

Chapter : 1

Jonathan Swift : Gulliver's Travels

Introduction to Jonathan Swift and his age :

Jonathan Swift was born of English parents in Dublin in 1667. Unfortunately his father died before his birth and they had to depend on the financial aid they received from relatives. After his schooling and college, he worked as private secretary to Sir William Templeton for several years. Illness caused him to return to Ireland, but due to lack of work he came to his former post again. By 1699, Swift composed some of his most famous satires like A Tale of the Tub and The Battle of the Books, which were published only in 1704. His Gulliver's Travels (written between 1721-1725) was published in 1726, and was a satire on the current politics between the Whigs and the Tories. Though he wrote several works throughout the thirties, ill health began to trouble him, and he took a turn for the worse until his death on 19th October 1745. Swift's age was an age in which there was an abundance of political controversies and ideological clashes, particularly within the Church. Swift and his contemporaries, like Pope, Steele and Addison, satirised prominent institutions as well as political figures in their writings.

Summary of Gulliver's Travels

Lemuel Gulliver was an educated seafaring man who wrote his memoirs of four voyages to remote countries of the world with the intention of contributing to human knowledge. These are described in the four books which make up Gulliver's Travels. In Book I, which describes his first voyage to Lilliput, Gulliver is shipwrecked on an unknown island near Sumatra and wakes to find himself the captive of a race of people six inches tall. They are afraid when he moves his head and when he shouts, and attack him with arrows and spears, but stop when he is quiet. Gulliver makes a sign that he is hungry and thirsty, and hundreds of men feed him with buckets of meat and water.

The Emperor of Lilliput is impressed by Gulliver's good behaviour. Gulliver meets the people of Blefuscu, the rivals of Lilliput, and after a series of adventures, returns home.

In Book II, Gulliver is accidentally abandoned by his shipmates in a place where the inhabitants are twelve times his size. They keep him as a pet and regard him as a freak of nature. The scale used in Book I is reversed. The Lilliputians had been hostile to Gulliver on his arrival, but here he is treated with kindness by the giants.

In Book III, Gulliver is captured by pirates and left to his fate near some small islands. He is taken aboard the flying island of Laputa, inhabited by people who are obsessed by abstract sciences, and who tyrannize the land of Balnibarbi. From Balnibarbi, Gulliver makes a trip to Glubbdrib, the island of Sorcerers. He then goes to Luggnagg, where he meets the race of Struldbrugs, who are fated to everlasting senility.

In Book IV he is the Captain of a ship and becomes the victim of a mutiny. He is abandoned on a shore and meets a noble race of horses, the Houyhnhnms. He also meets the Yahoos, and despite their human shape, finds them the most disagreeable creatures he has ever met. By contrast, the Houyhnhnms appear to be perfect creatures and Gulliver comes to love their way of life. They are dignified and philosophical, and quite unlike the absurd and spiteful Lilliputians, the grotesque Brobdignagians, and the intellectual freaks of Book III. But the Houyhnhnms regard Gulliver as a kind of Yahoo, a view which he is forced to agree. Exiled from their land, Gulliver is forced to return to England, where he divides his time between talking to his horses and attempting to reform the people in his kingdom.

1.0 Objectives:
1.1 Introduction
1.2 The character of Gulliver
1.3 Analysis of Gulliver's Travels
1.3.1 Book I
1.3.2 Book II
1.3.3 Book III
1.3.4 Book IV
1.4 Irony and satire in Gulliver's Travels
1.5 Conclusion
1.6 Summary
- Check Your Progress - Answers
- Field Work

1.0 Objectives

Friends, in this chapter, we will study the novel Gulliver's Travels by Jonathan Swift. A study of this chapter will enable you to:-

- a) Analyse the character of Gulliver.
- b) Study the four parts of Gulliver's Travels.
- c) Analyse the structure of Gulliver's Travels.
- d) Analyse Gulliver's Travels as an example of irony and satire.

1.1 Introduction

Lemuel Gulliver was a young man who had studied and practised medicine, but had not been successful as a medical practitioner. He sets off on a voyage to the East Indies, but the ship is wrecked in a storm. Gulliver swims to an island, and overcome by the ordeal, falls asleep on the shore. Next morning, when he tries to rise, he is unable to do so as his whole body is tied to pegs by strings. He feels something moving on his left leg and come up almost to his chin. He raises his head as far as he can, and is surprised to find a human creature only six inches high with a bow and arrow in his hands. Then forty more of the same size follow. Gulliver roars so loud that they jump to the ground out of fear. As he struggles, he is able to free his left arm. Gulliver gives a tug at the strings and feels more free. A

hundred arrows are shot on his body and he groans in pain. But the arrows stop when he is quiet. A stage of about a foot and a half from the ground with ladders to mount it is made. Four men stand on it, and one of them makes a long speech which he does not understand. His strings are cut and Gulliver makes signs to indicate that he is hungry and thirsty. Several ladders are put against his sides and buckets of meat and water are put into his mouth. Hundreds of carpenters and engineers make a wooden frame, and Gulliver is raised in his sleep on this and wheeled into the metropolis where he is confined in a temple. The emperor of Lilliput is taller and more handsome than other courtiers, and becomes a great admirer of Gulliver. He is impressed by Gulliver's kindness, and appoints a team of learned men to teach Gulliver their language. Gulliver applies many times for liberty. At last, the emperor discusses the matter with his cabinet, and it is decided that he will be released on certain conditions. Some days after his release, Gulliver comes to know about the enmity between Lilliput and the empire of Blefuscu, situated on an island on the north-east of Lilliput, and decides to pay a visit there. In the meantime, a conspiracy against him is hatched in Lilliput, and some courtiers want him to be given the death sentence, while the emperor wants him to be excused. Ultimately, Gulliver manages to leave Lilliput and goes to Blefuscu. The emperor of Lilliput sends a letter to the emperor of Blefuscu, saying that Gulliver should be sent back to them. Gulliver decides to depart early as he does not want to become a bone of contention between them. So he sets out to sea and sees an English ship which takes him to England.

After two months stay at home, Gulliver sets out on a voyage again on a ship which is bound for India, but a storm drives them on the shore of an island. The captain sends many of them in search of water. When Gulliver returns, he finds his companions in the boat which moves off. He is left alone in Brobdingnag, where people are sixty-foot high. He is like a doll among the giants and the rest is adjusted to the same scale. Unlike the Lilliputians, who were hostile to Gulliver, the giants are kind to Gulliver. But they regard him as a freak of nature and he is continuously put on display, so much so that he falls sick. Gulliver personally wins the favour of the King and the Queen and travels with them to the sea-shore in a box. Gulliver's box is carried away by a giant eagle and dropped in the sea where he is rescued by some

English sailors and brought to England.

Gulliver then set out on a voyage, but the ship was attacked by pirates. They put Gulliver on a canoe with provisions for a few days. After five days, Gulliver sees a flying island which is lowered for him. Gulliver is drawn up by means of a pulley. The flying island is called Laputa. They are a strange set of people with their heads cocked on one side and one eye turned inward and the other towards the zenith. The Laputans keep an island under complete subjugation. If the people over there rebel, either stones are dropped on them or the island is lowered to crush them to death. The Laputans are all the time absorbed in thought and are interested in mathematics. But when Gulliver's clothes are prepared after taking his scientific measurements' they hang loose on his body because the tailor makes a mistake in calculation. The professors are engaged in useless, impractical experiments like extracting sunlight from cucumber. Gulliver visits the island of Luggnagg, which is inhabited by people who are immortal, but he is disappointed when he comes to know that they suffer from old age infirmities, and lie in a helpless and hopeless condition. Gulliver finds his way to a Dutch ship which brings him home.

After some time, Gulliver is offered captaincy of a ship and recruits seamen who are really pirates. They put him on a boat and leave him to the mercy of the wind and the sea. He reaches an island which is inhabited by noble horsemen or the Houyhnhnms, and their servants, the Yahoos who have human form. The Houyhnhnms are very rational while the Yahoos are disturbed by irrational passions. The legislative assembly of the Houyhnhnms declares that Gulliver is a Yahoo and therefore he should live with the Yahoos or go back. Reluctantly, Gulliver boards a Portuguese ship to return but cannot get over his hatred of the Yahoos and mankind and prefers horses to men.

1.2 The character of Gulliver

Gulliver is the protagonist, the figure around whom the action revolves in the novel. He is not only the main character but also a clever device used by Swift for various purposes. Gulliver is the polite and well-mannered gentleman who innocently and impartially narrates all that he sees and experiences. So the reader accepts his point of

view unquestioningly, and this becomes the cause of most of the confusion, particularly because Gulliver's shortcomings always involve him in absurdities. Swift often makes Gulliver give a superficial view of things, like the political games in the Lilliputian court. He often uses Gulliver to criticize or to make a moral judgement, while claiming that he writes without passion or prejudice. The fact is that Gulliver is a good observer incapable of seeing what matters most, and is literal-minded, totally unimaginative and humourless. This is why Gulliver at once sees everything and sees nothing. He sees only two extremes, and so is prone to easy judgements and false moral conclusions.

1.2 Check Your Progress.

Answer the following questions:

1. What is the result of Gulliver's being not only a good observer but also literal-minded ?

1.3 Analysis of Gulliver's Travels

1.3.1 Book I

The beginning of the first book presents Gulliver as a fictional character with his family background, education and marriage. Gulliver's escape to an island where men are only six inches high suggests a realistic account of a real voyage and the symbolic significance of the voyage is also obvious. The physical size of the people in Lilliput is the measure of their intellectual and moral size. Thus, Swift symbolically shows the smallness of man. Lilliput is England and Blefuscu is France. The dispute between Lilliput and Blefuscu represents the dispute between England and France. This chapter contains veiled references to contemporary events and figures of the time as well as the smallness and pettiness of man. Gulliver's voyage to Lilliput is full of topical allusions to contemporary England. But they are transmuted into the symbolic and allegorical caricature of the institutions of mankind and provide a mirror to man all his smallness, pettiness and hypocrisy.

1.3.2 Book II

While he had been among tiny people in Lilliput, Gulliver is tiny himself in Brobdingnag, where the inhabitants are sixty feet tall giants and the rest is adjusted to the same scale. In Brobdingnag, the human reality reveals itself as ridiculous and infinitely small. Whereas the Lilliputians were hostile to Gulliver on his arrival, he is treated kindly by the giants. Swift applies the focus of relativity to the two strange worlds where the physical size of the inhabitants represents their intellectual and moral size. Now all the loves, hates, prides, wars are as petty and trivial as man himself. When Gulliver gives him an account of the political, administrative and judicial system operating in England, the king points out possibilities of corruption and injustice in it. It is seen that the giants of Brobdingnag are intellectual and moral giants while the world of Gulliver is a world of moral and intellectual pygmies.

1.3.3 Book III

In this book, Gulliver introduces the reader to another marvel, a flying island, which is a product of scientific ingenuity. He is astonished at the appearance and habits of the people, eg. that their heads are inclined either to the right or to the left, or that they cut bread into cones, parallelograms or other mathematical figures. There is a scientific world, which is dominated by science and there is no place for imagination or fancy. The book brings to light the indifference of the Laputans to the practical matters of life and complete absorption in scientific and philosophical speculation. Some critics say that the flying island stands for England and the country below is Ireland. The way the king treats the people below represents the treatment of Ireland by the English politicians. Swift satirises the Royal Society with its projects of scientific investigation, and criticises every kind of impractical scholarship and vain philosophy. He expresses his extreme bitterness against politicians who are self-centered and impose taxes on the people for their personal gains. Gulliver's visit to Luggnagg in this chapter is a satire on the way the king treats his subjects by stripping them of their human dignity (eg. Gulliver crawls on his belly and licks the floor when he meets the king). Swift also comments on man's desire for immortality when he indicates that he is disillusioned with immortality to see the immortal humans suffering

from the infirmities of old age and cursing their fate because they cannot get out of it. The circumstantial details in this book give an air of realism to Gulliver's account of the voyage.

1.3.4 Book IV

In the land of the Houyhnhnms, Gulliver enters a new world where he encounters strange kinds of animals. The hairy animals have a human form and attack Gulliver for no reason. The horses or Houyhnhnms are amazingly rational and intelligent. As soon as they appear, the animals in the human form or the Yahoos who are attacking Gulliver, move away from him. Gulliver's description of the Yahoos is a highly effective device of satire to show how ridiculous humans are. Swift comments on human beings through the contrast between the Houyhnhnms and the Yahoos. The horses are clean and their diet is balanced and vegetarian. Though the Yahoos are human in form and features, they are filthy and stink and eat rotten meat and garbage. The physical similarity between Yahoos and human beings shocks and horrifies Gulliver. The inferiority of the Yahoos to the Houyhnhnms reflects that man is inferior to a horse.

The unity of the novel, or structure, can be seen in the voyages and in their parallels and contrasts. Each voyage is an adventure preceded by an accident. Thus, he lands on the shore of Lilliput because his ship splits on a rock, is left on the shores of Brobdingnag by his mates, is set adrift in a canoe by pirates and reaches Laputa, and a mutinous crew leave him on the deserted shore of Houyhnhnmland. The four books are linked by contrast. eg. the inhabitants of Lilliput are six inches tall, while the Brobdingnagians are sixty-foot giants. Above all, the central theme of the novel is absurd pride of man and the four books are united by this theme. The tiny size of the Lilliputians represents their moral and intellectual size, while the great height of the giants represents their moral and intellectual height. The book about Laputa gives numerous examples of how man misuses his intelligence and reasoning powers. The fourth book makes the final comment that even horses are superior to men who are physically repulsive and morally corrupt creatures.

1.3 Check Your Progress.

Match the following :-

A	B
Lilliput	people studying about abstract sciences
Brobdingnag	race of horses
Laputa	tiny people
Houyhnhnms	giants

1.4 Irony and Satire in Gulliver's Travels

Irony is a technical literary term which implies a contrast between appearance and reality or saying one thing while meaning another. Jonathan Swift is the master of irony, both verbal irony and the irony of situation and it is an essential and integral part of his outlook on life embodied in his works of art. In Gulliver's Travels irony is fused with allegory. In his first voyage Gulliver finds himself in Lilliput which is inhabited by people who are six inches tall. The verbal irony lies in the contrast of the size of the Emperor and the high sounding majestic adjectives used for him. The physical size of the Lilliputians represent their moral and intellectual size as they indulge in their malice, conspiracy, hypocrisy and ingratitude. They are like toys or dolls to Gulliver. But the little doll-like men act exactly as the full-size men do. They are a reflection of the English people as well as mankind. He calls the Lilliputians "small men" as they are not only physically small but their size represents their moral size. Gulliver's voyage to Lilliput is full of topical allusions to contemporary England., but they are transmuted into the symbolic allegorical caricature of the institutions of mankind and provides a mirror to man with all his smallness and pettiness. The voyage to Brobdingnag presents a contrast not only between the physical size of Lilliputians and Brobdingnagians but also their moral and spiritual size. The Brobdingnagians are just the reverse of what the Lilliputians were. In sharp contrast with the malicious, hypocritical, ungrateful attitude of the Lilliputians, the Brobdingnagians are magnanimous. Swift concentrates on the superiority of the giants and the insignificance of Gulliver. While the Lilliputians attacked Gulliver with spears and arrows at first sight, the

Brobdingnagians take care of him and are amused at the sight of the toy-like man in the form of Gulliver. When Gulliver tells the king about arms and ammunition which can destroy houses and cities in no time, he is struck with horror that such a tiny creature could entertain ideas of blood and destruction. The king forbids him to mention such obnoxious things again in his presence. The moral superiority and the intellectual clarity of the king of Brobdingnag is far greater than that of Gulliver. Gulliver's pride is a common failing of man which needs to be humbled. The king rightly observes that the history of Gulliver's country is one of frauds and deceits. The voyage to Laputa has an ironic framework. Here men are engaged in strange scientific and philosophical speculations and experiments like extracting sunbeams out of cucumber. They are more interested in hypothetical speculations than facts, and as a result, the practical side of their life is clumsy and neglected. Here Swift reflects the opinion of the contemporary wits and scholars who found much of the work of the Royal Society intellectually contemptible. The voyage to the land of the Houyhnhnms is the climax of the book. The land is populated by horses who are perfectly reasonable and Yahoos who are human beings in their irrationality. Swift has adopted the technique of reversal in this book. The horses or the Houyhnhnms are noble and lead life according to laws of reason and nature., while the Yahoos, human in form, are filthy brutes. The irony is again emphasised when at the time of his departure, Gulliver feels the pangs of parting, while the Houyhnhnms are completely unmoved by it. Swift manipulates the three elements, Gulliver, the Houyhnhnm and the Yahoo for his satiric effects. Gulliver finds savages (horses) noble and Yahoos savage. Gulliver's Travels is a satire on the English as well as on mankind. It is a satire on the politics and administration of England, as well as the smallness of man, his vanity, illusions, rivalries, malice and hypocrisy. Gulliver himself is Swift's most important device of irony. His narration is apparently innocent of malice, and his manner is polite and agreeable. These are the cause of the reader's confusion because he is caught unawares.

1.4 Check Your Progress.

Write one word for the following : -

- a) A term of abuse used in the novel for people who behave contemptibly -----
- b) The race which studies philosophy in the novel -----

1.5 Conclusion

Gulliver's Travels was written as a satire on politics in contemporary England as well as satire on mankind in general. His tone is often harsh and bitter, particularly when he wants to criticize the policies during his time. Henry Fielding wrote Joseph Andrews about twenty years later. This was also satirical in tone, but quite different from Gulliver's Travels. Though both used the journey as the medium, Swift's barbs are directed towards contemporary politics while Fielding criticises contemporary society. Though both criticise man, Swift is harsh and bitter, while Fielding is light-hearted and indulgent. These similarities and differences will be seen better when we study Joseph Andrews in the next chapter.

1.6 Summary

At the beginning of this chapter, we have seen that Jonathan Swift's Gulliver's Travels was written in an age when there was an abundance of political controversies and ideological clashes, particularly within the Church. This novel was aimed at satirising the institutions, political figures as well as the ideas and the policies of the times. In the Introduction, we got a brief idea of the plot of the novel, which is divided into four books, each giving an account of a voyage experienced by a sailor, Lemuel Gulliver, when he visited a strange and unknown land. Thus, in Book I, we read an account of his experience when he visited Lilliput, a land inhabited by people who are six inches tall. In Book II, Swift describes Gulliver's voyage to Brobdingnag, the land of giants. Book III describes Gulliver's strange experience in Laputa, where the people are preoccupied with scientific experiments but seem to be quite irrational. In Book IV, Swift describes Gulliver's voyage to a strange land where he meets a noble race of

horses, the Houyhnhnms, and the disgusting Yahoos, who resemble human beings.

We then made a brief study of the character of Gulliver, who is cleverly used as a satirical device by Swift. As a narrator, Gulliver is polite, observant, but literal-minded and humourless. Thus, he is prone to easy judgements and false moral conclusions, and the reader is also often misled.

The next chapter consisted of a detailed analysis of the four books that make up the novel. In Book I, Gulliver in Lilliput comes across a people who are six inches tall and their emperor tall just by the breadth of a nail. Their physical size represents their moral and intellectual size. They are the worst embodiments of pride, pettiness, malice, cruelty, and ingratitude. In Book II, Gulliver goes to Brobdingnag, where the inhabitants are ten times his size. Their physical height represents their moral and intellectual height. They are generous, hospitable, and thus, the reverse of Lilliputians. Book III describes Gulliver's adventures in Laputa, inhabited by people who are obsessed by abstract sciences and speculations. Their houses are clumsy and their fields are wastelands. It is a satire on the useless application to futile projects by the scientists of the day. Book IV, describes the voyage to the land of the Houyhnhnms, and in it, Swift has a surprise in store for the reader. Gulliver sees horses, the Houyhnhnms and Yahoos, the men-like creatures who serve them. What is surprising is that the horses are rational and noble, while the Yahoos are repulsive and beastly.

In the next part of the chapter, we saw the way in which Swift has made use of irony and satire in the novel. Irony means saying one thing while meaning another. Gulliver's voyages to Lilliput, Brobdingnag, Laputa and Houyhnhnmland are means of presenting strange worlds and revealing ironically the evils of the familiar world.

Check Your Progress - Answers

1.2

The result of Gulliver's being not only a good observer but also literal-minded is that he is prone to easy judgements and false moral conclusions.

1.3

A	B
Lilliput	tiny people
Brobdingnag	giants
Laputa	study of abstract sciences
Houyhnhnms	race of horses

1.4

- (a) Yahoo
- (b) Houyhnhnms

Field Work :

Read Jonathan Swift's satire A Tale of a Tub.



Chapter : 2

Henry Fielding : Joseph Andrews

Introduction to Henry Fielding

Henry Fielding was born in on 22 April 1707, in a landowning family in Somerset, England. He was educated at Eton and later went to the University of Leyden, in the Netherlands. In 1729 he left Leyden to go to London where he began a career as a professional dramatist. During the early part of the 18th century, Fielding wrote many plays which satirized the leading politicians and public figures of the day, including Hugh Walpole, King George II and the Queen. This resulted in the censoring of the stage and the closure of Fielding's own theatre. He had to find other means of livelihood and soon became a novelist.

In 1740, Samuel Richardson's novel Pamela or Virtue Rewarded was published and immediately became a sensation. Richardson's story of a virtuous servant girl protecting her chastity against her wealthy employer, which resulted in her triumph over him and their marriage, was highly praised as an example of moral purity. Several writers wrote burlesques and parodies of Pamela. Fielding felt that Richardson's novel was clumsy, pretentious and absurd. In 1741, he wrote a parody, An Apology for the Life of Mrs. Shamela Andrews, which treated the chastity of Richardson's heroine as dishonest and hypocritical, having little to do with goodness of heart or spirit.

In 1742, Fielding published The History of the Adventures of Joseph Andrews. And of his Friend Mr. Abraham Adams. Written in Imitation of the Manner of Cervantes. Author of Don Quixote, to ridicule Pamela. He reversed the situation in Richardson's novel by presenting Joseph the chaste servant (instead of the innocent and virtuous serving - maid), whom Lady Booby tempts from the path of virtue, and who runs away to save his chastity. At this moment in the story, Fielding became so engrossed in the narrative that Richardson was almost forgotten, and described a series of adventures on the road, where Joseph is accompanied by Parson Adams. Joseph Andrews was followed by The History of Mr. Jonathan Wild the Great,

in 1743, a satiric novel which alluded to Sir Robert Walpole. Fielding's belief that generosity frequently exists in those whom society condemns, intensified, as is seen in his next novel, Tom Jones, published in 1749, which has as its theme the life and adventures of Tom Jones and is a profound portrait of what Fielding considered a complete man. His last novel, Amelia, published in 1751, does not have the balance of his preceding novel, and was not very successful. The only major English novels before Joseph Andrews were Defoe's Robinson Crusoe and Moll Flanders and Richardson's Pamela. But with Fielding the novel had come of age. He endowed it with form and gave it middle - class realism and used characters and places that existed and represented real life.

Summary of Joseph Andrews

Joseph Andrews consists of a preface followed by four books divided into sixty-four chapters. Each chapter is prefaced by a short, often humorous summary. In the preface to the novel, Fielding calls it a comic romance, a comic epic poem in prose. He also says that the novel is not a burlesque, as the characters are based on those found in real life. Fielding begins Book I by talking about the moral purpose of actual examples, and declares that the reader is improved by a mixture & of instruction and entertainment. He says that Joseph Andrews is the brother of Pamela and has kept in mind the pattern of his sister's virtues, thus being a good example of "male - chastity". Fielding talks about Joseph as if he were a great hero. By the time he was ten and could read and write, Joseph was apprenticed to Sir Thomas Booby. He took care of dogs and horses, and was moved from working in the fields to the stables because he had an excellent voice. At the age of seventeen he caught the eye of Lady Booby who wanted him as her personal servant. Fielding then tells us about Parson Abraham Adams, an excellent scholar, good - natured. but ignorant of the ways of the world. Simplicity is the hallmark of his character, and he is a good parson but earns a small income which is not enough to live well with his wife and six children. He is surprised at Joseph's knowledge of the New Testament. Mrs. Slipslop, "the waiting - gentlewoman" likes to use jargon, which she often does not understand, and wants Parson Adams to accept her superior knowledge of theology. Lady Booby wants to go to London and take

Joseph with her. In London Joseph follows the fashions, but avoids gambling, drinking and other vices. Lady Booby now finds him attractive, and tries to tempt him by holding hands with him, leering at him, and having him bring messages to her room. Joseph remains chaste, but London gossip suggests that he has become her lover. When Sir Thomas Booby dies, she pretends to mourn, but in fact plays cards with her friends for six days. On the seventh day she attempts to seduce Joseph. When Joseph does not respond, she says that he is either a fool or pretends to be, so as to avoid what she is offering, and orders him out of the room. Joseph writes to his sister Pamela complaining about Lady Booby's behaviour and expressing a wish to look for another job as London appears to be a bad place. Then Joseph is approached by Mrs. Slipslop, who also desires him. An ugly old woman, Mrs. Slipslop has been without a lover for so long that she is no longer afraid of ruining her reputation. But Joseph offers her respect and she feels insulted. Lady Booby calls Mrs. Slipslop to her room and the two disappointed women talk about Joseph. Mrs. Slipslop says that he is a drunkard, gambler and a rascal who has made a chambermaid pregnant. Lady Booby tells her to dismiss Joseph and the maid, and asks her to send Joseph to see her immediately. She then talks to him about his supposed misbehavior with the maids in the house, and implies that he will be excused if he kisses her and may also take other liberties. Joseph says that he hopes to remain virtuous and follow his sister Pamela's example. Lady Booby orders him out of the house and summons Mrs. Slipslop to tell her about her decision. Mrs. Slipslop mocks her and Lady Booby wonders if she should dismiss her because Joseph may have told her about Lady Booby's passion for him. But she decides not to dismiss Mrs. Slipslop, who, in turn, decides to continue working in her house. Joseph writes a letter to Pamela, telling her about Lady Booby's passion for him and resolving to imitate her chastity. He receives his wages from Peter : Pounce, the steward (who lends money at very high rates), and leaves the house. Joseph leaves London and towards Lady Booby's house in the country because in that parish lives Fanny, a beautiful but poor girl, he loves. She has been brought up by Sir Thomas's family and they have not married because Parson Adams advised them to wait until they had sufficient money and experience to live comfortably.

During his journey, Joseph is at first offered the use of a horse by another traveler, but later continues alone on foot. He is attacked and beaten unconscious by two thieves who take his clothes and money. After a time a stage-coach passes by. The passengers do not want to stop to help because some are afraid that they will also be robbed, some object that Joseph is naked, and some say that if he dies they will have more trouble. None of the rich passengers will lend him clothing, but the postillion gives him his own coat so that he can enter the coach. The coach moves on and is also robbed. They reach an inn where Betty, the maid, provides a shirt and a bed for Joseph, while Mr. Tow-ouse, the owner of the inn, and his wife, argue over the charity Betty has shown. A stranger enters the inn, and turns out to be Parson Adams. One of the thieves is caught and Joseph's clothing and a gold coin belonging to him are also found. The thief is to be taken before a justice of the peace the next day, but is left unguarded and escapes during the night. Parson Adams is on his way to London to sell his sermons, and Barnabas, the local clergyman, introduces a bookseller to him. The bookseller tells Adams that the trade is overstocked with sermons. Betty falls in love with Joseph but is rejected and in anger, allows herself to be taken to bed by the landlord, whose wife discovers them and dismisses Betty from employment.

Fielding opens Book II by giving reasons for dividing a work of literature into books and chapters. Adams leaves the inn to sell his sermons in London, but accidentally leaves them behind. He takes this as a sign that he should return to the parish, and decides to accompany Joseph who is going to meet Fanny. With one horse between them, Joseph and Adams take turns to ride and walk. The rider, after a distance, will tie the horse to a tree and proceed on foot until the other catches up with him. Adams goes ahead and waits for Joseph at an alehouse where Mrs. Slipslop arrives in a stage-coach. Apparently, she met Joseph when he was detained for the debt of the horse and paid for it. Joseph keeps the horse, while Adams rides in the coach with Mrs. Slipslop and they travel towards an inn. On the way, Joseph is thrown from the horse and gets a sore leg. The innkeeper's wife tends to his leg instead of preparing food for the coach passengers and is scolded by her husband. There is a quarrel in which Adams and Mrs. Slipslop join in.

The journey continues and Joseph sees Adams walking ahead. The absent-minded parson forgot his horse and left it at the inn. They try to catch up with Adams but he walks so fast that he out distances the coach and takes a wrong turning. As he continues, it becomes dark, and hearing the sound of a woman shrieking, Adams goes to her rescue. He fights with the ravisher and knocks him unconscious. Several young men appear and as Adams is telling them what happened, the man regains consciousness and accuses Adams and the woman of attempting to murder him. The young men decide to hand over Adams and the woman to the justice of the peace. Adams realizes that the woman he rescued is Fanny, Joseph's beloved. The justice is about to send them to prison, when someone recognizes Adams and has him released, while the real criminal escapes. Fanny and Adams meet someone who knows where Joseph is, and they go in search of him. They stop at an alehouse because of a storm, and meet Joseph, as well as Mrs. Slipslop. She refuses to acknowledge Fanny, though she has lived in the same house for many years, and departs angrily in the coach. They wake Adams and request him to wed them immediately, but he insists that they follow the church regulations and wait until their intentions have been publicly announced three times. As they do not have money to pay for the bill, Adams decides to borrow money from a local parson, named Trulliber, who takes a dislike to him because of his poor appearance, insults him, and will give him nothing. As the hostess refuses to let them go without paying the bill, and no rich person in the neighbourhood will lend them money, they cannot leave, but a poor pedlar comes to their rescue by lending them all he has.

Book III begins with praise of biography and how good literature is based on real people and has the object of correcting behaviour. Fielding says that Joseph, Fanny, and Adams leave the inn, and in the course of a dark, starless night, reach a house where they are offered refreshment. Mr. Wilson, the owner, tells the story of his life and he and Adams sit up all night drinking and talking. He tells Adams how he had spent his fortune, married the daughter of the man who had swindled him, and that their eldest son had been stolen by some gypsies and never been found. Wilson says that he will be able to recognize his son by a strawberry mark on his left breast. As they observe the Wilson household, they conclude that it is an ideal one.

Having rested, the trio resume their journey. A pack of hounds attack them and they beat them off with sticks. A squire, the owner of the pack, arrives and demands that they should not be beaten. He then invites them for dinner to his house, but once they arrive, Joseph and Fanny are sent to eat in the kitchen, while Adams eats with his host. The servants are told to make Joseph and Fanny drunk as the squire intends to rape Fanny. But Adams and Joseph leave the house using their sticks to protect Fanny whom the servants attempt to detain. They reach an inn and in the morning, the squire's servants come and fight with them. Fanny is carried off and Adams and Joseph are beaten up and tied to the bed-posts. Some men, armed with pistols rescue her, and one of them is Peter Pounce, Lady Booby's steward. The chariot, with Fanny and Peter, proceeds to the inn where Adams and Joseph are bound. They find Adams's horse and go to Booby Hall.

In Book IV, Fielding tells us that Lady Booby still dreams of Joseph and makes various excuses for his not loving her. She decides to retire into the country. On her way to Booby Hall, she is surprised to see Joseph. Parson Adams takes Fanny and Joseph to his house. On Sunday Lady Booby is at church when Parson Adams announces the coming marriage of Joseph Andrews and Fanny Goodwill. When Lady Booby returns home, she summons Parson Adams. Lady Booby threatens Parson Adams for befriending Joseph when she has dismissed him from her employment. She commands Adams not to publish the banns again, and thus not allow Joseph and Fanny to have a church marriage. Adams refuses to obey her so Lady Booby sends for Lawyer Scout and tells him to have both Joseph and Fanny removed from the parish. He says that he will have Justice Frolick commit them to prison in London. Two days later Lady Booby hears Parson Adams publish the banns again at church. Returning home she meets Slipslop who informs her that Joseph and Fanny have been taken as criminals before Justice Frolick. Slipslop is upset and cries that Joseph will be hanged! Lady Booby wants Fanny removed from the parish but Joseph to remain. While she puzzles on what to do next, a servant announces that her nephew, Mr. Booby, and his wife have arrived in a coach. This is the first Lady Booby has heard of her nephew's marriage. She is introduced to his wife, Pamela, who is the sister of Joseph. As soon as Mr. Booby learns from his servants that Joseph is committed to trial he visits the judge so that his wife's

brother may be freed and Pamela and Joseph reunited. When he arrives the judge is in the process of sending Joseph and Fanny to prison in London. He goes to Lady Booby's house and tells her that Joseph is now his brother-in-law and requests that he admitted to their circle and treated as a gentleman. Lady Booby, secretly still in love with Joseph, immediately agrees but as soon as her nephew mentions Fanny, she becomes angry. The squire returns to Joseph and tells him that he must stay with his sister Pamela, while Fanny returns to Parson Adam's house. Parson Adams agrees that Joseph and Fanny can marry on Monday. Mrs. Adams attempts to persuade her husband not to publish the marriage banns as it would make Lady Booby angry. Joseph and Fanny enter. Adams tells Joseph that he should have patience and wait to marry Fanny in church. He then lectures him concerning the need to accept the ways of Divine Providence. Someone enters and tells the parson that his youngest son has drowned. Adams acts with all the passion and lack of resignation of which he accused Joseph. The son, however, is alive; he fell into a river and was saved by a pedlar.

Lady Booby decides to bring Fanny and Beau Didapper together in the hope that his fine appearance will win the girl's love and make her abandon Joseph. Lady Booby and Beau Didapper visit Parson Adams. He is short, misshapen, effeminate and self-satisfied. Beau Didapper makes advances toward Fanny. Joseph, angered, hits him. Mr. and Mrs. Booby disapprove of Joseph's defending Fanny and of his wish to marry a girl of her class. Haughty Pamela also scolds him for this. A pedlar tells Fanny that he knows of her parents. A woman he once lived with confessed before she died that years ago she traveled with some gypsies who kidnapped a young girl from the Andrews family and sold her to a Sir Thomas Booby as servant. Fanny, hearing the story, faints. It appears that Joseph is her brother and Pamela is her sister! Parson Adams gives thanks that the secret has been discovered before incest is committed by Joseph and Fanny. Slipslop tells Lady Booby that a strange pedlar claims that Fanny and Joseph are sister and brother. Everyone then gathers at Booby Hall to hear the pedlar's story. Mr. Booby says that Mr. Andrews and his wife will arrive the next morning and will confirm or disprove the story.

Beau Didapper plans to slip into Fanny's bed at night by pretending to be Joseph. He mistakenly enters into Slipslop's room.

Her cries of alarm bring a naked Parson Adams to the rescue. In the dark he mistakes Slipslop for a man and they fight while Beau Didapper escapes. Lady Booby finds them and assumes the naked person is attacking Slipslop. She sees the fine clothes the Beau has left, and the situation is explained. Adams starts back to his bedroom, but takes the wrong turn, enters Fanny's room and, naked, falls asleep unknowingly alongside her. When Joseph enters, the parson awakens believing that witchcraft has taken place. At first angry, Joseph knows the parson's eccentricities and understands there has been a mistake. Mr. and Mrs. Andrews arrive. Mrs. Andrews claims Fanny as her daughter. Mr. Andrews went abroad while his wife was pregnant. She gave birth to a daughter who was stolen by gypsies, who left behind a boy. The boy is Joseph, whom Mrs. Andrews raised as her own child. The pedlar claims that Joseph was the child of a gentleman, Mr. Wilson. Joseph was stolen by gypsies who later, when he was ill, left him with Mrs. Andrews when they stole Fanny. Mr. Wilson arrives and hearing the story identifies Joseph from a strawberry mark on his breast. Joseph obtains his father's permission to marry Fanny. They are wedded by Parson Adams in church. Mr. Booby gives Fanny two thousand pounds which she and Joseph use to purchase an estate. Mr. Booby offers Mr. Adams a position with a better income. Adams refuses to quit his parishioners, but then decides to accept the offer because with the additional money he can hire another curate to help him to look after both parishes.

2.0	Objectives
2.1	Introduction
2.2	Characterization in Joseph Andrews
2.2.1	parson Adams
2.2.2	Joseph
2.2.3	Women characters
2.2.4	Other minor characters
2.3	The structure of Joseph Andrews
2.4	Joseph Andrews as a picaresque novel
2.5	Conclusion
2.6	Summary
	- Check Your Progress - Answers
	- Fieldwork

2.0 Objectives

The detailed study of this chapter and the text would enable you to

- a) discuss Joseph Andrews as a typical 18th century novel.
- b) analyse the characters in Joseph Andrews.
- c) analyse the structure of Joseph Andrews.
- d) discuss Joseph Andrews as a picaresque novel.

2.1 Introduction

Joseph Andrews was originally written to ridicule Richardson's Pamela. Fielding contrived this satire by reversing the situation in Richardson's novel. Instead of the virtuous serving-maid Pamela, Fielding presents Joseph, the chaste servant, whom Lady Booby tries to tempt from the path of virtue, and who runs away to save his chastity. The series of adventures in which Joseph is accompanied by Parson Adams that Fielding describes, are admirably depicted, and make an absorbing narrative.

2.2 Characterisation in Joseph Andrews

2.2.1 Parson Adams

Joseph Andrews is a panoramic novel, and the reader is introduced to the world of the eighteenth century, from the highest to the lowest social planes. Every new page introduces a new character as the novel moves from the Booby parish to London and back again. All the characters, no matter how small their appearance, are vital, and serve to complement the progress of the main action and the principal characters. Fielding's experience in the field of drama helped him to delineate the characters as also to dramatize the action. The novel essentially revolves around five characters: Parson Adams, Joseph Andrews, Fanny Goodwill, Mrs. Slipslop, and Lady Booby.

Parson Abraham Adams is undoubtedly the character whose fortunes the reader follows with the most interest. He is a bundle of contradictions, a delightful mixture of scholarship and simplicity, and pedantry and credulity. He is a scholar with a perfect knowledge of Greek and Latin and of such modern and European languages as French and Italian. He often uses Latin expressions, and during the novel he journeys with a manuscript of Aeschylus's plays in Greek. He gives irreproachable advice to Joseph about fortitude and resignation, but he is overwhelmed with grief when his child is reported to be drowned. When he speaks on discipline, marriage, or faith, he is very sensible, but he is deceived by every rogue he meets, and believes in the principles of Peter Pounce and the humanity of Parson Trulliber. Brave, friendly and without malice or envy, he is a man of good sense and good nature, but ignorant of the ways of this world. He is about fifty years old and has a wife and six children whom he can barely support on his very small income as a curate. Adams enjoys drinking beer. He considers all his parishioners, especially Joseph and Fanny, as his children. He is eccentric and forgetful; he often leaves his hat and his sermons (which he intends to sell) behind, and has to return for them. Adams at first appears to be a stock character - the typical absent-minded scholar familiar in literature. But Fielding takes this stock figure and gives it individuality. He lands into misadventure after misadventure - he wanders from inn to inn without the means to pay his bills, he is beaten, swindled and mocked at, he is involved in

hilarious nightly adventures -but he never loses his innate dignity and goodness.

2.2.2 Joseph

Joseph Andrews is supposedly the only son of Gaffar and Gammer Andrews and the brother of Pamela. In fact he is the son of Mr. Wilson. Joseph was stolen by gypsies as a child and left with Mrs. Andrews who brought him up as her own son. Mr. Andrews recognises him by a strawberry mark on his breast. At the early age of ten he is made an apprentice to Sir Thomas Booby and at seventeen becomes Lady Booby's footman. He has a very musical voice, and instead of scaring the birds, his cries attract them, and the hounds turn from the huntsman and his horn to follow the boy's tuneful notes. He is virtuous and handsome, and being well read in the Bible and influenced by Parson Adams, he preserves his purity in the midst of temptations. At the time of the novel he is twenty-one years old. He has nut-brown, curly hair and dark eyes. When in danger, he is ready to fight courageously, and never hesitates his to risk his life for Adams or Fanny. Though for the most part, he is nothing more than the amusing figure of a young lover, simple and frank, both morally and physically vigorous, a few weeks of life on the roads develops the boy into a man - the boy who wrote timid letters to his sister changes into the young man who defends his beloved Fanny when she is chided by Adams.

2.2.3 The Women Characters

Fanny Goodwill is the child of Mr. and Mrs. Andrews and the sister of Pamela. She was stolen by gypsies in her infancy. At the age of three she was sold to Sir Thomas Booby and raised as a servant in Lady Booby's family. She is nineteen years old, beautiful and plump, and very modest. She is also poor, and can neither read nor write.

Mrs. Slipslop, Lady Booby's companion, is one of the most delightful characters in the novel. She is forty-five years old, short, heavy-set, red-faced, large-nosed and pimpled, and not at all attractive. She is of gentle birth, the daughter of a curate. She believes herself to be learned and argues on theology with Adams. She often mispronounces what she intends to say or uses the wrong words (malapropisms), and her dignity, servility, insolence and her

sensuality, all give her a life-like reality.

Lady Booby, the wife of Sir Thomas Booby, takes Joseph with her to London as her servant, attempts to seduce him & when unsuccessful dismisses him from service. Later, still desiring him, she tries to prevent his marriage to Fanny. She is very conscious of her social superiority, and is torn between her passion for Joseph and her humiliation at loving her servant. Lady Booby reveals herself almost completely through her actions e.g. in her attempted seduction of Joseph, and her attempts to thwart his proposed marriage. She is portrayed as a proud, ruthless, vain, selfish, hypocritical and immoral woman.

2.2.4 Other Minor Characters

Pamela Andrews is based on the heroine of Richardson's Pamela, who, as a servant, protects her chastity from her rich employer, Mr. B - who fails to seduce her, and marries her. In Joseph Andrews, she is the supposed sister of Joseph and, unknown to her, the sister of Fanny. Joseph looks upon her as a model of chastity. Fielding amuses himself by showing her as a young wife who preaches and moralizes without end and does not want to have any connection with Fanny as she regards her as socially inferior.

Fielding's minor characters are also vividly portrayed and have a distinct identity of their own. Peter Pounce who holds back the salaries of servants and charges high interest on loans, Parson Trulliber with his greediness, shrewish Mrs. Tow-ouse who scolds her erring husband, Beau Didapper the typical 18th century dandy, all serve to make a colourful gallery of characters. All these individual types are clearly characterized e.g. a traveller in a coach, a post-boy, an inn-keeper, appear for one instant, yet they remain firmly engraved upon the mind.

2.2 Check Your Progress.

Choose the correct alternative:

1. At the end of the novel, the reader comes to know that Joseph is the son of
 - a. Mr. Andrews
 - b. Mr. Wilson
 - c. Parson Adams
 - d. Sir Thomas Booby. →

- | |
|---|
| 2. The main characteristic of Parson Adams is |
| a. selfishness b. greed |
| c. simplicity d. arrogance |

2.3 The Structure of Joseph Andrews

2.3.1 Joseph Andrews and drama

Many critics have commented that Joseph Andrews resembles a play perhaps because Fielding was an experienced dramatist). The four books are said to resemble four acts, in which the first book presents the problem, the second and the third present the complications and the fourth book presents the unfolding of the action. At the same time, the first part of every chapter, the preface, is an informal essay -obviously the work of a man who wrote in 18th century periodicals. Conditioned by his experiences as a playwright, he has broken his action into scenes, which enable him to juxtapose incidents and characters so that they comment on each other. When Fielding wants to retard the action, he does so by using the simplest means e.g. rain or storm force the characters to stop at an inn, they cannot leave because they do not have money to pay the bill, thieves rob them, or a judge arrests them. But although the devices are so simple, nothing remains unexplained. The novel is thus subjected to the discipline of drama, which give it life even though it is a novel of character.

2.3.2 The careful organisation of the novel

The careful organization of the novel is seen in its structure. The story begins with the supposed history of Joseph's parentage and the last chapter reveals his true father. The story also begins in the country house of the Boobys which is also Adam's parish. Joseph, Adams, Lady Booby and Mrs. Slipslop, four of the five principal characters, are introduced. Fanny's late appearance is meant as a surprise. The action shifts to London for a short while. Then the narrative moves through the countryside as Joseph and later others return towards the parish from which the story began. So the novel begins with a group of characters who are dispersed and come

together again while other significant characters are added. Finally the original group, enlarged by Pamela and her husband, Mr. Wilson, Mr. and Mrs. Andrews, and the pedlar, reassemble for the wedding of Joseph and Fanny. Fielding took surprising care to provide symmetries within the narrative, e.g. Lady Booby expresses similar passions and conflicting emotions in Book I and Book IV, Pamela is mentioned early in Book I and late in Book IV, Joseph and Fanny are reunited at inns in Book II, Chapter 12 and Book III, Chapter 12, and the attempted rape and abduction of Fanny occurs in Book II, Chapter 9, and Book III, Chapter 9. Besides symmetry there are many contrasts, e.g. Lady Booby is unfaithful to her husband while Joseph is faithful to Fanny, Adams's conduct contrasts the behaviour of Trulliber.

2.3.3 The ending of the novel

It has often been observed that Joseph Andrews has a weak ending because it appears to be a contrived one. Joseph is found to be the son of a gentleman, Mr. Wilson, while Fanny, far from being a foundling, is the daughter of Gaffar and Gammar Andrews. Bourgeois proprieties are satisfied, and no one opposes the marriage, which brings the book to a happy ending. Yet this denouement is not brought about clumsily, because Fielding is at pains to lead on to the surprise gradually. Fanny is found to be the daughter of the Andrews, so that for some time everyone believes her to be Joseph's sister, which allows the novelist to show us the different reactions of the chief characters to the situation. E.g. grief of Fanny and Joseph, Pamela's moralizing, the advice of Adams, and hope blossoming in the heart of Lady Booby, Finally Mr. Wilson arrives and recognizes Joseph as his long-lost son by the strawberry mark on his chest. But it should be noted that the arrival of Mr. Wilson, which takes place in Chapter XV, is announced as early as Chapter V.

2.3 Check Your Progress.

Fill in the blanks with the correct answer :

1. Joseph Andrews resembles a _____.
a. tragedy b. opera
c. play d. travelogue



2. The novel begins with the history of _____.
- a. Fanny
 - b. Joseph
 - c. Lady Booby
 - d. Parson Adams

2.4 Joseph Andrews as a Picaresque Novel

Joseph Andrews is often called "a novel of adventure", but adventure plays only a minor part because the characters are seen to be far more important than the action in the novel. The picaresque novel (which narrated the adventures of the picaro - a vagabond who journeyed for some time before he was rewarded with happiness) was popular during this time and Joseph Andrews is said to belong to this tradition. This kind of a novel had a very loose plot, while Fielding's novel, as we have seen, has a well-constructed plot. One can conclude by saying that Fielding's novel began in the picaresque tradition, but developed into a novel of character. The narrator of Joseph Andrews is the omniscient narrator, who holds opinions, comments upon events, and guides the reader through the novel by means of common sense and universally held opinions. But he is often ironic, satirically meaning the opposite of what he explicitly says, and the reader has to be alert for the narrator's irony and sense of humour.

2.4 Check Your Progress.

Answer in one sentence :

1. What kind of plot did the picaresque novel have ?

2. What did the picaresque novel narrate ?

2.5 Conclusion

Fielding's Joseph Andrews is regarded as a landmark in the history of the novel because with Fielding, the novel had come of age.

In it, he introduced middle-class realism, which was to be a very important aspect of this literary form. Though novelists like Tobias Smollett, Oliver Goldsmith and others developed it further, it was Jane Austen who succeeded in combining realism with a precision of structure. This is seen in her *Pride and Prejudice*, which we are going to study in the next chapter.

2.6 Summary

We have studied the major aspects of *Joseph Andrews*. Before proceeding to the next chapter, let us recall what we have read earlier. In *Joseph Andrews*, Fielding presents Joseph, the chaste servant whom Lady Booby tries to tempt from the path of virtue. To save his chastity, Joseph runs away, and meets Parson Adams, who accompanies him for the rest of the journey. They have a series of adventures, in which Fielding introduces a gallery of characters including Joseph's sweetheart Fanny, Lady Booby, Mrs. Slipslop, Betty the maid, Mr. and Mrs. Tow-ouse, the postillion, the pedlar, Parson Trulliber etc. Along with the hilarious incidents, Fielding introduces an element of suspense which involves the birth of Joseph and Fanny, who appear to be brother and sister, and thus cannot marry. But a happy ending is contrived when they can marry because Fanny is discovered to be the daughter of Mr. and Mrs. Andrews, and Joseph the son of Mr. Wilson.

Though there are numerous characters in the novel, Parson Adams, Joseph, Fanny, Mrs. Slipslop and Lady Booby are the main ones in the story. The most interesting of these is Parson Adams, the eccentric cleric, who is a mixture of scholarship, simplicity, courage and absent-mindedness. Joseph is the typical hero, young, handsome, virtuous and loyal to his lady love Fanny, who is also beautiful, modest and virtuous. Mrs. Slipslop, the middle-aged malaprop, the arrogant and immoral Lady Booby, Pamela, Joseph's vain sister, are some interesting characters. Fielding's novel shows careful organisation in the arrangement of the incidents, division into books and chapters and the depiction of characters. It is often regarded as an example of the picaresque novel (which narrates the adventures of the picaro in a very loosely constructed plot), but has a more compact plot.

Check Your Progress - Answers

2.2

1. b. Mr. Wilson.
2. c. simplicity.

2.3

1. c. play.
2. b. Joseph.

2.4

1. The picaresque novel has a loose plot.
 2. The picaresque novel narrated the adventures of the picaro-a vagabond who journeyed for sometime before he was rewarded with happiness.
-

Field Work :

Read the novel Tom Jones by Henry Fielding.



Chapter : 3

Jane Austen : Pride and Prejudice

Introduction to Jane Austen and the social background of her novels

Jane Austen was born in Hampshire in 1775. Her father was a clergyman and she was the last but one of a family of eight children. Accompanied by Cassandra, her sister and life-long friend, she went to school first at Oxford and then at Reading, but her education was completed at home under the supervision of her father. She lived quietly, a happy and uneventful life. She began writing at an early age, but her first novel, Sense and Sensibility, was published in 1811, followed by Pride and Prejudice in 1813, Mansfield Park in 1814, Emma in 1815, and Northanger Abbey and Persuasion in 1817. She fell ill and died in 1817.

England was undergoing a rapid change in Jane Austen's lifetime. The economy was changing from an agricultural to an industrial one and the aristocratic world of the 18th century was giving way to a new one. Yet Jane Austen's novels hardly mirror all this. This was because she lived a sheltered life in southern England, which remained agricultural. The England of her novels was still that of 18th century elegance and easy living. Thus Jane Austen's world was a closed world in which a very small proportion of the total population participated, and this is the world her novels reflect. Class distinctions were very rigid and were divided thus: the land-owning aristocracy and the settled gentry; the new prosperous industrialists; the workers and the labourers. Pride and Prejudice is set exclusively in the context of the upper classes (eg. The Bingleys, the Darcys, Lady Catherine de Bourgh). None of the major characters works, for these moneyed classes lived entirely on their income from rents and inheritances, and they looked down on traders like Mr. Gardiner, who earn their money in business. Within the upper classes, there were further petty distinctions arising from the amount of wealth possessed by its members, e.g. The Bingley sisters look down upon the Bennets,

because they are not as wealthy as they are, while they have enormous respect for Mr. Darcy because of his income of ten thousand pounds per annum. The occupations of this class were largely social: dinner-parties, balls, and a daily round of trivialities - visits to friends, a few household tasks which were considered good enough for them, etc. One should note that Jane Austen had very little material to work from. That she should have been able to construct a worth-while novel from such trivia is in itself no mean achievement.

Summary of *Pride and Prejudice*

*Jane Austen's *Pride and Prejudice* is a social comedy set in the provincial society of Hertfordshire, England, around the 18th century. Austen begins with the maxim that "a single man in possession of a good fortune must be in want of a wife". Marriage is a constant pursuit in Austen's comic world. Local balls are a source of continuous gossip and speculation. The key stumbling block to marriage, as the title suggests, is a disparity in social class. When the novel opens, Mrs. Bennet is excited by the news that a rich, eligible young bachelor is moving into the neighbourhood. With five unmarried daughters, her mind is preoccupied with finding husbands for them, and Mr. Bingley would clearly be an excellent catch. The Bennets discuss the expected arrival of Mr. Bingley and Mrs. Bennet wants her husband to make his acquaintance before her neighbours. Mr. Bennet is ironic and pretends not to understand. He does visit Mr. Bingley but does not tell his wife, and later, matter-of-factly reveals the news of his visit. Mr. Bingley repays Mr. Bennet's call and then goes to fetch a group for the ball. Mr. Bingley arrives with a party from London, which consist of two sisters, a brother-in-law, and his friend Mr. Darcy. Bingley is immediately said to be good looking and gentlemanlike, while Darcy, who dances only with the Bingley sisters and remains aloof, is regarded as a most disagreeable man. Elizabeth feels insulted when she overhears Bingley trying to persuade Darcy to dance with her. He refuses and says that she is only tolerable. The next morning the two eldest sisters discuss the ball. Jane admits that she admires Bingley, who has paid particular attention to her. Bingley and Darcy also do the same, but while Bingley is generous with his praise, Darcy finds little to applaud. The excitement also necessitates visits around town, where Mrs. Bennet triumphs over Jane's success. As*

their socializing continues, Darcy finds himself increasingly impressed with Elizabeth's wit and beauty. At a dinner party, a pompous Sir Lucas tries to persuade him to dance with Elizabeth, but while he is willing, she refuses. Mr. Bennet's property is entailed and will not be inherited by any of his daughters. He and his wife disagree over the intelligence of Lydia and Kitty, who are always running after the officers in the militia. They take after their mother who once liked soldiers herself and encourages her daughters in their behaviour. Miss Bingley invites Jane to dinner in her brother's absence; and Mrs. Bennet sends her on horseback, thinking it will rain so that Jane must then stay overnight. News comes next morning that Jane has caught cold. Elizabeth anxiously walks the three miles to Netherfield, causing great surprise when she arrives at breakfast time.

Elizabeth sees how hypocritical the regard of the Bingley sisters for Jane is. They soon forget her illness despite their assurances of sympathy. Mr. Hurst lives only lives to eat and play cards. Miss Bingley criticises Elizabeth severely when she is out of the room. Bingley defends Jane and Elizabeth against her criticism of their relatives. Although Darcy is further attracted to Elizabeth by her walk, he accepts that the inferiority of their relatives in social standing will hinder Jane and Elizabeth making good marriages.

The next morning Jane is no worse, but Elizabeth sends a note to her mother asking her come to Netherfield. Mrs. Bennet and her two youngest arrive soon after breakfast and she and the doctor decide that Jane cannot return home. Mrs. Bennet thank Mr. Bingley and his sisters for their kindness to Jane, and in doing so makes an utter fool of herself. They return home and Elizabeth goes back to Jane. Jane is a little by evening and, after dinner, Elizabeth joins the party in the drawing-room. Darcy is writing a letter but Miss Bingley is sitting nearby trying to distract his attention. Darcy finishes his letter and asks Miss Bingley for some music. Darcy's eyes are frequently fixed on her, but Elizabeth thinks it is only because he disapproves of her appearance - she has no idea that he now admires her. Jane comes down to the drawing-room after dinner. Mr. Bingley is delighted to see her and sits down by her side, hardly talking to anyone else. Next morning Elizabeth writes to her mother to ask for the carriage to come and fetch them home. The match-making Mrs. Bennet, however, is anxious that the visit should be for the prolonged and sends a message

that the carriage will not be available before Tuesday. But Elizabeth is determined to leave and borrows Mr. Bingley's carriage to take them home the following day. Darcy avoids them, Mr. Bennet is glad to see them, but Mrs. Bennet is disappointed, and does not welcome them home. The next morning Mr. Bennet informs his wife that they are to have a guest to dinner. He has received a letter from his cousin, Mr. Collins, who, after Mr. Bennet's death, will inherit the Longbourn estate. Mr. Collins has obtained his parish through the patronage of Lady Catherine, a wealthy widow with an only daughter. He is always eloquent in his praise of this lady. Mr. Collins, having a good house and a sufficient income, intends to marry and has visited Longbourn with the intention of choosing one of the Bennet daughters. He likes Jane but Mrs. Bennet makes it clear that her affections are engaged and he turns his attention to Elizabeth. One morning, the sisters walk into Meryton, accompanied by Mr. Collins. They meet two young men Denny and Wickham, and later Bingley and Darcy. Both Darcy and Wickham seem upset at the sight of each other. The Bennet sisters, with Collins, dine with their aunt and uncle and Wickham is one of the officers who join the party. Elizabeth is delighted when he sits near her and begins to talk about Darcy. He tells her that Darcy has treated him unfairly. He says that Lady Catherine is a fitting aunt for Darcy, because she is arrogant and proud. Elizabeth tells Jane what she has heard about Darcy's unkindness to Wickham. But Jane does not believe her. Bingley and his sisters invite the Bennets to a ball at Netherfield. On the night of the ball, Elizabeth is disappointed that Wickham is not present and realises that he has done so to avoid Darcy. Later in the evening she dances with Darcy and though she is still unimpressed by him there are signs that he is attracted by her. During supper Elizabeth is embarrassed to hear her mother speaking openly to Lady Lucas of her expectation that Jane will marry Bingley. After supper she is further mortified by her younger sister Mary's efforts to sing because her voice is weak and manner affected. Mr. Collins gives a pompous speech and later comes to her side where he remains for the rest of the evening.

The following day Mr. Collins asks permission to speak to Elizabeth alone. He informs her that he has chosen her to be his wife. When Elizabeth declines the proposal he replies that it is usual for young ladies first to reject the man they secretly mean to accept. Elizabeth

denies this but Collins persists in his beliefs that she really intends to marry him so she decides to tell her father to deal with this suitor. Soon after Elizabeth has left the room, Mrs. Bennet enters and congratulates Collins. He returns the congratulations with pleasure and tells her of Elizabeth's modesty. Her mother cannot believe him but assures him that she is headstrong and foolish and will be brought to reason. She tells Mr. Bennet to tell Elizabeth to accept him. Mr. Bennet tells Elizabeth that her mother will never see her again if she does not marry Collins but that her father will never see her again if she does. Mrs. Bennet tries to coax Elizabeth to accept Collins but her daughter is firm in her refusal.

Mr. Collins then turns his attention to Elizabeth's friend Charlotte Lucas and proposes to her. She accepts and her family is delighted. When she tells Elizabeth about it, she is horrified but Charlotte tells she prefers marriage with Mr. Collins to the lonely future which she risks if she does not accept his proposal. Mrs. Bennet is very upset by this news and cannot forgive Elizabeth or Charlotte. The wedding of Charlotte and Mr. Collins takes place and Charlotte extracts a promise from Elizabeth that she will visit them. In March Elizabeth accompanies Sir Lucas and his daughter Maria to stay with Charlotte. Charlotte seems contented with marriage and bears her husband's irritating behaviour with composure. They visit Lady Catherine who lives nearby. She is a large woman with strong features and an authoritative way of speaking. She advises how to manage her home, her cows and her poultry and takes great pleasure in dictating to others. She asks Elizabeth many impertinent questions about her family and is astonished when Elizabeth stands up to her.

Mr. Darcy arrives at Lady Catherine's house with his cousin Colonel Fitzwilliam, who is about thirty years old and, though not good-looking has pleasing manners. That evening when they visit Lady Catherine Fitzwilliam is attracted by Elizabeth while Darcy keeps looking towards them. The following morning Elizabeth is sitting alone writing to Jane when to her surprise Darcy enters the room and talks to her for a little while. After this Darcy comes often and Elizabeth notices that he looks at her a great deal but speaks little. One day, Mr. Darcy unexpectedly calls, and with unusual agitation, abruptly declares his love to an astonished Elizabeth. He explains that he has struggled in vain against an attachment that would link him to

an inferior family. Elizabeth angrily refuses him. Darcy is shocked because he expected a favourable answer, but Elizabeth censures him for his ungentlemanly behaviour and accuses him of having ruined his sister's happiness and having destroyed the career of the noble Mr. Wickham. Darcy leaves in anger. The next morning Elizabeth is passing the park gates when Darcy hands her a letter and walks away. Elizabeth reads the letter, in which Darcy explains that he persuaded Bingley to give up any thoughts of Jane because he thought that Jane did not return Bingley's affection. Darcy now realises that he may be mistaken. He goes on to say that Mrs. Bennet and the younger daughters often show a lack of propriety which is unfitting in a family into which Bingley should marry. This fact influenced him to part Jane and his friend. Darcy adds that Elizabeth and Jane were always extremely well behaved. He informs Elizabeth that Wickham was the son of his father's estate manager to whom Darcy's father was always kind and helped in school and college, intending to provide for him in the church if he made it his profession. After the father's death, Wickham wrote to Darcy, saying that he did not intend to become a clergyman and asked for the money instead. He accepted the three thousand pounds that Darcy gave him instead of the church career. When the money had been gambled away, Wickham tried to improve his finances by eloping with Darcy's fifteen-year-old sister. Darcy had discovered the plot in time to save his sister in disgrace and had broken all ties with him. Elizabeth finds Darcy's story difficult to believe, but as she reconsiders Wickham's behaviour she begins to see the truth. In a painful moment of self-recognition, she realises that her vanity and wounded pride have lead her to make wrong judgements. When, after hours of wandering, she returns to the house, she finds that Darcy and his cousin have already left for London.

Elizabeth departs after another week's stay. She leaves still occupied with thoughts of Darcy. In London, Jane joins her and they meet the two youngest sisters. Elizabeth is ashamed of their silliness and poor manners. At home, Elizabeth tells Jane of Darcy's proposal and Wickham's past which they decide to keep a secret. The younger Bennet sisters are disappointed because the militia is scheduled to depart. Lydia is invited by one of the officer's wives to visit them in Brighton, the new station. Elizabeth secretly advises her father against Lydia's trip, but he lets her go. Elizabeth plans to visit the

home of Mr. and Mrs. Gardiner, but at the last moment her uncle's plans change and they go only as far as Derbyshire, which is where Darcy has his estate. Mrs. Gardiner takes Elizabeth to see the estate which is named Pemberly. The housekeeper is sincere in her praise of Darcy as master and brother. As she is walking in the garden, she sees Darcy who has just arrived from London. She is surprised and embarrassed but also astonished at his solicitous manners. Although her uncle is only a businessman, he asks for an introduction and acts as a gracious host. The next morning Darcy brings his sister to call on Elizabeth. Miss Darcy is a reserved girl of sixteen who struggles against her shyness. Her feelings towards him have changed from dislike to respect and gratitude. Then a letter from Jane announces a terrible calamity: Lydia has eloped with Mr. Wickham, and Mr. Bennet has gone to London to look further. Just as Elizabeth finishes the letter, Darcy enters, and overcome with distress she tells him the news. He is shocked and soon departs. Elizabeth, her aunt and uncle return home.

They find Mrs. Bennet very upset and full of self-pity. No news has arrived from London. It is discovered that Wickham owes money to almost every local tradesman as well as a thousand pounds in gambling debts in Brighton. A letter of condolence arrives from Mr. Collins who observes that the death of their daughter would have been a lesson in comparison to this and congratulates himself at not having married into the family. Mr. Bennet returns disheartened from London, and admits to Elizabeth that he has been too lenient in Lydia's upbringing. News finally comes from Mr. Gardiner. He has found the couple, they are to be married, and Mr. is to pay a small yearly allowance in return. Mrs. Bennet instantly recovers in anticipation of the marriage. Elizabeth realises but all hope of marrying Darcy has been destroyed by her family's new connection to Wickham. Lydia comes to Longbourn on the day of her marriage oblivious to the suffering she has caused. Several days later Lydia describes her wedding to Elizabeth and mentions that Darcy had been present. Elizabeth asks her aunt and comes to know that had brought the marriage, by offering Wickham a large sum of money and convincing him that he should marry Lydia.

Bingley comes to call Jane and Darcy accompanies him. They all meet again at a dinner party where Bingley continues to admire Jane and everyone begins to wonder about their engagement. Darcy leaves

for London and Bingley begins to call on the Bennets daily. He proposes to Jane and she consents to marry him. In the midst of their happiness, Lady Catherine arrives and demands an audience with Elizabeth. Elizabeth is astonished by her visit and even more surprised when she accuses her of a secret engagement to Darcy. Elizabeth refuses to be bullied by her guest's questions, and Lady Catherine's irritation grows and she insists that Darcy will marry her daughter. Elizabeth refuses to promise not to accept Darcy and Lady Catherine leaves, seriously displeased. Several days later, Darcy returns and calls on them with Bingley. Elizabeth can no longer refrain from thanking him for what he has done for Lydia, and he tells her he has acted only out of concern for her. He then reveals his unaltered affections, and Elizabeth explains her own change of heart. Both lovers then admit their faults. Elizabeth had been rash and thoughtless while Darcy had been haughty and proud. The next evening Darcy asks Mrs. Bennet for Elizabeth's hand. Her father calls her to the library, troubled by this unexpected news, but is reassured of her feelings. Bemused at the rapid series of betrothals, he tells Elizabeth that if any young men came for Mary or Kitty, they should be sent in to him. Mrs. Bennet is astonished to learn that the disagreeable Darcy is to be her son-in-law and is happy because of his ten-thousand-income. Thus the two courtships end happily and Jane and Elizabeth are safely married.

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3.0 Objectives

Friends, after reading this chapter, you will be able to:

- a) Analyze the novel as a reflection of the life of the upper class in the 18th century society
- b) Analyze the characters in the novel.
- c) Analyze the structure of Pride and Prejudice.
- d) Discuss the themes in the novel in detail

3.1 Introduction

In Pride and Prejudice, Jane Austen tells us about the Bennet

family, particularly about the two elder daughters Jane and Elizabeth, who have to face various problems before winning the love of their respective suitors. While doing so, she presents a vivid picture of provincial England of the 18th century, with touches of humour and irony that add charm to the story.

3.2 Characterization in Pride and Prejudice

3.2.1 Elizabeth Bennet

Pride and Prejudice is brought vividly to life by a gallery of different and contrasting characters. Not all of these are complex for eg. Jane and Bingley are simpler and, less intricate than Darcy and Elizabeth because psychologically they have no great. They suffer setbacks at the hands of other more complex characters, while those complex characters create their own problems, to the confusion of themselves and others. Less beautiful than her sister Jane, whom she loves without jealousy, Elizabeth is much more spirited and independent than a twenty-year old lady of her times would be. She is impatient with pretensions and conventions, but at the same time, she understands the value of propriety and good taste. She is her father's favourite, having inherited his wit and intelligence. Her lively playful nature makes her attractive, well-liked by women (eg. Her aunt and Charlotte Lucas), and much admired by men. Her judgment is not as correct as she imagines, and once her pride is hurt, as it is by Darcy cutting remarks at the ball, it is badly clouded by prejudice in which she stubbornly persists, in the belief that she is being clever. For all her intelligence and perception she makes bad mistakes of judgment. She lets Wickham's manners and appearance bias her against Darcy. She allows her own pride to prejudice her against him. She sees the bad breeding of her younger sisters and the folly of her mother. Her advice to her father against Lydia going to Brighton is mature and realistic. When she falls in love with Darcy, she does so having first felt respect and gratitude towards him. Although not anxious by nature, she is upset over Jane's unhappiness and her own uncertainty over Darcy. From the time she receives Darcy's letter, her eyes are opened, and she acknowledges that she never knew herself. Her intellectual acknowledgement of her own pride and prejudice comes much earlier than her understanding of her emotions, which shift gradually from

hatred of Darcy to love of him. Despite her youth, she refuses to defer to Lady Catherine and is not brow-beaten by her. She has enough sharp wit to out-argue Lady Catherine and the moral courage to defy her. She has faults, but they are faults of impulsive generosity, not meanness of spirit. With typical fair-mindedness, she admits her errors and struggles towards a mature self-knowledge. Elizabeth has originality, especially in her liveliness, which makes her an interesting character. In doing the unexpected but at the same time remaining sensible, she is a more life-like heroine than the conventional heroine of sentimental novels.

3.2.2 Fitzwilliam Darcy

Fitzwilliam Darcy, when seen from the outside appears to be pompous and solemn, in keeping with his great pride. He contrasts sharply with Elizabeth by lacking all lightness of touch. An aristocrat with ten thousand pounds a year, he quickly attracts criticism at the ball because of the aloof contempt he shows to the company at large, and earns Elizabeth's resentment by deliberately insulting her. His rudeness and haughtiness are defensive: that contrary to appearances, he is basically shy, too serious by nature for the frivolities of society, too sincere in his feelings to be able to make the charming display of them that comes naturally to a hypocrite like Wickham. Initially we see Darcy as Elizabeth sees him (and she is very biased), but we are subsequently given more and more evidence of his true nature, culminating in the testimony of Mrs. Reynolds, the housekeeper at Pemberley, who speaks of him as an ideal master and landlord, an excellent brother, a model of good nature and generosity. Meanwhile, the natural good taste of Pemberley itself is a powerful witness to the kind of man Darcy really is. In the end, Elizabeth has to acknowledge not only that he has been fairer to Wickham than he deserves, but also that his part in bringing about a separation between Bingley and Jane was not malicious, but done out of a concern for his friend in the excusable belief that Jane was not in love.

Darcy resolves the disgrace of Lydia's elopement by a practical marriage-settlement, and does so secretly, though once the secret is exposed, it confirms the deep sincerity and constancy of his love for Elizabeth. He has come a long way in self-knowledge since he offended Elizabeth by his patronising proposal. His pride, but not his

self-respect, has been humbled. He, like Elizabeth has come to realise they are equals, as people; that his family, like hers, is not exempt from vulgarity (Lady Catherine and Mrs. Bennet are very similar by nature). Both of them see through silly formalities and conventions; both take pride in their discernment; both dislike vulgarity and, most importantly of all, both of them come to see through appearances and to share the same moral perspective. There is some truth in Elizabeth's claim that her attraction for Darcy resulted from his being 'sick of civility, of defence, of officious attention' from women like Caroline Bingley; he comes most alive in dialogue when challenged by Elizabeth's wit, but is rather rigid and wooden as a character. Like Elizabeth, we have hopes that, in return for the 'judgment, information and knowledge of the world' he brings in marriage, she will succeed in her effort to get him to relax and laugh more at himself.

3.2.3 Jane Bennet

Jane Bennet is so beautiful, physically and by nature, that she is beyond the criticism of even Darcy and Caroline Bingley. Her 'sweetness and disinterestedness' may be 'really angelic,' but this often makes her naïve in her judgements. She is too good-natured in herself to discover harm or bad nature in others. She has genuine modesty and humility and this prevents her from giving enough positive encouragement to Bingley, as the shrewd Charlotte Lucas is quick to see; indeed, her character lacks forcefulness of any kind, and her sufferings and delights are passive, never the result of any action on her part. In sharp contrast with Elizabeth, Jane has the simplest of natures. She is far less conscious of the vulgarity and shortcomings of her family than Elizabeth, who agonises over them, and she is painfully slow in forcing to recognise what Elizabeth sees at a glance: that Caroline Bingley is two-faced and no real friend. Her courtship and marriage belonged to the tradition of the sentimental novel. Hers is love at first sight, as is Bingley's. External difficulties prevent it from running its smooth course, but in itself it is an unclouded romantic love. It has something child-like about it, but Jane herself is in many ways child-like.

3.2.4 Charles Bingley

Charles Bingley is a perfect match for Jane. Since he shares her good nature, is modest, passive and acted upon, without ever acting himself. When Elizabeth makes a distinction between characters who can be perfectly understood because of their simplicity and straightforwardness and those who are complex and intricate, she is mentally contrasting him with Darcy. He stands in contrast to Darcy in the same way as Jane does to Elizabeth, and therefore is an extrovert, not snobbish easily pleased, and not critical of others. Just as Elizabeth watches protectively over Jane, so Darcy protects Bingley and orders his life for him.

3.2.5 Mr. Bennet

Mr. Bennet is an intelligent man, attractive and amusing. But having made an unwise marriage with a woman of low intelligence, he does not take care to conceal from his children the contempt he feels for his vulgar and stupid wife. He thinks that his daughters are silly and ignorant like most girls. He is disillusioned and diverts himself with books and by ridiculing everyone. But his sarcasm does not excuse the neglect of his daughters. He feels to discipline and allows their mother to encourage their ignorance and vanity. Far from giving his children the support they badly need, he withdraws himself physically and psychologically for all parental responsibility. Elizabeth and her father are seen in reverse roles when she pleads with him not to give permission to Lydia to go to Brighton, while he jokes about Elizabeth's seriousness. Later, he is very disturbed by Lydia's elopement which shakes him into action and he realizes that a more disciplined upbringing could have prevented her thoughtless behavior.

3.2.6 Mrs. Bennet

Mrs. Bennet is more of a caricature and her only interest in life is to get her daughters married, go visiting and keep in touch with all the gossip in the neighbourhood. She is jealous of her neighbours except when she can triumph over them. Her obsession with her daughters is really a selfish one because having been beautiful herself, she wants to relive her vanity through them, especially Jane and Lydia. She criticises others freely when they are not present and wishes always

to have her own way. Her schemes to marry off her daughters are very indiscreet and tactless. Mrs. Bennet becomes irritable when things go wrong eg. when Lydia elopes with Wickham. She recovers immediately at the news of Lydia's arranged marriage to Wickham and now regards it as a triumph, boasting about it to the neighbours. But her biggest change of face comes with Darcy, when she at first calls him disagreeable and hateful, and later calls him charming and gentlemanly. Lacking in moral awareness, she is childish, self-centered and uncharitable to everyone outside her family.

3.2.7 Mr. Collins

Mr. Collins is a source of humour through his pompous and affected behaviour which he carries to the point of ridiculousness. His courtship of Elizabeth ending in the proposal of marriage is humorous because he is completely unaware of anyone's feelings except his own. His style, in his conversation and letters, exposes as a pretentious, hypocritical fool, who does not have much education or refinement but who is egoistic and a sycophant.

3.2.8 Other minor characters

Lydia is the only other Bennet daughter to play an important role in the novel. She shows herself to be a silly unprincipled girl whose only interest in life is to attract men. She is the youngest and resembles the mother more than any of them. Mrs. Bennet relives her youth through Lydia whom she encourages when she badly needs to be disciplined. She is not well-read, bold, vulgar and very immature. She never shows the least moral awareness and her brash behaviour when she comes as a bride is a testimony to her stupidity and bad taste. Lady Catherine is an egoist and a fitting patron for Mr. Collins. An aristocrat she is, conscious of her own self-importance and wants to be respected by everyone. She always gives her opinion and does not expect to be contradictory. She is a caricature of all that is worst in rank and privilege - the aristocratic class at its most materialistic and ill-bred. Her proud assertion of good breeding exposes her lack of it, and Darcy realizes that his aunt and Mrs. Bennet closely resemble each other. Charlotte Lucas is Elizabeth's best friend, sensible and intelligent, but plain in appearance. She is twenty-seven and realizes

that her chances of a good marriage are not great. So she accepts Collins being of the opinion that happiness in marriage is completely a matter of chance. George Wickham has a fine countenance, a good figure and a pleasing manner - outward advantages that he uses well to deceive everyone. He is the exact opposite of Darcy and usually makes a good impression in society. He is totally selfish, unscrupulous and lacking in morals. His seduction of Lydia is loveless, calculating and carried out in a ruthless manner.

3.2 Check Your Progress.

Match the following :

- | | |
|----------------|-----------|
| 1. Elizabeth | pompous |
| 2. Darcy | passive |
| 3. Jane | lively |
| 4. Mr. Collins | sarcastic |
| 5. Mr. Bennet | proud |

3.3 The Structure of Pride and Prejudice

Pride and Prejudice is a well-constructed novel in which the events follow logically, there are no digressions, the sub-plots are related closely to the main plot, and the characters and action complement and supplement each other. The first six chapters introduce the Bennets, Lucases, Darcy and the Bingleys, and also give the reader hints about the development of the plot. After Jane returns from Netherfield, Wickham and Collins are introduced, and this leads to first high point in the story - the Netherfield ball. The next few chapters deal with Mr. Collins, his marriage to Charlotte, Elizabeth's contact with Darcy which leads to the climax of the first half of the novel - Darcy's proposal to Elizabeth and her rejection. Elizabeth also stops at the Gardiners, giving the reader an opportunity to get to know these characters and preparing him for their role in their latter part of the story where they help to bring about a reunion of Elizabeth and Darcy. Meanwhile, many hints have prepared for the elopement of Lydia and Wickham, which, ironically acts as a catalyst to bring Darcy and Elizabeth together. Into the main theme are woven the developing love affairs of Jane and Lydia which act as a commentary on the central story. Austen uses what is called the "Kaleidoscopic" presentation of

the main characters, i.e., the reader is shown a first one aspect of character, then the emphasis shifts, and a new aspect is shown. This process continues until all aspects of the character have been revealed. The plot of the novel is thus symmetrical, the characterisation psychological, and nothing and no character is unnatural or unnecessary. Jane Austen's technique and her characterisation are so skillful that they cannot be considered apart.

3.3 Check Your Progress.

Answer in one sentence:

1. What is kaleidoscopic presentation of character ?

3.4 Some important themes in the novel

3.4.1 Marriage

The opening lines of the novel ("It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.") indicate the main theme of *Pride and Prejudice*, which, as in all of Jane Austen's novels, is marriage. It is mainly about the difficulties a couple has to overcome before they can marry. Elizabeth and Darcy have to first overcome the obstacles within their own selves viz. of pride (in Darcy) and prejudice (in Elizabeth) before they can become suitable marriage partners. Elizabeth is attractive and intelligent, Darcy is rich and handsome. But both have to gain self-knowledge. This is because Darcy is proud and will not humble himself while Elizabeth is hasty in her judgement and angered at Darcy's haughty exterior. Darcy's upbringing makes him hesitate in proposing to Elizabeth because of her lower social status but he does so in spite of himself, because he is attracted by her lively mind, affectionate nature and attractive appearance. He believes that Elizabeth will accept him because he is so superior. But she feels insulted by his patronising behaviour and rejects him. Darcy is seen only through the eyes of Elizabeth and other people in society - it is at the end that we learn of his generosity to Wickham and of his good reputation among his employees. It is also at the end that we learn of

his feelings at crucial points in the story. The events which occur towards the end eventually help Darcy and Elizabeth to resolve their mistakes and accept each other for what they are. Thus their marriage is founded on affection and understanding and not on blind impulse. Austen contrasts other marriages against the story of Elizabeth and Darcy. Charlotte's marriage to Collins is a compromise she makes because she is twenty-seven, plain, and has no prospects of making a good marriage. So she marries Collins who is inferior in intelligence, only for the position he offers. Lydia and Wickham have married on the basis of momentary attraction on her part and mercenary aim on his. There appears to be little attachment between them and the future does not seem to be a very happy one for them. Mr. and Mrs. Bennet obviously have an incompatible marriage. They have nothing in common because Mrs. Bennet is a selfish, vain, and unprincipled woman who attracted Mr. Bennet because of her good looks. He married her though she was inferior to him in intelligence, and now regards her with contempt which he does not try to hide. The only other marriage which is likely to be a happy one is that of Jane and Bingley because they are both essentially good-natured and have genuine affection for each other. But they are both too passive and gentle and lack the liveliness that is seen in the relationship between Elizabeth and Darcy.

3.4.2 Parental responsibility

A further theme in the novel is that of parental responsibility, though it is explored in negative, rather than positive terms. Mr. Bennet has made the grave mistake of marrying a woman who had nothing to commend her except a pretty face. Instead of accepting his mistake and making the best of it by giving their children the support they need, he has withdrawn himself physically and psychologically from wife and family alike. He is lazy and takes the easy way out of his difficulties by refusing to face them. His sharp wit is used as a defence against any demand made on him. One instance of his neglect of his parental duties is when he does not heed Elizabeth's warning that Lydia should not be sent to Brighton. Elizabeth also suggests that her younger sisters' impudent behaviour reflects badly on herself and Jane. But Mr. Bennet childishly abandons all responsibility and treats her warnings lightly with self-indulgent amusement. When Lydia

elopes, he tells Elizabeth that he deserves to suffer for his irresponsibility, but when the matter is resolved, he is glad because it will save him a world of trouble. Apart from his dismay at the elopement, the only other occasion when he shows a father's concern is when Elizabeth tells him of her intention to marry Darcy. Speaking sincerely for once, out of the misery of his own experience, he then begs her not to repeat his own mistake by making an incompatible marriage. But there is no indication to show that either he or his wife is aware that their children are victims of a disastrous marriage. The only positive example of parental responsibility comes from her aunt and uncle, whose sympathy, tact and good sense are a contrast to that of Mr. and Mrs. Bennet.

3.4.3 Appearance and reality

The theme of appearance and reality is integrated into the total moral perspective of the novel, and people are often far from being what they appear to be. Outwardly, Mr. Collins is a Christian clergyman, but he is by nature a sycophant and a hypocrite; Mr. Hurst is outwardly a gentleman but actually a greedy mercenary; the fashionable Bingley sisters can hardly wait for the door to close on Elizabeth before criticizing her; and above all, Darcy and Wickham, one who is actually good and one who only appears to be good. A failure in self-knowledge also belongs to the theme of appearance and reality. Both Darcy and Elizabeth have to discover their own genuine selves, and this discovery comes along with their discovery of one another. They learn to rid themselves of the illusions and misunderstandings created by their pride and prejudice.

3.4 Check Your Progress.

Complete the table by choosing the correct answers from the following :

Elizabeth - Darcy, Jane - Bingley, Mr. Bennet - Mrs. Bennet, Mr. Collins - Charlotte.

Marriage based on love

Marriage not based on love

3.5 Conclusion

Pride and Prejudice presents us with a world that is selective and extremely restricted. But there is strength in this. The deliberately chosen limitations allow the author perfect control of her materials. She sets out to write a comedy of manners with total economy and brilliantly succeeds because her narrow range is made to serve artistic ends. The novel is very nearly perfect and has hardly a superfluous incident, action, character or word. It is a novel of realistic social satire, with complex human beings; set in everyday reality without melodrama, and claims to be one of the earliest truly modern novels.

3.6 Summary

In the preceding chapters, we have seen that Jane Austen presents us with the Bennet family and the progress of the daughters in courtship and marriage. Their new neighbour, Mr. Bingley, is a prospective match for Jane, and fortunately gets on well with her. His seemingly proud and haughty friend, Mr. Darcy, is attracted to Elizabeth. When Jane visits the Bingleys, she is taken ill. Elizabeth goes to nurse her, and finds herself in the company of Darcy, who finds himself falling in love with her. The sisters meet Mr. Wickham, who tells Elizabeth of how he suffered at the hands of Darcy. This confirms her prejudice against him. Mr. Collins proposes to Elizabeth and, being turned down, quickly switches to her friend Charlotte Lucas, who accepts him. Darcy proposes to Elizabeth in a condescending manner, and she rejects him. He gives her a letter, in which he puts his side of the Wickham story. Lydia elopes with Wickham. Elizabeth later learns that Darcy did a great deal for her family by helping the couple. Misunderstandings between Elizabeth and Darcy are cleared, and they marry, as do Jane and Bingley.

Check Your Progress - Answers

3.2

1. Elizabeth lively
2. Darcy proud

- 3. Jane passive
- 4. Mr. Collins pompous
- 5. Mr. Bennet sarcastic

3.3

Kaleidoscopic presentation of character is when the reader is shown first one aspect of a character, and then a new aspect of that character by shifting the emphasis.

3.4

Marriage based on love

Elizabeth - Darcy

Jane - Bingley

Marriage not based on love

Mr. Bennet - Mrs. Bennet

Mr. Collins - Charlotte

Field work

Read the novel Emma, written by Jane Austen.



Chapter : 4

Charles Dickens : David Copperfield

Introduction to Charles Dickens

Born on 7 February 1812 in the south of England, Charles Dickens was the second of eight children in the family of John Dickens, a Navy clerk. Though he was a warm-hearted person, John Dickens had no sense of responsibility, and was often in debt. Being short of money, the family moved to London, but John fell even more deeply into debt, and was sent to Marshalsea prison. He was joined there by the rest of his family except Charles, who was sent to work in a blacking factory. Charles was full of shame and misery at his family's condition, and hated his job in the factory where he had to undergo humiliation and ill-treatment. He could never forget this period of disgust and loneliness in the factory, which is often reflected in his novels when he writes about childhood with compassionate understanding. He began his writing career by writing short pieces for magazines, which appeared in a volume Sketches by Boz. He began writing a humorous monthly serial, Pickwick Papers, which brought him fame and popularity. In fact, many of his novels first appeared in serial form and were later published as novels. Some of his well-known novels are Oliver Twist (1837), David Copperfield (1849), A Tale of Two Cities (1859), Great Expectations (1861), & many others. The age in which Dickens lived and wrote was the Victorian Age, the reign of Queen Victoria, a time when modern Britain developed and evolved. It was also a time of prosperity as well as change because the Industrial Revolution had introduced machine production and made the factory the centre of work. The growth of cities created many social problems like poor housing and sanitation, crime, disease, poverty, etc. As wages were low and housing often overcrowded, even women and children were forced to work in factories for long hours. Dickens was deeply concerned about these social problems and this

concern can be seen in all his writing. His sympathetic awareness of contemporary social problems, and of the lives of the poor, the sick, and the unfortunate, is a constant feature of his work.

Summary of David Copperfield

David Copperfield is deeply attached to his mother, who was widowed six months before his birth. His early childhood is a very happy one, and once, he goes with his nurse Peggotty, for a holiday to Yarmouth. They stay with her brother Mr. Peggotty and other relatives in a boat-house. On his return, David finds that his mother has re-married. He is ill-treated by his stepfather, Mr. Murdstone, and sent away to Salem House, a school run by a cruel man named Creakle. After his mother's death, David is sent to work for a few shillings a week at Murdstone and Grinby's warehouse in London. He lodges with Mr. Micawber and his family and becomes very attached to them. But they leave London and David decides to go and find his great-aunt, Miss Betsy Trotwood, who lives at Dover. But he is robbed of his money and has to walk the whole way to her house. Miss Betsy is very kind to him and sends him to an excellent school in Canterbury, where he boards with Mr. Wickfield and his daughter Agnes. Mr. Wickfield has a weakness for drink and his cunning clerk, Uriah Heep, takes advantage of this. After leaving school, David is articled to the firm of Spenlow and Jorkins in London. He meets Mr. Spenlow's daughter, Dora and falls madly in love with her, but Mr. Spenlow refuses to consider him as a son-in-law. Miss Trotwood loses her money and comes to live in London. David works extremely hard and becomes a successful reporter and writer.

After Mr. Spenlow's death, David and Dora are married. Dora is pretty but silly and immature, and wishes to be regarded as a "child wife". She loses a child, is very ill, and weakens slowly and dies. To forget his grief, David goes abroad and is away for three years. During this time, he realizes that he loves Agnes, but is sure that she regards him as a brother. He returns to England and realizes that she has always loved him. They are married. Miss Trotwood's fortune is restored, and Uriah Heep is imprisoned for fraud. Mr. Peggotty's family, as well as Mr. Micawber's family emigrate to Australia and live happily there.

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4.0 Objectives

Friends, a study of this chapter will enable you to

- a) Analyze the characters in the novel
- b) Analyze the structure of David Copperfield
- c) Study the use of humor and pathos in the novel
- d) analyze the structure of the novel

4.1 Introduction

In the previous chapter, we could see how Jane Austen reflected contemporary society in her *Pride and Prejudice*. *David Copperfield*, which Dickens wrote a few years later, also presented a picture of contemporary society, but the difference is that Austen restricts herself to the upper middle class of rural England, while Dickens's canvas is a larger one encompassing the middle class of his time, particularly industrialized London. Another distinguishing factor was that Austen was not concerned with social problems while Dickens was deeply concerned with the social issues of his time. Austen's characters develop and grow, while Dickens's characters are usually caricatures and rarely develop or grow. This is why critics comment that her

characters are more rounded and true to life, while his characters are more flat and usually lack depth.

4.2 Dickens's treatment of characters in David Copperfield

4.2.1 The men characters

The central character in the novel is David, as all the important incidents as well as characters revolve around him. He is born six months after his father's death and is brought up under the loving care of his mother and nurse Peggotty. After his mother's remarriage, her new husband Mr. Murdstone ill-treats him. When he protests, as a punishment he is sent to Salem House, where Mr. Creakle, the headmaster, bullies and humiliates him. David's childhood is presented vividly and he is shown as sensitive, honest and loving, qualities which he retains even after he grows up. He is also intelligent and observant, but is also too innocent, trusting and thoughtless. He does not realise that Steerforth is spending his money under the pretext of taking care of it, and does not see his true colours even when he sees his behaviour towards Mr. Mell and Rosa Dartle. He continues to admire him and introduces him to Mr. Peggotty's household which he ruins, and cannot think badly of him even when he runs off with Emily. He is often cheated by servants and waiters, particularly after he marries Dora. This incompetence with servants indicates that David lacks firmness and self-discipline. In fact, as he admits, his marriage to Dora is a mistake committed by his "undisciplined heart", because he falls in love with her at first sight, before he knows what kind of person she is. This is why, though their marriage is not an unhappy one, David always feels that something is missing because Dora is never a companion to him. He is so shortsighted that he never realises that he cares for Agnes or that she loves him. This is why, though David is a victim of circumstances, he is also responsible for much of his unhappiness.

Though he has many shortcomings, David has many good qualities that endear him to his friends and relatives. Though he is treated badly by his stepfather and by Creakle, he preserves his good nature and humanity and carries with him an atmosphere of cheer and goodwill wherever he goes. His nurse Peggotty, Ham, Mr. Peggotty and Emily

all have great affection for him, and even Miss Betsey, who had been disappointed at his not being a girl, develops love for him. Miss Betsey advises him never to be mean, vulgar or cruel, and he never forgets this advice. There is no meanness or pettiness about his conduct. He is honest, kind and conscientious. He is grateful to Miss Betsey for her love and kindness, and regards it to be his duty to look after her and give her moral support when she loses her money. He takes up a job and works with diligence and sincerity. David is very sensitive, and responds to the love as well as the insults meted out to him. He is always loyal to his friends like the Peggottys, the Micawbers, Steerforth and Traddles. He likes being of service to others eg. he helps Peggotty to settle her affairs after Barkis's death and helps the Micawbers to sell their belongings to pay their debts. He is devoted to Dora, and is never impatient with her inability to deal with housework. During her illness, he looks after her with great devotion. He loves Agnes sincerely and proves to be a very good husband to her when he marries her. David is a gifted young man and has always been fond of reading. These qualities help him to be a good writer.

Mr. Micawber is one of the greatest comic characters created by Dickens. He is a stout, middle-aged person with hardly any hair on his large, shining head. David lodges with him when he is employed with Murdstone and Grinby's in London. Mr. Micawber has a big family to support, and is always in debt. As his debts keep mounting, he sells off all his household furniture and valuables. In spite of these financial difficulties, Mr. Micawber is always optimistic. When his creditors are a bit too pressing, he is full of grief, but soon recovers, and goes out, humming a tune with more cheer than ever before. Though he is always in the grip of acute poverty, and just a step away from the debtor's prison, he has the ability to remain cheerful. He makes eloquent speeches in a high-flown style. After talking for a few minutes in a bombastic style, he utters the phrase "in short" and paraphrases what he has just said in simple language. In spite of his financial difficulties, Mr. Micawber is always willing to help others. He makes every possible effort to make David's stay with the family comfortable, and even when he has to leave the house, he tries to make the best possible arrangements for him. He comes to Miss Betsey's rescue when she loses her money to the cunning Uriah Heep, and exposes the plot thus saving her from disaster. He, along with his wife, is

always hoping for something to turn up, and their hopes are realised when he goes to Australia and becomes a successful magistrate. His ability to handle Uriah Heep shows that he is an intelligent and courageous man. When Uriah Heep is being exposed, he tries to snatch the documents from Mr. Micawber's hands, but the latter is clever enough to expose his evil designs. He exposes Uriah's plans very methodically and reads out the charges one by one, substantiating everything with proof. This shows that he has studied law and is making good use of it. It is therefore not surprising to hear about his success in Australia.

Uriah Heep, Mr. Wickfield's clerk, is the villain of the novel. He pretends to be humble but actually makes a treacherous plan to achieve his aim of becoming Wickfield's partner. He is greedy, very dishonest and nasty. His humility is a mere mask and he is actually very clever and cunning. He manages to extract information about Mr. Wickfield's business from David, who is reluctant to part with it. He employs Mr. Micawber as a clerk, pays him poorly, but lends him money, so that he can later use him as a clerk. Mr. Wickfield has a weakness for wine and is grief stricken at his wife's death. Heep exploits these weaknesses and gradually gains complete control over his affairs. He studies law so that he may know about legal intricacies to trap Mr. Wickfield and forges the signatures of both Mr. Wickfield and Mr. Micawber to draw up documents to achieve his aim. He draws up a deed in the name of Mr. Wickfield saying that he has left his business in Heep's hands. He also draws up a bill of sale of Mr. Wickfield's furniture for which he has to pay Heep an annuity, thus making him dependent on him. He tries to make him use Miss Betsy's money for business, but actually pockets it himself. He pretends to save Mr. Wickfield but actually ruins him. Above all, his ambition is to one day marry Agnes. He knows this is impossible because he lacks personality, education, as well as social status, and therefore uses evil means to realise his ambition.

Heep's treacherous behaviour brings a lot of suffering to many. Miss Betsey is almost on the verge of ruin. When Mr. Wickfield realises that Miss Betsey has lost her money because of him, he experiences mental strain which affects his health, and Agnes, in turn suffers when she sees her father's condition. David has to not only discontinue his studies to take up a job with Dr. Strong, but his marriage with Dora

also falls into trouble. The only sympathy one feels for him is when he describes his poor, difficult childhood, when he was forced to learn how to be humble.

James Steerforth is an attractive young man who is a senior student at Salem House where David is sent during holidays as a punishment for having bitten Mr. Murdstone. He is afraid that the boys, particularly Steerforth, will ridicule him when they come back. He is taken before Steerforth as if he is a judge, and is treated with kindness. David is greatly impressed and Steerforth takes advantage of this to get hold of David's money and spend it on entertaining the boys. Though poor David loses whatever little money he had, he is grateful to Steerforth and looks up to him as his hero. Steerforth is friendly, gay and has amiable manners, but is selfish and unscrupulous. He actually comes from a rich family and does not care for the feelings of poor people, eg. Mr. Mell. Since he is David's friend, he is invited by Ham and Peggotty to visit them at Yarmouth. There he meets Emily, who is sweet and innocent, and wants to become a lady. He seduces her and elopes with her but does not intend to marry her. Steerforth is also responsible for the tragedy of Rosa Dartle. David cannot see the reality of Steerforth when he is a child, and sees through him when it is too late. Steerforth dies a death he deserves when he is drowned near Yarmouth, the very place he has wronged. Ham, whose future he has destroyed, tries to rescue him, but is also drowned.

4.2.2 The women characters

Dora Copperfield is the daughter of Mr. Spewlow of Doctors Commons. She is beautiful and good-natured, but empty-headed and impractical. She charms David from the moment he sees her, but he realises that everyone treats her like a child, and that she cannot act responsibly. Her mother died when she was a child, and therefore she did not have the guidance and correcting influence that could have made her a better person. Her rich father dotes on her, and she is surrounded by servants who cater to her every need. This is why she is immature, cannot fulfill any domestic duties, and is called his child wife by David. Their married life is rather chaotic because Dora does not know how to manage household affairs. Their servant is irregular, irresponsible and in the habit of stealing things. When David advises

her to supervise the work, she thinks that he is finding fault with her. He realises that she is not only unaware of the realities of the world, but is also incapable of learning them, and if he wants to be happy, he must accept her as she is. Dora herself is quite conscious that she is no better than a child, and during her illness realises that she has been a poor wife to David. She has great admiration for Agnes, who is an excellent housekeeper and wishes she had learnt from her about the art of housekeeping.

Miss Betsey Trotwood is David's great aunt, and is a victim of an unhappy marriage. Severely disappointed and disillusioned by her husband, she is strong minded, independent and self-reliant. After their legal separation and his subsequent death ten years later in India, she has taken her maiden name again and settled down in a cottage on the sea-coast at Dover. She lives here with one servant, Mr. Dick, a middle-aged man of queer habits. She does not approve of her nephew's marriage to David's mother, and is further disappointed when David is born because he is not a girl. After his mother's death, when David is ill-treated by his stepfather and comes to seek shelter with Miss Betsey, she is at first shocked at his shabby appearance, but reveals her kind nature when she tries to make him comfortable. When she decides to adopt him, she calls Mr. and Miss Murdstone, scolds them for having ill-treated David and his mother, and turns them out of her house. She arranges for his education, and later his stay with Mr. Wickfield. She gives him money to visit Peggotty, sends him on a trip abroad, and pays a large amount to get him articled to Spenslow and Jorkins. She tells him never to be false or cruel, which he always remembers. On being convinced that David really loves Dora, she helps him to win her love, and also helps Dora in her household affairs. David's marriage to Agnes makes her very happy because she has great admiration for her. She helps the Micawbers to emigrate to Australia because she has great sympathy for them. Above all, she displays tremendous courage when she loses her fortune. Though she has become eccentric due to the ill treatment she received at the hands of her husband, David's love restores her to normalcy.

Agnes Wickfield is Dickens's idea of idealised womanhood. She is not only beautiful and attractive, but also modest and self-effacing, and is a devoted daughter, a faithful friend and a loving wife. She is

always willing to sacrifice for others. When her mother dies, she leaves school to look after her father, and though she is in love with David, she suppresses her love when she comes to know that David has fallen in love with Dora. She even helps Dora with household work and takes care of her during her illness. Though at her deathbed Dora expresses the wish that Agnes should take her place in David's life, Agnes does not immediately disclose this to him, but tells him to go abroad and find solace in nature. She reveals Dora's wish to him only at the appropriate time, when David realises that he loves her and wants to marry her.

Mrs. Clara Copperfield is David's mother, a gentle and beautiful lady who is widowed six months before he is born. Miss Betsey, her only relative, leaves her because the newborn child is not a girl, and she is left with only the servant, Clara Peggotty for company. She then makes the mistake of marrying Mr. Murdstone, a cruel and heartless man, and is so completely dominated by him and her sister-in-law, that she becomes deeply unhappy. She does not have the courage to protest against the indignities heaped on her or their cruelty to David and dies when he is hardly eight.

4.2 Check Your Progress.

Match the following :-

Dora	ideal woman
Uriah Heep	eccentric
Miss Betsey	immature
Agnes	cunning

4.3 The structure of David Copperfield

The structure of David Copperfield, determined by its autobiographical form, is a simple one. So it is the story of a part of his life as he recalls it, beginning from his birth, and continues until the moment of his writing. David's presence and the events in his life give the novel coherence. Hence it is his story that is central to the novel and can be divided into three main parts. The first part (Chapters 1 to 18) consists of an account of the circumstances of his birth, childhood and early youth. In the first two chapters he tells us about his birth and early impressions of his time with his mother and Pegotty. The next

few chapters tell us about his misery after his mother marries Mr. Murdstone, her death and his misery thereafter. He then tells us about his experience at Murdstone and Grinby's, his stay with the Micawbers, his going to Miss Betsey and education at Dr. Strong's school. The second part (Chapters 19 to 53) is about his later youth and early manhood, when he looks for a career, his courtship and marriage to Dora and her death. The third part (Chapters 54 to 64), which tells about his mourning for Dora and ends with his marriage to Agnes. Each of the parts ends with a 'Retrospect' chapter that summarises the events taking place over a long period of time. There are two other sub-plots which are woven around David's story. One concerns Mr. Wickfield, Uriah Heep and Mr. Micawber. The second one is about the Peggotty family, Emily and Steerforth. The two stories balance one another. The Heep story has a happy ending, because Mr. Wickfield recovers, Heep is exposed and defeated, and everyone's fortune is restored. Steerforth's story ends tragically, because though Mr. Peggotty recovers Emily, Steerforth and Ham are drowned. There are other smaller stories like the story of Miss Betsey and her husband, of the Strong family, and of the Micawber family, and David is in some way connected with the characters in each story.

4.3 Check Your Progress.

Write 3 or 4 sentences on the structure of David Copperfield.

4.4 Humour and pathos in David Copperfield

There is humour in abundance in David Copperfield, and this is humour of character, humour of situation, as well as humour of dialogue. Critics have often compared Mr. Micawber to Shakespeare's Falstaff. His stout figure, shiny bald head, and above all his hope that something will turn up, are all a source of amusement. One moment he wants to slash his throat to kill himself, and is humming a tune the next. Miss Betsey creates humour because she is always seen

chasing donkeys and is constantly afraid of fire in London. Others like Mr. Dick, Barkis, or Mr. Spewlow, also create humour through their eccentricities. Many episodes in the novel are also a source of amusement. eg. when David is cheated by the waiter, or when Barkis indicates his wish to marry Peggotty. Dialogues become a source of humour in the novel because as usual, Dickens has given his comic characters a distinct manner of speech. eg., Mr. Micawber's grandiloquent speeches, or Miss Betsey's abrupt way of talking.

Dickens has often been criticised for being melodramatic and over sentimental. Some incidents in David Copperfield are genuinely pathetic eg. David's ill-treatment by the Murdstones, the death of his mother, or his suffering at the blacking factory. But this effect is spoilt by other scenes which are melodramatic and overdo the pathos. eg. the death of Dora's dog Jip when she dies, the death of Ham, or Steerforth's body being washed to the shore to lie at David's feet. Undoubtedly, such incidents detract from the effect of those where Dickens depicts true emotions with restraint and simplicity.

4.4 Check Your Progress.

Fill in the blanks :-

- a) Dickens creates humour through _____, _____, and _____
- b) Three humorous characters in David Copperfield are _____, _____ and _____.

4.5 The unity of David Copperfield

Some critics have commented that David Copperfield lacks unity. We have seen earlier that it is a carefully constructed novel in which the main plot and the sub-plots are arranged to form a well-organised whole. So it would not be correct to say that parts of the novel have nothing to do with the main story of David's life. eg. the stories of Miss Betsey and her husband, or of Doctor and Annie Strong. But David learns from both about the meaning of true love and what makes a happy marriage. Hence, if love and marriage are regarded as important themes in the novel, then the unity of the novel is clearly seen. Another fact which contributes to the unity of the novel is the autobiographical element and the first person narration. The novel is the story of David's life, his development and progress from birth to the

present, and this also contributes in making the novel an integrated whole.

4.6 Conclusion

While reading David Copperfield, one has to keep in mind that it was written almost midway in his literary career, and shows the ease of his early work as well as the sense of design of his later writing. The autobiographical narrative gave the advantages of allowing the story to stretch over a long period with David as the common link between the episodes and the characters, as well as for better development of characters. There is also a greater sense of realism since many of the incidents have been taken from his own life. eg. his suffering at the blacking factory, his infatuation with Dora, etc. Like many novels of this period, this one was also first published in serial form. So he had to keep the reader's interest alive, remind him about earlier episodes and characters, and at the same time overcome these problems with a carefully constructed story.

In the next chapter, we have to study George Eliot's Middlemarch , which was also written during the Victorian period and was also first published in serial form. In spite of this, it is, as we shall see, quite different from Dickens's novel.

4.7 Summary

In the beginning, we come to know about Dickens and his background. Then We come to know about the main characters and the unique way in which Dickens depicts them. We also find a brief analysis of the structure of the novel, as also Dickens's method of depicting humour and pathos. The question of whether the novel has unity of form is also touched upon.

Check Your Progress - Answers

4.2	Uriah Heep	cunning
	Dora	immature
	Miss Betsey	eccentric
	Agnes	ideal woman

4.3

The story of David is central to the structure of the novel and is also the factor that gives it coherence. There are two other sub-plots woven around the main plot. One concerns Mr. Wickfield, Uriah Heep and Mr. Micawber. The second is about the Peggotty family, Emily and Steerforth.

4.4

- a) Dickens creates humour through character, situation and dialogue.
- b) Three humorous characters in David Copperfield are Mr. Micawber, Miss Betsey and Mr. Dick.

Field Work :

Read the novel Great Expectations by Charles Dickens.



Chapter : 5

George Eliot : Middlemarch

Introduction to George Eliot and her novels

*Mary Ann Evans, better known as George Eliot, was born in Warwickshire, in 1819 and spent the early years of her life with her father an estate agent, and her brother, Isaac. From childhood, she showed an unusual aptitude for study and was far ahead of her brother in academic achievements. At the age of twenty-two, she went with her father to Coventry, and soon began to free herself from the narrow religious outlook which bound her family. She later came into contact with thinkers like Francis Newman, Herbert Spencer and was deeply influenced by their philosophy. She then met George Henry Lewes, and defying Victorian convention, lived with him for the rest of her life. Poverty and misfortune dogged them for a while, but Lewes recognised her superior intellect and encouraged her with praise and devotion. Inspired by him, in 1857, she wrote *Scenes from Clerical Life*. *Adam Bede* appeared in 1859, and *The Mill on the Floss*, which is largely autobiographical, in 1860. Both the novels were very well acclaimed as also her *Silas Marner* (1861), *Romola* (1863), *Felix Holt* (1866), *Middlemarch* (1871-72), and *Daniel Deronda* (1873).*

Of all the women novelists of the 19th century, George Eliot was the most learned and in her creative achievement, the most adult. She was a rationalist, and what interested her above all, were the human motives that she tried to explore and comprehend. She tried to analyse the thoughts of her characters, to probe their deepest desires, and while doing so, displays a deep compassion and understanding of human nature. Thus, George Eliot's novels contain numerous examples of subtle psychological study.

Summary of Middlemarch

Dorothea Brooke and her younger sister, Ceila were young women of good birth, who lived with their bachelor uncle at Tipton Grange near the town of Middlemarch. So serious was Dorothea's cast of mind that she was reluctant to keep jewelry she had inherited from her dead mother, and she gave all of it to her sister. Upon reconsideration, however, she did keep a ring and a bracelet. At a dinner party where Edward Casaubon, a middle-aged scholar, and Sir James Chettam both vied for her attention, she was much more attracted to the serious-minded Casaubon. Casaubon must have had inkling that his chances with Dorothea were good, for the next morning he sought her out. Ceila, who did not like his complexion or his moles, disapproved of the matter. That afternoon Dorothea, contemplating the wisdom of the scholar, was walking and by chance encountered Sir James who was in love with her and mistook her silence for and supposed she might love him in return. When Casaubon made his proposal of marriage by letter, Dorothea accepted him at once. Mr. Brooke, her uncle, thought Sir James a much better match; Dorothea's acceptance merely confirmed his bachelor views that women were difficult to understand. He decided not to interfere in her plans, but Celia felt that the event would be more like a funeral than a marriage, and frankly said so.

Casaubon took Dorothea, Celia, and Mr. Brooke to see his home so that Dorothea might order any necessary changes. Dorothea, intending in all things to defer to Casaubon's tastes, said she would make no changes in the house. During the visit Dorothea met Will Ladislaw, Casaubon's second cousin, who seemed to be hardly in sympathy with his elderly cousin's marriage plans. While Dorothea and her new husband were travelling in Italy, Tertius Lydgate, an ambitious and poor young doctor, was meeting pretty Rosamond Vincy, to whom he was much attracted. Fred Vincy, Rosamond's brother, had indicated that he expected to come into a fine inheritance when his uncle, Mr. Featherstone, should die. Vincy, meanwhile, was pressed by a debt he was unable to pay.

Lydgate became involved in petty local politics. When the time came to choose a chaplain for the new hospital of which Lydgate was the head, the young doctor realised that it was to his best interest to vote in accordance with the wishes of Nicholas Bulstrode, an influential

banker and founder of the hospital. A clergyman man named Tyke received the office. In Rome, Ladislaw encountered Dorothea had begun to realise too late how pompous and incompatible she found Casaubon. Seeing her unhappiness, Ladislaw first pitied and then fell in love with his cousin's wife. Unwilling to live any longer on Casaubon's charity, Ladislaw announced his intention of returning to England and finding some kind of gainful occupation.

When Fred Vincy's note came due, he tried to sell a horse at a profit but the animal tried to be vicious. Caleb Garth, who had signed his note, now stood to lose a hundred and ten pounds because of Fred's inability to raise the money. Fred fell ill, and Lydgate was summoned to attend him. Lydgate used his professional calls to further his suit with Rosamond. Dorothea and her husband returned from Rome in time to hear of Celia's engagement to Sir James Chettam. Will Ladislaw included a note to Dorothea in a letter he wrote to Casaubon. This attention precipitated a quarrel which was followed by Casaubon's serious illness. Lydgate, who attended him, urged him to give up his studies for the time being. To Dorothea, Lydgate confided that Casaubon had a weak heart and must be guarded from all excitement.

Meanwhile all the relatives of old Mr. Featherstone were waiting impatiently for his death, but he hoped to circumvent their desires by giving his fortune to Mary Garth, daughter of the man who had signed Fred Vincy's note. When she refused it, he fell into a rage and died soon afterwards. When his will was read, it was learned he had left nothing to his relatives; most of his money was to go to a Joshua Riggs, who was to take the name of Featherstone and a part of his fortune was to endow the Featherstone Almshouses for old men. Plans were made for Rosamond's marriage with Lydgate. Fred Vincy was ordered to prepare himself finally for the ministry, since he was to have no inheritance from his uncle. Mr. Brooke, having gone into politics, enlisted the help of Ladislaw in publishing a liberal paper. Mr. Casaubon had come to dislike Ladislaw intensely after his cousin had rejected further assistance, and he had forbidden Ladislaw to enter his house. Casaubon died suddenly

A codicil to his will gave Dorothea all of his property as long as she did not marry Ladislaw. This strange provision caused Dorothea's friends and relatives some concern because if publicly given out, it

would appear that Dorothea and Ladislaw had been indiscreet.

Mr. Brooke, on the advice of his Tory friends, gave up his liberal newspaper and thus cut off his connection with Ladislaw. The latter realised that Dorothea's family was in some way trying to separate him from Dorothea but he refused to be disconcerted about the matter. He resolved to stay on in Middlemarch until he was ready to leave. When he heard of the codicil to Casaubon's will, he was more than ever determined to remain so that he could eventually disprove the suspicions of the village concerning him and Dorothea. Meanwhile Lydgate and Rosamond had married, and the doctor had gone deeply in debt to furnish his house. When he found that his income did not meet his wife's spendthrift habits, he asked her to help him economize. He and his wife began to quarrel. His practice and popularity decreased.

A disreputable man named Raffles appeared in Middlemarch. Raffles knew that Ladislaw's grandfather had amassed a fortune as a receiver of stolen goods and that Nicholas Bulstrode, the highly respected banker, had once been the confidential clerk of Ladislaw's ancestor. More than that, Bulstrode's first wife had been his employer's widow. Upon money inherited from her, money which should have gone to Ladislaw's mother, Bulstrode had built his own fortune. Already blackened by Raffles, Bulstrode reasoned that the scoundrel would tell Ladislaw the whole story. To forestall trouble, he sent for Ladislaw and offered him an annuity of five hundred pounds and liberal provision in his will. Ladislaw, feeling that his relatives had already tainted his honour, refused, unwilling to be associated in any way with the unsavory business. Deciding to leave Middlemarch, Ladislaw went to London without assurance that Dorothea loved him. Lydgate drifted deeper into debt. When he wished to sell what he could and take cheaper lodgings, Rosamond managed to make him hold on, to keep up the pretense of prosperity a little longer. At the same time Bulstrode gave up his interest in the new hospital and withdrew his financial support. Faced at last with the seizure of his goods, Lydgate went to Bulstrode and asked for a loan. The banker advised him to seek aid from Dorothea and abruptly ended the conversation. But when Raffles, in the last stages of alcoholism, returned to Middlemarch and Lydgate was called in to attend him, Bulstrode, afraid the doctor would learn the banker's secret from Raffles'

drunken ravings, changed his mind and gave Lydgate a cheque for a thousand pounds. The loan came in time to save Lydgate's goods and reputation. When Raffles died, Bulstrode felt at peace at last. But it soon became common gossip that Bulstrode had given money to Lydgate and that Lydgate had attended Raffles in his final illness. Bulstrode and Lydgate were publicly accused of malpractice in Raffles' death. Only Dorothea took up Lydgate's defense. The rest of the town was busy with gossip over the affair. Rosamond was anxious to leave Middlemarch to avoid public disgrace. Bulstrode also was anxious to leave the town after his secret, which Raffles had told while drunk in a neighbouring village, became known. But he became ill and his doctors would not permit him to leave his bed. Dorothea, sympathetic with Lydgate, determined to give her support to the hospital and to try to convince Rosamond that the only way Lydgate could recover his honour was by remaining in Middlemarch. Unfortunately, she came upon Will Ladislaw, to whom poor Rosamond was pouring out her grief. Afraid Rosamond was involved with Ladislaw, Dorothea left abruptly. Angered at the false position Rosamond had put him in, Ladislaw explained that he had always loved Dorothea, but from a distance. When Dorothea forced herself to return to Lydgate's house on the following morning, Rosamond told her of Ladislaw's declaration. Dorothea realised she was willing to give up Casaubon's fortune for Ladislaw's affection.

In spite of the protests of her family and friends, they were married several weeks later and went to live in London. Lydgate and Rosamond lived together with better understanding and prospects of a happier future. Fred Vincy became engaged to Mary Garth, with whom he had long been in love. For a long time Dorothea's family disregarded her, but they were finally reconciled after Dorothea's son was born and Ladislaw was elected to Parliament

5.0 Objectives
5.1 Introduction
5.2 The social background of the novel
5.3 George Eliot's treatment of her characters
5.3.1 The men characters
5.3.2 The women characters
5.4 The structure of Middlemarch
5.5 Middlemarch as a study of provincial life in 18th century England
5.6 Some prominent themes in Middlemarch
5.7 Conclusion
5.8 Summary
- Check Your Progress - Answers
- Field Work

5.0 Objectives

Friends, a study of this chapter will enable you to :-

- a) Analyze the characters in Middlemarch
- b) Analyze the structure of Middlemarch
- c) Discuss it as a study of provincial life in 18th century England
- d) Discuss some prominent themes in Middlemarch

5.1 Introduction

George Eliot is also a novelist who wrote in the 18th century in England. But unlike Dickens, her characters are more rounded and develop and grow throughout the novel. She presents them from a psychological point of view, and is often regarded as among the earliest modern novelists. Also, in Middlemarch she not only mentions but also writes in the context of contemporary historical developments like the Reform Bill. She is also unique in the fact that her novel is infused not only with a moral vision but also with a deep sense of compassion.

5.2 The Social Background of The Novel

Middlemarch is concerned with the time period of about two and a half decades, beginning with the 1820s. The period covered is one in which there were many political reforms the most significant of which was the Reform Bill of 1832. Other factors like the increase in the number of factories and the coming of the railways suggest that it was a society undergoing rapid change. Though the landed gentry still commanded the most respect, other professions were gaining prominence, e.g. doctors (apothecaries, physicians, surgeons), lawyers, traders, etc. It was a very class-conscious society, in which those of noble birth were still the highest on the social ladder, and where there was a gulf between the town and the country. Man had to function and interact among institutions like the church, marriage, money, politics, and labour. All these had a strong moral thread running through them, and George Eliot has interwoven it with the stories and characters to bring about the best possible effect.

Women occupied an inferior position in society. They were expected to remain in the background and fulfil their domestic duties, and did not have any say in legal or property matters. They were not expected to be intelligent or assertive, but ornamental as well as useful. All these factors give the reader the impression that individual lives were influenced by their personal choices, but also the socio-economic factors prevalent during the time.

5.3 George Eliot's Treatment of Her Characters

5.3.1 The men Characters

Casaubon is a cold and remote figure, at pains to give an impression of dignity and learning. Celia sees through his pretentiousness and finds him ugly and pompous, but poor deluded Dorothea is taken in by his reserve into thinking that this vain, dry clergyman is an intellectual, a man of letters. He imagines that in Dorothea he has found a suitable wife as she will admire him, and be a wife, hostess and secretary. He cannot understand her ardour and enthusiasm because he is unemotional and self-occupied. Her intelligence and perception that he himself distrusts his ability to complete his work makes him conscious of his failure. His resentment at this realisation makes him retire deeper into his shell and he is a

very lonely man. Casaubon's jealousy towards Ladislav arises out of his feelings of inadequacy - Ladislav is everything he is not, viz. young, enthusiastic, and above all unafraid. His will is another example of his jealousy and possessiveness, because he dimly foresees the possibility of Dorothea marrying Ladislav, and wishes to prevent it even after his death.

Unlike Casaubon, Lydgate's intelligence and learning are genuine. Like Dorothea, he is a person who holds great promise but has to rest content with very ordinary achievements. As a surgeon with excellent training, who hopes to combine medical work with research in physiology, he is undoubtedly above ordinary people in intelligence and work. But he is very conscious of this and it is this consciousness as well as his materialistic tendencies make him a lesser individual. Lydgate's affair with the French actress, and his marriage to Rosamond indicate that he seems to have a weakness for vain, beautiful women. But his good nature is genuine as is seen in his relationship with his patients and colleagues. Success, recognition, prestige, are very important to him, but he is not aggressive, hard, or tough. In fact, he is swayed by sentiments and also suffers from pangs of conscience e.g. when he accepts money from Bulstrode. When he falls in love with Rosamond, he does not see through her wiles, and it is only after their marriage that he realises that under her beauty He selfishness and a terrible obstinacy. He forgives Rosamond for her petty scheming and becomes resigned to her egoism and her determination to have her own way. When Lydgate fails to achieve his ambition of being an affluent, renowned surgeon, he is bitterly disillusioned and resorts to dishonesty and the fear of exposure haunts him. It is particularly important for him to present the image of a respectable man of medicine, since a good reputation will help him to further his career by establishing a good practice in elite society.

Will Ladislav is the representative of the world outside Middlemarch, and the anti-thesis of Casaubon, being unlike him in all possible ways. He is the grandson of a woman who rebelled against the Casaubon values of class and money. His father was a musician, mother an actress, while he is a dilettante and a Radical. He rejects the superficial liberalism of Mr. Brooke and has not yet found his vocation. He sympathizes with Dorothea and regards her marriage to Mr. Casaubon as a horrible sacrifice, and later falls in love with her himself

5.3.2 The women Characters

George Eliot's *Middlemarch* is well-acclaimed for her compassionate delineation of character and subtlety of psychological analysis. Dorothea Brooke is a fine instance of this. Little information is given about the environment in which she grows up. She is deprived of the security of a happy family as her parents are dead, and Mr. Brooke, the only substitute for parents, is a tolerant uncle who lets everyone have their way because opposition causes him too much trouble. Dorothea is an idealist, and her idealism is misplaced because she wants to do good and great things in a world of which she is ignorant. She is a misfit in the narrow provincial society where women were expected to be submissive and accept the role assigned to them without aspiring for more. She has visions of being the partner in the accomplishment of a great work and her misguided notions lead her into committing the grave mistake of marrying Casaubon. Her childlike ideas about marriage (that a husband could be "a sort of father"), and her inability to see the obvious (Casaubon, who is ugly to Celia, seems to be one of the most distinguished-looking men to Dorothea) bring about disillusionment and unhappiness to her. She wants to be needed and appreciated by Casaubon, because he is the only person she looks up to - she feels that other people are ordinary and mediocre. This wish remains unfulfilled because Casaubon is always aloof and unapproachable, and Dorothea is doomed to a life of loneliness and misery. With the death of Casaubon comes the final blow, the codicil to the will, which is the ultimate insult she has to bear. Her marriage to the quite ordinary Will Ladislaw and willingness to give up Casaubon's property, is clearly an attempt to come out of her loneliness and establish a close relationship with another human being. Giving up her noble ideals of doing good and great things, she settles down to a life of humdrum domesticity.

Rosamond is a self-centered product of a ladies academy, the spoiled daughter of the complacent Vincy family. She is discontented with the narrow dull life of Middlemarch and treats her eager suitors with contempt because her heart is set on getting away to London. In her hauteur and disdain, she deliberately remains aloof from the people around her, whom she regards as commonplace and unrefined. In this she is somewhat similar to Dorothea who also regards herself as superior to others, but whereas Dorothea is a victim

of deluded and impractical ideas, Rosamond is deliberately selfish and calculating. The arrival of Lydgate arouses her interest because she hears of his connection with an aristocratic family. Marriage to him is her means of escaping from an environment unsuited to her supposedly superior accomplishments to a life of social importance. She is determined to marry him and sets out to charm him by showing off her petty talents. Rosamond's obstinacy, which George Eliot at first only hints at, is seen clearly once she is engaged to Lydgate. She is soon disillusioned with Lydgate when she sees that their marital life is troubled by financial problems. Later, she flirts with Ladislav because it diverts her mind from her displeasure with Lydgate. Though she is not unfaithful to her husband, she wants to keep other men to herself as her admirers. Lydgate's resentment and jealousy are seen by her as a tribute to her womanhood and personal charm. As their marriage deteriorates further, Lydgate sees her obstinacy, her inability to accept reality, her extravagance, and her air of martyrdom and disdain if she does not get her own way. As Lydgate's troubles increase, so does Rosamond's lack of concern for them. Rosamond almost destroys the relationship between Dorothea and Ladislav, but later behaves unlike her usual self by telling Dorothea about the nature of Ladislav's visit to her, thereby clearing the way for their love. This is one rare instance when she moves out of her selfishness to help a fellow-woman in trouble. But soon she goes back to her usual stand of selfishness and obstinacy, and this is why Lydgate calls her his "basil plant".

5.3 Check Your Progress.

Choose the correct alternative :-

1. Casaubon is :
a) humble b) honest c) pretentious d) social
2. Lydgate is :
a) materialistic b) aggressive c) tough d) successful

5.4 The structure of Middlemarch

Middlemarch is often praised for its sense of unity despite its vast canvas, numerous characters and their individual stories. George Eliot is said to have started on a story with Lydgate as the central character

and concerned with the fictional town which gave it its title. She then started on a separate work called "Miss Brooke", which grew in complexity. She must have recognised the many similarities of theme and setting and by 1871 the two stories were fused into a single panoramic novel. At the heart of the novel we have these two stories of Dorothea and Lydgate, twin studies in defeated aspiration. Dorothea, the misguided idealist, anxious to do great good in a world that is too narrow for her, is trapped in a marriage to the pedantic Casaubon. Lydgate, who aspires to achieve glorious heights in medical research, also fails to fulfil his dreams, and has an unhappy marriage with the self-centered Rosamond. Interwoven into these main stories, are those of Bulstrode, banker and religious hypocrite, whose dishonest past betrays him; of Fred Vincy, good-natured but lazy, who is saved by his love for Mary Garth, and the example of her father, Caleb; of Featherstone's disposition of his property; and several minor characters who give range and depth to the novel. One or more of the characters in each story plays an important part in each of the other stories, thus making the novel an integrated whole.

5.4 Check your progress :

Answer in one sentence:-

Which two stories were fused to form Middlemarch ?

5.5 Middlemarch as a study of provincial life in 18th century England

The main concern of Middlemarch is with the society of provincial England just before the Reform Bill of 1832, which was a rather cramped and narrow society. The political climate brought together, though only temporarily, people of different classes, viz., doctor, banker, businessman, cleric, baronet, etc. This is a society in which birth, rank and class are central. Rosamond does not have the same social status as the Miss Brookes, and though Chettam and Mr. Brooke recognize Mr. Vincy as a mayor, they cannot recognize his family. Chettam disapproves of Dorothea's marriage to Ladislaw, does his

best to hinder it and is only reconciled when Celia pressurizes him after Dorothea has a baby. At the same time, the Vincys look down on the Garths because Fred is a university man, while Mary is a governess and teacher. In this society, money rules, whether it is inherited or acquired, as is seen by the position enjoyed by Mr. Brooke, Bulstrode and Featherstone. Lydgate represents the new professional man having ideals and an enlightened attitude that threatens the position of the traditional practitioners who want to continue with their traditional methods as well as their malpractices. George Eliot comments on the narrowness of provincial society by depicting the amount of gossip generated from the criticism of Casaubon by Mrs. Cadwallader to the people's condemnation of Lydgate and Bulstrode without proof.

5.5 Check Your Progress.

Fill in the blanks :-

Three things important in the 18th century provincial society in England were ----- , ----- , and ----- .

5.6 Some prominent themes in Middlemarch

While reading the novel, some themes appear to be prominent. Foremost among these is the theme of defeated aspirations, of which Dorothea and Lydgate are the best examples. Both want to do great things in life but their movements are cramped in the narrow provincial society of Middlemarch. George Eliot makes use of such parallels as well as of contrasts to highlight the themes. The theme of love and marriage is also an important one in the novel. The Dorothea-Casaubon marriage and the Rosamond-Lydgate marriage are examples of failed marriages, as the Celia-Chettam marriage, the Dorothea-Ladislaw marriage and the Fred-Mary marriage are examples of successful ones. The search for one's true vocation and the ways in which this may be frustrated is seen in the stories of Dorothea and Lydgate, and also in the examples of Casaubon, Farebrother and Fred.

The moral theme dominates the novel, as can be seen in the various stories. Thus Mr. Brooke lives in leisure and fails to reform his own

estates while preaching to others, but is confronted by angry tenants like Dagley. Bulstrode can buy his way on to committees or Stone Court, but cannot buy Caleb Garth or even Raffles. Featherstone can buy sycophancy and subservience but not integrity. Fred resists temptation to follow the work ethics of the Garths. Lydgate is caught in the money trap and has to pay the price for falling into it. Casaubon's forgiveness of Dorothea is cold and distant and far from Christian charity. Farebrother has the honesty to admit to Lydgate that he doubts whether the ministry is his true vocation. Farebrother and Mary Garth clearly have the author's approval and are the type of characters who set the standard for the others in the novel.

5.7 Conclusion

Throughout the novel, the voice of the narrator is very obvious because besides being omniscient, it makes moral judgements on all events and people. George Eliot is impartial in analyzing Dorothea and Lydgate as well as Bulstrode and Casaubon, and her comments are ironic as well as compassionate. Her characters make a psychological journey from delusion to self-realization, and it is to her credit that she makes it a very realistic one for the reader. Joseph Conrad, the novelist we will study in the next chapter, also continues with this realism by creating characters who are true to life, though his technique is a very different one.

5.8 Summary

After some information regarding George Eliot and her literary career, we read a synopsis of *Middlemarch*. A brief survey of the social background of the age enabled us to get an idea of the canvas on which George Eliot draws her narrative. Her treatment of the men characters as well as the women characters shows her insight into human nature as well as her feeling of compassion towards all. The analysis of the structure of *Middlemarch* shows that though the novel appears to be rather unwieldy, it is carefully constructed with the two main stories of Dorothea and Lydgate being closely woven with the various sub-plots. Then we saw how the novel is a study of provincial life in 18th century England through the distinctions in social class and

rank in society as reflected in the story. George Eliot touches upon several themes in the novel eg., those of defeated aspirations, love, marriage, etc.

Check Your Progress - Answers

5.3

1. pretentious 2. materialistic

5.4

The two stories that were fused together to form Middlemarch were the stories of Dorothea and Lydgate.

5.5

Three things important in the 18th century provincial society in England are birth , rank , and class

Field Work :

Read the novel The Mill on the Floss written by George Eliot.

□ □ □

Chapter : 6

Thomas Hardy : Jude The Obscure

Introduction to Thomas Hardy

Thomas Hardy was born in Dorchester in 1840. In 1862, he went to London as an assistant in an architect's office. He had a liking for literature and read works of contemporary writers like T. H. Huxley, Swinburne, and Browning. He wrote Under the Greenwood Tree in 1872 and Far from the Madding Crowd in 1874, which were very popular. During the next ten years, he and his wife travelled in Britain and abroad and made their home in the country though they went to London at intervals. His The Return of the Native was published in 1878, The Mayor of Casterbridge in 1886, Tess of the D'Urbervilles in 1891, and Jude the Obscure in 1896. Hardy had always been sensitive to criticism, and the damning reception of his last novel upset him so deeply, that he gave up novel-writing. He devoted himself to the preparation of his epic drama, The Dynasts, which was published in 1904, and after that wrote only poetry until his death in 1928.

Summary of Jude The Obscure

The novel opens in a small village in Wessex, with the departure of the village schoolmaster, Mr. Phillotson, and the author tells us that everybody in the village seemed sorry to see him leave. He is going to the city of Christminster, some twenty miles away. Jude Fawley, a little boy of eleven, who is the central figure in the novel, is very sorry to see him leave because they have been good friends. Though he is very young, Jude is one of the few who understand why the school master is leaving. The school master is leaving for Christminster because he wishes to get a university degree which is necessary for a man who wants to do in teaching. As Phillotson leaves the village Jude is rudely woken from thinking about his ambitious teacher by the loud voice of his aunt, an old woman who is bringing up the orphaned Jude and who lives in a small cottage with Jude. Jude is ordered to go to the

well in the centre of village, and fetch two water buckets back to his aunt's cottage. The old lady, Drusilla Fawley, earns her living as a baker. As the first chapter closes, Jude arrives at the old well. Jude returns to great-aunt Drusilla's cottage with the two heavy water buckets; this is physical labour really beyond the boy's strength, but he is not one to complain. He finds himself listening to a conversation between his aunt and another elderly woman, Mrs. Williams, and Drusilla tells the story of Jude and his parents to Mrs. Williams right in front of Jude. The story Drusilla tells is one of the tragic and untimely death of both of Jude's parents, after what was apparently a very unhappy marriage ending with their separation and then their death. She does not go into detail, but she warns Jude not to marry because it is not correct for the Fawleys to marry. As she tells the villagers as well as Jude something of the family history and its misfortunes, she also makes it known that Jude, like most of his family, is very much attracted to books. She wishes that the schoolmaster would have taken Jude off her hands and made a scholar of him in the university at Christminster, but he was not to be. The old woman mentions Jude's cousin, Sue, who had been born in Drusilla's own cottage, as having many of the same characteristics as Jude, especially her love for books. Jude feels a sense of identity with the birds, because nobody wants them, just as he feels that nobody wants him. Drusilla tells Jude more about Christminster and wishes that he had also gone there so that he would have been off her hands. Jude now begins to wish he could really go to Christminster, which has become his goal and aspiration. Jude meets a man with a coal-cart who tells him that they have come for Christminster where there are many scholars and clergymen. This increases Jude's appetite for study at Christminster. Then Jude meets Physician Vilbert, a quack doctor who sells worthless medicines to trusting and ignorant rural people. Jude questions him about Christminster and the physician gives the impression that he is a university graduate. He tells Jude that he will give him the grammars of Latin and Greek, which are necessary for entrance into the university if Jude will get some customers for him. Jude honestly does so, and then realises that the physician is a dishonest man. He is really disillusioned and feels really depressed. During the next three or four years Jude studies hard along with the work of helping his aunt. One Saturday, as Jude is returning home, he

hears the voices of some girls from the other side of the hedge. Suddenly he is hit with something which is the part of an animal's body. He peeps over the hedge and sees three young women washing parts of animals' bodies. One of them, a fine dark-eyed girl catches his attention and later, he comes to know that her name is Arabella. He decides to call upon her the next Sunday. Jude wants to break his date with Arabella but cannot make himself do so. Arabella tempts him and Jude seduces her. Two months later he tells her that he plans to go and begin his career at Christminster. She consults the quack doctor Vilbert and tells Jude that she is pregnant with his child. Though he knows it is a mistake, Jude and Arabella are married and he tries to convince himself that she is the right person. Jude is nineteen, an apprentice stone-mason with poor financial prospects. He takes a small cottage where Arabella can wait for the expected child. But she tells him that she is mistaken about the pregnancy and that there is to be no child. He comes to know other things about her namely that she has been a barmaid, she wears a wig, that she lied to him about her pregnancy - all of which cause him to give less respect to her. The incident of the slaughtering of the pig reveals that Arabella is cold and unemotional about the killing while Jude is soft-hearted. Jude overhears a conversation between Arabella's companions and discovers in which Arabella trapped him and on going home speaks to her about it. Arabella's reaction is to say that every woman has a right to behave in such a way and after that to antagonize Jude by throwing his books on the floor and smearing them with grease. Jude uses physical force to stop her and Arabella walks out on the road shouting to the passers-by that she was being ill-treated by him. Several days later he receives a letter from her telling him that she is planning to emigrate to Australia with her parents. He sees that Arabella has auctioned off his portrait with the rest of the household goods and after buying it burns it as a sign that their relationship is finished. He decides to go to Christminster and forget his marriage to Arabella.

In Part II of the book, Hardy tells us that Jude goes to Christminster, which is the place of his dreams. He is twenty-two years old, has been married and separated, and is experienced in stone-cutting and stone-carving. Jude had seen at his aunt's house the photograph of his cousin, Sue Bridehead, who lives in Christminster. Jude walks around Christminster and sees the names of great poets

and writers associated with the college. For a number of days, he wanders around the colleges among the students and realises that he has little chance of becoming a university student. He gets employment at the stone-mason yard, rents a small room and buys a few books intending to study by night and work by day. He comes to know the place where Sue is employed and goes there to observe her. Next Sunday, Jude attends a church service because he knows that Sue often attends it. When he sees her he follows her and sees her buying plaster statues but he does not speak to her. At last Jude and Sue meet and Jude admits that he knows a great deal about her. She tells him that his school teacher, Phillotson, is now a schoolmaster in a small town outside Christminster. He meets Phillotson who tells her that he has given up his ideas of getting a degree and Jude wonders how he can succeed when Phillotson has been a failure. Meanwhile, Sue has left her employment and becomes the assistant teacher to Phillotson. She is quite good at her work and he wishes to keep her services. Jude looks forward to his next meeting with Sue but he sees her walking with Phillotson and is overcome with jealousy but he tells himself that he is still legally Arabella's husband to marry Sue would be a criminal and moral offence. Then he comes to know that his aunt Drusilla is ill and goes to see her. When he speaks to her about Sue, she wants him not to have anything to do with Sue. Jude returns to Christminster and decides to go to see Sue. He goes to her cottage and tells her all he has done to himself and his reputation. Sue is sympathetic and allows him to sleep downstairs in the house. He leaves the cottage before Sue wakes up and goes to his aunt's house, where he talks to the curate who has been comforting her in her illness.

Part III shows Jude temporarily abandoning the world to lead a religious life because he would never rise above the rank of a humble curate and this, he feels, would be purgatory that he deserved for his previous sinful life. He is considered a failure by the villagers because he went to Christminster to better himself but returns without any achievement. Jude receives a letter from Sue in which she asks him to come and see her as she is very lonely, and that she does not like the college because she hates the confinement. Jude goes to meet her and she tells him that Phillotson has proposed to her and that she has accepted. One afternoon Sue having a half-day's leave from her strict college, goes with Jude on a visit near Melchester. They are stranded

and a kind shepherd gives them shelter for the night. When she returns to college the next morning, she is severely reprimanded. That evening, Sue comes to Jude's lodgings and stays the night. She tells him (with a total lack of emotion), of her friendship with a student who had ultimately died of a broken heart because she had refused to be his mistress. In the morning, Sue leaves the house with Jude, and thinking that they are unobserved, plans to return to college and be readmitted. But the college authorities refuse to take her back, and suggest that she marry Jude for the sake of her reputation. In the meanwhile, Phillotson is decorating a house in preparation of his marriage to Sue. She does not inform him about her expulsion, and he is shocked to know of it when he visits the college. He meets Jude, who tells him that Sue is innocent, and that he would like to marry Sue but cannot. Afterwards Jude meets Sue and tells her that he is married to Arabella and is upset that he had not told her about this earlier. Jude tells her that the Fawleys were not meant for marriage, but she makes light of this prophecy. Sue marries Phillotson, and Jude gives her away at the wedding, but he feels that she is making a ghastly mistake. Jude goes to see his aunt who is very ill, and then proceeds to Christminster, where he is offered a job. To his surprise, he sees Arabella, working as a barmaid. They go to stay at an inn, and the next morning, she tells him that she has married another man in Australia. They visit Drusilla, who seems to be better, and then Arabella shocks him by telling him that she is going back to her second husband in Australia. Jude returns to his studies for priesthood and after some days, receives an invitation from Sue for dinner to their house, but declines to go.

Jude meets Sue at the school and she invites him again, but later, she sends a note cancelling it. Jude receives a telegram saying that his aunt is dying, and by the time he reaches her house, she dies. Sue comes for the funeral, and after it is over, tells Jude that she is not happy in her marriage. Next morning, they are about to go their separate ways, but embrace before they go. Jude then burns all his theological books, symbolizing his break with his aspirations for a religious life. Though Sue returns to her husband, she cannot stand him and tries to lock herself in a cupboard. Phillotson is very bitter but keeps quiet until she asks him if he would mind if she lived separately. They continue to live together, but not as man and wife. The next

morning, he tells her that she is free to go, although in doing so, he ruins himself professionally. Sue and Jude go off together but cannot legally again. So they start divorce proceedings against Phillotson and Arabella. Sue has been of a questioner of society while Jude is more conservative, but from this point on their opinions are reversed, until Jude becomes a sceptic while Sue becomes orthodox.

Hardy tells us in Part V that though Sue and Jude are free to marry they neglect to do so for reasons which are rather obscure and lie in the character of Sue. One day Arabella returns to England with Carlett, her tavern-keeper husband and claims that she has a child by Jude and that he and Sue must accept it and take care of it. Jude is not sure that the child is his, but accepts it. It is a boy a quiet, withdrawn and fantastic child named Little Father Time. In the succeeding years Jude and Sue have two children of their own. Jude's health fails due to exertion of his trade.

In Part VI the writer tells us that one day when he and Sue are absent, Little Father Time murders the two younger children and then kills himself. Sue feels that she is guilty and the deaths are punishments for her sins. She asks Phillotson to marry her again so that she can be punished. And she advises Jude to marry Arabella who's second husband is now dead. As the novel concludes, Jude is married again to Arabella. He dies in Christminster on the anniversary of the death of his children. Meanwhile, Sue continues to be married to Phillotson though she has loved Jude to the end. The marriage is a loveless one and has been entered into by her out of a religious fanaticism and a wish for punishment.

6.0	Objectives
6.1	Introduction
6.2	Analysis of Characters in Jude the Obscure
6.3	Jude The Obscure as a depiction of shattered ideals
6.4	Hardy's use of chance, coincidence and fate in Jude The Obscure.
6.5	Pessimism in Jude The Obscure
6.6	Conclusion
6.7	Summary
	- Check Your Progress - Answers
	- Fieldwork

6.0 Objectives

Friends, a study of this chapter will enable you to :

- a) analyze the characters in Jude the Obscure
- b) study the novel as a depiction of shattered ideals
- c) discuss Hardy's use of chance, coincidence and fate in the novel
- d) discuss Hardy's use of pessimism in the novel

6.1 Introduction

Hardy wrote his novels in the later part of the 19th century. Jude the Obscure was written towards the end of his literary career. As in most of his novels, the background of the novel is rural England. His knowledge of country life made the details vivid and the characters realistic. Hardy's preoccupation with Fate ruling over men's lives is apparent in this novel also because the characters watch helplessly as they move towards inevitable tragedy.

6.2 Analysis of the characters in *Jude The Obscure*

Hardy has created Jude, the protagonist, as a tragic character. He is a man of humble origins but becomes an outsider in society. There is an obscure curse on the Fawley family and that is that they are not made for happy marriages. From his childhood, Jude has high aspirations. He wishes to leave the village and pursue learning at the university. At first, all he wants is a non-religious end, but gradually he abandons this and decides to become a clergyman, an aim which is also given up. At heart, Jude is a very sentimental man and cannot bear to hurt any living creature, be it an insect or a dumb animal like a pig or a rabbit. He feels the same sense of compassion for Arabella and Sue, neither of whom he wants to hurt. Unfortunately he does not conform to the social norms and invites criticism amounting to condemnation. Jude proceeds from faith and conservatism to skepticism. In showing Jude undergoing great suffering (as when his children are murdered), and dying an early death, Hardy has undoubtedly made use of melodrama to win the reader's sympathy, but he has also shown him as the modern hero rebelling against society and alienated from it.

Arabella, Jude's first wife, is described in animalistic terms, as the "pig-woman", and seen to be tending to pigs and preparing pork for the market. She is a schemer and entraps Jude into marriage, but her motives are relatively uncomplicated. She wants to marry Jude so that she can escape from an unsatisfactory life as a pig-keeper's daughter, and she is absolutely unscrupulous in the way she goes about trapping Jude. She deserts Jude and contracts a bigamous marriage with little remorse and does not hesitate to make Jude accept Little Father Time. At the end of the novel, she is the same selfish, unfeeling person she was at the beginning, and this is seen in the way she tries to be friendly with the physician Vilbert when Jude is going to die so that she may have a protector and a means of support.

Sue is the most complex character in the novel and also the most difficult to understand. She is a classic case of sexual hysteria, which she is unable to admit to herself, and which she converts into rigid self-punishment. Hardy, with great sympathy, has created convincingly the weaknesses in her personality. She alternately attracts and repulses both her lovers, and her sadism is directed towards both of them. She

is, as Jude realizes, unfit for normal marriage, and therefore, could not have married Phillotson or anyone else. Hardy underlines the physical repulsion she feels for Phillotson. Hardy uses the melodramatic episode of the death of the children to show Sue's breakdown into hysteria. He shows her frantic struggle at the graveside, and it is the picture of a personality precariously balanced on the edge of insanity. In her shrinking from the physical, she contrasts with Arabella, who uses the physical for whatever satisfaction and material comfort it will bring her. As the novel proceeds, her feelings remain the same, though grotesquely exaggerated, and she finally deals with her emotional problems by self-punishment.

When Jude is a small boy, Phillotson the schoolmaster, fires Jude with ambition to win a place in the university. Phillotson himself would be perhaps twenty years or more, older than Jude. and when he appears after the initial scenes in Marygreen it is as a middle-aged, rather, resigned man who acts even older than his looks. We never get a really good physical picture of him, or indeed of any character in the novel except Arabella, because of the tendency for Hardy to create two-dimensional characters who are symbols of ideas in this novel, perhaps more than in any other work of his. Phillotson, at any rate, suffers for his attempt to do the right thing by Sue when she wishes to leave him, and his character, too, is stunted, so that at the end there is a hint of sadism in his relation to his wife. He gives the impression of dryness, lack of vitality, deficiency in emotion, and a certain rawness of personality which makes him one whom no woman can stand. Yet he would be described as an upright and honourable person, who, in the terms of his society, falls from grace once, when he gives Sue her freedom to go to Jude. And this is the most uncharacteristic action of his life.

In contrast to the four major characters, most of the other characters, especially Mrs. Edlin, Giilingham, and aunt Drusilla, serve as a sort of Greek Chorus - commenting, foretelling, moralizing. No character is casual and without a function in the book; Hardy shows the actions of even the most minor of the characters as they irrevocably affect the lives of the major characters.

6.2 Check Your Progress.

Match the following :-

Jude	unscrupulous
Arabella	sexual hysteria
Sue	sentimental

6.3 Jude The Obscure as a depiction of shattered ideals

In Jude The Obscure Hardy describes the shattered ideals of the two chief characters as their instincts are forced by society into moulds that do not fit them. Hardy's attitude to Jude swings between sympathy, mockery and bitterness at Jude's victimisation. The narrator's reference to Christ in the early stages of the novel suggests the spiritual nature of the young Jude but in the middle of this Jude is awakened to the reality of physical needs when he meets Arabella. Arabella's association with animals foreshadows her later seduction of Jude. Jude's first entry in to Christminster looking for work as a stonemason is not heroic. He is an impractical dreamer who has not even found out how to apply for admission to a college. He self-consciously regards himself as a symbol of the intellectual and social restlessness of the time. Sue occupies part of the pattern of contrasts in the novel. Arabella represents the temptation of the flesh, while Sue stands for sensitivity and intellect. Hardy's attitude to Sue is ambiguous. Jude's first glimpse of her, like his first view of Christminster is deeply ironic. Sue possesses a deeply contradictory personality. She fears marriage as a degrading form of social prostitution but is very narcissistic and insecure. She displays her intense jealousy of Arabella's place in Jude's life and her vindictiveness is seen when she revenges herself on Jude and at the same time torments herself. Her physical aversion to her husband results in her elopement with Jude.

6.3 Check Your Progress.

Answer in one word :-

A character who is an example of shattered ideals

6.4 Hardy's use of chance, coincidence and fate in Jude The Obscure

As a novelist, Hardy gave his work a design that was very artistic, using each circumstance in the narrative for a total effect. The final effect was one of ruthless Fate functioning in men's lives, corrupting their chances of happiness, and taking them towards tragedy. This point of view was almost like a philosophy, and was a very persistent one. And in the novel it is backed by bringing in chance and coincidence several times in the story. Eg., Philliston is Jude's former teacher, and also the man Sue later marries. Or when Arabella appears just when Jude and Sue are living together, and claims that she has a child by Jude. Another instance of coincidence is when Jude dies on the death anniversary of his children. Fate plays such an important role in determining the course of their lives, that the characters do not find much consolation in their faith. Eg. Sue is fanatically orthodox but finds little solace in her faith.

6.4 Check your progress

Answer in one sentence :-

Which factor determines the course of men's lives in Hardy's novels ?

6.5 Pessimism in Jude The Obscure

Jude the Obscure is known to be the most serious of Hardy's novels. The tone of pessimism runs through the novel from the very beginning to the end. Not only do Jude's childhood and youth show

that he is an unfortunate child, but his aspirations to gain entrance in a college in Christminster appear to be beyond his reach. He is warned by his Aunt Druscilla that there was something in the Fawley family line which makes their marriages unhappy. Soon after his marriage to Arabella, Jude realizes that he has made a terrible mistake. Unfortunately, he then gets involved with Sue, who is equally destructive towards him. When he tells her of his marriage to Arabella, she is so hurt that she marries Phillotson. Hardy makes the story even sadder when he shows the marriage to be a disastrous one. What is seen to be even worse is that Jude and Sue do not marry even when it is possible. But the episode that reflects the pessimistic attitude of the writer at its greatest is the one in which innocent children are murdered by Little Father Time. Predictably, the novel ends with the death of the protagonist, which is a fitting one for this pessimistic tale.

6.6 Conclusion

Hardy's novels are usually tragic in tone, but there is a note of pity in them which extends from men and women to all living creatures. This is what helps to give his characters noble and tragic proportions. The same is achieved by Joseph Conrad in his *Lord Jim*, the next novel we have to study. But Conrad's technique as well as his devices, as we shall see, are quite different from those of Hardy.

6.7 Summary

In this chapter, we studied some aspects of *Jude the Obscure*. After reading a little about the life and works of Hardy, we read a synopsis of the novel. In the analysis of the characters, we saw how Jude's wrong decisions give a tragic turn to his life. Arabella is motivated by animal instincts, while Sue is an example of repressed feelings, and Phillotson displays a lack of vitality and emotions. All are examples of shattered ambitions, aspirations and ideals. As in his other novels, in *Jude the Obscure* also, Hardy makes use of chance and coincidence and clearly indicates that he believes that man's life is governed by fate. The note of pessimism underlying the novel is seen from the opening to the end of the novel.

Check Your Progress : Answers

6.2

Jude	sentimental
Arabella	unscrupulous
Sue	sexual hysteria

6.3

Jude

6.4

The factor that determines the course of men's lives in Hardy's novels is Fate.

Field work :

Read the novel The Mayor of Castorbridge by Thomas Hardy.



Chapter : 7

Joseph Conrad : Lord Jim

Introduction to Joseph Conrad, his background and career

*Joseph Conrad was born Teodor Jozef Konrad Korzeniowski in 1857, the only child of a patriotic Polish couple living in southern Poland. His father was a poet and a man of letters in Poland and mother was a gentle well-born lady with a keen mind but frail health. When he was five his father was arrested because he was suspected of taking part in revolutionary plots against the Russians and was exiled to northern Russia. Conrad and his mother went with him. His mother died from the hardships of prison life three years later when she was only thirty-four. Conrad's father sent him back to his mother's brother for his education, and Conrad was never to see him again. The poet patriot lived only four more years. Conrad was eleven years old, but the emotional bond between him and his father was so strong that a deep melancholy settled within the young boy and much of his writing as an adult is marked by melancholy under currents. Conrad received a good education in Poland but decided on a different career viz, he chose the sea as his vocation. Since the age of seventeen, he sailed almost continually, working on ships that traveled all over the world. This is why most of his novels and short stories have the sea as a background for the action. In 1886, when he was twenty-nine, he became a British subject. He published his first novel *Aimaver's Folly* in 1895. He published his *The Nigger of the Narcissus* in 1897, *Heart of Darkness* in 1899, *Lord Jim* in 1900, *The Secret Agent* in 1907, and *Under Western Eyes* in 1911. He was offered Knighthood in 1924 and died soon after.*

Summary of Lord Jim

The reader is introduced to Jim (later Lord Jim) at a time when he was working as a water clerk for shipping firm in the Far East. It was not a very good job but Jim was happy and everyone liked him. Jim was born and raised in an Englishman's home and when he was still a young boy,

he decided to make the sea his career. He enrolled on a training ship for officers of the merchant marine. He did well and while still aboard the training ship, met his first test of courage when he was called to assist a vessel injured in a fierce storm. Afterwards he justified himself by saying that he was not really afraid but only waiting for a challenge that would be equal to his heroism. He then began to work as first mate on the ship Patna. This was an old steamer bound for holy places with eight hundred Muslim pilgrims. On a calm dark night in the Arabian Sea, the Patna ran over some floating wreckage and got badly damaged. Water entered the bulkhead where hundreds of the pilgrims were asleep. Jim was convinced that soon the sea water would in and the pilgrims would all be drowned. As there were few lifeboats and no time, it would not be possible to save everybody on board. Meanwhile the skipper and other officers struggled to lower a lifeboat. Jim hated their cowardice and refused to help them. The officers got the lifeboat over the side and jumped in. Jim also jumped into the lifeboat. The next few hours were full of horror. The other officers resented Jim's presence in the lifeboat. They watched as the lights of the Patna seemed to go out, and Jim imagined that he could hear the screams of the helpless passengers. The next day a ship picked up the four men and ten days later it delivered them to an Eastern port. The story which the Patna skipper invented to excuse their desertion was useless because they heard the news that a French warship had discovered the Patna deserted by the officers and towed it into Aden. At this news, the skipper vanished and the two engineers drank until they were hospitalised. Jim had to face the official inquiry panel alone. He defended himself and insisted that there had not been a chance to save the Patna. At the inquiry, a man named Marlow entered the scene and throughout most of the novel, the reader sees Jim through Marlow's sympathetic eyes. Deeply interested in the young good-looking Englishman, Marlow attended the inquiry and tried to discover why Jim had deserted the Patna. Jim thinks that Marlow is calling him a wretched dog and has a low opinion of him. On the other hand Marlow finds himself drawn to Jim and invites the young man to have dinner with him at Malabar House. There Jim relates the story of what happened that night on the Patna, and Marlow realises that Jim is a tormented soul. The inquiry ends with Jim losing his naval certificate.

Marlow finds a job for Jim and the young man does well and pleases his employer. But suddenly Jim disappears because someone mentions the

Patna and Jim cannot endure it. In this way Jim leaves job after job until many people in the Orient know his story. Marlow finally confides his story to Herr Stein, a philosophical old trader who has a wonderful butterfly collection. He suggests that Jim should go to Patusan, an isolated island community in a Malay state where three warring groups are fighting for supremacy. In Patusan Stein had an unprofitable trading post under the direction of a cunning Portuguese named Cornelius. Jim could take over the trading post and begin new life because no one would know him in Patusan. Stein's offer delighted Jim. He felt that he could now bury his past completely and no one would ever find out about it. Stein also gave Jim a silver ring which was a symbol of friendship between Stein and Doramin, chief of the Malays in Patusan. Alone Jim traveled to Patusan but was soon captured by Rajah Allang's men. However, he manages to escape to Doramin's village where he shows him Stein's silver ring and is warmly welcomed and protected. Doramin's son, a strong intelligent young man named Dain Waris, and Jim become good friends walk together to bring Rajah Allang under control. Jim felt secure in the love and trust of all the people. He falls in love with a girl named Jewel who now shares his life. After two years Marlow visits Jim at Patusan, but he feels that he has intruded into Jim's life and decides never again to visit Patusan. An Australian named Gentleman Brown and his band of desperate seamen steal a ship and travel up river to Patusan intending to plunder their settlement. When the bandits arrive Jim is away but the villagers drive the invaders away. When Jim returns Doramin, Dain Waris and all the villagers ask Jim to destroy the robbers but Jim decides to talk to Brown. Brown does not know Jim's past but he judges Jim and sees that Jim has a guilty conscience about something. Jim did not want bloodshed so he promised Brown and his men safe conduct down the river. Brown, advised and guided by the cunning Cornelius, left as planned, but treacherously ambushed a group of villagers under Dain Waris who was killed. Survivors bring the body of Dain Waris to his father Doramin. On his hand is the silver ring which Jim had sent as a pledge of Brown's good faith. Meanwhile the terrible news reaches Jim. His new life has been ruined. The Malays will never trust him again. He had three choices - he could run, he could fight, or he could give himself up. But Jim went to Doramin's village, alone and unarmed, he faced Doramin. Doramin shoots Jim through the chest and he falls at his feet, a hero in death.

7.0	Objectives
7.1	introduction
7.2	Conrad's treatment of characters in Lord Jim
7.3	The structure and narrative method in Lord Jim
7.4	Prominent themes in Lord Jim
7.5	Symbolism in Lord Jim
7.6	Conclusion
7.7	Summary
	- Check Your Progress - Answers
	- Fieldwork

7.0 Objectives

Friends, a study of this chapter will enable you to :-

- a) Analyse the characters in Lord Jim
- b) Analyse the structure and narrative method in the novel
- c) Discuss the prominent themes in the novel
- d) Discuss the use of symbolism in the novel

7.1 Introduction

George Eliot's Middlemarch is more a sociological novel though her approach to characterization is psychological. Conrad's Lord Jim also displays the writer's psychological approach, but the difference is that the latter delves deeper into the recesses of his protagonist's mind. Conrad used the technique of a multi-dimensional view which was made possible by his narrative technique in which we see Jim through his own eyes and the eyes of Marlow. This, as we shall see, makes the novel a very complex one.

7.2 Conrad's treatment of characters in Lord Jim

Jim is a tall well-built young man with blue eyes and a deep voice. On his assignment on the Patna, Jim abandons eight hundred Muslim

pilgrims because he thinks that the ship is going to sink. The ship is rescued and Jim feels terribly ashamed of his cowardly act. He is unable to live a normal life because he fears that his terrible cowardice will be revealed and follow him throughout his life. Jim is a very idealistic person who is ashamed because he cannot live up to his own idealised image that he has built up. His sense of guilt haunts him and makes him incapable of achieving anything in life. Conrad has tried to present Jim as a heroic character who has been misunderstood but who has become a failure because of his own guilt complex. Jim is a fine example of the psychological portrait of a man who could have been a hero but has become a neurotic.

Marlow is a sea-captain by profession and twenty-years older than Jim. He has deep sympathy for Jim and tries to help him in every possible way. Marlow's role in the novel is that of the narrator who gives shape and order to the story and also who comments and performs the function of a chorus. He understands Jim's problem because he belongs to the same profession and also because he is very sensitive by nature. He tries to help Jim but the flaws in Jim's own character bring about his tragedy.

All the other characters in the novel are minor characters like Jewel, the white girl who loves Jim and tries to protect him as much as possible; Doramin the native chieftain; Dain Waris the chief's son and Jim's best friend; Stein the wealthy businessman and collector of butterflies; Cornelius, Jewel's stepfather who betrays Jim; Brown the pirate who wants to rob the village; etc.

7.2 Check Your Progress.

Answer in one sentence:-

What makes Jim incapable of achieving anything in life ?

7.3 The structure and narrative method in Lord Jim

When one studies the structure of Lord Jim, one notices that once Marlow begins to speak, the novel proceeds according to his information and his ability to present that information. His presentation

is in three parts. The first is his meeting with Jim and the long interview on the verandah of Malabar House. The second is his visit to Patusan many years later. And the third is the long written report which he sends to a friend. The incidents in between are merely links between the sequences, and also serve as parallels and contrasts to them. Thus the reader is presented with a cluster of ideas and incidents rather than a single, simple action.

In *Lord Jim*, there are two voices at work -the voice of the author and the voice of Marlow. For structural reasons, Conrad chooses to place an intermediary between the plot and the reader. Marlow is that intermediary and his arrangement of incidents is the structure of the novel. The voice of the author (in Chapter I) first tells the reader about Marlow on a verandah in England. Thereafter, Marlow relates events, but the voice of the author re-enters story many more times (e.g. in Chapters IV, VIII, X, XXI, XXXIV, XXXVI). Each time, the author pulls the reader back to what Marlow is relating on the verandah, from the place and time of the incident that he is relating.

The manner in which the events of the tale are related to the reader, i.e., through the omniscient author or through the first person "I", indicates that Conrad wanted to combine the advantages of both the methods. (At the same time, only the former would have been too diffuse, and only the latter would have been too limited). Brief narratives are included in earlier ones (eg, Marlowe's narrative accommodates the narratives of others). This frame-narrative involves narration within narration, which allows the reader to be at once inside and outside the narrator, and it is possible for the reader to have a many-sided point of view and complexity of vision. The shifting narrative makes possible the vividness of first-hand accounts, and the presence of Marlowe, dominant throughout the novel, makes for cohesion.

The story does not follow the linear method of narration. E.g. in Chapter XIV, we are taken back to the court of inquiry and its verdict. This zig-zag narrative method makes heavy demands on the patience and understanding of the reader. The mystery and glamour of Jim, and the interest he holds for the reader, are heightened by the narrative technique, which does not give a consecutive narrative of his adventures, but only occasional glimpses of his strange career, separated by long intervals.

7.3 Check Your Progress.

Fill in the blanks :-

The two voices at work in Lord Jim are the voice of _____
and _____ .

7.4 Prominent themes in Lord Jim

One of the themes in Lord Jim is the conflict between the individual's ideals and the harsher aspects of reality. Conrad explores the idealistic side of human nature in conflict with darker psychic forces and with an indifferent or hostile society. The novel is also the story of a quest, or rather two quests. One is Jim's search for adventure and self-fulfilment, and the other is Marlow's psychological quest as he struggles towards an understanding of Jim. In one sense, Jim's quest is also a futile quest for anonymity and respectability as well as status. It is also the eternal human quest for peace, which is also a futile one.

7.4 Check Your Progress.

Answer in two sentences :-

Mention two quests which form the themes of Lord Jim

7.5 Symbolism in Lord Jim

The major symbol in Lord Jim is light, and by contrast, darkness. The calm voyage of the Patna in sunlight and moonlight symbolises the absence of threatening circumstances. But after the collision, the Patna is swept by rain and darkness, and Jim jumps into the darkness in a moment of confusion. Marlow always mentions how dark and savage the jungle is, and to contrast Jim, always dressed in impeccable white, to the darkness around him. When Stein shows the delicacy and beauty of the butterfly, he contrasts the perfection of nature against the imperfections of man.

Nature becomes an active participant in Lord Jim. Rather than showing man living in harmony with nature, Conrad shows the

constant struggle in nature which reflects the conflict in man's affairs. Man's will to survive unmasks every desire for decency and propriety. The sea becomes a natural ground for treachery and hate when man's natural fears are touched. The jungle symbolises man's hopeless struggle to keep afloat in life. Conrad's symbols thus endlessly suggest new levels of meaning.

7.6 Conclusion

As we have seen, Conrad is a writer who strives for perfection in all aspects of writing. This is why very often his style, including the language used, seems to be rather self-conscious and contrived. Undoubtedly, he depicts the moral dilemma of his characters in vivid detail. Another novelist, D. H. Lawrence, whose novel we will study in the next chapter, also shows the inner working of his protagonist's mind.

7.7 Summary

We have seen in this chapter how Conrad's background and experience of sea life influenced his writing, as in *Lord Jim*, which concerns life of sailors. The synopsis of the novel tells us about Jim's childhood and youth, when he aspires to be courageous but fails. The incident of the *Patna*, when he and the other officers desert the sinking ship, leave him with a persistent feeling of guilt which haunts him throughout his life and he is incapable of achieving anything in life. He finally takes refuge in Patusan, where he finds a good friend in Dain Waris, a wife in Jewel, and wins the admiration of the natives. But this is short-lived because he is betrayed by Cornelius and Brown, and Dain Waris is killed. He knows Doramin will kill him, but goes to him unarmed, and dies a heroic death. Conrad gives a multi-dimensional view of his protagonist, Jim, but merely touches upon other characters. He gives the reader this insight through his narrative technique of multiple narrators, including Jim himself, Marlow, letters, etc. Various themes like Jim's quest for self-fulfilment, Marlow's quest for an understanding of Jim, man's quest for eternal peace, etc., are depicted in the novel. Conrad also makes use of various symbols, like light and darkness, and nature to give depth of meaning to his novel.

Check Your Progress - Answers

7.2

Jim's sense of guilt makes him incapable of achieving anything in life.

7.3

The two voices at work in Lord Jim are those of the author and Marlow.

7.4

A quest which forms one of the themes is Jim's quest for self-fulfilment. Another quest is Marlow's quest for an understanding of Jim.

Field Work :

Read the novel Heart of Darkness by Joseph Conrad.



Chapter : 8

D. H. Lawrence : Sons and Lovers

Introduction to D. H. Lawrence

*David Herbert Lawrence was born in Eastwood, Nottinghamshire, in 1885, to a coal-miner named John Lawrence and his middle class wife Lydia. The two were incompatible for various reasons, but particularly because of their cultural disparity. The father was scarcely able to write his name, and read the newspaper with great difficulty, while the mother was educated, wrote poetry and had worked as a teacher. Physical attraction had been the only reason that they had married each other. When he was sixteen, David left school to work for a surgical-appliance manufacturer in Nottingham. His older brother, William, to whom his mother was very attached, fell sick and died. The mother recovered from this shock only because David also fell seriously ill, and she nursed him back to health. A close bond developed between the mother and son, so much so, that as a result of her possessiveness, he had to terminate his relationship with a young friend, Jessie. His mother died after a long illness, and he also became ill with tuberculosis. He decided to take up a teaching post in Germany with the help of Professor Weekley, but fell in love with his German wife, Frieda, and later married her. Though he had been writing stories and articles earlier, his first important work was *The Trespasser* published in 1912. Later, he published *Sons and Lovers* (1913), *The Rainbow* (1915), *Twilight in Italy* (1916), *Women in Love* and *The Lost Girl* (1920), *The Plumed Serpent* (1925) and *Lady Chatterley's Lover* (1928). He died in 1930.*

Summary of Sons and Lovers

The first few pages of the novel introduce us to the setting of the novel, which is the mining village of Bestwood. The mother, Gertrude

Morel, is expecting her third child, which they cannot afford. Walter, her husband, is a miner, and as usual, comes home drunk. She comes from an educated family and married him because she was attracted to him because he was virile and a good dancer. He ostensibly is a hard-working homeowner, but in reality, does not own any house and is in debt. She soon realizes that he will never grow mentally or emotionally, and never fails to remind him that he is a failure. An example of their discord is the episode when Walter cuts off William's curly locks, for which she makes him feel terrible. Another such episode is when Walter thrusts her out of the house because she objects to his drinking with Jerry. Lawrence describes vividly how she communes with nature and the floral imagery is extremely effective. Walter tries to show his contrition for her by doing little jobs for her. Soon she gives birth to a son whom she names Paul, and with whom she forms a special relationship. Mrs. Morel always takes the children on her side in the war with Morel, and though his behavior is deplorable, her tactics are inexcusable. Morel falls ill and is confined to bed. There is peace in the house and about a year and a half after Paul's birth, a son is born and is named Arthur, who becomes Morel's favourite. When Morel tries to discipline his children, but Mrs. Morel stops him from striking William, and he loses all authority in his house. As William gets a good job, he moves to the centre of the stage. The only time Morel establishes some rapport with the family is when he has a job to do about the house. Then Paul gets an attack of bronchitis, and though the father also ministers to him, Paul wants his mother near him all the time. They all look forward to William's homecoming at Christmas. In the meanwhile, Paul settles down in his place of work, and once, enjoys an outing with his mother. William returns home with his girl, Lily, and the mother does not approve of her. He returns with her again at Whitsuntide, and they play about with Paul and others in the countryside. Paul likes her, but Mrs. Morel is disgusted and as a result William is in a confused state of mind. He returns to London and falls ill. Mrs. Morel goes to nurse him, but he becomes delirious and dies. She is distraught over his death but survives because Paul falls seriously ill and has to be nursed back to health. The bond between them becomes stronger than ever, which may create problems for him later.

In Part II of the book Paul takes up his friendship with the Leivers

family, particularly with Miriam, who is their pretty sixteen-year old daughter. As Paul and Miriam pursue their common interests in nature and books, Mrs. Morel begins subtly and indirectly, to reject Miriam. When Paul is twenty, the family decides to spend a holiday by the sea at Mablethorpe. Taking Miriam and other friends with him, Paul joins his family in the outing with a great spirit of adventure. During the holiday, Mrs. Morel's resentment towards Miriam increases, and Paul is irritated because she is unresponsive to his amorous advances. One day, Paul meets Miriam in the company of Clara Dawes, of whom he approves wholeheartedly. Miriam realizes that his bond with his mother is such a strong one that it pulls him away. She decides that he has higher and lower desires, and that, if through Clara, she can burn away the lower ones, she might have him for herself. Paul's bond with his mother is becoming stronger but also a little bizarre, as is seen when he takes her on a holiday to Lincoln. Paul tells her about Clara and she is glad that Clara is available to Paul because Clara, she feels, will take his body but leave his soul to her. Paul sends a letter to Miriam telling her of his decision not to continue with her any longer. He then begins to see more of Clara and his passion for her increases. He begins to visit her at her house, and soon becomes her lover. At home, he announces his break with Miriam, and his mother, sensing his anguish, consoles him with a few words of approval. Clara's rejected husband, Baxter Dawes, comes to know about them and one day, insults Paul in the bar until he throws a glass of beer in Baxter's face. His feelings for Baxter vary between pity and hate, probably because he is a father-figure to him. Though Paul lives with Clara for some time, he feels that love stifles him, crushes his creativity, and decides to break off. Paul's mother is taken ill and the family realizes that her illness has no cure, and that she has to be dosed with morphia to reduce the pain. When her condition worsens, one day Paul and Annie give her an overdose of morphia and she dies. After his mother's death, life seems to be a void for him and everything has an air of unreality. He meets Miriam but their relationship does not improve, and they decide to part. Paul travels to the country and gazes at the night sky. He thinks again of his mother but does not give in to his emotions. He strides quickly towards the lights of the city, towards life and hope.

8.0 Objectives
8.1 Introduction
8.2 Analysis of characters in Sons and Lovers
8.3 The structure of Sons and Lovers - Is it two separate novels?
8.4 Sons and Lovers as an autobiographical novel
8.5 Sons and Lovers as a reflection of industrial society
8.6 Conclusion
8.7 Summary
- Check Your Progress - Answers
- Fieldwork

8.0 Objectives

Friends, a study of this chapter will enable you to :-

- a) Analyse the characters in Sons and Lovers
- b) Analyse the structure of the novel
- c) Study it as an autobiographical novel
- d) Study the novel as a reflection of industrial society

8.1 Introduction

While studying the novel by Joseph Conrad in the previous chapter, we observed that though Conrad depicted man in the context of society, his focus was more on the internal conflict within the man rather than the external one. D.H.Lawrence, in his Sons and Lovers, does show the conflict within the protagonist's mind, but gives equal importance to interpersonal relationships. Eg., the mother-son, the father-son, the husband-wife as well as the man-woman relationship. Unlike Conrad, he does not make use of the multiple-narrator method, but we see the events from the point of view of the protagonist.

8.2 Analysis of Characters in Sons and Lovers

Paul's character is moulded right from the time his mother was pregnant with him. So, in the very first chapter of the novel, Walter has an argument with his wife and pushes her out into the garden. Gertrude, pregnant with Paul, walks in the garden and feels the presence of the life force in nature because she is intensely conscious of the stars, the moonlight, the flowers and above all, the heady perfume of the flowers. She is also very conscious of the child within her body and we realize that this child is going to be a very special one for her. When Paul is a child, he gets an attack of bronchitis, and has to stay at home to recover. At that time, she has set her hopes on William, but is also very attached to Paul, while he lies on the couch observing and admiring her. Paul is a very shy child, and hates doing jobs like collecting money for his father or scanning advertisements in the papers for a position suitable. He enjoys the company of his mother the most, as when they spend a day out in the city or in the countryside. He loves spending money to buy little gifts for her and brings home the prizes he wins to her as well as the money he earns at his job. After William's death, it is Paul's illness which saves her from calamity. Paul's association with Miriam is, at first, a charming boy-girl friendship which is spoiled by the mother's possessiveness. Paul realizes what is happening, but is helpless before his mother's blackmailing techniques as well as his own inability to break free from her. Both Miriam and his mother feel that an affair with Clara will do him good from their own point of view, but after it is over, Paul knows that he cannot have a normal relationship with any woman as long as his mother is alive. Though Paul resents his father (a classic example of the Oedipus complex), he admires his strength and virility, and this attitude is reflected in his love-hate relationship with Baxter. Paul's unnatural relationship with his mother is clearly seen when he advises her to detach herself from his father. When the mother dies after the overdose of morphia given by Paul, one would expect him to walk towards self-destruction, as he does at first. With his anchor, his mother gone, he is a broken spirit, restless and directionless. But Lawrence shows that a tenuous link holds him to sanity and he makes a superhuman effort to move away from death and towards life.

Mrs. Morel comes from a middle class background, and hence has rigid morals and values which she realizes Walter does not have, but wants her children to follow. She loves discussions, loves to listen to intellectual talk, neither of which she can get after her marriage to Walter. Her life is drab, lacking promise of personal and social fulfillment. Above all, she feels betrayed and disillusioned by her husband, who has fallen down on his early matrimonial promises because he has neither the social respectability nor the monetary security she wanted. In her disappointment, she turns first to William, and after his death, to Paul, for fulfillment. She places all her feelings and hopes in her sons, casting off her husband altogether. Her outlook and character are set at the very beginning of the novel, and nothing can stop her but death.

Miriam, is the first woman with whom Paul tries to establish a relationship, with whom he has a lot in common. He derives stimulus, inspiration from her, but dislikes her overemotional intensity and sacrificial spirituality.. She is timid and apprehensive (eg. of feeding hens, of riding the swing), which hints at her sexual incapacity. On the other hand, with Clara, Paul finds fulfillment of physical passion, of the life force of the universe. Though he finds joy and an elemental vitality, his relationship with Clara is sketchy outside their physical passion. Perhaps this is why both Mrs. Morel as well as Miriam feel that Clara is harmless. In fact, Mrs. Morel is afraid of Miriam because Paul enjoys special rapport with her. Though Paul at first thinks there is something lacking in the women, he later realizes that the insufficiency lies him and not in anyone else. This is why he is glad when she goes back to Baxter Dawes.

Both Walter Morel and Baxter Dawes are very earthy, physical men. Lawrence draws Walter, in particular, very vividly. Along with his deceit before marriage, drunkenness, savagery, self-pity, insensitivity he wins sympathy through his sheer vitality as well as his delegation to the most unimportant position in the household by the family. Baxter is the father-figure, a paler version of Walter.

8.2 Check your progress

Match the following :-

Mrs. Morel	drunken
Walter Morel	overemotional
Miriam	passionate
Clara	possessive

8.3 The structure of Sons and Lovers - Is it two separate novels?

The novel is made up of two parts, each of which is made up of several chapters. The novel is the story of the protagonist from birth through childhood to youth. Part I of the novel is often regarded as the more vivid and appealing one, while Part II is more drawn-out and less interesting. Many critics often say that these various units, the chapters or the two parts, are not really connected. But the counter-argument is that the interconnection between the actions arising out of the characters binds them together. The novel begins with the early married life of the Morels to the last scene when Paul turns from death and walks towards lights and life. The novel has several turning points, eg., when Mrs. Morel rejects her husband and turns to her children, or when William dies, etc. Though such turning points occur again and again in the novel, the mother's obsessive love for Paul cements them together. Thus, the harsh setting, the parental disagreements, the rejection of the father, Paul's efforts to transfer his love for his mother first to Miriam and then to Clara, his rejection of the two and submission to his mother, all are carried forward by their own momentum to the conclusion. The various chapters and the two parts are joined into one whole, and do not appear to be disconnected and the novel is not lacking in form.

8.3 Check Your Progress.

Answer in one sentence :-

Name one factor that binds the novel into a single whole.

8.4 Sons and Lovers as an autobiographical novel

The source of the novel is the life of D. H. Lawrence, fictionalized in the character of Paul Morel. The autobiographical details, which at times are infused in the account of his journey towards selfhood are numerous. Eg., the Nottingham setting, the disappointment of Mrs. Morel's aspirations, her rejection of Mr. Morel, Paul's conflicts, his unsatisfactory relationship with women, the death of his mother, his final turning away from death towards light and life, etc.

8.4 Check Your Progress.

Answer in two sentences :-

Mention any two factors that show the autobiographical element in the novel.

8.5 Sons and Lovers as a reflection of industrial society

Sons and Lovers is set in the mining village of Bestwood, near Nottingham.

This is the place where the colliers working in the coal fields of Nottinghamshire live. The houses are ugly and the ash-pits full of squalor. But the countryside was still unaffected by the Industrial Revolution, and the woodlands, cornfields, brooks and old farms were the same as before. The families living here had their lives centered around their home, school, chapel and the pub. Paul was deeply influenced by the natural beauty of the countryside around, especially Willey Farm, and a trip there, was a great treat for the family. Except for a few episodes, which take place in London or the sea resort, the major part of the novel has this as the background. The novel reflects the life of the working class in England during the early part of the twentieth century. Walter Morel represents the proletariat, being rough, earthy, and knowing a world which consists only of the mines

and the pub. Mrs. Morel represents the narrow evangelicalism of the middle class of this period which aspired for respectability and a better life.

8.6 Conclusion

D. H. Lawrence depicts his characters in the context of their social background, and uses the study of the subconscious to penetrate beneath the surface reactions in life. He thus studies the inner aspects of the human personality. In the next chapter, we are going to study a novel by E. M. Forster, who also studies human nature in the context of society, but also regards the cultural background as an important factor that influences it. D. H. Lawrence does not consider the political or cultural angle at all. His concentration is on the individual in the context of his familial and social background.

8.7 Summary

The novel opens with a description of life in the mining community where the Morel family lives. Paul is born and grows up in an atmosphere of animosity between his parents. The mother tries to find satisfaction by concentrating her attention on her sons. William, the elder one dies and she turns to Paul. As he grows up, he tries to establish a relationship with two women but his mother's hold over him is so strong that he finds himself incapable of doing so. When she dies, he is a broken man, and it is only tremendous effort that he pulls himself away from death and decides to start a new life again. An analysis of the characters enables us to understand better the influence of the mother on the lives of her sons, and that it is Paul's fault and not Miriam's or Clara's that he cannot have a normal relationship with them. It is this factor of the mother's domination and Paul's struggle to maintain his independence that bind the novel's structure into one whole. The autobiographical element is very strong because Lawrence has incorporated many incidents from his own life in the novel.

Check Your Progress - Answers

8.2

Mrs. Morel	possessive
Walter Morel	drunken
Miriam	overemotional
Clara	passionate

8.3

One of the factors that binds the novel into a single whole is Mrs. Morel's obsessive love for Paul.

8.4

One of the factors that shows the autobiographical element in the novel is the Nottingham setting. Another factor is the rejection of her husband by the mother.

Field Work :

Read the novel *Women in Love* by D. H. Lawrence.



Chapter : 9

E. M. Forster : A Passage to India

Introduction to E. M. Forster

E. M. Forster was born in 1879 and died in 1970, his life spanning almost an entire century. His father died when he was an infant, and his mother moved with him to Hertfordshire, where he spent some unforgettable days of his childhood. He studied at Tonbridge public school from 1893 to 1897. He went on to study at Cambridge where he made good friends like John Maynard Keynes, Leonard Woolf, Lytton Strachey, Desmond MacCarthy, Roger Fry, Alfred Whitehead and Bertrand Russell. After graduating in 1901, he spent two years travelling in Italy and Greece. He inherited a legacy from his great aunt for which he was forever grateful because it enabled him to lead a life of private means and become a writer.

*He published four novels in the first decade of the 20th century, *Where Angels Fear to Tread* (1905), *The Longest Journey* (1907), *A Room with a View* (1908), and *Howard's End* (1910). He visited India in 1912-13, and again in 1921-22. He began his first draft of *A Passage to India* after his first visit and finally completed and published it in 1924. He continued to publish a wide variety of books including a critical work, *Aspects of the Novel* (1927). He died in 1970.*

Summary of A Passage to India

The novel is set during the British rule in India. Chandrapore is a town situated on the banks of the River Ganges in north-eastern India. The famous Marabar caves are twenty miles away from this town.

Adela Quested accompanies Mrs. Moore on a visit to Chandrapore to see her son, the new City Magistrate, Ronny Heaslop. Adela and Ronny have met in England and their engagement is now to be confirmed. Adela's wish is to see the real India. Mrs. Moore meets a young Moslem, Dr. Aziz, by chance, on an evening walk by herself. Aziz has been at a social evening with friends which was disrupted by imperious summons from his superior, Major Callender, to the City Hospital, and has also been snubbed by his wife, Mrs. Callender. A friendship develops between him and Mrs. Moore because he sees that she respects his religion. The Collector, Mr. Turton, arranges a Bridge Party at the club for Adela, where the English visitors can meet some local Indians, but this is not a success. The women meet Cyril Fielding, the Principal of the Government College. He likes their liberal attitude and invites them for tea at the college along with the Hindu Brahmin, Professor Godbole, and Dr. Aziz. He and Aziz had both wanted to meet each other. Aziz invites the ladies on an expedition to the Marabar Hills and the famous caves. When Ronnie arrives, he is displeased by the informality and they all feel uncomfortable. Adela feels that Anglo-Indian life has changed Ronnie and now she does not want to marry him, but a car accident brings them together and they are engaged. Fielding and Aziz become good friends. The expedition to the caves does not begin well as Fielding and Godbole miss the train. Mrs. Moore suffers from claustrophobia and feels ill when she enters the first cave. She is also overcome by a strange feeling caused by the cave's empty echo. Adela and Aziz go into the caves with a guide. They become separated and enter different caves. The guide misses Adela and Aziz sees her next at the foot of the hills talking to an English woman, Miss Derek, with whom she leaves. On their return to Chandrapore, Aziz is arrested for molesting Adela in a cave. An attitude of hostility develops between the British and Indian communities. Fielding believes that Aziz has been falsely accused and resigns from the club. Adela complains of a strange echo in her head and has a nervous breakdown. Mrs. Moore believes Aziz to be innocent, but leaves for home, and dies at sea on the very day of the trial. Adela suddenly declares Aziz to be innocent and the trial breaks up in disorder.

Adela is disowned by the Anglo-Indian community and is protected by Fielding much to the displeasure of Aziz and his friends. Ronnie

breaks off the engagement and Adela leaves for home. Aziz suspects that Fielding plans to marry Adela himself and is deliberately absent when Fielding departs on leave for England. Two years later, in Mau, in central India, Godbole is the Minister of Education, and, through his influence, Aziz is now the personal physician of the Maharajah. It is the time of the Gokul Ashtami festival, to celebrate the birth of Krishna, and during the festivities, Fielding remembers Mrs. Moore's trance like state. Aziz learns of Fielding's arrival on an official visit as an Education Inspector with his wife and brother, but does not want to meet him because he thinks that Fielding has married Adela. But when he meets him, he realizes that Fielding has married Stella, Mrs. Moore's daughter by her second marriage and Ronnie's half-sister. Later, he meets Ralph Moore, and is strangely drawn to him just as he was to his mother. They go to the Mau tank to see the Gokul Ashtami procession. Their boat collides with Fielding's boat as he has come with Stella, and they all fall into the water. Though this accident helps to bridge the gap between them, they realize that they cannot be true friends while political inequality exists between their two nations.

9.0 Objectives
9.1 Introduction
9.2 Characterization in A Passage to India
9.3 The structure of A Passage to India
9.4 Symbolism in A Passage to India
9.5 Conclusion
9.6 Summary
- Check Your Progress - Answers
- Fieldwork

9.0 Objectives

Friends, a study of this chapter will enable you to :-

- a) Analyse the characters in the novel
- b) Study the setting of the novel
- c) Study the themes in the novel
- d) Study the symbols in the novel

9.1 Introduction

While studying the novel by D. H. Lawrence in the previous chapter, we noted the way in which Lawrence not only portrays the character of the protagonist with reference to his social and familial background, but also emphasizes on the life force within the individual. E. M. Forster's *A Passage to India* was published in 1924, more than a decade after D. H. Lawrence's *Sons and Lovers*, which was published in 1913. This is why we are studying it after Lawrence's novel, though he was born after Forster. Forster presented an admirable picture of India during the British rule, and while doing so, showed not only the romance of the east, but the difficulty the Indians and the Anglo-Indians had in mutual understanding.

9.2 Characterisation in A Passage to India

Adela is the most important woman character in the novel. A thoughtful and brave girl, Adela has come to marry Mrs. Moore's son,

and to decide if she can live in India. She represents the intellectual emancipation of the middle class Edwardians. When she visits the caves with Aziz, in a haze of fatigue, she notices the nicks in the rocks which lead her to the frightening discovery that she and Ronnie do not love each other. She has a bad habit of questioning, and asks Aziz if he has more than one wife, and this shocks the young man very much. Adela is tested before the challenge of the Marabar Hills, and is not seen in a very good light. She has been affected by the echo in the cave and cannot explain what made her behave in an inexplicable manner. Mrs. Moore neither sympathizes with her nor helps her. At the time of the trial, she is nervous and still sick. The writer tells us through Mr. Turton that it is women like these that make things difficult for the British and fracture their relations with the local people. When the people chant Mrs. Moore's name, her memory invades the courtroom and steadies Adela. We are taken inside her mind again as she moves towards mental crisis and nervous breakdown. She is back in the Marabar Hills and everything is astonishingly clear. Fielding is the only one to realize that she was going to have a nervous breakdown and that his friend was saved. The charge is withdrawn & the court breaks up in clamour and confusion. She goes with Fielding to his garden house & he discusses what really happened in the cave but she loses interest. Ronnie breaks off the engagement & Adela goes back home.

Mrs. Moore, the next prominent woman character in the novel, has brief appearances in the novel, and is dismissed before the trial. But her influence in the novel is felt long after she has left the scene. Though she is vulnerable to the negative echo of the Marabar caves, her spirit lives on as a healing presence in the novel (in the third section of the novel).

Aziz is central to the story. He is a poet and by profession a surgeon. When he is snubbed by two Englishwomen at the Civil Surgeon's bungalow, it is the first glimpse of the conflict which makes the story. He walks home and on the way he turns into a small mosque to seek peace. There he meets Mrs. Moore, the old English lady who has fled from the English club to the peace of the mosque. They develop a liking for each other and he escorts her back to the club where he meets the other Englishwoman, Adela. The Civil Surgeon respects his professional competence. He has the Muslim warmth and sentiment as well as the Muslim mercurial nature and hauteur. He has

the eagerness and prickliness of Muslim youth as well as the poise of the professional man. When Aziz and Fielding become friends, they exchange confidences and Aziz shows him a photograph of his dead wife, as if admitting him as a brother within the purdah. In the second part, when the visit to the caves begins, Aziz behaves like a boy and is nearly in tears when Fielding and Godbole miss the train. He undergoes a definite change after the Marabar scandal.

He is a romantic dreamer, but the traumatic trial awakens him and makes him aware of the colonial reality of British rule. He is discriminated against by the Anglo-Indian officials, often feels humiliated by their attitudes toward him, but his desire for friendship with them makes him take his rulers as a joke. He realizes that he had been foolish not to see the fact that he would not be respected unless he has a politically equal status. His primary concern is not political. The change in him is most apparent in his attitude to poetry. Before the Marabar scandal, it was about the nostalgia for Islam, but after it, he is not so easily swayed by his universal idea of Indians as before, because he realizes the divided and fragmented reality of Indian society.

Fielding occupies a Garden House where he and Aziz meet to make arrangements that will change their lives. He is almost middle aged and is a good tempered, balanced and intelligent fellow who believes in education. By coming to India in middle age, he had the advantage over other Englishmen who came straight after their education without working in their own civilization. He had difficulty in getting on with his own countrymen in Chandrapore, partly because the womenfolk dislike him. This may be because he found them insipid. He is Forster's ideal image of an Edwardian. Like Adela, Fielding is tested before the challenge of the Marabar Hills.

Professor Godbole is often regarded as not really essential to the plot, but is clearly a very significant character. Like Mrs. Moore, he does not have a consistent presence, and has brief but significant appearances in the novel. He is always disappearing at critical times but his discussion of good and evil is important and puts the events in the Marabar Caves in their context. His divine trance at the end of the novel expresses Forster's desire for acceptance & charity. His philosophy, which is his idea of Hinduism can accept both confusion and mystery.

9.2 Check your progress

Match the following :-

Adela	balanced
Aziz	emancipated
Fielding	mercurial

9.3 The Structure of A Passage to India

Structurally, many critics regard this novel as a masterpiece. Forster has interwoven the physical and the metaphysical in the narrative to make a meticulously planned work of art. The novel is divided into three sections :Mosque, Caves, Temple. They correspond to three great religions present in India, viz. Islam, Christianity and Hinduism, and for the qualities of character and temperament associated with these ethnic groups. Forster himself said that these also corresponded to the three sections of the Indian year : the cool spring, the hot summer and the wet monsoon season. The three sections emphasise certain qualities of mind and soul. To the Muslim belongs the emotional nature, to the Anglo-Indian the intellect, and to the Hindu the capacity for love. Viewed from the angle of plot, the novel has a strong conventional plot. Adela's arrival in India, her desire to see the real India, the expedition to the Marabar Caves, her accusation and the result of the trial, have a conventional pattern of a beginning, a complication and its final unraveling. When the novel is read in this manner, the interest in the story is lost once the trial is over and the Temple section appears to be a postscript, written as an afterthought. But when seen from the point of view mentioned earlier, the last section is an essential part of the design.

Forster uses the traditional narrative method of the omniscient narrator in the novel. Thus, the narrator overviews the action, comments from any angle and can enter the minds of different people like Aziz, Ronnie, Adela, or Fielding. The narrator sets the tone for each section, and shapes and controls the progress of the story and reflecting the different points of view of the various ethnic sections.

9.3 Check Your Progress.

Fill in the blanks :-

The three ethnic groups represented by the three sections of the novel are..... , , and

9.4 Symbolism in A Passage to India

In many of his novels, Forster has made use of symbols like circles, hollows, rooms, houses, caves, etc. The caves are a very important symbol in A Passage to India , and, in fact, at the heart of the novel literally, structurally, as well as symbolically. The caves are a plot device because Adela's quest for the real India leads to the Caves, they bring about the imprisonment and trial of Aziz, Mrs. Moore decides to go home and dies on the way, Adela's engagement is broken, and the friendship between Aziz and Fielding is endangered. The Caves also possess a powerful symbolic force. In a frightening way, they represent the hostility of the Indian earth to European power and control. Both the Marabar Hills and Caves defy understanding on the part of the characters in the novel. For Mrs. Moore, the challenge of the caves is a spiritual one. She likes mysteries but dislikes what she calls muddles., and the Marabar Hills and Caves appear to be a metaphysical muddle on a grand scale. For Adela, the challenge seems more psychological because they expose her barren emotional life and the fear of the physical. The Caves temporarily break the power of reason in her bringing about mental and physical breakdown.

9.4 Check your progress

Answer in one sentence :-

What kind of challenge do the caves present for Mrs. Moore and Adela ?

9.5 Conclusion

In the next chapter, we are going to study a novel by Graham Greene, who also studies human nature in the context of society, but

also regards the political situation as an important factor that influences it. E. M. Forster does not consider the political angle at all. His concentration is on the individual in the context of his social and cultural background. Greene is a realist, and as we shall see, he presents character and emotion with a perfect control of narrative.

A study of the above novels, which are representative texts, gives an idea of the literary trends during a particular period in English literature. They also indicate some aspects of the philosophy and style of that particular writer. Such a study enables the reader to understand how the novel evolved as a literary form and how it was shaped by the period in which it was written. Literature grows out of life, and a literary artist tries to reflect the microcosm (the individual's world), as well as the macrocosm (the outside world) in his or her art. While doing so, the artist weaves together the various threads of plot and characterisation by using a narrative technique that suits him best to build a structure that will be aesthetically and logically satisfying. While studying the novels prescribed for study, it is important to analyze them in the light of these factors. Though a study of the critical works is useful, a careful reading of the text is essential for a proper understanding and appreciation of the novel. The critical works suggested are a preliminary guideline, and the student is expected to analyze the text and form an independent opinion after reading many more of them

9.6 Summary

This novel was begun after Forster's first visit to India and was completed after his second visit to the country. The novel begins with the visit of two Englishwomen, Mrs. Moore and Adela, to Chandrapore in north-eastern India. Mrs. Moore meets Dr. Aziz, and as their friendship develops, he plans a trip to the famous Marabar Caves. They plan to go in a group, which include two other friends, Fielding and Godbole, but only Adela, Aziz and a guide enter the cave. They are separated and Aziz comes out alone in time to see Adela depart with a lady. Aziz is arrested for molesting Adela in the caves, and has to face a trial. Mrs. Moore goes back and dies on the voyage. The Anglo-Indian and Indian communities develop hostile attitudes toward each other. Adela takes back her accusation against Aziz and decides

to go back home. Fielding also goes to England, and Aziz thinks he will marry Adela. But when Fielding returns, he is married to Stella. They all go to watch a procession during the celebrations of Gokul Ashtami, and fall in the water when their boats capsize. Though this incident bridges the gap between Fielding and Aziz, they realize that true friendship can never exist between them. Forster's use of symbols, particularly that of the cave and his careful construction of the plot make the novel a unique piece of art.

Check Your Progress - Answers

9.2

Adela	emancipated
Aziz	mercurial
Fielding	balanced

9.3

The three ethnic groups represented by the three sections of the novel are Muslims, Christians, and Hindus.

9.4

The caves present a spiritual challenge for Mrs. Moore and a psychological challenge for Adela.

Field Work :

Read the critical text Aspects of the Novel by E. M. Forster.



Graham Greene : The Power and the Glory

Introduction to the life and literary career of Graham Greene

Graham Greene was born in 1904, in a middle-class family in Hertfordshire. Though he had a secure, uneventful and happy childhood, his parents were both remote and authoritative. This lack of communication between them surfaced in the parent-child relationships in his novels, where they are of considerable thematic significance. Lack of understanding lies at the core of all human relationships in Greene, but are especially prominent in the parent-child one, which is after all traditionally based on sympathy, trust and caring. He left behind the security of home and joined school and was thrust into a strange world of new people, with strange and often contradictory emotions and actions. His misery increased when after thirteen he had to board at school during weekdays and was deprived of the haven at home. All around him the boy saw evil - in this awareness lie the roots of the novelist's obsession with the loss of awareness, sins and sufferings, corruption, crime and evidence, childhood traumas and adult depravity. Moments of escape from this stifling environment became for him a fleeting time of release and of prayer (towards the end of his life Greene who was born an Anglican converted to Catholicism).

By the time Greene reached his adolescence he found reality in fiction, with its world of pain, and betrayal. His growing unhappiness and depression made him seek desperate ways of escape, including suicide. All through his life this inclination towards self-destruction remained, and propelled him into dangerous situations. In most of his novels too his protagonists choose some kind of suicidal end for themselves. He was, in fact, later, a manic depressive, who displayed this weakness in his adolescence. His parents realised that he was close to a nervous breakdown and took him to a psychoanalyst for

treatment. In spite of having adjusted better to life, Greene would find the essence of human life in the city and was most at home there. Perhaps this is why most of his novels are urban in setting and atmosphere. He made many attempts at writing, but achieved success for the first time with *Stamboul Train* in 1932. Some of his other novels were, *A Gun for Sale* (1936), *Brighton Rock* (1938), *The Confidential Agent* (1939), *The Power and the Glory* (1940), *The Heart of the Matter* (1948), and *The End of the Affair* (1951). Greene's religious development is faithfully mirrored in his novels, many of which were directly Catholic in their themes and characterisation. His later novels show a gradual secularization. But he remained a Catholic to the end - he never divorced his wife in spite of their estrangement and was given a Catholic funeral.

Summary of *The Power and the Glory*

In a particular Mexican state the Church outlawed and the priests driven underground by the threat of being shot. After several months, word went out from the governor's office that there was still one priest, who was moving from village to village carrying on the work of the Church by administering the sacraments and saying masses. A young lieutenant of police, an ardent revolutionist and an anti-clerical, persuaded his chief to let him search for the priest who, as the authorities saw it, was guilty of reason. Two photographs were pasted up together in the police station. One was the picture of an American bank robber who had killed several police officers in Texas; the other was that of the priest. No one noticed the irony, least of all the young lieutenant, who was far more interested in arresting the clergyman. While the officer was receiving permission to make a search for the priest, the priest was already in the village, having come there in order to get aboard a boat that would take him to the city of Vera Cruz and safety. Before the priest could board the boat word came to him that an Indian woman was dying several miles inland. True to his calling, the priest mounted a mule and set out to administer the last rites to the dying woman even though he realised that he might not find another ship to carry him to safety. There was one other priest in the vicinity, Father Jose. But Father Jose had been cowardly enough to renounce the Church, even to the point of taking a wife, a shrewish old woman. The authorities paid no attention to him at all, for they felt, and rightly

so, that the priest who has renounced his vows was a detriment and a shame to the Church. After completing his mission, the priest came back to the coast, where he spent the night in a banana warehouse. The English manager on the plantation allowed him to hide there.

The following day, hoping to find refuge from the police and from the revolutionary party of Red Shirts, he set out on the back of a mule for the interior. As he traveled, he thought of his own past and of himself as a poor example of the priesthood. For the priest was a whisky priest, a clerk who would do almost anything for a drink of spirits. In addition, he had in a moment of weakness fathered a child by a woman in an inland village. Thinking himself a weak man and a poor priest, he was still determined to carry on the work of the Church as long as he could, not because he wanted to be a martyr but because he knew nothing else to do. After twelve hours of travel he reached the village where his one-time mistress and his child lived. The woman took him in overnight, and the following morning he said a mass for the villagers. Before he could escape the police entered the village. Marcia claimed him as her husband, and his child, a little grown girl of seven, named him as her father. In that manner, because of his earlier sins, he escaped. Meanwhile the police had decided on a new tactic in uncovering the fugitive. As they passed through each village they took a hostage. When a certain length of time had passed without the apprehension of the priest, a hostage was shot. In that manner the lieutenant of police in charge of the hunt hoped to betray their priest.

After the police had left the village without discovering him, the priest mounted his mule and went on his way. He travelled northward in an effort to escape the police and, if possible, to make his way temporarily into another state. Some hours after leaving the village, the priest met with a native who fell in with him. Before long the half breed discovered the priest for whom the police were searching. He promised that he, a good Catholic, would not betray the secret, but the priest was afraid that the promised of seven hundred pesos would be too much of a temptation for the poor man. When they reached a town, however, it was the priest's own weakness which out him into the hands of the police. He had to have some liquor, the sale of which was against the law. He managed to buy some illegally, but his possession of the contraband was discovered by one of revolutionary Red Shirts, who raised a cry after him. Tracked down by a posse, the priest was

caught and placed in jail. Fortunately, he was not recognised by the police, but since he had no money he was kept in jail to work out the fine.

The lieutenant of police who was searching feverishly for him unexpectedly did the priest a good turn. Seeing the ragged old man working about the jail, the lieutenant stopped to talk with him. The priest claimed to be a vagrant who had no home of his own. The lieutenant, feeling sorry for the old fellow, released him and gave him a present of five pesos. Leaving town, the priest started out across the country to find a place of temporary safety. After travelling for some time, he met an Indian woman who could speak only a few words of Spanish. She managed to make him understand that something was wrong with her child. He went with her and found that her baby had been shot; his immediate guess was that the American bandit had done the deed.

After performing rites over the child the priest continued his flight. He eventually made his way into the next state, where he was given sanctuary by a German plant owner. After resting a few days, he planned to go to a city and present his problems to his bishop. Before he could leave, however, he was told that the American bandit, a Catholic, was dying and needed the priest. The priest answered the call, even though he was sure he was being led into a trap. The bandit was really dying, but he lay in the state from which the priest had just escaped. With him was a party of police, waiting for the priest's appearance in order to arrest him.

Immediately after the bandit's death, the police closed in and the priest was captured. Taken back to the capital of the state and tried for treason, he was found guilty and sentenced to be shot. The lieutenant of police, who felt sorry for the old priest tried to persuade Father Jose to hear his last confession. But Father Jose, feared the authorities and refused. The priest was led out and shot without the benefit of the Church's grace. Yet the lieutenant of police had not succeeded in removing the Church's influence; in the evening of the day on which the priest died, another priest made his way in secret, into the town where the execution had taken place.

10.0 Objectives
10.1 Introduction
10.2 Graham Greene's treatment of characters in The Power and the Glory
10.3 Some observations on The Power and the Glory
10.4 Conflict between good and evil in The Power and the Glory
10.5 The Power and the Glory as a reflection of the socio-political situation
10.6 Conclusion
10.7 Summary
- Check Your Progress - Answers
- Fieldwork

10.0 Objectives

Friends, a study of this chapter will enable you to :-

- a) Analyse the characters in The Power and the Glory
- b) Study the motives of the characters as observed in the novel
- c) Discuss the conflict between good and evil in the novel
- d) Study the novel as a reflection of the socio- political situation

10.1 Introduction

While studying Forster's novel, we saw how he depicted the inner development of the individual in the context of his social and cultural background. On the other hand, Greene in his The Power and the Glory, portrays the individual against the social and political background that shape his destiny. This is because the setting of this novel is Mexico, a land in which the political situation was very unstable. Forster's novel has a touch of mysticism because he tries to show the differences in the philosophy and ideology of his characters representing their cultures.

10.2 Graham Greene's treatment of characters in The Power and the Glory

Greene's characters are vibrant and intense, and do not bear resemblance to traditional characters of earlier English drama or fiction. They are not types but archetypes, and are primary or symbolic characters in essential human condition, like the characters in a Morality play. This is why the two major characters are nameless. But what is unusual is that no matter how typed they may seem, they grow morally and emotionally. The two main characters in the novel are the priest and the Lieutenant. The priest who is the hero of the novel, is trapped in a highly dangerous situation. His duty is to serve the Catholic community in the Mexican state where active priests are arrested and killed. He tries to stay alive because he wants to continue his service to God. There is constantly a conflict in his mind about whether to remain in Mexico or to escape. When he reaches a port where he can escape in a steamboat, he is called by a sick woman who wishes to confess her sins. He goes to her and the steamboat leaves without him. The reader wonders if he is a martyr or a saint, because he not only has inadequacies and weaknesses (he is a semi-alcoholic and has fathered an illegitimate child), but continuously upbraids himself for them. At the same time, the more he regards himself as a failure, the more he shows the virtue of humility. He is regarded as a criminal in the eyes of the law and a sinner in the eyes of devout Catholics. He is judged wanting by others, but he himself does not judge others. He knows his own weaknesses, and has love and compassion in his heart even for the mestizo who he knows will betray him. When he dies after being caught by the Lieutenant, he becomes the martyr he had never dared to aspire to become.

The Lieutenant is an upholder of law, and not a villain, though he is a hunter and an opponent of the priest. Perhaps this is because both, the pursuer and the pursued are representatives of opposing spiritual worlds. He is a fanatically dedicated and intelligently resourceful Marxist assisted by soldiers and the police. Both the Catholic priest and the atheistic Lieutenant are idealists, both work hard for their ideals, both have sympathy for the villagers, particularly the poor and children, and both are ideologically opposed. During their meetings, the Lieutenant begins to feel sympathy and respect for the priest. This

is why, though it is illegal, he fetches a confessor (the cowardly Padre Jose) and a bottle of brandy for him. So both the priest and the Lieutenant are anonymous and both have dialectically representative roles. While the hero is unquestionably the priest, the Lieutenant's view is also given importance, to balance between the bad hero and the good villain, to suggest their equal status as fallen men, and to point their recognition of human qualities in each other.

10.2 Check Your Progress.

Mention two good qualities each of :-

a) The priest

b) The Lieutenant

10.3 Some observations on The Power and the Glory

The Power and the Glory is one of the most powerful of Greene's major novels, and the one considered by most critics to be his finest. The theme of the hunted man establishes an exciting and nightmarish atmosphere to the novel which is like a thriller. But there is much more in it than a simple manhunt. Greene has created characters that are human and symbolic at the same time. The priest and the lieutenant represent the dualism in the human spirit - godliness as opposed to godlessness, love as against hatred, spirituality as against materialism, and concern for the individual as against concern for the nation. After the lieutenant captures the priest, there is a dialogue between the two men which lies at the heart of this story of good and evil. The lieutenant's ambition to catch this man is a disinterested one. He has no personal enmity towards the priest but sees him as a symbol of the poor who are corrupted by the church. He is a nihilist who wants to destroy the church along with memories along with his own unhappy childhood. Though the lieutenant is the antithesis of the priest his obsession with the hunt and his dedication to his job (of eradicating Catholicism) lead him to lead a life that is priest-like, e.g. He lives in very simple lodgings. The lieutenant's hunt for and

persecution of the priest turned the priest into a martyr in the eyes of the people. The lieutenant hates the rich and loves poor, but he cannot understand or tolerate pain.

On the other hand the priest has endured pain, anxiety and guilt for years but sees in his suffering the presence of God's love. The priest is very conscious of his weakness and failure both as a man and as a priest. An alcoholic, a scandalous priest with an illegitimate child, a man terrified of pain and death, he has no illusions about himself. In fact his self-knowledge raises him to the level of a hero. He is redeemed in our eyes by his keen sense of responsibility for his sins and for the suffering he has brought upon others. His purgatory is in Mexico in his years of flight and in his tormented conscience. He accepts his loss of peace in the belief that the only reason God denies him rest is so that he could save a soul. After he sees Brigitta, his love and sense of responsibility for this child overwhelm him. Through her he finds his salvation. The lieutenant and the priest provide a foil for each other and one realises that the lieutenant needs the priest to absorb his hatred. This symbolic relationship between the two characters is of fundamental importance to the novel.

10.3 Check Your Progress.

Answer in one sentence :-

Which two sins has the priest committed ?

10.4 Conflict between good and evil in The Power and the Glory

The problem of conflict between evil and good is prominent in the novel. Greene believes that in the ultimate analysis it is God's justice that is predominant over man's idea of justice. The problem of evil and suffering is at the centre of human tragedy. When good and evil are engaged in a fight, the fate of this battle depends on the fortitude and integrity of each of each individual involved in it. In this novel, Greene shows a situation where cruelty, corruption have full sway, and crime, lust and unhappiness fill the land. This is a world of sin and suffering.

The protagonist is a priest who does wrong and who is aware of his corruption. When he was young, he suffered from the sins of pride, complacency, weakness for drink, as well as the sin of the flesh. As he grows older, his sins increase. He is aware of his evil and sin and is unable to do anything to save himself from damnation. Greene shows that both Padre Jose and the whisky priest are aware of their sacrilege. The real battle between the forces of good and evil takes place in the soul of the priest. In his death, the evil is defeated and the forces of good transform the priest into a saint.

10.4 Check Your Progress.

Fill in the blanks :-

- a) The battle between good and evil takes place in theof the priest.
- b) The priest is transformed into a

10.5 The Power and the Glory as a reflection of the socio-political situation

This novel shows a state where religion has been outlawed. Only two priests are left to carry on the word of the gospel. One of them (i.e. Padre Jose) marries and bids farewell to his vocation, the other is the whiskey-priest, who indulges in illicit sex, gluttony, pride and drinking. He also suffers from cowardice and flees the parish, but he cannot bring himself to leave his faith. He knows that he is sinning but is incapable of saving himself. The priest is a man hunted by the law because this is a state where the church has been banished from the land and the people do not have the freedom to follow their faith. This is a place where there is religious persecution, a world that is full of squalor, desolation, wanton cruelty and corruption. Yet the people have a desperate need for faith, and it is this that may save them from a sterile civilization and graceless materialism. Thus this is the perfect locale for the depiction of Greene's story.

10.6 Conclusion

Greene's The Power and the Glory uses the technique of the thriller,

that of the hunter and the hunted, having all the ingredients of betrayal, chase and hunt. But as Greene becomes involved with more profound themes, he uses a more complex technique with the use of symbolism and emphasis on subtle psychological aspects.

A study of the above novels, which are representative texts, gives an idea of the literary trends during a particular period in English literature. They also indicate some aspects of the philosophy and style of that particular writer. Such a study enables the reader to understand how the novel evolved as a literary form and how it was shaped by the period in which it was written. Literature grows out of life, and a literary artist tries to reflect the microcosm (the individual's world), as well as the macrocosm (the outside world) in his or her art. While doing so, the artist weaves together the various threads of plot and characterisation by using a narrative technique that suits him best to build a structure that will be aesthetically and logically satisfying. While studying the novels prescribed for study, it is important to analyze them in the light of these factors. Though a study of the critical works is useful, a careful reading of the text is essential for a proper understanding and appreciation of the novel. The critical works suggested are a preliminary guideline, and the student is expected to analyze the text and form an independent opinion after reading many more of them.

10.7 Summary

In *The Power and the Glory*, Greene shows a situation where the church has been banished from the country. The protagonist is a priest gone bad but who is aware of his corruption. Sins of the flesh attract him and increase as he grows older, and he sleeps with a woman and begets a child. He loves this child of sin, but his pursuit of his vocation is his saving grace. He is pursued by the Lieutenant, who is well-meaning but misled. The priest is finally betrayed by a mestizo he goes to help. He is arrested, put into prison and executed. Greene portrays his characters vividly and realistically. The two main characters in this novel, viz., the priest and the Lieutenant, are nameless and represent ideologies rather than individuals. Both have their good points and weaknesses, and they serve as foils to each other. The novel depicts the conflict between good and evil in the outer

physical world, as well as the inner world of the human mind as seen in the case of the priest. When he dies, the evil is defeated and good triumphs.

Check Your Progress - Answers

10.2

- a) humility, compassion.
- b) intelligence, dedication.

10.3

The priest has committed the sins of being an alcoholic and bearing an illegitimate child.

10.4

- a) soul
- b) saint

Field Work :

Read the novel *The Heart of the Matter* by Graham Greene.



SECTION - A

QUESTION BANK

1. How has Swift made use of irony in Gulliver's Travels ?
2. Analyse Gulliver's Travels as a satire on man.
3. Write a critical note on the structure of Gulliver's Travels .
4. 'The main theme of 'Joseph Andrews' is the exposure of vanity and hypocrisy in Society"
Do you agree? Justify your answer.
5. Discuss Joseph as the hero in 'Joseph Andrews'.
6. Write a note on satire and humour in 'Joseph Andrews'.
7. "Parson Adams and not Joseph is the real hero of Joseph Andrews". Discuss.
8. Comment on the structure of 'Pride and Prejudice'.
9. Discuss theme of love and marriage in 'Pride and Prejudice',
10. With reference to Pride and Prejudice, discuss how Jane Austen's women characters are more vividly drawn than her men characters.
11. Comment on the appropriateness of the title 'Pride and Prejudice'.
12. Discuss David Copperfield as a fictional autobiography.
13. Analyse the structure of David Copperfield.
14. What is the role played by chance and coincidence in David Copperfield ?
15. Write a note on humour in David Copperfield.
16. Comment on the element of pathos in David Copperfield.
17. How do Dickens and Hardy make use of chance and coincidence in David Copperfield and Jude the Obscure ?
18. Illustrate how 'Middlemarch' has exactness of structure and symmetry of form.
19. Discuss 'Middlemarch' as a reflection of contemporary society.
20. Compare and contrast the characters of Dorothea and Rosamond in 'Middlemarch'.
21. In 'Middlemarch', George Eliot's moral vision dominates the novel-Discuss.
22. **Write short notes on:**
 - (a) Lilliput
 - (b) Brobdingnag
 - (c) Houyhnhnmland
 - (d) The novel as a political allegory.
 - (e) The character of Gulliver.



SECTION - B

QUESTION BANK

1. Discuss Jude the Obscure as a tragic novel.
2. Write a character sketch of Sue Bridehead in Jude the Obscure.
3. "Hardy's feeling of pessimism is dominant in Jude the obscure . Elaborate.
4. Do you think fate plays an important part in shaping the lives of Jude and Sue ? Justify your answer.
5. Compare and contrast the characters of Sue and Arabella.
6. Analyse Jude the Obscure as a novel of the depiction of shattered ideals.
7. Analyse the character of Jude.
8. Discuss Hardy's use of chance, coincidence and fate in Jude the Obscure .
9. How has Hardy used the element of pessimism in Jude the Obscure ?
10. How has Hardy depicted the theme of love and marriage in Jude the Obscure ?
11. Discuss the role of Marlow as the narrator in Lord Jim .
12. How far has Conrad made use of symbolism in Lord Jim ?
13. Trace the development of Jim's character in Lord Jim .
14. Write a note on the incident of the Patna in Lord Jim .
15. Describe Jim's life in Patusan.
16. Analyse the structure of Lord Jim .
17. Analyse the structure of Sons and Lovers .
18. Describe Paul's childhood .
19. Compare and contrast the characters of Miriam and Clara.
20. Describe the relationship between Walter Morel and his wife.
21. Trace the development of Mrs. Morel's character.
22. How far is Sons and Lovers a reflection of industrial society in England ?
23. Discuss Sons and Lovers as an autobiographical novel.
24. In what way does Mrs. Morel influence and shape Paul's character ?
25. Analyse the character of Dr. Aziz in A Passage to India .
26. Compare and contrast the characters of Aziz and Fielding.
27. Describe the expedition to the caves in A Passage to India.
28. How has Forster used symbolism in A Passage to India ?

29. Analyse the structure of A Passage to India .
30. Describe the trial of Aziz.
31. "A Passage to India has a carefully constructed structure." Elaborate.
32. How has Forster depicted the relationship between the Indians and Anglo-Indians /in A Passage to India ?
33. Discuss the theme of betrayal and guilt in 'The Power and the Glory'.
34. How has Greene made use of irony in The Power and the Glory ?
35. "Greene's The Power and the Glory depicts the condition of modern man ." Elaborate.
36. Explain how Greene unfolds the plot in The Power and the Glory.
37. Analyse the character of the whiskey priest in The Power and the Glory.
38. Compare and contrast the characters of the whiskey priest and the Lieutenant in The Power and the Glory .
39. **Write short notes on the following :-**
 1. Character of Arabella.
 2. Character of Phillotson.
 3. Character of Jewel.
 4. Ending of Lord Jim .
 5. Character of Walter Morel.
 6. Baxter Dawes.
 7. The ending of Sons and Lovers .
 8. Relationship of Paul and Baxter.
 9. Character of Miriam.
 10. Death of Mrs. Morel.
 11. Character of Adela.
 12. Character of Godbole. Symbolism in
 13. Role of Mrs. Moore in A Passage to India .
 14. The procession at the end of A Passage to India .
 15. Symbolism in A Passage to India .
 16. Character of the Lieutenant.
 17. Irony in The Power and the Glory .
 18. The ending of The Power and the Glory .



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