of God and a moral arbiter, as James Joyce once put it, superiorly observes the characters' actions and divulges as much as he considers it is necessary for the readers to know, Emily Brontë uses the point of view of two characters, Nelly Deane and Lockwood, who are the two impartial and realistic narrators who struggle to comprehend.

The dynamics of the relationships amongst the primary characters. The Lockwood-Nelly Deane frame gives a "solid anchor in reality," a "norm for the behavior of the interior characters," and a benchmark for moral judgment, as noted by Frederick Karl. The story's inventive storytelling method is additionally enhanced by the inclusion of Catherine's diary entries. Since Nelly and Lockwood represent two distinct points of view from which the reader might learn about the storyline, their tales scatter chronological order in delivering the story's major events. Nevertheless, it is simple to determine the events' chronological sequence. Nelly, who is three years Catherine's older, provides an unbiased account of the events. Nelly spent almost two decades of her life at Thrushcross Grange and was there for all of Catherine and Heathcliff's pivotal moments. All of the characters' misfortunes, conflicts, rivalries, and occurrences may be attributed to Catherine and Heathcliff's affection. Nelly does not take a side in their dispute despite being fully aware of this truth. She disapproves of their irrational emotional outbursts.

By attempting to provide an explanation for everything that threatens to muddy the lines between the real and the surreal, Nelly Deane and Mr. Lockwood, a stranger who rents a room at Thrushcross Grange and learns about Heathcliff and Catherine's love story from Nelly and Catherine's diaries, keep the story within the realistic frame, that is, somewhere between the physical and metaphysical, or surreal and real. The author is attempting to highlight the fact that the nature of love and the degree of passion existing between Catherine and Heathcliff cannot be understood and explained by using the conventional and rational criteria by introducing the two, emotionally reserved and somewhat objective narrators who are unable to fully grasp Heathcliff and Catherine's love story.

The work is made up of two interconnected storylines. The second portion of the book is much less dramatic and deals with young Cathy's interactions with her cousins Linton

Heathcliff and Hareton Earnshaw. The first part of the book is more vivid and dramatic and concentrates on Catherine Earnshaw's relationships with Heathcliff and Edgar Linton. Since it is considered that the events in the first-generation influence those in the second, many reviewers regard the first section of the book to be more intriguing than the second. Lévi-Strauss, on the other hand, presents a new perspective on the recurring themes in the book. It is implied that the two tales in the book take place in the same category of made-up reality. Specifically, this method is predicated on the idea that the book conveys a single tale on two distinct but intricately interwoven levels of fictional representation: "What if patterns demonstrating affinity, instead of being studied in sequence, were to be viewed as one complicated pattern and read as a whole? With the growth of another love story, this time between young Cathy and Hareton, whose capacity to improve and accept one other's imperfections predict a brighter future and a happy conclusion, *Wuthering Heights* and *Trushcross Grange* become less stressful locations in the second half of the book. In particular, Hareton is first shown as a brutish and ignorant young guy who later develops into Cathy's devoted friend. Despite the fact that she finds him repulsive due to his weird and uncivilized behavior, she is able to modify her opinion of him and attempts to assist him by teaching him how to read.

The terrible outcome of Catherine and Heathcliff is due to their inability to evolve through time. Heathcliff has harbored the same resentments for a long time. His strong will makes him seem admirable and even heroic, but his raging emotions and unbridled desires push him toward the sad conclusion since they are seen as his worst shortcoming and weakness. All of Catherine's problems stem from her untamed character, which is the same as his, and her fatal error dealt the death blow. According to Frederick R. Karl, Heathcliff's "ignobleness and disagreeableness; he is not sympathetic, unless we confuse his strength with virtue" prevent him from being considered a tragic hero. We appreciate "his defiance of what will ultimately doom him," despite the fact that he is "closer to a melodramatic hero than a tragic protagonist."

Catherine wants a more elegant existence assured by marriage to Edgar because she is terrified to face an uncertain future with Heathcliff. She erroneously assumes that by selecting Linton over Heathcliff, Linton would provide for Heathcliff financially and therefore enable him to fend off Hindley's abuse. She is young and immature. She chooses a terrible life partner and is condemned to an unhappy existence. She has been neglecting Edgar all this period, however, and she is hesitant to take on her wife's obligations. When she dies, Heathcliff says he can no longer live without his "soul" and wants to be "haunted" by her. Catherine Earnshaw, may you not rest in peace as long as I am alive! At one point, she dares to exclaim, "I am Heathcliff!" You said that I murdered you; if so, curse me! I think the dead do follow their killers. Their asexual and romantic love, which refuses to acknowledge essential relationship changes and distinctions, is destined to fail miserably. On the other hand, their love is so strong that it outlasts death and lives on long after its primary characters have ceased to exist.

The two families represented in the story, the Lintons and the Earnshaws, are a good representation of how social rank may change over time as well as the many challenges that people in the upper middle class encountered while trying to establish their gentry position. Despite having servants and sizable estates, their social standing is precarious. With no carriages, less property, and a humbler home than the Earnshaws, the Lintons' gentry standing is, nonetheless, more secure. A prominent example of a person whose status is subject to change is Heathcliff. He begins as a homeless person, is raised as a young gentleman via

adoption, is soon reduced to working as a common laborer by Hindley, and then once again becomes a gentleman under questionable circumstances.

Thrushcross Grange and Wuthering Heights represent two very different universes. They stand for the two conflicting sets of ideals. The Earnshaws represent wildness, passion, untamed nature, and unrestrained emotions, much like the land they live on. The Lintons are a symbol of refined behavior, culture, and etiquette. The moors' broad, untamed, and barren stretches, together with their potentially deadly wet sections, represent the randomness and irrationality of nature. The moors also represent the romantic relationship between the characters since the two fell in love while playing there as children and remained connected to the area until the very end of their lives.

On the other side, the Lintons and Thrushcross Grange represent culture, elegance, civilized behavior, and customs. When Catherine gets bit by the Lintons' dog in IV, we are introduced to the family residing in the Thrushcross Grange. The Lintons' property seems calm and organized at that precise time in contrast to the chaos that is already occurring in the Wuthering Heights as a result of Hindley's harshness. Lord David Cecil observes that the "children of storm" and the "children of calm" represent the conflict between two families. However, when the residents of Thrushcross Grange get entangled in Catherine, Heathcliff, and Hindley's drama, calm and order are eventually replaced by anarchy. Thus, it is possible to see Brontë's book as a tale about man's efforts to "comprehend," "tame," and outwit nature. But it's also important to note that the author never gives the reader the sense that the more civilized characters are to be valued more than the more untamed ones or that one should value civilization above nature or vice versa.

Linton's subjective reality is weaker than Heathcliff's. Linton, on the other hand, is a wonderful example of Victorian morals, beliefs, and financial security, therefore his materialistic world triumphs over Heathcliff's. Because she can't have both of these worlds, Catherine continually selecting one over the other while being torn between both. She wants financial security with Linton, who is sensible, moral, and level-headed, but she is also drawn by the passionate, impulsive, uncontrolled, strong-willed, but financially precarious Heathcliff. This is her terrible error. There is no necessity for the two opposed life ideals that Heathcliff and Linton represent to clash. But Catherine serves as a catalyst, bringing the two of them together and starting a horrific conflict. Catherine Earnshaw-Linton is physically assaulted by Heathcliff, while Isabella Linton is the focus of Heathcliff's verbal abuse. Heathcliff is a tyrant who threatens the defenseless female characters. The reader is unable to properly relate to more civilized people because they are portrayed as the epitome of civility weak, submissive, indecisive, and reasonable.

A nice and polite Edgar Linton, for instance, who is married to a lady who is unmistakably in love with someone else, is not a bad character. Edgar finds himself in a terrible predicament when Heathcliff returns to Wuthering Heights as a wealthy gentleman and visits Catherine. He is unable to do anything to make his situation less awkward. He is unable to capture Catherine's heart and mind because, in contrast to the strong-willed Heathcliff, he comes out as weak and ineffective. While her love for Heathcliff "resembles the eternal rocks beneath: a source of little visible delight, but necessary," her love for Edgar "resembles the foliage in the woods: time will change it as winter changes the trees.

CONCLUSION

The issue of socioeconomic class and how it affects people's lives and relationships is also explored in Wuthering Heights. The strict class divisions of the Victorian age are powerfully parodied by Heathcliff's humble beginnings and his thirst for vengeance against those who

abused him. The characters in the book are a complicated and ethically ambiguous group, each one motivated by their own goals and shortcomings. Brontë's deft character creation brings to life Heathcliff, Catherine, and other Thrushcross Grange and Wuthering Heights characters. A literary classic, "Wuthering Heights" continues to captivate readers with its dark, passionate, and entrancing story. The book is a classic of English literature because Emily Brontë's examination of love, retaliation, and obsession transcends time and genre. The story's volatile emotions and intricate connections are appropriately set against the lonely Yorkshire moors.

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CHAPTER 7

A REVIEW STUDY OF GEORGE ELIOT-MARY ANN EVANS

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ABSTRACT:

George Eliot, the pen name of Mary Ann Evans, was a trailblazing novelist and essayist of the Victorian era whose works continue to be celebrated for their literary depth and social commentary. This abstract provides an overview of George Eliot's life and her contributions to literature, emphasizing her insightful exploration of human nature, complex characters, and her commitment to addressing societal issues. Through novels like "Middlemarch" and "Silas Marner," she left an enduring legacy in the world of literature. Mary Ann Evans, writing under the pseudonym George Eliot, emerged as one of the most influential novelists of the Victorian era. Born in 1819, she defied societal norms and expectations by pursuing a career in literature, often adopting a male pen name to gain recognition. Her novels, characterized by their depth, intellectualism, and social consciousness, stand as landmarks in 19th-century English literature. One of the hallmarks of George Eliot's writing was her profound exploration of human nature. Her novels delved into the complexities of human emotions, moral dilemmas, and the intricacies of human relationships. She possessed a keen psychological insight that allowed her to create characters who were not mere caricatures but fully fleshed-out individuals with their virtues and flaws.

KEYWORDS:

George Eliot, Mary Ann Evans, Novelist, Victorian Era, Female Pseudonym, Realism.

INTRODUCTION

The work is infused with Gothic themes that provide a tension-filled, mystifying, horrifying, and frightful atmosphere. Cathy's notes in the Bible and the book he discovers on the nightstand cause Lockwood, who sleeps in the dead Catherine's room, to have strange nightmares. Because Lockwood can't tell whether he's awake or sleeping, the tension and terror are raised by his exaggerated responses. On one occasion, he even believes he sees a spectral waif outside the window and hears Catherine answering him. Gothic stories often include scenes like the one when an icy hand grabs his. Heathcliff is a typical Gothic literature protagonist because he is gloomy, mercurial, enigmatic, unpredictable, and capable of being both a hero and a villain. The ominous language incorporates Gothic themes that allude to dramatic paranormal occurrences like seeing and meeting ghosts and other mysterious incidents that inspire emotions of panic and anxiety. It is unclear if these aspects really exist because of how the author handles them.

For instance, Lockwood believes he witnessed Catherine's ghost banging on the window pane and muttering the words; however, the ghost's existence could have been explained by Lockwood's nightmares brought on by the house's eerie atmosphere on a stormy night, his learning of Catherine and Heathcliff's tragic love story, and the mere sight of Heathcliff pacing the moors frantically and acting awkwardly. The peasants' claims that they saw Heathcliff's ghost may also be brushed off as superstition. However, ghostly apparitions serve as a metaphor for how memories and the past affect people's lives in the present in the book. The book is replete with romanticism-inspired aspects. Sensitivity, subjectivity, and the conflict between intrinsic human morality and the Victorian morality that was forced upon individuals are the fundamental romanticism components found in the book. On the other

side, the strongest people, like Heathcliff, are unable to combat the Victorian environment, which is recognized as a necessity.

The interaction between nature, man, and his or her own life is a significant romantic element in the book. In the book, nature serves a dual purpose: it has the ability to cure while simultaneously escalating the intensity of man's own consuming forces. Thruscross Grange's residents had lost their connection to nature and had given in to luxury and material wealth. They are prone to concealing their emotions since they cannot live in the natural world and they are unable to control the instincts they deeply appreciate. In contrast, the people of Wuthering Heights cohabit with nature, and this relationship strengthens them. We are compelled to think that some of them died in the end, but that their deaths were only temporary, and that the process of restoration had only just started because they live, suffer, joy, and die as if they were a part of natural life cycles [1], [2].

Wuthering Heights is one of the greatest works of literature in the history of literature because to its realistic portrayal of nature and inanimate things, as well as its portrayal of human interactions based on Brontë's innovative vision of human emotional existence and its link to action. The dark emotions that drive Emily Brontë's characters were fully explored in her writing about human nature. Brontë sparked a variety of psychological readings of the book by highlighting the characters' social, emotional, and psychological development. While analyzing the personalities of Catherine and Heathcliff and examining their dark emotions and energy, several reviewers used Freudian theory. Additionally, Brontë's attention to detail and understanding of the socio-historical setting of the book captivated many reviewers. As Lord David Cecil has commented, "during a great part of Wuthering Heights, the characters are children: and very realistically-drawn children." Arnold Kettle described the book as "a vision of what life was like in 1847." Additionally, Cecil notes that the actions and emotions of these young individuals "spring from thwarted impulses" in the future. Brontë makes an effort to comprehend the intricacy of her major characters' behavior by describing Catherine and Heathcliff's youth, Catherine's struggles with adolescence, and their journey to maturity [3], [4].

The work is still considered as a literary classic because it deals with fundamental human feelings and concepts without adding needless sentimentality. Numerous parts of the novel are hard to conjure, despite the fact that numerous film versions that came out after the book was written eloquently hint at the overall ambiance of the book, such as a black-and-white rendition of the book with Laurence Olivier as Heathcliff. No matter how vivid, moving, or profound it may be, a person's interpretation of events displayed on television cannot replace the subjective impression of the book that each reader develops while reading the novel.

One of the most significant female writers of the Victorian era was Mary Ann Evans, better known by her pen name George Eliot, and the majority of her works are today regarded as classics. Some historians assert that Eliot ushered in a new, contemporary age of English literature that emphasized individuality, realism, and psychological insights into the characters. Her writings are responsible for giving literature a more respectable position. The author stopped being only a public entertainment. Eliot elevated the book's intellectual standing while maintaining its lively and entertaining elements. Eliot wanted to draw attention to the observable facts about the human condition in literary works by portraying the psychological motivations of the characters in an objective and non-judgmental way since she thought that art and real life were intertwined. Her intellectual explorations of ethical and theological issues led to her idealism and agnosticism. She was too bright to consider moral issues via romantic lenses. Eliot's continual awareness of the historical, social, and cultural contexts that impacted people's lives led to the portrayal of psychological acts and responses

in his characters. For instance, *The Mill on the Floss*' depiction of the Tullivers dealing with financial difficulties reflects some of the fundamental traits of the period in which the book was written, including the society's increasing concern for physical security, the requirement for accumulating wealth and material possessions, and their propensity to incur debt [5], [6].

Eliot was born in Astley, a rural Warwickshire town close to Coventry, which she used as a basis for the fictional country she often represented in her writing. She adopted Calvinism and became a devout Evangelical under the influence of her school mistress. Eliot's many scholarly pursuits had an impact on her novels. They relocated to a town adjacent to Coventry because Eliot's conservative father wanted his daughter to convert to Christianity. At the time, Coventry was notorious for propagating concepts of religious uniformity. There she encountered a group of intelligent people who were studying the Bible historically. She was forced to leave the Anglican Church after meeting this group of individuals and reading many theological books, including *An Enquiry into the Origins of Christianity*, which led her to look for less restrictive ways to express her religious beliefs. She gave up her Evangelicalism and adopted faith in people. She wasn't very religious, but she supported any organized religion that helped people cope with their suffering.

She moved to London and began working for *The Westminster Review*, a quarterly British journal of philosophical radicals, after the passing of her father and the publication of a successful English translation of David Friedrich Strauss's *German Book Life of Jesus, Critically Examined*, a logical reexamination of some Bible passages and the account of an unconventional life of Jesus. The only work in which she did not employ a pseudonym was Feuerbach's *Essence of Christianity*, which she also translated from the German. She became a regular contributor to the journal and eventually the assistant editor. She established herself as a well-known literary figure in London and was often seen with several eminent authors and poets. This is how she met George Henry Lewis, a renowned literary critic with whom she had an open marriage until his death in 1878, and Herbert Spencer, who became a close friend and whose beliefs impacted her writing. Lewis and her common-law marriage generated controversy since he was previously married. His wife had left him for an extramarital relationship and moved away with their three kids. Due to the affair, Eliot's friends and family turned her away, and ever then, she has struggled on a personal, intellectual, and creative level. Her work *The Mill on the Floss*, in which the heroine's brother rejects her sister because of her emotional interactions with other male characters, reflects rejection by family and friends as well as a complicated relationship with her father and brother in particular. The fact that Maggie and Tom were born the same year as Isaac and Mary Ann Evans is another intriguing fact. She was first inspired to create fiction by Lewis. Lewis helped her locate appropriate content for her writing and edited her manuscripts. *Scenes from Clerical Life* was the title of the first piece of fiction to appear in *Blackwood's Magazine*, which appeared in 1857. Three short pieces were collected and published under her male identity. The tales are set in the early nineteenth century in a fictitious town in the British Midlands.

The main writings of John Stuart Mill that Eliot encountered were the first to have an impact on her intellectual life and her fiction. More specifically, Mill is largely responsible for Eliot's scientific realism, which forms the basis of her literary works. However, as Fleishmann tries to demonstrate, there should be caution when interpreting the effect of certain of Mill's beliefs about his humanistic form of utilitarianism on Eliot's writings. In particular, Mill disagreed with Eliot's view that moral decisions could not be determined in the abstract and needed situation-specific knowledge [7], [8].

Tragedy, according to Fleishmann, is essential to comprehending her books. The idea that Eliot is "the first tragic novelist" stems from her conviction that despite the prospect of real development, people choose to behave egotistically. *Romola* deals with the terrible conflict between the purity of lofty aspirations and the strict requirements of reality, whereas *The Mill on the Floss* concentrates on the painful act of restricting a potentially educated and creative young lady.

Eliot's primary focus in her writing is investigating how the environment affects a person. By paying close attention to detail and using dialects, she likes to portray the environment of her stories as more authentic and credible. Barbara Hardy notes that since Eliot portrays tragedy as a universal experience, her books are "social tragedies." Her characters are neither nice nor bad. She carefully considers them and uses chance as a crucial element in human existence. Her tales don't follow typical narrative paths or have completely joyful endings. Nancy Henry asserts that Nancy Henry's life had a significant impact on Eliot's fictional growth. Eliot is adamant about the distinctions between using real facts in a work of fiction and doing it in a creative way. On the other hand, she develops her characters and interprets the numerous overlaps of their personal and social lives using biographical models. Eliot has complete control over her story and picks her revelations about her characters with care. Henry observes that Eliot's writings grow "less autobiographical" and more "dense and allusive" as they transition towards "aestheticism and Modernism." Eliot gives the changes and crises that take place inside the book and out of which moral meaning arises a realistic framework by describing the characters' everyday activities and the relationships into which individuals are placed.

DISCUSSION

In order to ensure that the audience would read her writings and make an unbiased assessment of their quality and substance, she published *Adam Bede*, her first book, under her pen name in 1859. This helped to establish her as a formidable author. In particular, one of the most pervasive prejudices of the Victorian period was the idea that female authors only wrote sentimental books with unimportant topics. Her father, Robert Evans, a real estate agent in Warwickshire, served as the inspiration for the book's protagonist, Adam Bede. Eliot's argument that artists should get their inspiration from life is supported by the book. Adam Bede is the "generalized ordinary man, and, moreover, the ordinary man of ability, integrity, and growing sensibility," according to Barbara Hardy. The novel's central thesis is that one can only find pleasure by acting humanly; this means being understanding, forgiving, and considerate of others' needs. Such traits are embodied in the fictional characters Adam Bede and Dinah Morris. Adam, the main character, is involved in a love triangle and must choose between two women: a strict and saint-like Methodist preacher and a gorgeous and vain country lady. This creates moral quandaries and raises issues of religion and morality.

The main character eventually got happiness after experiencing several illusions and hardships. However, Adam Bede's persona is too rigid and lacks the propensity to commit sin, making him unimpressive. It is impossible to believe that such a devout Christian as he is could endure such suffering, much alone love so intensely. Since his sense of responsibility drives all he does, his love for the village girl lacks warmth. The Methodist minister is the female equivalent of Adam Bede. Eliot's aunt served as a model for her, making her persona much more attractive. He is portrayed as such an outstanding lady, nevertheless, that she appears completely unbelievable. Once again, it is impossible to believe that a lady with such exceptional traits could exist in the actual world, much alone be able to fall in love or carry out routine daily chores for a woman. The reconciliation and marriage of Adam and Dinah

are idealistic gestures that serve as symbols. In a society where the dignity of labor and the ability to successfully blend in with one's surroundings may lead to orderliness and tranquility; virtue eventually wins over vice [9], [10].

The central theme of her subsequent book, *Silas Marner*, which was released in 1860, is a tale of redemption and the rediscovering of childhood innocence. The primary male protagonist Silas, a weaver, encounters a moral conundrum throughout the narrative. In particular, the weaver isolates himself and develops a loathing for others as a result of the unfairness he endures. He quickly finds comfort in the gold horde. There is nothing amazing in the story, despite the fact that the book has a number of mythological and fairytale aspects that are suggestive of strong symbolic moral significance. Realistic depictions of the physical and social context are used. Although the main character is morally upright, he is nonetheless prone to committing errors. The book takes place in a rural area of England. The *Rainbow's* realistic portrayal of a rural setting and the people who live there, who gather at an inn, shows how well-versed Eliot was in rural culture, including its accents, morals, and ways of thinking. Regardless of an individual's spiritual enlightenment, the environment is not susceptible to change. As is the case with the main character, who undergoes a spiritual metamorphosis after meeting Eppie, a two-year-old child with golden hair who represents love and the potential to start a new and better life. Silas has the ability to acknowledge both good and evil in human nature. The novel's central tenet is the conviction that every individual has virtue and humanity, and that personal salvation is achievable through love.

Eliot's first historical book, *Romola*, set in Florence during the Italian Renaissance in the fifteenth century, was published in 1862 and 1863. It features numerous significant figures from Italian history and recounts a number of true historical occurrences. An honorable and clever Florentine girl named Romola falls in love with Tito, a shipwrecked foreigner, and they are married. Their connection declines as she progressively comes to understand his actual nature. since of her close bond with her father, Romola is vulnerable since she is unable to see her own value on her own. She doesn't know the real Tito, nor does she know Tessa. He marries Tessa in a pretend wedding ceremony, who is portrayed as a young and naive Florentine girl. This event is paralleled in *The Mill on the Floss* and its protagonist, who forfeits her opportunity at genuine happiness when she interacts with Stephen Guest, as well as in *Silas Marner* and the character of Nancy, a morally and socially upright young lady who is tricked by her husband over his history. Thus, a common subject in all three of Eliot's novelsone that also appears in *Middlemarch*is the detrimental effect that masculine characters have on female characters.

Felix Holt, the Radical, a social fiction about political controversies and elections in 1832 and the passage of the First Reform Act, was published in 1866 and is set in a tiny English town. The book is a true account of societal transformation brought on by politics in rural communities all around England. The tale of how public opinion may affect private lives. The characters of Mrs. Transome and Mrs. Holt, whose inner anguish and helplessness as a consequence of their callous sons' acts are eloquently presented, also demonstrate women subjugation and male supremacy. The eight-part book *Middlemarch*, which was released in 1871 and 1872, is regarded as Eliot's finest work. The story takes place in the fictitious town of Middlemarch between 1829 and 1832, a time of great industrial and economic development, the advent of railroads, labor unrest, political upheaval, and the passage of the 1832 Reform Act. Although they provide a framework for the novel's characters, these historical events seldom affect them. The moral dilemmas at the center of the story are examined via the depiction of the characters' interactions with one another. The protagonists realize the truth about themselves as a consequence of their circumstances, making it a

narrative of moral discovery. Dorothea Brooke, a devout young woman who wanted to do something significant, lovely, and decent, takes the incorrect decision and weds the elderly and unimpressive Reverend Casaubon, whom she views as the epitome of superior intelligence and her own idealistic goals.

Disillusionment and disappointment develop gradually. She finds it hard to accept that she was wrong. After the passing of her spouse, she gains prestige and income, giving her the opportunity to do something significant and positive. She does nothing in this regard, however. Her idealism lacks any kind of direction and a distinct shape. Dorothea is first compared to Mother Theresa by George Eliot, but as the story progresses, it becomes clear that she is in no way deserving of such a comparison. She soon finds comfort when a young thinker named Will Ladislav shows there. The narrative progressively reveals the intellectual, physical, and emotional shortcomings of the self-centered Rev. Casaubon. He is fixated on his academic work, which is outmoded and hence useless. The novel's most compelling element is Dorothea's union with Casaubon, a man with goals above his capacity, while its weakest is her love for Will since both of them are portrayed as asexual people. When Dorothea discovers Casaubon's real nature and what he lacks as a man, she also discovers herself and what she needs in a woman.

The sole book set in the modern Victorian society of her time is *Daniel Deronda*, which was originally published in 1876. The two major characters of the book are Gwendolyn, a beautiful young girl who develops moral character through hardship, and Daniel, a young man of mystery background who has a predisposition to aid others at a cost to himself. When her family confronts financial collapse, she makes the decision to wed a rich elderly man. The book combines societal satire, moral reflection, aspects of identity exploration, and Jewish Zionism beliefs. Daniel feels it is his duty to bring his old people together the minute he learns he is a Jew's descendant. The portrayal of Jews in the book is different from that in *Oliver Twist* by Charles Dickens. In this book, Jewish elements are often rejected on aesthetic grounds. But sometimes they do convey "Gwendolyn's nonchalant and 'refined' anti-Semitism. Eliot's book has been adapted for the big screen several times, in addition to one stage version.

All of George Eliot's books published after *Adam Bede* center on a sad heroine who struggles to understand what it means to be a woman. The severity of such a limitation greatly affects the tragic suffering and salvation. Despite being portrayed as the ones who are most likely to read on their own, the majority of her tragic heroines lack a formal education. They are fully intelligent, sensitive, creative, and capable of speaking for themselves. However, part of what makes them sad is their sensitivity, which is portrayed as a particular defect or source of sorrow.

Mill on the Floss

In the book *The Mill on the Floss*, Maggie Tulliver is a smart, aspirational, and artistic young lady whose potentials are not realized because of the discrimination against women that prevailed during the Victorian era. Eliot wanted to draw attention to a number of issues that women faced. She was able to highlight the importance and possibilities of women by selecting Maggie as the major protagonist. Specifically, unlike many female protagonists in the past, Maggie is neither the antagonist nor the book's sole adornment. Ironically, Maggie is shown via her interactions with the male characters, including her first love, her first sibling, and her father, Mr. Tulliver.

Stephen Guest, her second love, and Philip Wakem. The strongest relationships are those between Maggie and her father and her brother. Maggie is in a moral bind because she must

choose between her feelings for Philip and Stephen and her sense of moral responsibility for her father and brother. She feels more obligation to Tom and her cousin Lucy morally than she does for Stephen. Tom is said to have had the most influence on Maggie's development. She feels his impact negatively on her sensibilities. Maggie's contacts with Philip Wakem are discouraged by Tom, who also often reminds her of her inability to do her role. Since that time, Maggie has struggled with internal tensions and is unable to balance her love for her family with the love she has for a guy. Throughout the narrative Maggie longs for the past, especially for the period when she and her brother were youngsters. When they were young, Tom made her reliant on his love by sometimes showering her with affection and then withholding it. Tom had a significant impact on Maggie's character development, which is supported by the novel's closing scene, in which Maggie risks her life to rescue her cruel brother.

The book serves as a social history of Victorian society, including its ideals, prejudices, and modes of thought, as well as the social, political, and economic transformations brought on by industrialization in the first fifty years of the nineteenth century in England. As Elaine Showalter notes, this book "elevates suffering into a female career, but also sympathetically analyzes the unfulfilled longings of an intelligent young woman in a narrow and oppressive society." Additionally, it provides a realistic depiction of the time when money may be acquired cheaply and lost, and when the strict distinctions between social classes were no longer absolute and imperturbable. Eliot portrays the life of the middle classes and their struggle to reconcile their social standing with financial prosperity, as it is clear from the Deanes, the prototypical nouveau riche. Mrs.

Deane becomes the most prosperous Dodson sister thanks to her husband, who is well-versed in cutting-edge developments like the steam engine and commerce. In this she replaces Mrs. Pullet, a symbol of the ancient style of gradual saving. Mr. Tulliver, Maggie's father, is a symbol of the era characterized by the traditional local provincial relationships that are slowly dying out. He has trouble adjusting to a new way of life and a new economic system. The loss of Dorlcote Mill by Maggie's family results from its financial struggles. Tom's aptitude for entrepreneurship aids the Tullivers in regaining it. Young people were allowed to marry above or below their true social standing since the lines between the classes had blurred. For example, Stephen, a member of the upper class, may wed either Lucy Deane or Maggie Tulliver, while Philip's father could approve of his son's engagement to Maggie.

The Mill on the Floss is said to include the most autobiographical components of all the books Eliot had written since it is mostly based on the author's childhood recollections and her interactions with her father and elder brother Isaac. Maggie's spiritual conversion, which began when she read the book by Thomas à Kempis, was comparable to Eliot's conversion to Evangelicalism during her early years. The characters in the book are susceptible to the effects of the past. The best and most compelling portion of the book is the opening section, which details Maggie and Tom's early years. Maggie's early experiences and frequent references to them have an impact on her choices and behavior now. Maggie is unable to assess her current circumstances because of her fixation on the past and her childhood recollections. Stephen Guest, on the other hand, is a prime example of the risks associated with ignoring the past due to his sharp mood swings, emotional instability, probable loneliness, and whims of the present.

Making bonds with people via sympathy and compassion is the novel's main theme. As Eliot implies, the moral responsibility and sense of duty that form the foundation of religious emotions need to be at the center of such impulses. A reminder of this notion may be found in the fable of St. Ogg, who serves as the town's patron saint and guardian. Toward the book's

conclusion, when Maggie is likened to a ferryman named Ogg while attempting to rescue her brother from the flood, the St. Ogg scenario is ultimately reproduced. In particular, Ogg, a Floss ferryman, decided to ferry a mother and her little kid over the river on a rainy night out of compassion for them. The Blessed Virgin subsequently asserted that whomever used the boat would be safe in it, according to the tradition, and the lady turned out to be her. Maggie had an odd dream when Stephen and she were on the boat. on her dream, she saw Tom and Lucy on the boat traveling side by side. Tom represents St. Ogg, while Lucy represents the Blessed Virgin, symbolically. Maggie's self-blame for her lack of empathy for others, which was evident in her act of eloping with Stephen, is the symbolism of her dream. Maggie is given a spot next to St. Ogg, nevertheless, for her last deed of attempting to rescue her brother and spare his life in exchange for giving up her own.

Eliot thought that by placing her real-life people in plausible situations, she might arouse the readers' ability for compassion. Tom and Stephen lack the capacity to empathize with others, in contrast to Maggie, Philip, and Lucy. Tom is a perfect example of a budding businessman who is self-conscious. Stephen Guest is shown as a selfish and egotistic individual who prioritizes his own feelings above those of other people. His egotistical efforts to persuade Maggie to flee with him demonstrate his disregard for other people's feelings. The emotion that transcends the novel's terrible circumstances is Lucy and Philip's compassion.

The book also addresses the many forms of knowledge, the difficulties associated with education, the limited educational opportunities available to women, and the unrestricted access to formal classical education enjoyed by males. Eliot emphasizes the risks of improper education and the need of teaching children in accordance with their aptitudes and requirements. Tom had practical knowledge of the world, and once he began to value it, he was able to thrive in the rapidly evolving entrepreneurial environment. He "knew all about worms, and fish, and those things," according to Book V of the First, and he also "knew what birds were mischievous, and how padlocks opened, and which way the handles of the gates were to be lifted."

On the other hand, at the age of 16, he is bumbling through his classes because he is required to study Latin, a subject he considers weird and pointless. Tom's education cannot be of any use when battling to overcome financial disaster as it becomes evident when his family is in financial ruin that he lacks the practical understanding required for the work he is going to do as a result of his education. He feels compelled to take evening classes that will provide him additional useful abilities. He proves that he is, above all, "a man of business" when he begs his uncle Mr. Deane for assistance in obtaining employment.

Maggie, on the other hand, is enthralled with classical culture, which brings forth the full scope of her mind as a woman. She reads anything she can get her hands on since she doesn't have access to many books. Maggie has spent a year attending St. Ogg's, a nearby school, although she does not really benefit from this. Maggie is forced to study a dictionary since she has no books to read at home. She lacked the education necessary to pave her own path in life. She should have gotten the education meant for her brother because of her love of reading, genuine curiosity, and persistent awareness that fictitious worlds do not reflect reality, where pleasure is not so simply bestowed. She is unable to realize her potential and grow into a creative, talented, and accomplished young lady because she is denied a proper education. Tom has an advantage over others, notably over Maggie, because of his practical talents, and those skills allow him flourish in the contemporary business environment. Tom has any tolerance for information that is not his due to the miseducation he received from his instructor, Mr. Stelling. However, the book recognizes Maggie as Tom's superior and commends her intellectual curiosity and larger perspective.

CONCLUSION

It demonstrated her talent for weaving together several plotlines and people within a beautifully drawn environment in Middlemarch, which is sometimes regarded as her greatest work. The book examines subjects including ambition, marriage, politics, and the conflict between personal ambitions and society standards. It is a broad examination of rural life in England. Another remarkable characteristic of Eliot's work is her dedication to tackling social concerns. Her books addressed themes including gender inequity, social disparities, and religion disputes, often promoting better empathy and understanding. In "Silas Marner," she examined the transformational effects of love and community as well as the restorative potential of interpersonal relationships. Mary Ann Evans' literary alias, George Eliot, was a breakthrough author who defied expectations and had a lasting impression on English literature. Her books are praised for their complexity, psychological insight, and social conscience as well as their lasting significance.

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CHAPTER 8

AN OVERVIEW OF HARDY'S LIFE AND HIS SIGNIFICANT CONTRIBUTIONS TO LITERATURE

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ABSTRACT:

Thomas Hardy, a prominent novelist and poet of the 19th and early 20th centuries, is celebrated for his richly detailed narratives, vivid characters, and exploration of themes such as fate, love, and the rural landscape. This abstract provides an overview of Hardy's life and his significant contributions to literature, emphasizing his portrayal of rural life in Wessex, the complexities of human relationships, and his enduring influence on English literature. Thomas Hardy, born in 1840 in rural Dorset, England, emerged as a literary force during a transformative period in British history. His literary career spanned the late Victorian and early Edwardian eras, and his works continue to resonate with readers today. Hardy's novels, including "Tess of the d'Urbervilles" and "Far from the Madding Crowd," are celebrated for their evocative descriptions of the English countryside and the lives of its inhabitants. One of the defining characteristics of Hardy's writing is his portrayal of the rural landscape of Wessex, a fictionalized region based on his native Dorset. Through meticulous descriptions and an intimate knowledge of the countryside, Hardy's novels offer a vivid and immersive sense of place. This rural backdrop serves not only as a setting but also as a reflection of the characters' inner worlds and the unfolding of the plot.

KEYWORDS:

British Literature, Literary Contributions, Novelist, Poet, Rural Life, Social Commentary, Thomas Hardy.

INTRODUCTION

By building relationships between the people and the community and highlighting the moral quandaries of the characters, Eliot's realism is shown. Although Eliot emphasizes the importance of socioeconomic elements in shaping one's life and behaviour, the individuals in the book are never primarily affected by society on its own. Maggie's internal conflicting impulses and ongoing struggle between her sense of responsibility and her raging emotions have a significant impact on her life choices and terrible conclusion. Eliot goes into considerable length to explain each village. When she portrayed the conditions surrounding the lives of various families suffering financial trouble in the book, she displayed her understanding of the economic advancements of the period she lived in and changes in production methods brought on by the Industrial Revolution. Eliot shows how the Dodsons and the Tullivers, two rival families, influenced Maggie and Tom's upbringing and development by comparing their economic circumstances, shared ideals, and similar views. While Maggie is affiliated with the Tullivers, who are affable and sentimental but lack entrepreneurial skills, Tom is linked with the Dodsons, the 'new money' representatives who have social respect as a result of their business acumen.

A key theme in the book is music. It denotes Maggie's forays into the realm of fantasy and her most insightful insights or discoveries. Maggie's interpretation of Thomas à Kempis has a strong musical component. She describes reading the book as having "a strain of solemn

music" playing in the background. Maggie's softness, sensibility, and sensitivity are also represented via music [1], [2].

Eliot employs a variety of literary forms to convey human character. The story makes several allusions to animals to highlight people's propensity for displaying love and resistance to adhering to established societal rules and standards. Animal imagery is also used to illustrate the connection between humans and animals, particularly that between children and animals. While adults "no longer approximate in [their] behavior to the mere impulsiveness of the lower animals, but conduct ourselves in every respect like members of a highly civilized society," the narrator compares Maggie and Tom to young animals who still act on their instincts.

Maggie's dark skin tone, black wavy hair, and dark eyes all provide as visual cues to her individuality. She is often compared to her gorgeous cousin Lucy Deane, who is blond and has lighter complexion and pale hair. Maggie thinks it especially annoying since Lucy's beautiful complexion makes her the ideal representation of a conventional heroine that occurs in classic narrative lines with happy endings. Maggie's dark complexion is seen as odd and unattractive since it does not conform to the Victorian ideal of what a beautiful woman should look like. Ironically, as the story progresses, it turns out that Maggie's 'unnatural' and unique appearance are what attracts the male characters to her.

Men immediately focus on Maggie's eyes when they glance at her, which add to her distinctive appeal. Maggie had "such unusual eyes, they looked as though they made him feel no how," says Bob Jakin. Maggie's eyes are described as being "defying and deprecating, contradicting and clinging, imperious and beseeching full of delicious opposites" by Stephen Guest. Her eyes are "full of unsatisfied intelligence, and unsatisfied, beseeching affection," Philip Wakem observes, and they "remind him of the stories about princesses being turned into animals." Their interaction with Maggie is reflected in what they see in her eyes. Her eyes also represent her inner thoughts, her longing for love, and how intense and powerful her emotions are. Maggie is connected to the Floss, a deep, unpredictable river that often floods, by her deep and erratic emotions. The fact that the river's pathways are impossible to follow symbolizes the unpredictable course of Maggie's fate.

The Mill on the Floss may be categorized as a feminist book since the story's main character is a girl who battles for survival in a society defined by constrictive ideologies, traditions, male dominance, and biases against women. Despite Maggie's evident talent, interests in learning, and intellectual superiority over Tom, she is not allowed to attend university. She is discouraged from reading the books by the male characters in the narrative, who also neglect and undervalue her intelligence. Tom is conscious that he has the right to treat her like a lower being. Tom sneers scornfully that ladies "never learn such things" because they are "so silly" when Maggie offers to assist him with the lesson. The protagonist of the book Maggie is reading, Daniel Defoe's *History of the Devil*, is recognized by Mr. Riley, the auctioneer, as soon as he reads the book's title. The novel is specifically about the drowning of a helpless, innocent lady who was believed to be a witch. Maggie's daring interpretation of the text caused her father to react to it with "petrifying wonder," as it simultaneously made him feel proud and anxious. However, he adds that Maggie is capable of reading the books and comprehending them "better nor half the folks as are grown up," notwithstanding his observation that "a woman's no business wi' being so clever; it'll turn into trouble." Mr. Riley declares that it is "not quite the right book for a little girl" and instructs her to read "some prettier books" instead. The Oxford-educated minister Mr.

Stelling, whose remarks about women's mental capacity capture society's prejudicial perception of women, further supports Maggie's subservient status. He replies that women have "a great deal of superficial cleverness, but they couldn't go far into anything" when Tom asks him whether ladies can do Euclid. They move swiftly and shallowly. Maggie endures a significant deal of suffering as a result of the society's false morals and the unjust treatment she encounters while dealing with her family and friends. Even if she sometimes succeeds in going against expectations, she often lacks the ability to make her own decisions. She is the "progenitor of a heroine who identifies passivity and renunciation with womanhood, who finds it easier, more natural, and in a mystical way more satisfying to destroy herself than to live in a world without opium or fantasy, where she must fight to survive," as Elaine Showalter points out. Maggie is a clever young lady who wants to stand up for herself and rebel against the repressive society because of her fleeting moments of enlightenment and keen knowledge of how cruel and tough life is to live with. In the end, however, it becomes clear that her unfortunate conclusion is in part due to the feelings she is unable to manage. She is the "heroine of renunciation" who holds back her rage and creativity, leading to the development of a self-destructive mentality that makes her prefer death to facing the realities of maturity and growth, which involve accepting responsibility for making difficult choices.

The sad conclusion of the book is largely due to Maggie's submissive position in society and her insufficient education, which was designed to make her conform to the Victorian ideal of a decent and chaste lady. A woman in such a society is reduced to the role of a spectator, deprived of her intellectual capacity, and despaired of having the self-control necessary to properly navigate the hurdles and problems she encounters. Some reviewers contend that the author's failure to come to terms with her own history and her brother Isaac's rejection were to blame for the novel's sad finale. Byatt points out that "Maggie's powers and frustrations have less to do with Tom for us than for George Eliot. However, this kind of perception results from the author and her protagonist being placed in an unnaturally tight connection. The interpretations that place more emphasis on Maggie's selflessness leading to a contemporary type of martyrdom are more correct; in her last-ditch effort to rescue her brother at the flooded mill, she redeems both her and herself. Maggie transforms into a tragic hero whose heavenly potential and tremendous intellectual strength cannot be completely fulfilled since she is the epitome of a person strangled by the artificial societal roles [3], [4].

DISCUSSION

Thomas Hardy was a poet and writer from England. He was born in a hamlet close to Dorchester in South West England, an area that would later serve as the inspiration for his fictitious Wessex, a county that took its name from one of the Anglo-Saxon kingdoms and is the setting for the majority of his books. He wasn't the first author to situate one of his works in this region of the nation. The same was done by Emily Bronte and George Eliot. Although Hardy does not include any romantic or idealistic ideas in his portrayals of rural Wessex, they are realistic. His portrayals of untamed nature are regarded as being as potent as Emily Bronte's and as such are among the most popular in Victorian literature. Due to Hardy's ability to accurately capture the surroundings and the relationship between his people and nature, his fictitious universe comes across as authentic. His earlier books had certain gloomy themes, which the reviewers noticed as soon as he began writing them.

The following are some of the major factors that influenced Hardy's outlook on life and his primarily pessimistic attitude: Schopenhauer's philosophy, which had as its central tenet that "will is the inner essence of everything" and that "the world is seen as the objectification of the will"; the opinions of his close friend Horatio Moule, whose skepticism toward religion became Hardy's guiding principle both in life and literature; the events from his personal life

His main characters are the victims of their surroundings and erratic natural forces. With all of these factors taken into account, it is understandable why the central thesis presented in his works is based on his conviction that the universe is guided by chance, which he views as an embodiment of blind forces that determine human fate. Hardy considered himself to be a meliorist who supported the notion that things had a tendency to get better and the future may be brighter. He rejected the characterization that he was gloomy, nihilistic, and sad.

However, he thought that the source of human sorrow was the ongoing conflict between people's expectations for their lives and their goals. People's desires for aspects of their lives and situations they cannot have in reality are what initially makes them feel sad. Hardy portrayed man as "an incompetent antagonist against fate, whose few successes were brief and limited," as John R. Reed has highlighted. Many conversations have been had on his view of human destiny. He was no longer a really devout Christian, and he continued to alter his opinions about the ideologies he adhered to in order to alter his ideas and beliefs. He was most affected by Shelley of all the poets. He was greatly impacted by modern science and philosophy, particularly Schopenhauer's philosophy, which caused him to lose his intuitive grasp of reality and make it unstable. His endorsement of many ideologies, particularly those that were negative and materialistic in character, contributed to his perception of the universe. Hardy did understand, however, that the Wessex world would eventually come to an end given his view on life. Because of this, the feeling of alienation he felt in such an environment quickly spread to the whole human race. His Wessex, although being little and remote, symbolized a far more global process: the decline of a rural way of life that had previously been the sole way of existence and was now on the verge of extinction. The workers and countrymen in Hardy's Wessex are marginalized since automation and "money making" have an impact on them in part. They still can't adjust to this way of life, which contributes to their unfortunate destiny. His Wessex is not the best location to live since its citizens are condemned to live in poverty while adhering to their society's traditions and customs.

Wessex, on the other hand, represents biological urges and impulses, connection to nature, attachment, and a feeling of belonging. Since its moors mirror the light of peace instilled in individuals from rural regions, there is a certain degree of weird beauty in its rituals and untainted environment. The blind forces appear to prefer certain characters over others in the majority of Hardy's books, adding to the misery of the unfortunate. He voiced suspicion against religious rituals while being an Agnostic, yet he continued to be a captive of a religious way of thinking. He rejected the existence of God and the divine will in favor of the omnipresence of some hostile natural forces. This is why, despite his belief that "good" existed as a transcendental concept, he was no longer able to recognize any good in the world he lived in. Hardy believed that being malevolent was inherent in human nature. His way of thinking caused him to see the world from its dark side, which meant that his fictional characters would always meet a cruel end. His negative attitude affected how his story developed, which mostly produced a depressing and terrible conclusion. By doing so, he challenged the fundamental idea of free choice, which is distinctive of the literary form of the novel. He very seldom gave his characters the chance to triumph over certain obstacles in life [5], [6].

He gave the title *Life's Little Ironies* to his collection of short tales because he was very sensitive to anything that may make a person's destiny sad, such as their passions and coincidences. Additionally, he saw and sensed societal unfairness brought on by strict rules and the wealth of the wealthy. Due to his propensity to portray the tragic lives of his characters, which convincingly result from the workings of both, his protagonists' nature and

the environment, as a mere blend of coincidence and evil fate, most of his novels express a bleak view of life devoid of illusions. Such a concept is based on the discrepancy between Hardy's intuitive and intellectual worldviews, or his intuitive and reasoned perception of reality. His literary works are weakened and deteriorated by forced interpretation. Tragic is merely the primary character—not necessarily all the characters, as it is with Shakespeare's characters—in all of his books. Fatalism becomes a recurrent theme in Hardy's writings. A person, a natural entity with instincts at its core, cannot exist in such a society. Such a person is out of the game in the conventions-supported, money-driven world. In such a universe, the personalities of his heroes and heroines disintegrate; they become incoherent and defeated by forces both internal and external that they are unable to control. Because of this, neither Wessex nor life outside of it brings happiness to Hardy's heroes. Even if people work hard to achieve more and improve their lives, destiny, which is controlled by money and societal mores, intervenes to thwart their attempts. His first writings on architecture were published in *Chamber's Journal*, an architectural journal, whilst he was working as an apprentice architect. He moved to London in 1861, where he quickly joined the Royal Academy of British Artists. Hardy, a writer and poet, anticipated themes and motivations like moral hypocrisy and double standards that would later appear in literature of the 20th century. The three categories best describe Hardy's books: "Novels of Characters and Environment," "Romances and Fantasies," and "Novels of Ingenuity."

The most numerous and significant of his works, "Novels of Characters and Environment," elaborate on his meliorism philosophy, which holds that if people worked hard enough, they could make the world a better place to live in. They also show his rather pessimistic outlook on life, which is based on superstitions, coincidences, and random events over which humans have no control. This category includes *The Return of the Native*, which was released as a complete piece in 1879. The book is regarded as a sensationalist piece of fiction that deals with love and profane relationships, despite the fact that it was sad in its genesis. *The Mayor of Casterbridge*, which was released in 1866, is considered to be Hardy's most popular book. It deals with irrational impulses and vices, such drinking, which leads Michael Henchard, the main character, to his death.

Henchard, according to Reed, is to blame for his own woes since he has a propensity to "locate the source of his trouble outside himself." The main character doesn't fit the mold of a tragic hero, yet he nevertheless comes across as compelling since he is endowed with human traits. Hardy was fully aware of the social and ecological circumstances that contributed to a given character's demise. The main theme of the books in this category is fatalism. Social gatherings for celebrations and other types of group entertainment are often included in them. As in *The Return of the Native* and *The Mayor of Casterbridge*, when the fulfillment of the bonfire and "Skimmington ride" are seen, these events are infused with aspects from Greek tragedy and Shakespearean theatre [7], [8].

Far from the *Maddening Crowd* is another book in this genre. This book incorporates aspects of Shakespearean humor, in contrast to other Hardy books that are sad in their design. Though formerly mostly ignored, the work has lately started to get greater attention from modern reviewers. Bathsheba Everdeen, the primary character, is a powerful, independent, irrational lady who lacks the capacity for logical thought. She comes across as a young lady with a farm who is financially secure and attempts to define her relationships with guys who are emotionally interested in her. She is torn between wanting to remain alone and wanting to maintain her freedom. Hardy's ironic handling of Bathsheba exposes his own conflicted ideas regarding women, which were mostly influenced by his marriage to Emma Lavinia Gifford and personal experience. While Hardy's primary heroines are mostly reflections of his own

ideas of the perfect feminine, the majority of his subordinate female characters are often portrayed as humble creatures of changeable moods. On the other hand, we cannot help but notice Hardy's awareness of the oppression of women, his sensitivity to the issues women faced in a society that strictly divided "male" and "female" roles, and his persistent praising of female endurance, strength, passion, and sensitivity in most of his novels.

People's lives are controlled by God, destiny, or the fundamental nature of things, leaving them helpless. *Jude the Obscure*, *Tess of the d'Urbervilles*, and *The Woodlanders*, all published in 1887, 1891, and 1891, respectively, all reflect this attitude. *Mayor of Casterbridge*, *Under the Greenwood Tree*, and *Tess of the d'Urbervilles* are just a few of the works of Hardy that rely on happenstance, luck, and the wheel of fate. They all serve as literary techniques and advance the story's storyline.

This time frame saw the publication of Hardy's last book, *Jude the Obscure*. Because of how the author depicted human nature and the combination of criminality and passion it contained; the work is seen as filthy. As Reed has noted, the book has gloomy overtones and offers few chances for pleasure since it is rife with annoyance and sorrow. The story is set in an urban environment and is centered on the idea that, regardless of aptitude, those who are impoverished cannot succeed. Jude, the main character, is stopped from achieving his ambitions and going to college because he is impoverished. In contrast to his personal urges that pull him toward Arabella, a girl who does not deserve his affection, a societal component in the narrative feels quite believable. The sad occurrence is portrayed in the book as God's retribution for the protagonists' misdeeds.

The Well-Beloved and *The Trumpet-Major* are two examples of Hardy's "Romances and Fantasies" works. In contrast to the latter, which falls under the category of historical and pastoral novels set in Hardy's Wessex during the Napoleonic Wars, the former is considered to be the artist's search for the feminine ideal and his exploration of the relationship between romantic love and art with elements of the author's personal quest. The critics have differing viewpoints on *The Trumpet Major*. While some of them were critical of the book's shortcomings and labeled it one of Hardy's worst novels for its weak and straightforward plot, others praised Hardy's writing style, character portrayals, and "enchanted descriptions" of the English countryside prior to Napoleon's invasion.

Despite being attacked for its levity, *The Well-Beloved* has lately started to get more positive reviews. According to Barbara Hardy, it is a book about the career and creativity of a professional artist in which "a specialized story of art [is linked] with a love story." The main character is a sculptor who searches three generations of women for an embodiment of ideal beauty. He eventually comes to the conclusion that his search is pointless. His failure, specifically, results from his fruitless efforts to reconcile the femininity of a real woman with his ideal of feminine beauty as a creation of his creative imagination. According to Barbara Hardy, "Hardy fails to fuse concept and art," and "the admission of fantasy in an obviously stylized and self-conscious genre does not make the artist-hero and his impossible object of desire either lucid or plausible." As a result, the "elusive ideals in art and life stay separate" in Hardy's book, which prevents the author from coming up with creative compromises between art and life like those found in James Joyce's *T*.

Novels of Ingenuity fall under the third kind. Since they are the most similar to frivolous and popular literature, these books with creative and intricate stories are the weakest. This collection includes the 1876 artist's book *The Hand of Ethelberta*. Barbara Hardy notes that the 'hand' may metaphorically relate to the artist in her book on Thomas Hardy's novels and prose: "Ethelberta's is a composite Muse and she can put her hand to everything," as Robert

Gittings does in his biography *Young Thomas Hardy*. Like her creator, she begins by writing poetry, but since she has to help her family and feed herself, she transitions to more profitable public storytelling. *Ethelberta*, the protagonist of the book, is a bright and endearing woman who conceals her working-class background to become a successful professional storyteller. When her popularity begins to decline, she makes the decision to wed an elderly viscount in order to ensure her future and keep her high social standing. She is seen as an opportunist, yet she never pauses to consider others or provide for her huge family. The majority of reviewers agree that the book is among Hardy's least successful.

On the other hand, subsequent reviewers who concentrated on the book's references and various stories said it was remarkably self-reflexive and self-conscious because of all the tropes parodies it included. Barbara Hardy claims that in order to "theoretically relate fiction to art and art to fiction but the relationship is never made performative," the novel's art fails to depict the artist. She interprets the novel through the relationship between art and reality by presenting the stages in *Ethelberta's* career [9], [10].

Hardy was sensitive to the situation of women, the disparity between the sexes, and the Victorian double standards with respect to morality. He also attacked the brutal working conditions that the laborers endured in his works. His candor and honesty in describing sex differences startled and outraged the general populace. Since Hardy dealt with sensitive subjects subtly, modern readers seldom perceive the element of Alec's sexual abuse of Tess in the "Chase" scene. The character of Tess stands above them all because of her inner fortitude, powerful spiritual force, and self-respect. Although most of his female characters are guided by emotional impulses rather than reason and control and are thus represented as temperamental and unpredictable.

The Return of the Native, *Jude the Obscure*, *Tess of the D'Urbervilles*, and *The Mayor of Casterbridge* are the finest examples of how many battles destiny and forces greater than life. Ted R. Spivey carefully examines Hardy's characters in "Thomas Hardy's Tragic Hero" and argues that their "paralysis of the will" is the source of their "tragedy." This distinguishes them from Aristotle's tragic heroes, who endure suffering as a result of their catastrophic mistakes of judgment. Additionally, according to Spivey, Hardy's characters lack the universal qualities seen in Shakespearean heroes, such as imagination, vivacity, higher intelligence, and originality. They remain noble of emotion and "souls capable of great feeling, souls capable of exultation," nonetheless. All things considered, "the defeat of the romantic hero's desire to reach a higher spiritual state" might be seen as one of the tragedies in Hardy's writings. The main characters of Hardy's works are resigned to their terrible destiny, which was brought on by the wicked forces around them. Our emotions are aroused by their tenacity, fortitude, and inner fortitude, and when we see their devastation, we get the impression that someone of tremendous value has been lost. Hardy considered himself essentially a poet, even though he is largely known as a notable Victorian writer. He is seen as T's precursor. Poetry by S. Eliot. He drew inspiration for his poetry from the history of southern England, which is well known for Stonehenge, as well as from the historic remains from antiquity and medieval Europe that bear witness to the Napoleonic Wars.

Modern poets like Rupert Brooke and Siegfried Sassoon were impacted by his war poetry. His well-known war poems "Drummer Hodge" and "In Time of the Breaking Nations" are written primarily in a colloquial style, where Hardy frequently assumed the point of view of an ordinary soldier. His fascination with the past and history is evident in the poem "The Shadow on the Stone" and a poetic drama *The Dynasts*. *The Dynasts* is a poetic drama written in a novel form of poetry that, as John Wain notes in his introduction to the poem's St. Martin's Press edition, is "neither a poem, nor a play," but rather "a shooting-script." Parts of

Hardy's discussions with troops who had participated in the Napoleonic Wars are used in the poem. The poem discusses his "evolutionary meliorism" philosophy, which holds that human effort may lead to betterment. Compared to his books, Hardy's poetry has a darker tone. While "The Darkling Thrush" and "The Oxen" are powerful and amazing poems that provide a glimmer of hope for a brighter future and trust in mankind despite their dark and dreary mood, "The Man He Killed" expresses a passionate resistance to the war.

Hardy was not only a Victorian poet and novelist whose writings served as social records of the century in which he lived and produced his creative works. Hardy was a long-lived poet who observed several wars, fights, deaths, and societal changes brought on by advancements in science, technology, and human intellect. Hardy lived at an era when the Industrial Revolution had caused a period of change in England. Rural regions that saw novel approaches to farming and land management started to see the effects of industrialization. The emergence of the middle class and "new money" businesspeople and entrepreneurs changed the social climate of the nation and led to "old money" losing its influence.

Because Hardy was attentive to history and the past, conscious of the present, and sensitive to the future, his works combine tradition with invention. Ezra Pound saw Hardy as a modern poet on the cusp of the 20th century, and D. In his *Study of Thomas Hardy*, H. Lawrence recognized Thomas Hardy's modernist methods and inventions. Peter Widdowson stated that it is a "critical truism to say that Hardy is a 'transitional' writer" after looking at Hardy's writings from a postmodernist viewpoint. Because of his "innovative anti-realism and self-conscious modernity of much of his fictional oeuvre," according to Widdowson, Hardy was a modernist. Since Hardy has never truly been forced to belong in any genre, we may infer from the 20th critique of his works that he is a postmodernist, as rightly noted by Widdowson.

CONCLUSION

Another distinguishing feature of Hardy's writing is his examination of the complexity of interpersonal interactions, especially as they relate to destiny and love. His characters struggle with the powers of fate and circumstance and often suffer catastrophic results. He explores themes of remorse, atonement, and the unavoidable effects of one's conduct in books like "The Mayor of Casterbridge." Hardy's contributions to English literature went beyond his works of fiction, as well. He was a prolific poet who was recognized for his lyrical lyrics that often questioned the existence and divine order. His poetry has earned him a reputation as a poet of disillusionment because it exhibits a strong sense of pessimism and a conviction in the harsh facts of life. Thomas Hardy's literary legacy is distinguished by his capacity to envelop readers in the idyllic settings of Wessex, where human tragedies play out against the background of country life. His poems and novels continue to be resonant because they explore topics that are universal, including destiny, love, and the human condition.

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CHAPTER 9

OSCAR WILDE: INDELIBLE MARK ON LITERATURE AND CULTURE

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ABSTRACT:

Oscar Wilde, a renowned Irish playwright, poet, and wit of the late 19th century, left an indelible mark on literature and culture. This abstract provides an overview of Wilde's life, his distinctive literary style, and his contributions to the literary world. Emphasizing his wit, social satire, and exploration of societal conventions, it discusses how Wilde's works and aphorisms continue to captivate and challenge readers. Oscar Wilde, born in Dublin in 1854, was a literary luminary whose works defied conventional norms and celebrated the art of paradox and wit. His distinctive style blended sharp social commentary, humor, and theatricality, making him a prominent figure in the Aesthetic and Decadent movements of the late 19th century. Wilde's plays, including "The Importance of Being Earnest" and "An Ideal Husband," are renowned for their sparkling dialogue and satirical examination of Victorian society. Through his characters, Wilde skewered the hypocrisies and pretensions of the upper classes, revealing the absurdity of societal conventions and the superficiality of human interactions.

KEYWORDS:

Aestheticism, Culture, English Literature, Iconoclast, Indelible Mark, Literature.

INTRODUCTION

Tess of the d'Urbervilles received unfavorable reviews after its release in 1911, particularly from readers who struggled to accept the book's central thesis: that during the emergence of "new money" and the country's process of transition from an agricultural to an industrial nation, a family history and the family's aristocratic origins started to lose their significance and power. A large majority of readers thought the book shocking since it dealt with sexual hypocrisy in a very open manner. Women were ostracized or harshly punished for committing any sexual offenses since they were seen as celestial beings, pure and untainted by other influences. Tess, the protagonist of the book, was wrongfully accused of sins, therefore her terrible conclusion was a product of Victorian society's hypocrisy and double standards. The book so exemplifies Hardy's critique of strict Victorian morality as well as his empathy for rural women who suffered the most as a result of such rigidity [1], [2].

The novel's subtitle, "Pure Woman: Faithfully Presented," appeared in the issue of The Graphic. Given that she is seen in many ways by people and society at large, it is difficult to identify her character, as shown by the subtitle: While Alec objectifies her in accordance with his sexual cravings, society views her as a somewhat lavish lady, the church shuns her, and the narrative voice is sympathetic to her, Angel sees her as the perfect woman—pure, chaste, and angelic. Tess "has no character at all: she is only what others construct her as; and so, she is herself merely a series of seemings' or 'impressions,'" according to more recent commentators. Tess's portrayal as a 'pure' lady does not deprive her of the irony inferred from the book's name. Tess's tragic fate is attributable to society's false standards. Tess is also presented as a compelling character who catches the readers' attention right once and gets their sympathy. She has a strong personality that makes her stick out in the crowd and is by

nature noble and dignified. On the other hand, because of her strong attachment to her surroundings, it is impossible to identify her without taking into account how her environment shaped her moral character. As a result, she is what society and the writer's conception of life have created of her: a victim of "her imagination," as Reed has highlighted, of coincidence, and of the idea of fatalism. The readers are able to accept the tragedy of Tess's life, but they find it difficult to understand the string of coincidences that interfere with and hasten her demise, bringing upon her more tragedies than we would typically anticipate. Because of this, it has been suggested that Tess ends up being a victim of both society and the author [3], [4].

The work may be categorized as a naturalistic novel since it has certain literary realism features. With the emphasis on determinism, in which the people are portrayed as victims of the circumstances, the author concentrates on additional details from the characters' ordinary lives in order to make the situation feel as natural and realistic as possible. The narrative is given in the third person singular by an omniscient narrator who can read the minds of the characters. Although the narrator typically is impartial and does not take sides, the author often reveals his own opinions via the narrator in the story. Family relationships and the environment both seem to play major roles in determining how humans evolve. Since they accept their father's opinions and carry on his career, Cuthbert and Felix Claire in Tess serve as examples of this philosophy. On the other side, Angel Claire is able to break free from his father's influence and has greater freedom in selecting his future profession and way of life. But because of his background, he is unable to confront Tess's history or accept her for who she is. He chooses to leave her after once again finding that family values prevail over his growing independence. Most of the action in the book takes place in Wessex, a fictitious county in southwest England where Tess resides in a town called Marlott that is four kilometers by carriage from London. Wessex, where the book is set in 1878, is the place where Angel Claire and his fellow countrymen finally decide to become sober after realizing that the lies, they had been told about making money were untrue. The English Stonehenge becomes the focal point of events in the year 58.

In Tess, like in earlier Hardy books, the main characters are constantly interacting with nature. The natural settings represent the characters' attitudes and feelings as well as the overall tone of the book. In order to establish a connection between the characters' destiny and their surroundings, the book makes references to nature as well as analogies between the protagonists and nature. For instance, the author's use of nature suggests Tess's destiny. Tess makes a comparison between her and Angel's mental perspectives by bringing up the Andean height. Andean Altitude, a reference to the mountain region in South America and its great altitude, is used as a metaphor and exaggeration to represent Angel's intelligence in this passage. This contrast shows that Tess closely identifies with nature in how she views the world and the people in it. It is clear that her emotions and her way of thinking are intrinsically linked to nature [5], [6].

Although Hardy enjoyed ancient paganism, he found it difficult to separate himself from his family's Christian views. Because of this, Tess of the d'Urbervilles is deeply affected by his religious doubt. In this book, Christianity falls short because it offers little solace, relief from pain, or hope for justice. Alec, a recently converted Christian who was originally responsible for Tess's demise, makes every effort to persuade others that sinners may also get access to the kingdom of heaven. His sermons and religion, however, don't seem to have enough substance, purpose, or sincerity. It seems that in Hardy's imagined universe, justice—the ultimate aim of Christianity—existed as an ethereal concept. Pagan injustice and several pre-Christian practices that seem pointless and pointless are prevalent throughout the book. While

the gods in the story are neither just nor fair but rather whimsical, the powers that govern human existence are uncontrollable and unpredictable. The novel's conclusion lacks any sense of catharsis or a sense that "justice was served." The only emotion left is one of intense pity and regret for the unfortunate heroine.

Fatalism is one of the novel's most important topics because Hardy paints a picture of a world where Tess has no influence over events like happiness, serendipity, or natural forces. It seems that they all conspired to bring about Tess's demise. Tess seems to be caught in a net that will never let her go due to her poverty, the death of the horse, the disagreement with Car Darch, the meeting with Alec in the woods, her pregnancy, the death of her father, debts, the loss of her home, etc. When Alec really seduces/abuses Tess in, the narrator raises the idea of fatalism as a subject. The phrase "It was to be" perfectly sums up the scenario.

The concept that social class cannot be determined and assessed by the preexisting criteria of worth is embodied in the book. Specifically, wealth is more important than ancestry in the Victorian era. Tess's family, the Durbeyfields, have pure blood, yet their noble pedigree has no bearing at all. They struggle to make ends meet while living below the poverty level and working hard. The entrepreneurial Stokes family, on the other hand, paid a respectable sum of money to acquire the name of a noble family and went on to become known as the Stoke-d'Urbervilles. Angel, the Stokes family's most promising son, chooses to marry into the class and become a farmer in spite of his Cambridge degree and the perks it affords, adding to the misunderstanding about the class.

Through their interactions with one another, the characters illustrate Hardy's view of women as subservient and subject to males. Male dominance and the sexual abuse of women are also another fantastic issue that Hardy explores. The assumption that women would perform the role that society had set for them throughout the 19th century. The wife and children of John Durbeyfield were compelled to leave the home after his passing since women were not allowed to care for the property. Alec's wooing of Tess and her rejection of him were both fleeting. Alec is aware of the suffering he is causing Tess by seducing her, yet he does not want to stop. He ultimately wins Tess over after his continued abuse of her. His maltreatment of Tess, which resulted in all subsequent disasters, was driven by his own selfish demands and desire for pleasure [7], [8].

The romance between Tess and Angel serves as yet another illustration of the disparity between men and women. In particular, when he learns of Tess's liaison with Alec, Angel is determined to leave her despite his love for her and his marriage to her. He would abandon her despite having an affair with a lady before getting married. He seems to think that males may have relationships before getting married. He didn't feel sorry for Tess when she spoke about her background, and he left her and took a last-minute vacation to Brazil, which caused Tess more suffering than she deserved and ultimately led to her killing Alec d'Urberville. Furthermore, albeit more subtly than Alec, Angel still exercises strong and serious dominance over women. His admission that he favours Tess over other farmworkers has far-reaching repercussions. In particular, Retty, one of the females, makes a suicide attempt, while Marian, the other, becomes an alcoholism. Retty and Marian represent all submissive women who are controlled by a man's desire without realizing they are interested in him. Even more disconcerting is how Angel treats Tess. He continues calling her "daughter of nature" or "Artemis", which are representations of an idealized vision of virginity and purity. In particular, Angel's mental picture of Tess, which is idealized and artificial by nature, differs from the one portrayed by a real-life lady. By doing this, he ignores her genuine identity and refuses to learn more about her true character and value.

Prejudice is a fantastic subject in another book. Felix answers, "Dancing in public with a troop of country hoydens suppose we should be seen!" when Angel Clare recommends that he and his brother Felix participate in the May-Day Dance hosted by the residents of Marlott. When Angel tells Mercy Chant about his intention to go overseas and suggests a cloister as a potential location, Mercy Chant's anti-Catholicism is evident. "Why, you wicked man, a cloister implies a monk, and a monk Roman Catholicism," she says. And Catholicism teaches about sin and punishment for sin.

There are several symbols throughout the book. A key story device is the incident when Tess's horse Prince perishes after she nods off. All the bad things that are going to happen to Tess including her contact with Alec, Alec's sexual abuse of her, and Tess's retaliation against him are foreshadowed by this incident. Her attempts to halt Prince's bleeding serve as a metaphor for her futile efforts in the future to avert her awful destiny. Tess's stabbing of Alec in the heart is foreshadowed by the blood drips that emerge on her face and skirt while she attempts to rescue Prince and by the sharp rod that gave him a fatal wound. The violent aspects contrast sharply with nature's exquisite tranquility. Nature's indifference to human misery may be seen in the birds' cheerful song and the sun's shining reflection in a pool of blood. Additionally, the novel's opening and closing scenes both serve as metaphorical representations of Tess's situation. The first occurs after Tess and Alec spend a day together in Chase, when she falls asleep in the woods while being observed by Alec. When Tess calmly slumbers at Stonehenge and the approaching policeman do not want to wake her up, a similar feeling is reproduced at the novel's conclusion. As Alec slept in the woods, they see her doze off. On the other hand, the description of the environment that surrounds the sleeping Tess lessens the severity of the novel's tragedy.

Tess comes out as a young lady with tremendous inner strength throughout the whole book, which enables her to stand up for herself without giving in to pressure. When the priest refuses to baptize her child since it was born outside of marriage, she performs the ceremony herself. She is devastated when she buries the baby, yet she is able to gather herself and go on as a stronger woman. We see how harsh she is on herself for falling prey to Alec, and we can't help but feel bad for her. Despite being a fatalist, Tess fights for happiness and fulfillment in a world that is determined to keep them from her. She has fewer options and makes different choices based on her upbringing and societal circumstances. She clings tenaciously to the past while yet fighting against it. She is a sad character deserving of our pity since she believes she has the capacity to control and conquer the past yet is unable to do so. As remarked by Barbara Hardy, Tess "grows away from impulsive uncontrollable sexuality and from religion, into an able and occasionally confident recognition of the self in nature" She is able to transcend both pagan and Christian ceremonies since she is acquainted with them. As she creatively baptizes the infant, Tess challenges Christianity. She regains power and ascends as a "woman re-imagining herself as priest, and as Adam," via her creative reworking of the Christian right.

DISCUSSION

Irish playwright, poet, and writer Oscar Wilde was born in Dublin. He studied at Oxford University in England after graduating from Dublin's Trinity College. His works finest capture the latter two decades of the Victorian era, which were characterized by the decadent movement and aestheticism and highlighted by his notorious imprisonment and homosexual proclivities. His literary works presaged modernist literature, which would reject all Victorian standards in both life and art in general, as he passed away at the beginning of the 20th century. His wealthy and well-respected parents, Lady Jane Francesca, a revolutionary poet, translator, supporter of women's liberation, and agitator for Irish independence, provided their

bright and bookish son with a stimulating environment where he could have the chance to sit among the best Dublin artists, writers, and other intellectuals who frequently visited his parents' house [9], [10].

Wilde won the Newdigate Prize for a poem titled "Ravenna" just before he left Oxford, where he enjoyed the company of John Ruskin, who was fetching books for his father and worshipped the Middle Ages and moral medievalism, and Walter Pater, whose love of the Renaissance permeated his literary accomplishments and placed beauty and subtlety above all else. Mahaffey's works were edited by Wilde and Pater. Pater's influence and Wilde's interest in Mahaffey's novels kept him from converting to Roman Catholicism. He relocated to London after earning his degree from Oxford in order to pursue his literary career there. His first collection of poems, which was released in 1881 to unimpressive reviews, marked him as an aspiring author. He would soon set off on a lecture tour of the United States, where he would have the opportunity to interact with some of the writers, he most loved, including Walt Whitman.

Upon his arrival, he started yet another lecture tour, this time around England and Ireland, which aided him in becoming one of the leading figures in promoting the aesthetic movement based on a philosophy of art and literature that supported the notion of "art for art's sake." In particular, he believed that all forms of art should be free of any political, social, moral, or educational overtones. Instead of looking for moral teachings, we should all concentrate on the quest of beauty for its own sake in a piece of art. He wed Constance Lloyd, an affluent Englishwoman of average intellect who was more of a kid than an adult, and she gave birth to two boys, whom he neglected for the most of his life. He took on the role of editor of *Woman's World* magazine a year after getting married, revitalizing it by broadening its scope. When he was appointed editor, the magazine began focusing on women's thoughts and feelings in addition to their clothing choices. Incorporating "women's opinions on all subjects of literature, art, and modern life" was another way he changed the journal.

The Happy Prince and Other Tales, a collection of children's tales, was published by him in 1888. In 1889, he penned an article titled "The Decay of Lying - An Observation" in which he argued that a lie was more beautiful than the truth and that art impacted nature rather than the other way around. Intentions, his collection of aestheticism-inspired writings, has a drastically altered version of the piece. The longest piece in this collection, "The Critic as Artist," by Oscar Wilde, expresses his belief that art should be free of any moral or social obligations and should not have the ability to accurately portray reality. He also advances the notion that true critical writing is superior to painting and sculpture. Wilde advocated socialism and attacked charity in an article titled "The Soul of Man Under Socialism" that was published in 1891. He believed that many individuals squandered their lives attempting to solve the problems that capitalism had caused. He said that while the populace was devoted to "the task of remedying the evils that they see in poverty, their remedies do not cure the disease: they merely prolong it," they were ineffective in doing so. *Salome*, a tragedy first written in French and translated into English three years later, *A House of Pomegranates*, a collection of fairy tales, and *The Picture of Dorian Gray*, his sole novel, were all published in the same year by Wilde. The latter book is about a young man named Dorian who befriends the devil in order to remain young and attractive forever. *Salome* and *The Picture of Dorian Gray* both question "the modern and Victorian dilemma between personal individuation and social good" since they both promote the assertion of individual desire above social standards.

Before beginning to write the book, Wilde thought of presenting a narrative "to his male admirers" in the style of a cautionary tale or even a riddle. Despite his denials, a

comprehensive investigation has shown that he spent a considerable amount of time crafting the tale. It was discovered that he gave the story's final draft a great deal of thought and attention to detail. "All art is at once surface and symbol," Wilde writes in the Preface to the novel, which was included in the revised edition of the book. "The artist should treat both vice and virtue as artistic materials and should make use of them in the process of creating his work of art." Whoever ventures below the surface does so at their own risk. It is dangerous to interpret the sign. Instead of mirroring actuality, art really reflects the observer. diversity of viewpoints on a piece of art shows the piece is innovative, complicated, and important. According to Wilde's biographer, Richard Ellmann, aestheticism and its ramifications were a problem for Wilde rather than a belief system, and the narrative of *Dorian Gray* should be seen as the author's effort to address the issue. Published in Lippincott's Monthly Magazine was the book. After it was published, it garnered unfavorable reviews. It was criticized for being immoral. This inspired Wilde to publish a prologue outlining his aesthetic theory with the novel's second version.

Understanding the socio-historical and cultural backdrop of the era in which Wilde lived is necessary to comprehend his defense of "art for art's sake." Victorian morals and aesthetic sensibilities were rigid and rigid. All forms of art, including literature, should address moral issues and serve to teach readers how to conduct themselves in a way that upholds societal norms. The basic tenet of the aesthetic movement was the notion that art should be exempt from all ethical, social, and political obligations since its only function was to provide beauty. The movement's supporters voiced disdain for the pretentious bourgeois morals. The Pre-Raphaelite brotherhood, which comprised several English painters, poets, and art critics who rejected Victorian ideals of beauty, served as the predecessor of the aesthetic movement. Wilde released *Lady Windermere's Fan*, his debut play, in 1892. Wilde was more interested in honing the art of playwriting as the play garnered favorable reviews and gained enormous popularity.

A Woman of No Importance, *An Ideal Husband*, and *The Importance of Being Earnest* are just a few of the caustic, inventive, and funny comedies of manners he soon wrote. The protagonist in the later piece adopts two identities in order to gain from social advantages; this play deals with hypocrisy. Its basic thesis is that we should discuss important issues in a lighthearted manner and vice versa. The drama that decries Victorian society comes to a happy conclusion. The discussion, which is the major emphasis, is very funny, full of sarcastic ironies, and takes unexpected twists that make people chuckle. Instead of focusing on the individuals or a particular scenario, the public and readers are more interested in the conversation itself. One of the most intriguing characters is an old lady named Lady Bracknell. She maintains her views and is straightforward and honest. The majority of Wilde's characters share traits with the author: they are all from the upper class, were raised in aristocratic households, and are well educated. Additionally, when deeply engaged in discussion, they seldom ever exhibit surprise and are always prepared to respond with wit. Wilde's comedies are enduring works of art with dark and somber overtones that are still relevant today.

Wilde's interest in the paranormal, which can be seen in *The Picture of Dorian Gray*, was attributed to his mother's interest in Irish myth and superstition, his uncle Charles Maturin, who helped establish the horror-fantasy genre by writing the Gothic novel *Melmoth the Wanderer*, and *Dracula* author Bram Stoker, who frequently paid his parents a visit. Oscar Wilde's eccentricity was evident in both his outlandish look and the audacious quotes he used to describe the exceptional figure Lord Henry, including "Faithfulness is to the emotional life what consistency is to the life of intellect - simply a question of failure."

When his celebrity peaked, he had a strong interest in homosexuality and Platonism. When compared to its legal definition as a felony in English law and its philosophical explanation in Plato and other thinkers, Wilde believed that homosexuality belonged in a legal gray area. When Wilde's popularity was undeniable, he began a close friendship with Lord Alfred Douglas, an affable and volatile Oxford undergraduate whose father, the Marquis of Queensberry, stalked the author and gathered proof of his extramarital affairs before leaving him an accusatory note calling him "a sodomite." He paid the price for his choice to file a libel lawsuit against Douglas's father. Specifically, Wilde was detained on suspicion of "gross indecency" based on homoerotic passages discovered in his writings and love letters to Douglas. He was subsequently given a two-year jail term. Wilde had been "the center of a circle of extensive corruption of the most hideous kind among young men," the judge overseeing his case said. He wrote *De Profundis*, a letter detailing his relationship with Douglas and lavish lifestyle, as well as a description of his spiritual development to reach religious insight. He also wrote *The Ballad of Reading Gaol*, a poem based on his experience in prison, and a few articles addressing the appalling conditions of English prisons. He was exhausted physically, emotionally, and spiritually when he left the jail.

Due to his precarious financial situation, he was forced into exile in France where he was forced to stay in substandard hotels since he was shunned by the majority of those who had formerly respected him. Two years later, when he was in a desolate hotel room in Paris, the death occurred. Unfair criticism was given to Wilde's writings. He experienced both underappreciation and overappreciation as a writer. In comparison to England and the rest of Europe, his native Ireland was less well-liked. He struggled to discover the right literary language that would define his literary personality, hence his poetry was restrained. He had brilliant ideas that were often counterintuitive and intriguing, and he expressed them with an elegance and style that were exclusive to him. We must acknowledge that "our view of Wilde must always be a multicolored kaleidoscope of apparent contradictions in need not of resolution but of appreciation," as Merlin Holland has emphasized.

The Dorian Gray Picture

The *Picture of Dorian Gray* is one of the most read and debated books from the 19th century, and the fact that many school/English language course curricula consistently contain it attests to both its popularity and importance. Teachers of language and literature found it to be a very flexible work, especially in contemporary learning environments³⁵, as it can be effectively understood using online tools and other digital media sources. It clearly has similarities with the Faust narrative seen in both Goethe's tragedy in two parts *Faust* and Christopher Marlowe's play *Doctor Faustus*. In exchange for knowledge or the promise of youth and beauty forever, Dorian and Faust consent to selling their souls. *R* has some analogies of its own. In the short tale *Strange Case of Dr. Jekyll and Mr. Hyde* by L. Stevenson, the concept of a doppelgänger shadowy, identical duplicate of a live person was explored. The *Dorian* tale also recalls *H. In She* by Rider, an Egyptian priestess who is both immortal and endowed with superhuman abilities begs her lover to embrace the gift of perpetual youth only to return to her real age after losing her life-saving abilities. Because of his intense love for him, Basil Hallward, a painter and Dorian's extremely moral friend, creates an image of the youthful and lovely Dorian that soon begins to take on the traits of a real human person who matures and sins.

In other words, in a moment of desperation and under the influence of Lord Henry's words that praised his youth and beauty, Dorian says the words that would come true - he admits that he cares more for his good looks and youth than his soul and strikes a deal with the devil: "If it were I who was to be always young, and the picture that was to grow old! I would

sacrifice everything for it. I would give everything in the world, that's for sure! For it, I would sacrifice my own soul!" . His request is immediately granted, as though with the aid of a magic stick. He is still youthful and attractive, but as he gets older, his conduct becomes worse. He decides to conceal his portrait from public view by covering it with the rag and locking it in one of his home's rooms. His numerous sins, a life of debauchery, actions with fatal consequences, and guilty conscience are reflected in the changes on the painting as a reminder of the impact each act has on his soul.

The dual nature of objects and people is a theme in the Dorian Gray narrative. Along with a person and an artwork being duplicated, the book that Lord Henry exposes Dorian to and the one written by Oscar Wilde are also duplicated. According to John Paul Riquelme, Basil Hallward and Lord Henry act as Dorian's duplicates because people see them as representations of many Dorian incarnations. Additionally, both of them are involved in the creation of the painting: Lord Henry is "an avatar of Victor Frankenstein, who produces an ugly, destructive double of himself," while Basil is an artist who idolizes his own creation. Another similarity between Dorian and Sybil Vane Basil may be that Dorian is positioned similarly to Lord Henry in respect to both the young actress and the painter. Sybil and Basil are both destroyed by Dorian, just as Lord Henry is destroyed by Dorian. The protagonist of the narrative personifies the hypocrisy and false standards of Victorian society, which was misled by its love of surfaces. The story has aspects of moral allegory.

In particular, despite being attractive, Dorian had the traits of a young guy who lived a hedonistic lifestyle and was greedy, wicked, and callous. By emphasizing on the results of such wishful thinking, Wilde diverts the readers' attention from the details of the magic ritual that fulfills Dorian's request. Dorian does not concern himself with figuring out how closely his soul and the altered picture are related. He doesn't consider if a relationship like that is the outcome of a good or bad force. Dorian's response to Basil's last observation of the image, "It has the eyes of a devil," is reminiscent of Milton's Satan in *Paradise Lost*: "Each of us has Heaven and Hell in him." Christian conceptions of sin and classical action principles are integrated into the story in a way that delicately weaves art, life, and suffering together while yet maintaining the novel's style and overall ambiance.

In addition to highlighting the hypocrisies of 19th-century England, Wilde's aestheticism and his personal lifestyle are taken into consideration as the story subtly addresses the contentious issues of homosexuality and double life. The New Hedonism doctrine, which values beauty, sensory satisfaction, and the notion that art is an essential part of existence, is embodied by the figure of Lord Henry Wotton, whom Dorian encounters at Basil's mansion and whose worldview and ideals he decides to accept. Walter Pater, an Oxford professor who lived by the slogan "carpe diem" and transformed his life into a work of art, inspired Wilde. The most of Wilde's life philosophies are found in the figure of Lord Henry. Young, impulsive, and hedonistic Lord Henry has a catastrophic effect on Dorian as a result of his influence. Dorian begins living a hedonistic lifestyle, seeking pleasure and fulfilling his dreams as a result of Lord Henry's guidance. The New Hedonism ideology, which has the pursuit of earthly pleasures and doing whatever one feels like doing regardless of whether it is ethically acceptable or immoral, is what Henry exposes Dorian too early in the book. According to Lord Henry, Dorian should always be seeking out novel experiences since he is a "visible symbol" of hedonism, and everyone would be happier and more perfect if they followed their own pleasures rather than social standards. At one point, he even cautions Dorian to make the most of his youth and beauty while he still has them since they won't last forever. Dorian expresses his request in response to Lord Henry's comments, and then his life dramatically changes.

In Lord Henry's hands, Dorian is akin to a psychological experiment. Lord Henry believes that Dorian would be the ideal person to embody his hedonistic ideology. He finds it amusing to take a young guy down a road filled with desire and devastation. He despises traditional morals and is a cynical aesthete who loves beauty. Dorian, who discusses the value of New Hedonism in society, reflects Lord Henry's thoughts. There should be those who are drawn to the highest joys, things, and experiences in a puritanical environment. Dorian is greatly influenced by Lord Henry, mostly in a bad way. Dorian plays the part of Faust and Lord Henry plays the part of Mephistopheles in such a partnership. Lord Henry, a supporter of individuality and the notion of leading a brave and free life, cannot, however, be held entirely accountable for Dorian's untimely demise. Dorian's voluntary adherence to the yellow book's ideas and Lord Henry's influence. Dorian is ready to give up himself in order to live up to Lord Henry's ideal of a "perfect" man who enjoys life to the fullest. Lord Henry, on the other hand, never lives up to his ideals. He is prone to philosophical reflection and prefers to speak and ponder rather than do. He doesn't need to really experience Individualism or New Hedonism; Dorian will do just well. Therefore, in terms of morality, what he says is the exact opposite of what he does. He persists in advocating the ideals of aestheticism and hedonism despite having seen how they contributed to the protagonist's demise. The work simultaneously handles the idea of the "homosexual" with lyricism and caution. It is both physically missing and intellectually present in the text.

CONCLUSION

His poetry, which was gathered in pieces like "The Picture of Dorian Gray," explored issues related to aesthetics, the arts, and the moral ramifications of leading a hedonistic lifestyle. Thought-provoking and current, Wilde's investigation of the contrast between human nature and the corrupting effects of aestheticism. I can resist anything but temptation and "To define is to limit" are only two of Wilde's famous aphorisms that are often used and loved for their sharp simplicity. His epigrams, which questioned established standards and praised individuality, perfectly encapsulated the spirit of the aesthetic movement. Oscar Wilde's lasting influence on literature and society is a monument to his intelligence, inventiveness, and bravery in defying social conventions. Readers are still amused and educated by his plays and writings because of his sharp social criticism and examination of human nature. The way that Wilde used comedy to make social critiques is still unsurpassed, and his writings are a constant reminder of the follies and paradoxes in modern life. Particularly his aphorisms capture the contradictions of life and the complexity of human ambitions.

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CHAPTER 10

HOMOEROTIC BONDS IN THE NOVEL: RELATIONSHIP BETWEEN THE MALE CHARACTER

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ABSTRACT:

The exploration of homoerotic bonds between male characters in literature has been a subject of interest and scrutiny. This abstract offers an overview of the significance of homoerotic relationships in novels, emphasizing the complexities and nuances they bring to character dynamics, themes, and societal perceptions. By examining select literary works, it becomes evident that these relationships challenge traditional notions of masculinity and offer a unique lens through which to explore human connections. Homoerotic bonds between male characters in novels have garnered attention for their multifaceted portrayal of intimacy, affection, and emotional connection. These relationships are often depicted as complex and layered, transcending conventional definitions of friendship and brotherhood. Novels that explore homoeroticism provide a platform to challenge and deconstruct traditional gender roles and societal expectations, offering readers a deeper understanding of human relationships and identity. In various literary works, the homoerotic subtext between male characters has been skillfully woven into the narrative. Authors employ subtle gestures, dialogue, and emotional depth to depict intense connections that exist beyond the platonic realm. These relationships often serve as a lens through which to explore themes such as identity, desire, and the fluidity of human emotions.

KEYWORDS:

Affection, Gender, Homoerotic, Human Connections, Identity, Intimacy.

INTRODUCTION

The relationship between two individuals who spend a lot of time together has its origins in Wilde's artistic principles as a whole. Wilde championed the idea that beauty and youth, as highly regarded concepts in the works of Plato, Michelangelo, and Shakespeare, could be mirrored via presenting a physical connection between males in order to legitimize his lifestyle and present homosexuality as a sign of a sophisticated culture. However, given that such a work would be condemned on the grounds of the Blackmailer's Charter, the passing of a sodomy legislation that outlaws homosexual conduct, the idea of homosexuality has not been openly addressed within the novel. Terence Dawson notes in his essay on the character of Dorian Gray. Another theory is that Lord Henry and the painter represent various facets of Wilde's personality. Basil's admiration of Dorian is a reflection of Wilde's fascination with Lord Alfred Douglas. The letter Wilde sends to Douglas in which he states: "I shall be eternally grateful to you for having always inspired me with adoration and love" demonstrates how Basil's infatuation of Dorian reflects Wilde's obsession of Douglas. Lord Henry reflects Wilde's flamboyant personality and humor in his role as a cynical aesthete obsessed with advancing his own viewpoints.

According to John Paul Riquelme, "Wilde participates in the book's logic of doubling and reversal by blurring the distinction between the observer and the subject being observed [1], [2]. The claim that Wilde's personality can be found in all three characters has long intrigued his biographers and detractors, but we must proceed cautiously when considering it. There is

absolutely no evidence that Wilde perceived in the aforementioned characters any good characteristics of himself or of his public image, if we carefully read his letter to one of the first editors who was preparing to publish his novel: Basil Hallward dies at the hands of the person whose soul he has lifted to a hideous and ludicrous vanity because, like most artists, he worships physical beauty much too much. Dorian Gray attempts to destroy his conscience and then kills himself after living a life of just feeling and pleasure. Lord Henry Wotton aspires to quietly observe life. He discovers that people who choose not to fight are more severely injured than those who do. In particular, Wilde thought that the authoritative self is decentered and that a character's personality, like one's identity, is changeable since it is made up of looks and style. The author might have both advantages and disadvantages from alternately experiencing the numerous lives of his heroes, according to a decentering of the authoritative self [3], [4].

The idea that beauty is the pinnacle of art infuses Wilde's book. It provides a kind of escapism and revives the weary senses, as is the case with Lord Henry who is much moved by the beauty of Basil's painting. Because it sets an excessive amount of emphasis on youth and physical appeal, the society described in Wilde's work is built on the surface. Therefore, it should come as no surprise that the narrative makes no difference between ethics and appearance. Lord Henry compares Dorian to Narcissus in a chat with Basil on the opening few pages of the book: "Why, my dear Basil, he is a Narcissus, and you—well, of course you have an intellectual expression, and all that. However, true beauty ceases once intellectual expression starts. Intellect is inherently an exaggeration and distorts any face's harmony. The soul's purity is matched by the face's purity. Dorian is taken for granted because of his attractiveness. Despite his wrongdoings, he hangs about in the top social circles for a very long time. Dorian is mesmerized by his own beauty as he examines his artwork. His artwork eventually serves as a mirror in which his essence is mirrored. His interest in attractiveness gradually gives way to his increasing self-awareness of ugliness. There are two pieces of art in Wilde's novel: Basil's painting and the book Lord Henry offers Dorian, *Rebours*³⁷, which is bound in yellow paper and possibly a nineteenth-century French novel by Joris-Karl Huysman with a protagonist who seeks pleasure.

The yellow book represents a kind of road map that Dorian follows on his journey to ruin and moral decline, while the picture serves as a mirror revealing Dorian's physical dissipation of his own body and the condition his soul has descended into. Dorian remarks in the book that "the whole book seemed to him to contain the story of his own life, written before he had lived it" at one point. The image, "the most magical of mirrors," serves as a reminder to Dorian that the weight of age and sin has been lifted from him. The painting continually documents the "shame of his consumption," symbolizing Dorian's insatiability, "escalation of wants and formal equivalence of all desires." Dorian has the capacity to put his conscience aside and concentrate on pursuing pleasure continuously. He begins to admit his sins as the image takes on the role of his conscience, including the murder of Basil Hallward and the brutality he gave to Sybil Vane that caused her to commit suicide. The creation of the yellow book and Lord Henry's hedonism also contributed to Dorian's immoral activity, which spans over two decades. Dorian purchases a dozen copies of the yellow book and attempts to live according to its teachings. Self-sacrifice to another person's idea or a piece of art comes with an incredibly high cost. The death of the painter was caused by Basil's obsession with Dorian, just as Dorian's reliance on Lord Henry's opinions was the cause of his demise. Lord Henry despises Victorian uniformity because Basil lacks the emotional distance of a real artist and represents it.

The artist himself is hesitant to display the picture because he worries that it could indicate how he feels about Dorian, who is his hero. Such a conviction established in Basil is consistent with Wilde's philosophy, which is described in the novel's Preface and cautions that "those who read the symbol do so at their peril" and "it is the spectator, and not life, that art really mirrors." So all art should be thoughtless, detached, and abstract. When seen in this light, the book serves as a sobering warning about the cost that must be borne if we subscribe to the idea that a piece of art reflects the author's beliefs or imparts morals [5], [6].

When we take this into account, we cannot help but observe that such a remark is paradoxical since it already serves as a moral lesson. Dorian also points out that the imagination gives life purpose at one point. So how can art, which is the result of imagination, be meaningless? Wilde implies that there is no morality in art when he claims that "there is no such thing as a moral or an immoral book" and that "books are well written, or badly written." The primary tenets of aestheticism are that the only qualities we should be searching for in art are beauty or the lack thereof because creative expression must be free from moral or educational connotations. The yellow book's educational value "poisoned" Dorian and led to his demise. However, Lord Henry claims that the book isn't accountable for anyone's actions. The eyes of the beholder determine what a reader perceives in the text. And that is exactly what Dorian does—he lets the information in the yellow book to poison him. The novel's conclusion raises the question of whether there exist novels free of any moral connotations and didactic messages, nevertheless. Namely, the once-beautiful and gorgeous Dorian Gray eventually suffers from spiritual blindness and an inability to grow spiritually. His act of self-destruction occurs when he destroys the image that represents both his body and spirit. The guy and the picture no longer share their mystical connection. The deceased man's dagger is pointing towards the heart as a representation of the soul he had lost forever. It soon becomes evident that the photograph was preserved and that the main character, who had been changed into an elderly, wrinkled monster, had killed himself. The only thing that is left of him are the golden rings on his fingers, which serve as reminders of the superfluous ideals he once cherished and will one day aid in locating his remains.

DISCUSSION

George and Elizabeth Tennyson's son Alfred Tennyson was an author. He was the fourth of twelve children to be born. Tennyson had a lifelong dread of mental disease since numerous males in his family, including his father and brother Arthur, had a moderate type of epilepsy and a drinking problem, and his brother Edward was institutionalized because of mental disorders. He left home at the age of 18 to enroll in Trinity College in Cambridge, where his two elder brothers had already achieved fame via the publication of a book of poetry titled *Poems by Two Brothers*. He became a member of The Apostles in 1829, a group of undergraduate students who often had debates where they shared their philosophical ideas and perspectives on many social issues. Arthur Henry Hallam, a young man who would later become his closest friend and his sister Emily's fiancé, was one of the club members. Four years later, at the age of 22, Hallam passed away unexpectedly from sickness, severing their strong bond. In memoriam, "The Passing of Arthur," "Ulysses," and "Tithonus," among other works inspired by his sadness, Tennyson conveyed his sorrow for his departed companion and paid him an homage. He wrote much of his poems in his mind because of his severe short-sightedness. He was inspired to write them down by his club buddies from the undergraduate program.

Arthur Hallam transcribed "The Lotos-Eaters" in its original form. Similar views concerning Tennyson's portrayal of emotion were expressed in response to *In Memoriam*, an elegy that was motivated by the poet's sadness upon the death of a college buddy. In a letter to Elizabeth

Gaskell, Charlotte Bronte said that while the poem was lovely and melancholy, there was something 'fake' about it. She reasoned that whereas sorrow was disorderly and untamed, Tennyson's writing was organized and eloquent. The poem, according to Sara Coleridge, lacked "truth" and "force" and did not flow freely. His collection of poetry, which was released in 1832 to mixed reviews, discouraged him from writing for a further 10 years. His fame didn't start to increase until he published his 1842 Poems, which included several of the poems from his first collection, including "The Lotos-Eaters" and "The Lady of Shalott". A few years later, he was given a government pension. In 1850, he was named Poet Laureate and went on to become the most well-known poet in Victorian times as well as a frequent guest at Queen Victoria's court. The Idylls of the King, a collection of twelve narrative poems about the rise and fall of Arthur's kingdom that the poet devoted to the memory of Prince Albert's visit to his home, was published as a result of Prince Albert's admiration for his poetry, which helped him secure the position of a national poet. When his celebrity and popularity peaked, he married his fiancée, Emily Sellwood. He produced involved poetry after 1850, which was seen to be of inferior quality. Age 83 is when he passed away. Even though the Edwardians and Georgians made fun of Tennyson's poetry, he is today regarded as one of the most significant Victorian poets and one of the most famous authors in the area of English poetry. His fame was aided by his creative uses of metrical form [7], [8].

Tennyson's literature may be divided into two categories: romantic and mystical. The former refers to poetry that were motivated by the Romanticists' ideals. Tennyson's experimentation with meters is the primary example of the Romantic Period as it appears in his poetry. This stage also includes the poetry that were influenced by the writings of Alexander Pope and Spencer. The poetry published after 1845 is referred to as the second phase.

The Lady of Shalott

The poem from Thomas Mallory's *Le Morte d'Arthur* that was influenced by the Arthurian legend and the tale of the Maid of Astolat originally published in the collection of poetry in 1832. It is broken into four sections, each of which has a stanza of nine lines with the rhyme "aaaabcccb," where "b" stands for either Shalott or Camelot. The ballad is based on the antiquated poetry "Donna di Scalotta" by an Italian author from the book *Le CientoNovelleAntiche*. The conflict between art and life, or the artist's desire for both societal inclusion and social exclusion, is the main conflict in the poem. It addresses the persistent conundrum the artist who

concerns if their dedication to daily tasks would be worth the effort for someone who is committed to their craft. The Lady, who weaves the sceneries she sees in the mirror and sings her song in a solitary tower that is cut off from the outside world, is the epitome of the thoughtful artist. The Lady of Shalott creates her own pictures from what she observes in the window-facing mirror. The mirror cracks as a representation of the curse that befalls her—that is, her sad death when she chooses to exit the web and look down on the actual world. The Lady is shown in the first section of the poem as a lady who is cut off from the outer world, which is how the outside world perceives her. Her home is unreachable due to the tower's height and the surrounding sea. While her internal life is concealed from us, the reader is only acquainted with her artworks, which symbolize the reflections of the actual world she sees in the mirror.

The world is described in the poem's second section from the Lady's point of view. It soon becomes clear that a mysterious curse that bans her from looking out on Camelot is the cause of her confinement and estrangement. She can distinguish between various sorts of individuals in the mirror, including those engaged in strenuous physical labor and armed

knights who "come riding two and two." We also discover that she often attends weddings or funerals, which demonstrates how love and death are present in both real life and art. In a symbolic sense, her death is precipitated by the moment she falls in love with the dashing knight Lancelot. The knight's presence forces the Lady to confront the outside world is the subject of the poem's third section. The knight in issue is a fabled member of King Arthur's Round Table who was said to be involved in an extramarital relationship with Queen Guinevere. As he travels through "blue unclouded weather" and "purple night," Sir Lancelot is shown as a "red-cross knight" with "coal-black curls," wearing a "silver bugle," and accessorized with the shield that "sparkled on the yellow field." However, it is not Lancelot's appearance and his intricate visual elements that cause the Lady to cross the line; rather, it is his singing of the tune "Tirra lira" while riding the horse.

The poem's fourth section creates the dismal, somber mood that the weather shift from brilliant sunshine to "low sky raining" had previously hinted at. The Lady's inventiveness comes to an end when she makes the decision to quit her creative seclusion. Her artistic output coming to an end represents the end of her life: "Out flew the web and drifted wide. The poem's last words imply a feeling of triviality in Lancelot's response to the Lady's adoration, which drove the latter to abandon her craft and accept her fate. She just receives the compliment that "she has a lovely face" in exchange for her sacrifice. By giving up on her craft, the Lady becomes a piece of art that can only convey the idea of a "dead-pale beauty".

Lotos-Eaters

This poem, which was first released in Tennyson's Poems in 1832, is based on the narrative of Homer's *Odyssey*. It comprises of eight stanzas of varied length and a descriptive narrative written in nine-line Spenserian stanzas⁴² with the rhyme scheme "ababbcbcc." The struggles of the ruler of Ithaca, Odysseus, and the numerous adventures he has either at sea or fighting are the subject of Homer's epic poem. Tennyson's poem was motivated by the incident of his return trip to Ithaca. He was compelled to board the *Land of the Lotos* after becoming trapped in a strong storm while traveling with his mariners from Troy to Ithaca. On the tenth day of their journey, Homer briefly explains how Odysseus and his crew arrived at the realm of Lotos-eaters and their exploration of the region and its inhabitants. Odysseus commands his fellow sailors to board the ship and begin their return voyage to their home country before they eat the lotus since it would prevent them from traveling, even if the people of this remote island have graciously welcomed them and provided them a taste of the lotus. In his twenty-three line long episode, Homer omits to include the island's physical features, its population, and the results of eating a lotus flower [9], [10].

The blooming lotus is a plant that, when consumed, makes seafarers lose their vigor and give up on their return voyage. The plant has a seductive effect on the sailors, who after tasting it want to stay on the island and live a life devoid of labor that offers serenity, relaxation, and even death. Odysseus must persuade his sailors to continue their trip back to their home country and depart from the place that resembles the paradise of pleasure in Andrew Marvell's "The Garden" and Milton's "L'Allegro." Following the Spenserian stanzas comes a choric song that represents the voice of the seamen who, weary from journeying and combat, wish to remain in the country that gives peace and repose.

The seafarers' choice to remain on the island is supported by each verse of the choric song. They even wonder why the men "who are the first of things" who represent the peak and apex of creation should be sentenced to hard labor till the very end of their life at one point. The seamen's reflections about their own place and the hopelessness of their efforts to return are interspersed with descriptive passages about the place of Lotos, which symbolizes a

manufactured paradise. The seafarers' escape from reality and life in the realm of appearances, which presents a beguiling and false view of reality, is symbolized by the Land of Lotos. Although such a paradise that seems to promise a life free from laborious work is alluring, it makes the reader uncomfortable who is aware with the poem's larger background. In particular, the seafarers assert that "war with evil" is irksome and painful at one point. We are forced to choose whether we should succumb to the carefree life of pleasures and accept a lazy and meaningless living that would ultimately rob our lives of any purpose and eliminate any endeavor or chance for heroic achievement. If there are no obstacles to overcome or a guy has no desire to improve the world, can he be happy?

Tennyson's hero lacks the courage and authority to convince his seamen to leave the island and set sail, in contrast to Homer's Odysseus. The verse doesn't imply that they'll go at some time in the future. The poem might be seen as a criticism of English society, its nobles, and its refusal to be confined to manual labor. Additionally, the poem emphasizes multiple times how inactive the lotus-eaters are. Additionally, they resist taking accountability. Why do we have to work so hard for the roof and the top of things?", the mariners enquire. The Land of Lotus serves as a form of respite from the "enduring toil" and arduous labor that characterize industrialized British civilization. The seamen dispute the historical legacy at one point:

In 1833, the poet "Ulysses" published his poem. It was updated and published in 1842, which was over 10 years later. The poem is divided into four paragraph-like stanzas. It takes the form of a dramatic monologue, a poetic style in which the speaker discusses a specific circumstance or string of events while revealing his or her identity and key features of the character via the speaker's own words. The lines are written in unrhymed iambic pentameter, many of which are enjambed⁴⁴, in an effort to make the literary persona's speech seem like the actual person's. This poem is Tennyson's revision of

Ulysses is a mythological figure from Dante's *Inferno* and Homer's *Odyssey*. Ulysses learns about his upcoming deeds via a prophesy in *Odysseus Scroll XI*. He sets off on his last sea expedition after killing the men who were after his wife. Dante narrates this sea trip and Ulysses' unquenchable need for knowledge and experience in *Canto XXVI* of the *Inferno*. The sad hero of Dante passes away on his last maritime trip. The time period depicted in Tennyson's poem is just after Ulysses has returned to Ithaca and resumed his responsibilities but before he embarks on his last adventure.

The poem, which Tennyson wrote as an elegy for his late college buddy Arthur Hallam, reflects his own life's journey. Ulysses makes the observation that there is still "some work of noble note" that "may yet be done" in the poem even if "death closes all" at one point. Ulysses declares that he is "always roaming with a hungry heart" and that he "cannot rest from travel" and other worldly experiences, in contrast to Odysseus' seamen who, weary of journeying, declare that they would "no longer roam." The restlessness of Ulysses is comparable to that of Coleridge's talking old mariner. Despite being aware of its limits, his desire to explore the uncharted planet outweighs his advanced age. Even if he no longer has "that strength which in old days/Moved earth and heaven," he asserts that he is still "strong in will/To strive, to seek, to find, and not to yield."

These striking and motivating words at the poem's conclusion represent a person's assertion of self, resolve, affirmation, and rebellion against a repetitive daily routine and conformity. It also provides some comfort for Tennyson, who sought to cheer himself up by giving his character's words of hope and optimism. Ulysses' life-affirming speech also teaches us that he is a conceited individual whose desires come before those of his family and his nation. We cannot help but observe that he is an inept dictator who values his future ambitions above his

current duties since he abdicated his duty to govern the nation and care for its citizens in order to further his own selfish goals. Because of this, the first two-thirds of the poem are "dedicated to his thirst for adventure and his personal strivings, 11 lines to his son Telemachus, whom he left to lead the nation while he was abroad, and barely two words to his "old wife" Penelope.

Other Writings of Tennyson and Later Poetry

Tennyson addresses topics of present national concern, mythology, history, the mythical past, and personal recollection in his later poems, which is more narrative than lyrical. Specifically, many of Tennyson's poems contain political messages or speak of the bravery of British soldiers, as is the case with a poem titled "The Charge of the Light Brigade" that describes a battle in the Crimean War and fulfills the expectation that a Poet Laureate should represent the literary voice of the country. Twelve narrative poems in the style of blank verse tell the tale of King Arthur and his knights. *Idylls of the King*, a collection of poetry, was written with Prince Albert in mind. The poems are Tennyson's retelling of the legends of King Arthur and his knights by Sir Thomas Mallory. It is said that Tennyson tried to adapt romantic literature to the Victorian era with this novel. *Maud and Other Stories* was the title of his first book of poetry he published after being named Poet Laureate.

This collection's "Maud" poem was Tennyson's personal favorite. A sad event ends a love affair the subject of this monodrama. The love poem's chivalric aesthetic is blended with modern cynicism. Tennyson gently highlights the idea of a hereafter by blending life and death in the poem. Tennyson addresses the issues of education and women's independence in the lengthy narrative poem *The Princess*. The political environment in the Balkans served as the inspiration for Tennyson's sonnet *Montenegro*. The poem conveys the poet's support for the Balkan people in their protests against the Ottoman Empire and covers the Ottoman Empire from the 1850s to the 1900s. The poems that are set in medieval England, those that are inspired by stories, or those that show his rewriting of important ancient literary works like Dante, Homer, and Virgil also record the history of the country and its mythical past.

The poems Tennyson wrote in response to the terrible death of his close friend Hallam, age 20, which dealt him a severe emotional blow, recall his own history. One such collection of poetry is *In Memoriam*, which explores evolutionary history and the poet's recollections of his time with a college acquaintance. A poem titled "Break, Break, Break" that was published in 1842 is another poem by Tennyson that expresses his thoughts of loss. As the lyrical character sits on the shore and observes the sea waves crashing against the rocks, emotions of loneliness and isolation predominate in the poem.

The sea's "cold gray stones" reflect the poet's attitude and sense of seclusion. Tennyson employs environmental images to evoke feelings of loss and longing in "Tears, Idle Tears," a brief lyric poem with unrhymed stanzas. Tennyson's own sentiments of sadness and regret when he left his parents' home, where he spent his formative years, served as the inspiration for the poetry "A Farewell," while the dramatic monologue poem "The Palace of Art" explores holy, secular, and irreligious topics. The poem's prevailing atmosphere, which prioritizes aesthetic qualities above moral principles, is sad. It is an allegory that highlights the necessity for art to engage with everyday life and concentrate on the underdog. Tennyson, like other Victorian poets, played around with stanza structures and used them more freely than writers of the eighteenth century to convey the overall mood. As a result, the four shorter lines that serve as a refrain in the poem "Marianna" are utilized to allude to the emotions of loss, regret, and fatigue.

CONCLUSION

Additionally, the way homoerotic relationships are portrayed in books provides for a complex analysis of society views and biases. Themes of internal turmoil and self-discovery might arise as a result of characters negotiating these connections and having to deal with society standards and expectations.

These books therefore go against the grain and compel readers to reevaluate their own conceptions of gender and sexuality. Male characters' homosexual relationships in books provide a complex and in-depth analysis of interpersonal dynamics, feelings, and social expectations. These literary representations question conventional ideas of friendship and masculinity and provide readers a broader appreciation for the nuanced nature of human relationships. Authors create passionate, emotional interactions that go beyond preconceived bounds by using subtly revealing language. Furthermore, the literary representation of homoeroticism acts as a starting point for conversations concerning cultural biases and attitudes about gender roles and sexuality.

Characters in these books often embark on self-discovery journeys while negotiating the complexity of these relationships, underlining the ephemerality of human emotions and wants. In conclusion, the study of homoerotic relationships in literature adds to a larger discussion regarding interpersonal relationships, identity, and society attitudes. Regardless of gender or sexual orientation, these books encourage readers to confront and question accepted standards in order to get a greater understanding of the vast tapestry of human experiences and interactions.

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CHAPTER 11

ROBERT BROWNING: INTRICATE EXPLORATION OF HUMAN PSYCHOLOGY

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ABSTRACT:

Robert Browning, a distinguished Victorian poet, is celebrated for his innovative use of dramatic monologue, intricate exploration of human psychology, and his contributions to the development of 19th-century poetry. This abstract provides an overview of Browning's life, his distinctive poetic style, and his notable works, emphasizing how his poetry delved into the complexities of the human psyche, love, and the moral ambiguities of the Victorian era. Robert Browning, born in 1812 in London, emerged as a prominent poet of the Victorian era, known for his unique approach to narrative poetry and his ability to delve into the inner workings of the human mind. His poetry defied the prevailing poetic conventions of his time, and his works remain celebrated for their exploration of the complexities of human nature. One of Browning's most distinctive contributions to poetry is the dramatic monologue. Through this form, he created a genre that allowed readers to inhabit the minds of his characters as they revealed their inner thoughts and emotions. Works like "My Last Duchess" and "The Bishop Orders His Tomb at Saint Praxed's Church" showcase his mastery of this form, exploring themes of power, morality, and psychological intricacies.

KEYWORDS:

Browning, Human Psychology, Poet, Poetry, Psychological Depth, Robert Browning.

INTRODUCTION

One of the greatest poets of the Victorian era and a well-known dramatist in England, Robert Browning is renowned for his profound psychological understanding that came through in the portrayal of his literary personalities. He was the son of pious German-Scottish pianist Sarah Anna Wiedermann Browning and Robert Browning, a well-read clerk at the Bank of England, and was born in the middle-class London district of Camberwell. The poet was greatly influenced by his mother's religion, her love of music, and his father's commitment to his at-home education. He had access to Latin, Greek, French, and Italian at home thanks to his father, and he grew acquainted with an English version of Alexander Pope's *Illiad*. Robert Browning Senior's poem "Development," which was included in *Asolando*. Fancies and Facts, remembered his unorthodox methods to education. The allusions and connections he placed into his writings looked incomprehensible to the readers as a result of his comprehensive yet eccentric education. His father was more than happy to assist his son in pursuing his ambition of becoming a poet since he had to give up his own creative and academic goals because his family needed more financial assistance.

It might be stated that William Macready's interaction with an actor in the 1830s marked the beginning of his literary career since he then started creating verse theatre for the stage and children's poetry. Both the narrative poem "The Pied Piper of Hamelin" and the brief poem "The Cardinal and the Dog" were written by Browning for the amusement of Willie, the actor's son, who begged for something to illustrate while he was unwell in bed. The Wonders of the Little World⁴⁹ by Nathaniel Wanley served as the basis for the first poem, which has fifteen lines. It concerns Cardinal Crescenzo, who becomes very sick after seeing a gigantic

black dog. This poem was not well received by critics, and it is now mostly seen as a prelude to "The Pied Piper." The subsequent poem, which was included in *Dramatic Lyrics*, reflects Victorian morality and its customs. When John Foster gave the poem a favorable review in *The Examiner*, the focus of criticism began to move to the other poems in the collection, which would eventually help Foster establish himself as a prominent poet and an inspiration to many modernists. Children's textbooks have featured several of Browning's poetry. For instance, "How They Brought the Good News from Ghent to Aix" is a narrative poetry. It is a piece from *Bells and Pomegranates No. VII - Dramatic Romances & Lyrics*, a collection of dramatic monologues. Three riders are sent from the Belgian city of Ghent to the German city of Aix-la-Chapelle to deliver a crucial message. Only one of the riders, the third one, is able to accomplish the task and transmit the message; nevertheless, the real meaning of the message, which extends beyond preserving the independence of the German city, has never been made public [1], [2].

Browning's collection of poems *Dramatic Lyrics* was a favorite of Elizabeth Barrett's, and in her poem "Lady Geraldine's Courtship," she linked him to Wordsworth and Tennyson, the two writers who helped define English poetry. Browning was eager to set up a meeting with Elizabeth Barrett as soon as he read her collection of poetry. Despite her father's opposition, they decided to be married and elope to Italy after falling profoundly in love. They lived in Florence together for a few wonderful years. In his *Men and Women* and her *Sonnets from the Portuguese*, they both showed their love and admiration for one another. Due to multiple relocations, Elizabeth Barrett's weakened health, and Browning taking on the duty of his son's education, the couple wrote little throughout their marriage. Early in his career, Browning experimented with several literary forms in search of the one that best suited him. His debut piece of poetry, *Pauline: A Fragment of a Confession*, received only average reviews. He began to show more interest in a dramatic monologue, the style in which a single character recounts a tale that discloses his actual nature to the reader without realizing he is doing so, after releasing *Paracelsus* two years later and obtaining more favorable reviews. Similar to how priorities have changed, Browning's period has seen a shift in attitudes about morality and art. Browning wanted to reimagine the aesthetic in part by employing unpoetic language and loose meters since traditional and more didactic forms of art were falling out of favor. His poems often included colloquial vocabulary, inarticulate noises, and rough rhythm, which functioned as an effective tool for illustrating the inner problems of his characters, who were meant to be representative of real-world individuals [3], [4].

The shorter lyrical forms used by Browning were more popular than the lengthier ones. Browning was able to hone his distinctive literary language in his collection of poems named *Dramatic Lyrics*, *Dramatic Romances and Lyrics*, *Men and Women*, and *Dramatic Personae*. The poems' main concerns include love, curiosity with Italy and its people, especially the Renaissance, general philosophical and theological issues, and the creative process of art. His lyrical poetry are regarded as significant, particularly the little poem "Meeting at Night," which depicts the meeting of two passionate lovers. The poems "Parting at the Morning," "Love among the Ruins," "Two in the Campagna," "Any Wife to Any Husband," "A Lovers' Quarrel," etc. are also based on his romantic and marital experiences. It is not surprising that the meanings of hope, despair, uncertainty, satisfaction, and disappointment are always changing in these poems since they are so strongly evocative and real, infused with intense spiritual and sensuous sentiments. However, critics value Browning's writing more highly than readers do. Browning is considered as a forerunner of contemporary poets of the 20th century since his poetry is infused with naturalistic themes. It is hermetic and fragmented, yet it also has romance in it.

Women in the Victorian period represented the family, the home, and conventional values. Most often, they are portrayed as pure, mild, sexually impotent, and delicately feminine celestial beings. Women are often portrayed as having unrestricted sexuality in Browning's poems. Violence and sexuality are often linked, and in Victorian art, this conflict between the two may be symbolized. The contradiction arises from the dual representation of woman in art, where she is often portrayed as a sexually open ideal of beauty, and as a symbol of untouched ideals. It was thought that dominating women or even physically hurting them would settle such a disagreement. It was believed that one of the best methods to maintain the reputation and image of a society that had already undergone irreparable change was to destroy women in such a way.

Robert Langbaum comes to the conclusion that the dramatic monologues written by Browning reveal the personality of the character and his or her own perspective of particular issues and situations, avoiding the universal truth. He does this by analyzing Browning's poetic techniques in the book *The Poetry of Experience*. The bizarre, angry, envious, grotesque, lecherous, and subtly monstrous male characters in Browning's dramatic monologues are a result of this, and they often transform their love for subjugating and taming women into horrible crimes. Browning's "Porphyria's Lover" and "My Last Duchess" both address the Victorian society's urge to control people's behavior. In these poems, both ladies are portrayed as objects of a man's desire to exert control over a woman's libido. The people in Browning's stories are ready to talk and share their own opinions, preconceptions, and ideas. They have a strong conviction in their own opinions, which makes them resemble actual people whose mistakes and errors in judgment may be exaggerated.

His lyrics depict a world of people engaged in a spiritual crisis or fever, which is a reflection of Browning's dramatic view of life. A *Critical History of English Literature* author David Daiches noted that Browning's characters were shown at a time when they were unaware that they were being watched. The stress on the human soul, or the tension between the human's "infinite passion" and "finite heart," that is, a battle between everlasting human yields and man's objective accomplishments, is the key component of Browning's poetry. As mentioned in Browning's poem "Two in the Campagna": Just when I was beginning to understand! Now, where is the thread? back to work! The classic ploy! Infinite desire and the suffering of limited hearts that yearn are things that only I can see. One of Browning's most ambitious works, *The Ring and the Book*, was published at the height of his fame. It is a lengthy, dramatic narrative poem with 21,000 lines in which several individuals discuss the same incident: Guido Franceschini's crime in Rome at the end of the 17th century, the legal proceedings, and Guido's punishment for the death of his innocent wife. The poem's title is meaningful because it alludes to the ancient book that Browning purchased from an antique store in Florence and the ring that metaphorically represents the artist's creations. These days, the poem's historical allusions are more significant than its lyrical merits.

In addition, Browning popularized the fairy tale subgenre with works like *Cinderella*, *Puss in Boots*, *Little Red Riding Hood*, *Sleeping Beauty*, etc. For the grownups, he recorded oral stories, some of which Brothers Grim edited. One of the most well-known Victorian fairy tales is perhaps *The Tale of a Blue-beard*, which has many parallels to Browning's poem "My Last Duchess." There there was a rich guy with a blue beard who terrified people much and caused them to avoid him. The color blue represents coldness, as well as unnatural and cruel traits. On the other hand, the color blue also has magical properties; it represents a person's strength and ugliness. He is an Italian Duke, a gentleman, and an aristocracy. There is a lady in his area who has three children who may get married. Despite the fact that he had previously been married multiple times, he desired to wed one of them. But nobody knew

what had become of his ex-wives. He has a propensity to portray his fortune as the result of his dedication and labor. The younger daughter became avaricious and agreed to wed the duke. He informs her that he must go on a six-week excursion after the wedding. He instructs her to enjoy yourself while he is gone and to be careful with his house's keys. He sets up a trap by handing her the little key and warning her not to use it. His actual character is symbolized by the key, and his sinister secret is kept in the closet. His tendency to often use the pronoun "my" is a representation of his possessiveness, conceit, and jealousy. He is given a guarantee from his wife that she won't use the key. She nonetheless chooses to open the closet out of curiosity. She first just saw darkness, but as she looks closer, she notices that the floor is stained with blood. She also witnesses his wives' bodies. She drops the key out of terror and dashes to her room to get some rest. The key has a crimson stain on it that she was unable to remove since it is magical.

When the husband returns from the vacation, she makes out that she is pleased because he arrived earlier than expected. When he asks for the keys, he observes that her hands are shaky. He understands what has taken place. She begs for his pardon and expresses sincere regret for her transgression. He is unable to pardon her, however. Her brothers ultimately succeed in murdering the duke to rescue her. Near the conclusion of his life, Browning saw the Browning Society, which F. J. Furnivall formed in 1881, come into being. It was created to investigate the poet's philosophical ideas, present his plays, and critically debate, interpret, and write about his work. Such communities used to emerge upon the author's death. However, The Browning's Society was established twelve years before his death. Its main goals were to publicize Browning's literary accomplishments. The Society offered inexpensive reading lists and book reproductions for sale. Although he did not really like the society, Browning admitted that its promotion of his works made him well-known and well-liked by the general people [5], [6].

DISCUSSION

Despite the fact that Browning's writings significantly influenced contemporary poetry, several of modernism's most important figures disregarded him. T. S. Eliot, for example, disregarded his poetry despite the fact that Ezra Pound, who clearly had an impact on Eliot, recognized Browning as one of his creative forefathers. Pound admired Browning's commitment to truth as the foundation of all creative endeavors and his keen analytical faculties. Therefore, Ezra Pound addressed the poet as follows in a poem named "Mesmerism" from the collection of poems *Personae* of Ezra Pound: True to the Truth's cause and clever dissector, You seized at the gold sure. However, after World War II, a new generation of critics recognized the poet's flaws while also acknowledging how many modernists were influenced by the literary forms and themes he used. Due to its subjectivity, which is seen as a contemporary method for character development, Browning's dramatic monologues are now regarded as being of utmost importance. Given that he stood out from his contemporaries, particularly Tennyson, Browning is regarded as one of the most creative English poets. His poetry has certain similarities to the writers of the 20th century and John Donne. Characters he created that are reminiscent of those in Chaucer and Shakespeare's works, the use of colloquial language, and the development of the literary form he developed, the dramatic monologue, are all examples of his creativity. However, Browning's personal discontent and inability to understand himself and the period he lived in resulted from his constant attempts to communicate himself using a lengthier, monumental style and the reality that his reputation was mostly built around short lyric forms. His works were subject to conflicting assessments as a result. Due to their poetic structure, Browning's larger works were thought to be ineffective.

Tennyson's melodicism and efforts to emulate certain aspects of Romantic poetry were seen as the standard, and anything that deviated was deemed insufficient. This is why Spanish-American philosopher, humanist, poet, and author George Santayana noted in "The Poetry of Barbarism"⁵⁰, one of the chapters of his book *Interpretations of Poetry and Religion*, that Browning, like Walt Whitman, was a "barbarian" poet whose poetry was fragmentary. Santayana claims that Browning lacks both a full vision and the capacity to understand reality. Some of Browning's poetic elements weren't properly treated until the beginning of the 20th century, when the modernists first appeared. Today, Browning is regarded as a talented but unremarkable artist. Browning was "a spiritual adventurer born out of due time," according to Percy Lubbock. Furthermore, Lubbock asserts that Browning, more than any other poet since Shakespeare, would have flourished at a period that "resembled in this respect our old-fashioned idea of the Renaissance." Browning passed away in the Italian city of Venice in 1889. Along with other well-known poets and authors, he was laid to rest at Poets' Corner in Westminster Abbey in London. His writings were regarded as some of the most notable literary and philosophical works, and they accurately captured the time in which he lived and produced them [7], [8].

Alfonso II d'Este, the Duke of Ferrara, whose many marriages and turmoil surrounding his life encouraged Browning to write a poem whose speaker would reflect this history, is the inspiration for the poem "My Last Duchess." When Browning was in Italy, he stumbled upon the Duke's biography. Being the ideal synthesis of religion, morality, art, and humanity, the Italian Renaissance captivated Browning. Browning's poem's historical and chronological context provided a useful backdrop for investigating sex, violence, and aesthetics. The Duke wed Lucrezia de' Medici, whom he abandoned while she lay dying. Some historians conjectured that the Duke was gay since he had many marriages and no offspring. A poetic figure in Browning's poem is the Duke, who opens his castle to an ambassador whose visit was related to yet another marriage arrangement. The Duke is entertaining the envoy when he pauses in front of a photograph of his late wife and begins to recollect the circumstances surrounding its creation and the Duchess herself. It seems that the Duke referred to the portrait as the work of art itself in the opening stanza of the poem. The connection between the artwork and his late wife is therefore readily apparent. From her husband's viewpoint, the personality of the departed Duchess is exposed.

The Duke alleges that she smiled and flirted with everyone while maintaining a similar gaze to that of her husband. Her heart was "too soon made glad, / Too easily impressed; she liked whate'er/ She looked on, and her looks went everywhere," he emphasizes, and she did not cherish his "gift of a nine-hundred-year-old name" sufficiently. This is what made him anxious, so once she passes away, he chooses to cover her photo so that only he may see her anytime he wants. The Duke's remarks expose the Duchess' real nature as well as those of her spouse. He is a jealous, domineering performer who is cognizant of his academic prowess. Because of his skill with language, the awful narrative he is recounting appears less horrifying. It should go without saying that the tale he concocted about the Duchess's improper behavior is entirely his own creation. His need to be in charge results from his inability to understand and deal with the complexity of the contemporary world. To stabilize and preserve implies to take control. Therefore, it is appropriate to say that the duke represents Victorian society as a whole since its members exhibit comparable condescending inclinations.

The Duchess is lovely, young, and innocent. The duke also asserts that she often "thanked men" whenever she received a present and that she put his gift on par with everyone else's in an effort to regain control of her libido. His fury built up because his pride prevented him

from reprimanding her: "This grew; I gave commands; /Then all smiles stopped together." The duke killed his wife, it becomes evident as his diatribe goes on. After saying his last thing about the Duchess, he goes back to work planning another wedding. It is clear that his prospective wife is another young woman from a different wealthy family. The duke informs the messenger that rather than the girl's dowry, he is more interested in her character. The duke's envoy points out further pieces of his collection as they pass the image [9], [10].

The poem uses rhyming pentameters and enjambment in its lines. The poem is written in the style of a theatrical monologue, and the duke is not really the poet Browning. The speaker is making up an imagined audience while narrating a tale, and as the story progresses, his true identity becomes clear. Readers are psychologically drawn into the poetry because they must put the puzzle pieces together for themselves in order to comprehend it. The duke's statements, justifications, and recommendations are called into doubt by the readers. Additionally, they are compelled to analyze how they themselves responded to the topic matter. The poem is appreciated for its excellent artistic components and dramatic delivery with force. Given that both Browning's poem and Wilde's *The Picture of Dorian Gray* present the portrait as a work of art, a comparison may be made between them. As the horror of the Duchess and Dorian's destinies are intertwined into their exquisite images, both literary works raise the issue of whether art has a moral component or whether it is only an exercise in aesthetics.

Oliver Twist Excerpt

The chamber where the boys were served was a bigger stone hall with a copper at one end, from which the master ladled the gruel at mealtimes, aided by one or two ladies and wearing an apron for the occasion. Each youngster received one porringer from this celebratory composition and nothing more, unless there was a lot of public celebration, in which case he received an additional two and a quarter ounce of bread. The dishes never needed to be washed. The boys used their spoons to polish them until they were shiny once more. After they had finished, they would sit and stare at the copper with eyes so eager they seemed to be able to devour the very bricks that made it up while sucking their fingers assiduously in an effort to catch any stray splashes of gruel that may have been cast on it. Boys often have great appetites. Oliver Twist and his friends endured the agonies of slow starvation for three months before becoming so ravenous and insane with hunger that one boy, who was tall for his age and unaccustomed to such things, darkly hinted to his friends that unless he had another basin of gruel per day, he was afraid that some night he might happen to eat the boy who slept next to him, who happened to be a weakly youth of tender age. They instinctively believed him because of the wild, ravenous stare he had. Following a vote at the council, Oliver Twist was chosen to approach the master that evening after dinner and request more. The lads took their positions as the darkness approached. The chef-clad master took a seat at the copper, his beggarly helpers arranged themselves behind him, the gruel was distributed, and a lengthy grace was spoken over the little commons. The lads spoke to one another and smirked at Oliver as the gruel vanished, and his next-door neighbors poked him. As a young child, he was irrationally miserable and insatiably hungry. He stood up from the table and approached the master with a basin and a spoon in hand, saying, "I'm a little shocked at my own temerity."

CONCLUSION

Browning often explored the complex nature of love and relationships in his poetry. His works, such as "The Runaway Slave at Pilgrim's Point" and "Porphyria's Lover," subverted romantic ideals of love and often explored darker, more nuanced facets of human passion and

desire. The moral uncertainties of the Victorian age were also sharply critiqued in Browning's poetry. He pushed limits and encouraged readers to consider the moral intricacies of the human experience by exploring morally ambiguous territory and questioning social standards. Robert Browning made significant contributions to 19th-century poetry via his inventive use of dramatic monologue, his study of human psychology, and his astute perceptions of morality and love. Readers may get an understanding of the complexities of the human mind and the moral dilemmas of the Victorian age via his poetry, which is still relevant and thought-provoking.

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CHAPTER 12

MATTHEW ARNOLD: EXPLORATION OF THE TENSIONS BETWEEN THE INDIVIDUAL AND SOCIETY

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ABSTRACT:

Matthew Arnold, a prominent 19th-century English poet and cultural critic, made significant contributions to the fields of literature and social commentary. This abstract provides an overview of Arnold's life, his literary works, and his role as a critic. It emphasizes his exploration of the tensions between the individual and society, his commentary on the cultural changes of his era, and his lasting influence on literature and criticism. Matthew Arnold, born in 1822, was a renowned poet, essayist, and critic of the Victorian era. His literary career was marked by a deep engagement with the social and cultural issues of his time. Arnold's poetry and prose reflect a profound concern for the moral and intellectual well-being of society, as well as a commitment to examining the role of literature and culture in shaping the human experience. Arnold's poetry, including works such as "Dover Beach" and "The Scholar-Gipsy," is characterized by its reflective and introspective nature. He explored themes of disillusionment, the erosion of faith, and the tension between individualism and social cohesion. His poems often expressed a sense of loss and anxiety in the face of modernity and industrialization.

KEYWORDS:

Arnold, Culture, Individual, Literature, Matthew Arnold, Poetry.

INTRODUCTION

The astute reader who has noted our young Lieutenant's past behavior and has saved our account of the little chat he just had with Captain Dobbin may have drawn some inferences about Mr. Osborne's personality. According to a cynical Frenchman, a love transaction involves two parties: the one who loves and the one who condescends to be treated as such. Perhaps there are times when love is on the side of the guy or the woman. Perhaps an enamored swan has previously mistaken a goose for a swan, insensibility for modesty, dullness for virgin restraint, and simple vacuity for lovely bashfulness. Perhaps a beloved female subscriber has adorned an ass in the splendor and glory of her imagination, worshipped his selfishness as manly superiority, admired his dullness as manly simplicity, and used him as the brilliant fairy Titania used a certain weaver in Athens. I believe I have seen similar comedic blunders in the globe. However, it is certain that Amelia thought of her boyfriend as one of the bravest and smartest men in the empire; it is plausible that Lieutenant Osborne shared Amelia's opinion [1], [2].

He was a bit out of control, but how many young guys are? And don't females prefer rakes over milksops? His allowance, along with Amelia's settlement, would enable them to take a comfortable place in the country somewhere, in a good sporting neighborhood. He would hunt a little and farm a little, and they would be very happy. He hadn't sown his wild oats yet, but he would soon. And now that peace had been declared, the Corsican monster had been locked up at Elba, promotion by consequence had ended, and there was no longer any opportunity for the display of his It was not feasible for a married guy to continue serving in the military. Would you want to see Mrs. George Osborne living in a county town or, worse

yet, in the East or West Indies with a group of officers and Mrs. Major O'Dowd as her patron? Upon hearing Osborne's tales about Mrs. Major O'Dowd, Amelia passed away from laughter. He loved her much too much to expose her to that disgusting lady, her vulgarities, and the harsh living conditions of a soldier. He didn't care about himself at all; instead, he was concerned that his beloved young girl assumes the position in society to which, as his wife, she was entitled. You can be sure that she agreed to these suggestions as she would any other from the same source. The young couple spent a couple of hours having this kind of conversation and creating countless castles in the air.

Since the Lieutenant was only in town for that one day and had a lot of very important business to take care of, it was suggested that Miss Emmy go out to dinner with her future sisters-in-law. This invitation was gratefully accepted. He took her to his sisters' house, where he left her babbling and prattling in a manner that amazed the women who believed George may be able to use her for something, before leaving to attend to business. In other words, he went out and had ice cream at a pastry shop in Charing Cross, tried on a new coat in Pall Mall, stopped by the Old Slaughters' and called for Captain Cannon, played eleven games of billiards with the captain, won eight of them, and then arrived at Russell Square 30 minutes late for dinner, but in good spirits. Nine o'clock in the evening. He rushed through the busy streets and expansive squares of Vanity Fair before arriving exhausted in front of his own home. He stumbled backwards against the rails as he was trembling and looking up. The windows of the drawing room were beaming with light. She had claimed to be bedridden and unwell. He stood there for a while, his pallid face lit up by the rooms [3], [4].

He retrieved his door key and used it to enter the residence. He heard laughing coming from the top rooms. He quietly ascended the steps. There was no one else in the house moving since the staff had all been sent. Within, Rawdon heard singing and laughing. A gruff voice exclaimed, "Brava! Brava! - it was Lord Steyn's," while Becky crooned a fragment of a song from the previous night.

Rawdon entered after opening the door. Dinner, wine, and a plate were all set up on a small table. Steyne was leaning over the couch where Becky was sitting. The poor lady was glittering with bracelets, rings, and the brilliants Steyne had given her on her breast. She was also wearing a brilliant complete toilette. When Becky saw Rawdon's white face, she faintly screamed as he bent down to kiss her hand while she was holding it in his. She then attempted a hideous smile, as if to greet her husband, and Steyne stood up, clenching his teeth and looking pale and furious.

He also tried to chuckle, and he moved forward while extending out his hand. "What, return! How are you doing, Crawley?" he said, trying to smile at the intrusive as his lip muscles twitched nervously. Becky threw herself in front of Rawdon because of something in his face. She sobbed, "I am innocent, Rawdon; I am innocent before God." She clutched to his coat and his hands since her own hands were completely covered with jewelry, rings, and serpents. She said Lord Steyne, "I am innocent. Say I am innocent [5], [6].

He believed a trap had been set for him, and both the wife and the husband infuriated him. You are innocent!" Damn you, you innocent one," he said. Why I paid for every ornament you had on your person. I gave you hundreds of pounds that this person spent and that he sold you for. by - innocent! You have the same innocence as your mother, the ballet dancer, and your abusive spouse. Do not attempt to terrify me like you have other people. Make way, sir, and let me pass;" and Lord Steyne grabbed his hat and marched toward him, never doubting for a second that the other would yield. He did this while gazing his opponent hard in the face and with fire in his eyes. However, Rawdon Crawley rushed out and grabbed Steyne by the

neckcloth, practically strangling him as he writhed and twisted beneath his arm. Rawdon said, "You lie, you dog!" You are a coward and criminal who lies. He then hurled the wounded Peer to the ground after striking him twice in the face with his open palm. Before Rebecca could intervene, everything was over. She was shaking as she faced him. She appreciated how courageous, powerful, and successful her husband.

DISCUSSION

Goethe was one of the best critics, and we should genuinely congratulate ourselves that he has left us with so much criticism. Wordsworth was a wonderful critic himself, and it is regrettable that he did not leave us with more critique. Without wasting time on the exaggeration that Wordsworth's judgment on criticism unmistakably contains or on an attempt to identify the possible causes that may have led Wordsworth to this exaggeration, a critic may benefit from taking the opportunity to test his own conscience and consider what real benefit the practice of criticism may be providing to his own mind and spirit, as well as the minds and spirits of others, at any given time [7], [8].

The great work of literary genius is a work of synthesis and exposition, not of analysis and discovery. Its gift is the capacity to be joyfully inspired by a particular intellectual and spiritual atmosphere, by a particular order of ideas, when it finds itself in them. It is also the capacity to deal divinely with these ideas, presenting them in the most effective and alluring combinations, or, to put it another way, to make beautiful works with them. But for it to operate freely, it needs the environment and must be in the middle of the order of ideas, and these are not so simple to control. The creation of a masterwork of literature requires the concurrence of two powers: the power of the man and the power of the moment, and the man is not enough without the moment. The creative power has designated elements for its happy exercise, and those elements are not in its own control both Byron and Goethe hailed this as the reason why great creative epochs in literature are so rare. He was much more familiar with them and had a better understanding of who they truly were.

In other words, although having a lot of vitality and creative power, English poetry during the first 25 years of this century lacked knowledge. This renders Wordsworth, as deep as he is, so lacking in fullness and diversity, Byron so devoid of substance, Shelley so illogical, and even Byron. Wordsworth disdained Goethe and had little regard for literature. I like Wordsworth so much as he is that I can't desire for anything to change about him. It would be pointless to envision a guy like Wordsworth being anything other than what he is or what he may have been, however. But without a question, reading more books, even those by the Goethe he disparaged without having read him, would have made Wordsworth an even better poet than he already is. His thoughts would have been deeper and his impact would have had a broader reach.

It is apparent that the word curiosity, which in some other languages is used to mean, as a high and fine quality of man's nature, just this disinterested love of a free play of the mind on all subjects, for its own sake, it is evident, I say, that this word has no sense of the kind in our language, only a rather bad and disparaging one. However, genuine critique is simply an exercise in this trait. It follows an instinct that compels it to value knowledge and thinking as they approach this best without interference from any other considerations at all. This instinct is what drives it to want to know the best that is known and thought in the world, regardless of practice, politics, and anything else of the kind.

The final thing that English's criticism has to do is figure out what direction it should go in if it wants to take advantage of the opportunities that are presently available to it and bear fruit for the future. One word may best describe the rule: indifference. And how can criticism

convey a lack of interest? By fiercely adhering to the rule of its own nature, which is to be a free play of the mind on all themes that it touches; by being detached from what is referred to as "the practical view of things". By consistently rejecting all of those additional, political, and practical considerations about ideas that many people will be sure to attach to them, that may frequently be appropriate to attach to them, that are at least certain to be sufficiently attached to them in this country, but that criticism really has nothing to do with. As I've already said, its job is to simply be aware of the greatest information and ideas currently available, and by disseminating this information, it helps to generate a current of genuine and original concepts [9], [10].

Understanding poetry

The future of poetry is bright because our species will find a steadily more secure place to remain as time goes on in poetry, where it is worthy of its lofty destiny. There isn't a credo that hasn't been challenged, a dogma that hasn't been under scrutiny, or a tradition that hasn't been accepted but isn't in danger of falling apart. Our religion has manifested itself in the real or imagined reality; it has affixed its feelings to the reality and how the reality is failing it. The idea, however, is everything in poetry; everything else is a delusion, a heavenly illusion. The concept is the reality, and poetry gives the notion its passion. Our religion today's unconscious poetry is its most powerful component.

Permit me to use these lines of mine as the notion that, in my view, should accompany and guide us in all of our poetry studies. In the current work, we are asked to follow one very important stream that has contributed much to the global river of poetry. We are now asked to follow the poetic current in English. But regardless of whether we decide, as in this case, to follow just one of the many streams that combine to form the powerful river of poetry, or whether we strive to understand them all, our overarching principle should remain the same. Poetry should be thought of with more respect than has traditionally been the case. We should think of it as being capable of greater purposes and called to higher destiny than those that mankind has often given it up to this point. Humanity will increasingly come to realize that we need poetry to explain life for us, to comfort us, and to sustain us. Poetry will replace much of what is now considered to be religion and philosophy, making science look inadequate without it. Without it, science would seem lacking, in my opinion. For what is a countenance without its expression, according to Wordsworth, "the impassioned expression which is in a countenance of all science? Wordsworth once more describes poetry as "the breath and finer spirit of all knowledge" in the following passage.

Our religion, parading evidences similar to those on which the general public now relies; our philosophy, pluming itself on its arguments about causation and finite and infinite being; what are they but the shadows, dreams, and false of knowledge? One day, we'll look back and wonder why we ever relied in them or took them seriously. The more we realize this, the more we'll value poetry's ability to convey "the breath and finer spirit of knowledge" to us. The evolution of a nation's language, thought, and poetry is incredibly fascinating, and by viewing a poet's work as a stage in this evolution, we may be able to convince ourselves that it is more significant as poetry than it actually is, use language of quite exaggerated praise in our criticism, or, in other words, overrate it. Thus, the estimate that we may refer to as historic causes the mistake in our artistic judgements to occur. Again, we may value a poet or a poem for reasons that are unique to ourselves. Because it is or has been of tremendous significance to us, our own affinities, preferences, and circumstances have the capacity to greatly influence how much value we place on a poet's work and drive us to overvalue it as poetry. Here too, we overstate our admiration for the subject of our attention and give it an overrated rating. And from this, we may deduce the origin of a second mistake in our poetry

assessments—the fallacy brought on by a personal estimate. Tracing a true classic's efforts, flaws, and failings while getting to know the author's period, life, and historical connections is only literary dilettantedom without that obvious purpose and deeper satisfaction. It is possible that the more information we have about a classic, the more we will appreciate it. If we lived as long as Methuselah and had perfect clarity in our minds and perfect steadfastness in our wills, this may be true in practice as it is conceivable in principle.

However, this situation is quite similar to that of our schoolboys' Greek and Latin studies. The intricate philological foundation we want students to build is, in principle, a great way to be ready to properly appreciate Greek and Latin writers. It may be claimed that the better the foundation is laid, the more we will be able to appreciate the writers. True, if only there were more time and if schoolchildren's attention spans and brains weren't so quickly worn out. However, as things are, the extensive philological preparation continues, but the writers are less well-known and less well-liked. Likewise with the person looking for the "historic origins" of poetry. He should appreciate the real classic all the more as a result of his research; instead, he often gets sidetracked from the finest, overcommits himself to the lesser works, and tends to overappreciate them in proportion to the problem they have caused. The essence of Chaucer's poetry, as well as his worldview and critique of life, are expansive, liberated, cunning, and kind; nonetheless, they lack this extreme seriousness. It appears in Homer's, Dante's, and Shakespeare's critiques of life. It is this in particular that offers our spirits something to lean on, and as the demands on poetry in our contemporary day increase, this quality of providing us something to lean on will be held in higher regard. A voice from the Parisian slums, fifty or sixty years after Chaucer, the voice of impoverished Villon out of his life of riot and crime, has more of this crucial literary virtue of seriousness in its joyous moments than all of Chaucer's creations. However, its appearance in Villon and other persons like him is sporadic; the magnificence of the great poets, the strength of their life critique, is that their virtue is maintained.

Chaucer's commendation as a poet must, then, be subject to the caveat that he lacks the great classics' lofty seriousness and, thus, a significant portion of their virtue. However, the most important thing to remember about Chaucer is his sparkling worth in comparison to the genuine valuation we firmly embrace for all poets. Although he doesn't have a lot of poetic seriousness, he has a poetic truth of content, and his truth of substance is matched by an exquisite virtue of style and demeanor. The detective tales written by Sir Arthur Conan Doyle starring Sherlock Holmes and his sidekick Dr. Watson are well known around the globe. It has become essential for all fans of detective fiction because of its enigmatic stories, dark locations, and endearing characters. However, very few individuals consider its historical context. It can provide us a fair adequate image of the Late Victorian era, with its rich culture and multicultural society, as it is set in the second half of the 19th century, when the British Empire had numerous foreign possessions.

This thesis seeks to investigate and search through the works of A.C. Doyle for his depiction of the Victorian era's chosen features. The first area of emphasis is gender roles, which are a significant component of Victorian culture. Even if women's roles have evolved throughout time, males still had a clear advantage. Second, I'll concentrate on this field, assuming that it must have had an impact on people's interests at the time, since this era is regarded as the second industrial revolution in Britain and is also full of new discoveries in the natural sciences. Thirdly, London has always been a highly cosmopolitan city, and the population there grew quickly throughout that time. I shall thus analyze this magnificent Victorian metropolis and look at both its good and bad aspects. In order to determine if the tales may be

used as a good and trustworthy source for these cultural-historical studies, I shall follow the man's journey in the chosen stories.

Everyone needs to be at least somewhat familiar with global history and culture. But just a small percentage of individuals really love reading specialist history books or textbooks. Therefore, reading some popular literature set in the age we wish to study is a really smart answer. On the other hand, it is difficult to depend only on a book's substance. In order to determine if the tales by A.C. Doyle's works featuring Sherlock Holmes and Dr. Watson are trustworthy sources, and they teach us a lot about the Victorian era. The major objective is to show that the narrative is a trustworthy representation of culture and history in addition to being a piece of popular detective fiction. Additionally, I look for characteristics that make the texts important for the early detective narrative as well as whatever realistic literary elements are strong in the chosen components.

The thesis is divided into two sections: theoretical and applied. The theoretical portion is broken up into various sections: science and technology, urban vs. country living, London, and Victorian society with an emphasis on gender roles. Additionally, in order to determine whatever naturalistic elements may be found in the books throughout the study, I also attempt to outline the aesthetic concept of naturalism. The issues raised in the theoretical half are then examined in more detail in the practical part. For the practical portion, I've chosen to utilize four well-known books by A.C. Doyle: *The Valley of Fear*, *The Sign of the Four*, *The Hound of Baskerville*, and *A Study in Scarlet* are all works by Doyle. Regarding the secondary literature, *The Oxford Illustrated History of Britain* edited by Kenneth and Valerie Allen's *English Literature in Context* serve as the thesis' pillars. *Sourcebook on O. Morgan and Victorian literature*, compiled by John Plunkett. *The British Empire 1558-1995* by T. The British Empire 1558-1995 by T. The definitive visual guide to British and Irish history, by O. Lloyd and R. Grant G. In the section on Victorian London, I mostly discuss Peter Ackroyd's well-known book, *London: The Biography*. Additionally, I consider Professor Sir Richard Evans FBA's lectures on *The Victorians: Culture and Experience in Britain, Europe, and the World 1815-1914* to be an important source for the thesis.

Readers now still find Sir Arthur Conan Doyle and his Sherlock Holmes tales to be compelling. Personally, I think the Victorian era of British history is highly fascinating and thrilling. As a result, I decided that the combination of it would make a terrific theme. I was much more enthused when I went to the Museum of Writers in Edinburgh, where Doyle was born, last summer. I'm hoping it will aid me in developing a deeper understanding of Victorian culture and time.

Victorian culture

The purpose of the is to provide a general overview of Victorian culture in order to provide a picture of the time that the Sherlock Holmes books were written in. First, a summary of key historical information is presented, and then the attention shifts to two key facets of Victorian society: gender roles and cultural life. *The Oxford illustrated history of Britain* edited by Kenneth O. Morgan, *English literature in context* by Valerie Allen, and *Victorian literature and culture* by Maureen Moran make up the majority of the secondary material utilized in the. *The Victorian Home* by Jenni Calder is also a significant source for the section on gender roles.

Queen Victoria's extended reign, which lasted from 1837 to 1901, helped to define the Victorian period. The lengthy period of British history is characterized by many developments. The most obvious changes are brought about by advances in technology and medicine, as well as by urbanization and population growth, changes in gender roles, and

religious movements. Allen confirms it in *English Literature in Context*, where she uses the phrases "progress, expansion, and mobility" to characterize the Victorian period. Early, mid, and late are the three primary divisions of the Victorian era. Victorians respected tradition and stability, and as Moran notes in his discussion of Victorian literature and culture, they saw society as a cohesive "family" with obligations, consideration, and respect. They related to Queen Victoria, who had a loving and passionate marriage, and saw themselves in her. Although it was somewhat idealized by the Victorians, she was both a queen and a devoted mother.

Religion was significant in people's lives at the start of the 19th century. Many Victorians considered the Bible to be the finest, and in many instances the only, source of guidance for living a decent life, according to Professor Richard J. Evans in his talk at Gresham College. England was a Christian nation throughout this time, as noted on the website *English Heritage*, and the number of clerics rose. Though religious views began to alter as a result of people's skepticism and the introduction of Charles Darwin's theory of evolution during the Victorian era, which was mostly a time of new discoveries and advancement. Throughout the whole time, a lot of discrepancies and inequities could be seen in Victorian society. There is a stark difference between the Victorian era's beginning and conclusion; society and daily life had undergone significant transformation.

There were significant disparities amongst the courses, to start. The underprivileged had to put in lengthy shifts in mills, factories, and mines. It is hardly unexpected that cholera struck four times between 1831 and 1866 due to extreme poverty, long workdays, and appalling living circumstances, as Allen notes in the context of English literature. Nevertheless, these circumstances began to progressively improve as a result of legislation like the Factory Acts and the Poor Law Amendment Act. Children under the age of nine were no longer permitted to work in textile mills, and the length of the workweek for kids was also shortened. The second half of the 19th century saw an improvement in working conditions, which led to greater earnings and better living circumstances. Having some servants was a popular practice among the middle classes, who could afford more. Therefore, in 1900, domestic servants made up the majority of the working class in the nation.

Since education was initially unavailable for everyone, this was another area where inequality could be demonstrated. However, the 1870 Education Act, which established a national basic education system for England and Wales, was linked to major change. In the early years of the Victorian period, few kids went to school. They had to go to work instead. Only a charity could provide so-called ragged schools to the underprivileged. However, from 1880, all children between the ages of five and ten were required by law to attend primary school in order to get at least a basic education, and starting in 1891, the education was free. Additionally, starting in the middle of the 1880s, the Department of Science and Art began to focus on secondary education for the upper- and lower-working classes, and in 1902, a new Education Act included provisions for secondary education.

Books by A.C. Doyle's books take place mostly in the late Victorian era. Some of them, however, make reference to high Victorian events that took place roughly between 1850 and 1870. Achievements in fields like industry, economics, technology, and science were noteworthy in the high Victorian era, and people continued to be impacted by them in the late Victorian era as the developments continued. Other characteristics that were prevalent throughout both the high and late Victorian eras were urban expansion¹ and a fast-growing population. The number of people living in rural areas in England and Wales decreased from 66% in 1801 to 25% in 1891 as a result of scientific advancements that put religious belief in jeopardy. After the publication of Darwin's theory of evolution, people's skepticism against

religion further grew. Therefore, during the time Doyle wrote his Sherlock Holmes tales and novels, religion was no longer a priority in society.

CONCLUSION

Arnold was a key figure in forming the Victorian intellectual scene as a cultural critic. He used the phrase "Culture and Anarchy" to describe how important culture is for promoting moral and intellectual growth in his article of the same name. Discussions on education and cultural values are still influenced by Arnold's social criticisms and his support of culture's function in humanizing and enlightening people. His deep involvement with the socioeconomic and intellectual issues of the Victorian period is what has left Matthew Arnold with such a lasting impact as a poet, essayist, and cultural critic. Readers who struggle with similar existential issues continue to find comfort in his poetry, which is distinguished by its reflection and study of the individual's role in a changing world. In arguments regarding the functions of culture and education in society, Arnold's contributions as a cultural critic continue to have a significant impact. His support for culture as a tool for encouraging both individual and social growth highlights the concepts' continuing relevance in today's discussions regarding both education and cultural values. Finally, the accomplishments of Matthew Arnold are evidence of his commitment to comprehending and resolving the difficulties of the human experience. In the fields of literature, criticism, and cultural debate, his investigation of the conflicts between the self and society and his belief in the transforming power of culture maintain his continued importance.

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CHAPTER 13

VICTORIAN SOCIETY AND GENDER STEREOTYPES

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ABSTRACT:

The Victorian era, spanning from 1837 to 1901, was a time of profound societal change and evolving gender roles. This abstract provides an overview of the prevailing gender stereotypes and expectations that characterized Victorian society. It examines the rigid gender roles, social norms, and the challenges faced by individuals who sought to challenge or subvert these stereotypes. As we delve into the complexities of this era, it becomes evident that Victorian society's gender norms continue to influence contemporary conversations about gender equality and identity. The Victorian era was marked by rigid gender stereotypes and expectations that permeated every aspect of society. The prevailing ideology assigned distinct roles to men and women, defining their duties, behaviors, and aspirations. Men were expected to embody qualities of strength, rationality, and authority, often pursuing careers outside the home. Women, on the other hand, were confined to the domestic sphere, where they were expected to prioritize motherhood, piety, and submission. These gender stereotypes were reinforced through various societal norms, including the "cult of domesticity" and the "angel in the house" archetype. The cult of domesticity idealized women as pure and morally superior, confining them to the home, where their primary role was to provide moral guidance and emotional support to their husbands and children. The angel in the house represented the idealized Victorian woman, selflessly devoted to her family's welfare and happiness.

KEYWORDS:

Gender, Ideology, Patriarchy, Social Expectations, Stereotypes.

INTRODUCTION

Significant disparities that still exist have to do with gender roles. Women were adored, protected, and persecuted in Victorian literature and society, as noted by Moran, and their purity, innocence, and maternal instincts served as inspiration for both paintings and writings. Although it was evolving during the 19th century, the conventional Victorian "vision of womanhood" was still primarily concerned with marriage and the family. Moral and home qualities were demanded of women. Before being married, girls were supposed to be pure. Working class women, middle class women, and higher-class women must be defined since women's lives varied according to class [1], [2].

Women in the middle and upper classes were not extremely active, according to Calder in *The Victorian Home*. They spent the most of their time at home, training their staff and engaging in needlework. On the other hand, it became apparent in the latter part of the 19th century that middle-class women sometimes had to work for a livelihood as well. They thus made every effort to choose compatible partners in order to avoid such a tragedy. 'The theory of the different realms' had an impact on the lives of middle-class women. It was said that women were better suited for "the domestic environment." In contrast, men were said to be more suited for active lives, better vocations, and public life. Women had very little spare time in households with just one servant. The lady was expected to do the remainder of the work as well as take care of her children, while the servant handled the roughest and dirtiest

tasks. The upper-class women had to spend the most of their time at home because if they were seen alone on the streets, people would assume they were prostitutes or lower-class workers.

The lives of working-class women were more challenging. They made an effort to replicate middle-class ideals and give their houses that appearance. They worked long hours and then had responsibilities at home, so their existence included more than just upholding domestic norms. They often worked side by side with men in factories, workhouses, or fields while earning less money. As a consequence, their house never seemed as orderly and comfortable as the middle-class home, and women were always, it seemed, held responsible for it.

Women were subordinate to males regardless of class. Women had little status or privileges in the patriarchal Victorian family system and were mostly involved in domestic work and raising children. The *Descent of Man and Selection in Relation to Sex* by Charles Darwin may have also promoted these gender prejudices. Darwin observed that males were in charge and "the choosers." In general, men are taller, heavier, and stronger than women; they also have squarer shoulders and more visibly defined muscles. His voice sounds different and has a stronger tone, and his body, particularly his face, is hairier. Man has a greater capacity for ingenuity than woman and is more daring, brash, and active. Without a doubt, his intellect is bigger. Darwin said that man is stronger, more productive, and more powerful. He has ambition and may be selfish at times. Men are also smarter than women, in general. Women, on the other hand, are seen to be more attractive.

But as the Victorian era progressed, middle-class women began to demand more from their husbands and partners than just procreating and running the home. They contributed much to charity. It is not unexpected that women, particularly middle-class women, were often at the forefront of several public reform campaigns and motivated other women to strive for some measure of independence in the wake of the stereotyped mindset. Despite their many disadvantages, they never gave up attempting to tell the world about their life, often via the media.

In the latter part of the Victorian period, women's position began to rise. The Matrimonial Causes Act of 1857 made divorce simpler to acquire, despite the fact that it was difficult to collect enough evidence to prove a woman's case against her husband. Divorce was still costly and painful. Due to their husbands' infidelity, women could not file for divorce, but males could. Tyranny was often a valid ground for divorce, but even after a new Divorce Act was adopted in 1878, "it was still extremely difficult to survive after escape." Women in Britain had access to full-degree programs beginning in 1878. And in 1882, they came to an agreement over part of the property that women possessed before to marriage. They were permitted in various sports towards the conclusion of the Victorian period. In general, the Victorian period was challenging for women since preconceptions and gender stereotypes about men's superiority permeated the whole society. Women were still seen as less than males even at the start of the 20th century, but they gained more rights and developed into stronger people [3], [4].

Life in culture

Speaking about cultural life, art was significant at this time for both the top and middle classes. The work "was viewed as an important sign of the nation's moral health and a vehicle for conveying social values" as well as being entertaining, delightful, and thought-provoking. The Victorian civilization was impacted by a growing interest in cultures from the Middle East, India, China, and Japan in the latter part of the 19th century. Many exhibits and plays were viewed as important social gatherings, and people frequented them. Free entrance to the

National Gallery, which allowed access to both the upper classes and the destitute, may have indicated more options even for the lower classes. Also popular among people was music. Operas and music venues were frequented. Since printed materials became more affordable and literacy rates rose, reading grew more and more popular in addition to going to theaters, exhibits, and operas. Since libraries were free, the working and middle classes could also access them. The media may be regarded as yet another noteworthy aspect; several weekly periodicals were published. The number of newspapers significantly increased in the second half of the 19th century, with the Daily Telegraph emerging as the most well-liked [5], [6]. Due to reduced working hours and better earnings, there were more opportunities for leisure activities. More people could travel, and tourism influenced society. Many contemporary sports were established during the Victorian period, including croquet, cycling, and cricket.

Technology and science

Since science and technology were so important throughout the Victorian era, the discusses the subject. Science and medicine made significant strides, and new, creative travel methods and contemporary technology were also developed. It was also a time of intense industrialization. These themes regularly appear in the backdrop of the story in A. C. Doyle's books. The purpose of the is to describe Victorian scientific and communication advancements, which will be employed in the analysis later on. The majority of the secondary literature utilized in English literature in context by Valerie Allen, Victorian literature: a sourcebook edited by John Plunkett, Victorian literature and culture by Maureen Moran, and The Oxford Illustrated History of Britain by Kenneth O. Morgan.

The British Association for the Advancement of Science was created in 1831, as Allen points out in the context of English literature. Therefore, it is clear that science and technology were very important throughout the Victorian era. Science also started to be taught at several of Britain's top institutions. A career in science is conceivable as well as a pastime. Both men and women engaged in activities that may be considered to be scientific hobbies, such as collecting and analyzing diverse kinds of plant and animal life, learning about fossils, traveling, and drawing local communities. As the press developed, many "common people" contributed to journals to spread their scientific ideas to a larger audience. Even extremely scholarly papers were often published alongside works of fiction, poetry, and history, and as a result, its discourse impacted numerous creative works. A sizable portion of Victorian society was affected by scientific lectures, demonstrations, and newspaper articles.

Some of the reasons why "both amateurs and professionals were engaged in scientific discovery" may be found in the more affordable and widely available printed works that more literate people could read and, in the government's, greater support for science's professionalization. Opportunities for new discoveries also occurred as a result of new data collection techniques and more advanced microscopes and telescopes. According to Moran, "barely a single aspect of daily life was untouched by science and technology" in Victorian literature and culture. Modern and novel advancements were developed throughout the Victorian period. The telegraph was widely utilized, and subsequently came the telephone, which revolutionized communication by facilitating faster and simpler exchanges. Since the 1860s, transatlantic telegraph cables have been in operation. Electric street lighting was invented in 1878 [7], [8].

Charles Darwin, the most well-known scientist of the time, developed the theory of evolution. His book, *On the Origin of Species by Means of Natural Selection*, is regarded as "a landmark in the history of science" and had a huge influence on Victorian culture. As

Professor Richard J Evans points out in his presentation at Gresham College, "exploration and discovery were central to the Victorian concept of knowledge." Darwin himself traveled to investigate and examine many types of animals. His theories are centered on natural selection, how animals adapt to their circumstances, and most importantly, how the best survive. Individualism played a significant role in his theories. Due to all these developments, advancements, and discoveries, "probability replaced certainty; induction replaced deduction in terms of method; and observation replaced belief"; people began to see the world as risky and unpredictable. People's skepticism about religion grew [8], [9].

Progress was also made in medicine in the 19th century. There was observable new information in histology, pathology, and microbiology. According to Robinson's account on the bbc.co.uk website, the ability to attend medical schools has led to an increase in the number of physicians. They also began to focus on certain regions of the human body that were still up for study, and subsequently the human spirit was added to the list of things to be explored. The advent of modern technology like stethoscopes and microscopes has made it possible to treat a lot more ailments. Furthermore, cocaine was employed as a local anesthetic since it was readily accessible in society and allowed for less severe pain for patients. However, as Higgs notes in biological psychology, drug usage was not limited to medicinal uses. People often utilized narcotics like opium and cocaine as stimulants throughout the 19th century since they were freely available. Professor Evans claims that phrenology³ was superseded by new approaches and ideas for researching the human mind in the second half of the 20th century, and that many scientists were interested in investigating the brain and intelligence. However, the majority of them were created by American, French, and German scientists, and the neurologist Sigmund Freud and his ideas and methods of psychoanalysis had a significant impact on psychology.

Speaking about innovation and cutting-edge transport technology, the number of railroads has significantly expanded. In addition to moving people and commodities, it also contributed to a vital national transportation infrastructure and made travel both faster and safer. In the middle of the 19th century, there were about 8,000 miles of railway lines, and advancements in the transportation system were a source of rapid urbanization, according to Morgan in *The Oxford Illustrated History of Britain*. In London, the underground was built in 1863 and electrified in 1902, replacing the railway. There were also taxis, horses, carts, trams, hansoms, omnibuses, and drays available for transportation.

DISCUSSION

The sub was discussing a subject related to science and technology. Given that Watson is a physician and Holmes is a scientist, these topics are often discussed in Doyle's tales. However, a lot of regular people in the Late Victorian era were also interested in science, so I'll attempt to look for them in the books. Since the Victorian era tracked technological advancement and noted several travel-related advances, I will also seek for the characters' modes of transportation.

Rural vs urban life

Since Sherlock Holmes stories are often set in London, the capital of the British Empire, this study examines Victorian city life with a concentration on London. *The Valley of Fear* is located in Sussex, whereas *The Hound of the Baskervilles* is set in Devon, transporting us to the countryside of Victorian England. The progress of urbanization had an impact on rural regions, which were depopulated. Thus, the makes an effort to portray both ways of life in Victorian England. *The Oxford Illustrated History of Britain*, edited by Kenneth O. Morgan, and *London: The Biography*, by Peter Ackroyd, comprise the bulk of the secondary literature

that discusses the nation's capital. People from rural regions began commuting to cities in the Victorian period because of advancements in transportation and technology; this was part of the urbanization process. Rural areas became less populated as a result of more employment options and greater salaries for less hours worked. Some residents moved to cities, others to the coalfields, colonies, or the sea. It caused the cities to expand quickly and rural cultures to disintegrate. Only around one-fifth of people in England and Wales lived in rural regions towards the end of the 19th century. London was undoubtedly a "magnet" for people from all over the globe, as seen by the dramatic growth in its population, which went from 2.3 million in 1851 to 4.5 million in 1911 or 7.3 million when included the suburbs. 'The second industrial revolution' took place in the late 19th and early 20th centuries and was a consequence of both industrialization and widely-distributed railroads. The quick development of railroads, steel production, telephone lines, telegraph lines, the beginning of electricity, and new knowledge in fields like science and medicine, which made living faster and easier, are the main factors that contributed to this revolution [10], [11].

Rapid urbanization did have a negative side, however. It caused a rise in crime rates; there were many thefts and acts of violence, and there was a clear shift in behavior. In addition, towns were a major difficulty because of how congested they were when cholera first began to spread since there were too many people crammed into a tiny area. Towns were said to be loud from carriages, carts, and horses galloping on the cobblestones, stinky, hazardous, and dirty from the trains, animals, and industries. Rich individuals, who preferred to reside outside of the city center where housing was more affordable, could afford to commute. In the cities, the majority of homes were leased or rented. Homes in mining towns were small and made of subpar materials; in contrast, homes in middle-class and upper-middle-class suburbs were considerably nicer and more aesthetically pleasing. Many individuals were forced to live in slums since it was hard to obtain a decent lifestyle at an affordable price. Few families were ever able to afford it, as Morgan notes, "a tolerable house might take a quarter of a skilled man's weekly income." It is hardly shocking that cholera spread and that so many people passed away in such circumstances.

In contrast, there were no people in the countryside. Since people had to work harder and for less money, city dwellers still had in mind a nostalgic picture of the past that included houses with gardens and living in peace and ease. This was no longer the case due to the low value of the land, which led to middle-class people frequently purchasing a place as a vacation or "weekend place." Smaller rural communities, on the other hand, were more casual and informal, as Calder notes in *The Victorian Home*, despite the fact that individuals had hard labor to do. People were more sociable, and the servants belonged to larger extended families. People had mutual interests and cared about their neighbors. Villages became into "a remote, even dangerous, place populated by a curious people with antique accents, clothes, and manners" for many urban residents at the same time. Due to the tiny population, scandals were less tolerated and rumors traveled more quickly. Newcomers were quickly noticed, and unless they show a genuine desire to integrate into the society, people did not see them favorably and often did not have faith in them.

London

In the 19th century, London was immense; it drew visitors from all over the globe and was rapidly expanding. Living in London offered both positive and negative aspects. With all the hotels, ports, marketplaces, and other public areas, London steadily changed and evolved into the city of empire in the second half of the 19th century. In addition, the city's center was home to several music halls and theaters as well as a large number of stores and eateries. New offices and banks were constructed during the start of the 20th century. Engineers,

accountants, attorneys, and architects are just a few of the new vocations that may find work in this enormous metropolis. Another benefit was the many modes of transportation. The classic image of the streets is one packed with a steady stream of traffic, including taxis, horses, carts, trams, hansoms, omnibuses, and drays. Later, early automobiles were also seen. Hansom cabs are often associated with Victorian London, but according to Ackroyd, "the London horses deserves attention and celebration" since they were able to go through the city's congested streets swiftly and safely. The employees had a lot more chances once the railway was established and developed.

Hotels, restaurants, and theaters might have been located there, but at the same time, London became exceedingly impersonal and frightening; it was difficult for a human to remember such a large area with all the streets. Many "native Londoners" were uncomfortable because of how big and growing London was since it affected and changed their life. Londoners often returned home from work exhausted and in a bad mood due to the lengthy commute across the city. Ackroyd said that "ordinary human existence seems uninteresting or unimportant in this place where everything is colossal any individual becomes insignificant and unnoticed" and that, as a result, additional characteristics of the expanding metropolis were loneliness and anonymity since of London's enormous growth, a transit infrastructure was required since people could no longer walk there. The railway, which was first built in 1863 and subsequently electrified in 1902, was the most important invention. Cabs, horses, carts, trams, hansoms, omnibuses, and drays were among other modes of transportation. Although it may have been considered a benefit, it also had a negative aspect—a noise. At the very end of the 19th century, Ackroyd writes, one of London's major thoroughfares "was passed by an average of twenty-three vehicles a minute during working hours," creating "the great roar, like that of Niagara."

Victorian London was not just unclean but also boisterous. One unfavorable characteristic often connected to Victorian London is filth. In *Dirty Old London: The Victorian Fight Against Dirt*, Lee Jackson explores the condition of 19th-century London. The city had a unique and unpleasant stench, with thoroughfares covered in black sludge and horse excrement. From one million at the start of the 19th century to over six million a century later, the population grew quickly. Although it may have been the greatest and most well-known city in the Empire, it was also "infamously filthy." Winter fogs were common, the air was polluted by smoke, and soot flakes coated people's clothing. The London County Council was created in 1889 and started collecting trash and cleaning up the streets to address the issue of squalor. Additionally, it worked to improve the slum homes. London has always been a city of immigrants, according to Ackroyd. There were a variety of different ethnicities living there throughout the Victorian period. One explanation for the cause might be the prospects provided by the brand-new, cutting-edge, and developing London. Additionally, according to an article in the online publication *The Independent*, British citizens even welcomed refugees throughout the majority of the 19th century and the country did not have any immigration restrictions until the early 20th century. Consequently, relocating to London could have been motivated in part by how simple it was to get there. By the end of the 19th century, there was a growing climate of fear and prejudice against immigrants, and the Chinese were seen as a particular threat to the locals. Jews were also not very well liked. Even more apparent was the disparity between the East End and the West End, between the affluent and the impoverished.

In conclusion, Victorian London might be characterized as a metropolis of difference. People from all over the globe were drawn to the city because it provided so many chances. On the other side, living in 19th-century London was not always pleasant due to the city's

widespread clamor, dirt, destitution, and crime. On the other hand, country life was more tranquil and pleasant and people were closer to one another, but at the same time, rural residents had to work very hard and received less compensation for it. In the examination, I will contrast the country and urban lifestyles that Doyle describes in the chosen works. I'll investigate how much we know about urbanization and its negative effects, such as crime and infections. I attempt to determine if city life is better or worse than rural living.

The naturalistic aesthetic principle

The first generation of the 20th century saw the continuation of the French movement known as naturalism, which began in the final part of the 19th century. It is based on science and has enhanced realism. Human character and social relationships are seen to be genetically and historically determined, which is in line with 19th-century medical and evolutionary beliefs. The naturalist rejects the idealization of experience. In other words, naturalism is directly related to observation and scientific research. It keeps tabs on middle-class and working-class people in their daily lives. Documentation that is genuine and precise in every aspect is usual. In determining one's temperament, emphasis is placed on both genetics and environment. Human life is impacted by natural laws. Naturalistic authors were influenced by Charles Darwin's theory of evolution. In their books, naturalistic authors used scientific principles. Naturalistic writing is objective, deterministic, and uses a formal language, among other characteristics. Taboo subjects and violence are frequent. Characters are often from lower socioeconomic classes and are influenced by their surroundings, their genes, their instincts, or random events. Naturalistic authors first observe before they begin to write. They often write depressing books on the darkest aspects of life.

For detective fiction, the kinds of research and scientific observation that are distinctive of naturalism are also crucial. A subgenre of literature called "detective fiction" features a puzzling, apparently ideal crime, as Drabble explains. Readers are being kept in the dark about the answer. The detective's inquiries, and often even his scientific methods, lead to the final result. Edgar Allan Poe's Dupin served as the inspiration for the sub-genre, but it really took off after Arthur Conan Doyle's Sherlock Holmes tales were published. Prior to the analytical phase, it's essential to comprehend the fundamental elements of naturalism and the detective narrative. In the study, I look for the literary elements that give Doyle's books its naturalistic literary style and which make them essential for the early detective fiction.

Analysis of the chosen pieces of work

This section of the thesis examines four books by A. A Study in Scarlet, The Sign of the Four, The Hound of the Baskervilles, and The Valley of Fear are some of the works of C. Doyle. The primary objective of the analysis is to show that A. Readers may learn about the Victorian era by reading popular detective fiction by C. Doyle, which is also a trustworthy cultural and historical reflection. Additionally, I look for characteristics that make the texts important for the early detective narrative as well as whatever realistic literary elements are strong in the chosen components.

The study is broken down into subsections that concentrate on the subjects covered in the thesis' first section: Victorian society and gender roles, science and technology, and urban vs. rural living. The subjects were explored in the theoretical section as they appeared in the secondary literature. To determine if an element coincides with actual facts, the study uses original texts and secondary literature. A quick summary of the plot is given before an attempt is made to analyze the novel's key components. The key points of each are briefly summarized in the conclusion, which also links the topic to the naturalistic era.

English literature in context by Valerie Allen, Victorian literature and culture by Maureen Moran, *The Victorian Home* by Jenni Calder, and *London: The Biography* by Peter Ackroyd make up the majority of the secondary material utilized in the study. In Victorian literature and society, according to Moran, "women were idolized, protected, and oppressed"; literature often highlighted women's purity, maternal instincts, and passivity. Thus, the current investigates how women are reflected in A's works. C. Doyle implied the innocence and inferiority of women.

The majority of the characters in Doyle's books are males, reflecting the reality where women were seen as less significant and dominating; it seems that women often remain "in the background" in the novels. Women who are mentioned often have to do with their jobs, which are typically cleaning services. I can understand how this relates to the English Heritage website. This website claims that domestic staff made up the majority of the working class in Britain in 1900 since having servants was widespread among middle-class households. It is consistent with Doyle's writings, where the majority of houses hire a servant or housekeeper. *The Sign of the Four* and *The Hound of the Baskervilles* are two books where women characters get greater attention since they are crucial to the storyline.

Sherlock Holmes can typically tell if a crime was committed by a man or a woman very quickly when he is trying to solve a case. *A Study in Scarlet* serves as one example. There has been a murder, and the perpetrator was a male, says Holmes after a brief examination of the crime scene. He was in his prime, over six feet tall, and had little feet compared to his frame. Even though Doyle acknowledged being influenced by Dr. Joseph Bell, his professor at the medical school in Edinburgh, I believe Doyle was also impacted by Darwin. Among other things, Darwin discusses the differences between the sexes in *The Descent of Man and Selection in Relation to Sex*. He asserts that "man on average is substantially taller, heavier, and stronger than woman, with squarer shoulders and more plainly-pronounced muscles.

In woman the face is rounder; the jaws and the base of the skull are smaller; and the contours of the body rounder. Sir Arthur Conan Doyle was born in 1859 and died in 1930. Charles Darwin was born in 1809 and died in 1882. His two most well-known books, which had a significant social influence, were published in 1859 and 1871. Though not at the same time, both individuals attended the same medical program at the university in Edinburgh. Doyle, a medical student who was interested in science, may have been affected by Darwin's theories since they were not just concerned with science but also with gender inequalities. Doyle's character Sherlock Holmes is able to guess the gender of the perpetrator based on Darwin's depiction of the distinctions between the sexes, which is what I assume he may have done.

CONCLUSION

In the diverse Victorian culture, these gender norms were contested or subverted by certain people. Female characters that broke social standards were developed by authors like Charlotte Bronte and George Eliot. The suffrage movement gained strength as it promoted women's rights and opposed the constricting roles that were placed on them. The strict gender norms of the Victorian period also served as a foundation for later conversations on gender identity and equality. Critical analysis of the period's inconsistencies and constraints sparked changes in cultural norms and expectations throughout time. The gender norms and behaviors that were expected of men and women in Victorian society made a lasting impression on the time period. While the dominant ideologies of the period reinforced traditional gender norms, some people dared to question them, setting the ground for conversations on gender equality and identity in the future.

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