Sudan University of Science & Technology
College of Post-Graduate Studies

Bridging the Gap between the Victorian Novel and Modern English Novel

(A Case Study of Charles Dickens vs. Virginia Woolf)

تجسير الفجوة بين الرواية في العصر الفكتوري والرواية في العصر الحديث
(دراسة حالة شاركز ديكنز وفرجينيا وولف)

A Thesis Submitted in Fulfillment of Requirements for the Degree of PhD in English (Literature).

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Dedication

- ✓ To the soul of my father, may Allah forgive him?
- ✓ To my mother
- ✓ To my family
- ✓ To all my friends

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This thesis would not have seen the light of the day, but for the help, guidance and support of those who worth acknowledging

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Abstract

This study aims at finding out the similarities and differences between the Victorian novel and English modern novel; a case study is conducted on Charles Dickens and Virginia Woolf's selected novels; (Oliver Twist, Great Expectations, The Voyage Out and To the Lighthouse).The researcher adopted descriptive analytic methods. The sample consists of four works, two for each writer. The materials of the four works are used as collected data; to be described, discussed, and analyzed in the light of the similarities between Victorian and English modern novel. However, conclusions are drawn and recommendations are offered. Accordingly, the study has arrived at a number of findings, among them are: that there are similarities between the four works. Writers of different eras cannot step out of their age for they are the product of their age, culture and civilization, some modern novels are sure to face obsolescence ,Charles Dickens and Virginia Woolf writings strongly support the idea that there is no demarcation between literary eras, both Dickens and Woolf explained issues entirely relevant such as injustice but they differ in the manner of carrying them ,both works of the two writers are of universal significance so they transcended their ages and social reform is a theme in both eras. In the Victorian era, the stress was on the society while in the modern age, the focus was on the individual and the individual is the kernel of society. Some recommendations are that Dickens' works are good for those who want to read books and for students of literature or students of social services as well all over the world. Also Victorian and modern writings are better to be introduced to contemporary readers as well as coming readers as they are complementary so that generation continuity be achieved. Some topics are suggested for further study such as: the effect of religion as reflected in Victorian and modern novel and the treatment of sex in the Victorian and modern English novel.

Abstract
(Arabic Version)

مستخلص البحث

يهدف هذا البحث إلى إبراز أوجه التشابه و الإختلاف بين الرواية في عصر الملكة فيكتوريا والرواية الإنجليزية الحديثة. أجريت الدراسة على بعض روايات تشارلز ديكنز وروايات فرجينيا وولف. (أوليفر تويست ، توقعات كبيرة ، خروج الرحلة وإلى المنارة). اعتمد الباحث المنهج التحليلي الوصفي. تتكون العينة من أربعة أعمال، اثنتان لكل كاتب. تم تجميع مواد الأعمال الأربعة كبيانات امكن وصفها ومناقشتها وتحليلها في ضوء التشابه بين الرواية في عصر الملكة فيكتوريا والرواية الإنجليزية الحديثة.وبعد ذلك ،وصل الباحث لبعض النتائج و قدم بعض التوصيات .توصلت الدراسة إلى عدد من النتائج ، من بينها: أن هناك أوجه تشابه بين الأعمال الأربعة. لا يستطيع الكتاب من مختلف العصور الخروج من عباءات عصورهم لأنهم نتاج عصرهم وثقافتهم وحضارتهم .من المؤكد ان بعض الروايات الحديثة ستواجه بعض الإهمال .تؤيد كتابات كل من الكاتبين بقوة ، فكرة أنه لا يوجد أي خط فاصلبين العصور الأدبية. تناول كل من ديكنز وولف القضايا ذات الصلة مثل الظلم ولكنهما اختلفا في طريقة توصيلها.أعمال كلا الكاتبين لها مغازي عالمية صالحة لكل العصور.إصلاح المجتمع من المواضيع المهمة في كلتا الحقبتين. في عصر الملكة فيكتوريا كان التركيز على المجتمع بينما في العصر الحديث ، كان التركيز على الفرد والفرد هو نواة المجتمع. اشارت بعض التوصيات إلى أن أعمال ديكنز خيارجيد لأولئك الذين يرغبون في القراءة من طلاب الأدب وكذلك طلاب الخدمات الاجتماعية في جميع أنحاء العالم. من الأفضل أيضًا تقديم روايات عصر الملكة فكتوريا وروايات العصرالحديث للقراء المعاصرين وقراء الجيل القادم على أنها تكمل بعضها ليتم تحقيق استمرارية الأجيال. تم اقتراح بعض المواضيع لمزيد من الدراسة في المستقبل مثل: تأثير الدين وقضية الجنس كما تم تناوله في عصر الملكة فيكتوريا والرواية الإنجليزية الحديثة.

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CHAPTER ONE

Introduction

1.0 Background

The wide scope of this study is accounted for by recognition that there is no clear demarcation between the Victorian novel and what was written in the modern age. Each century produces its own literature in general and its own novel in particular. Each has its own characteristics and trends. A wider view of this phenomenon reveals that the literature of each age should be studied in relation to the literature of the other ages. Therefore, the researcher has been prompted to write this study under the title "Narrowing the Gap between the Victorian and the English Modern Novel, taking the some writings of Charles Dickens and Virginia Woolf as samples. The study aims at ensuring that the common practice of dividing literature, especially novels into separate chronological categories should be one based on promoting illustrations of diversity rather than one insisting on arbitrary lines of separation and division. The study tries to present the characteristics of each era and to delineate their similarities and differences, with an aim of showing how literary works of each age affect and influence each other. This can be done through a careful examination of selected novelists and selected works. In the early Victorian period, the novel as a literary genre assumed many forms and enjoyed widespread popularity. The reading public enjoyed various types of novels, inspiring writers to attempt great experimentation in the form, departing from the manifestations of the novel in the eighteenth century, when it had dealt mainly with contemporary life and manners.

There were key novelists in the Victorian era who managed to adapt the novel to many purposes, writers including Charles Dickens and William Makepeace Thackeray. One can understand the intellectual life of the period by reading and analyzing the fiction written at that time. The popularity of theatre,

which could rival that of fiction, began to fade and did not revive till the later half of 19th century. The early Victorian period witnessed the peak in popularity enjoyed by the English novel. The reading public of the early Victorian period was constituted of various people not only from the low class, but also from the elites and it was for them that the novelists wrote. As the novelists shared the same values as their readers, they had strength and confidence in penning their depictions of society. The novel in the later Victorian period took a new direction. Novels written during that period are antecedents of the modern novel. This can be seen in the works of George Eliot, George Meredith and Thomas Hardy. The novelists of the early Victorian novel had followed the tradition of English novel established in the eighteenth century by Daniel Defoe, Samuel Richardson and Henry Fielding. Late Victorian novelists began to have high ambitions of making the novel form as serious as poetry. With this aim in mind, those writers extended the scope of the novel further and further.

In modern times, the novel is the most important and popular literary medium. This popularity can be accounted for by the fact that while compression is the characteristic feature of both poetry and drama, examination of modern man under the influence of science requires discussion, calculation, and analysis. This wide scope of enquiry is only possible in the novel. In the early 20th century, such thinkers as Freud produced psychological theories and a wide range of educated people came to know that human consciousness has deep layers buried under the conscious: the sub-conscious and unconscious.The publication of new novels by great novelists was received in the Victorian era with great enthusiasm because they dealt with varied moods and subject-matters. They dealt with all aspects of society and human moods .They discussed realism, fantasy, thrill and farce. Poetry, which had held a position as the supreme literary form since time immemorial, lost that pre-eminent position in being superseded by the popularity and power of fiction. The reason was that the novel was the only literary form that met the needs of the modern world.

With the discovery of Psychology, a new art-form rose on the eve of the World War I. This kind of art is called the novel of subjectivity or stream of consciousness novel. Pre-occupied with the time, subjectivity, inwardness, absence of action, plot and catastrophe are some important traits of this novel.
No doubt, there are some differences in the trends, styles and themes in the novel as a literary form between the Victorian and the modern age, but human nature and values remain the same.

So far, one can notice the intimate relations between the novel in the eighteenth century, the early and late Victorian novels, and finally the novel as it appears in the modern age.

1.1 Statement of the Problem

It seems that there are no clear-cut distinctions between the Victorian and the modern era for many readers of English literature, but some readers think that there is a big gap between these two eras. This misunderstanding might have an affect on the present generation. Consequently, great writers like Charles Dickens have suffered a slight loss of popularity in the modern age. Many people these days prefer to read only for modern writers like Virginia Woolf. If no light is cast on the Victorian writers to restore their popularity, the most important era of English literature in general and of the novel in particular will be lost: that is, people can lose a very rich and valuable legacy. This process of 'forgetting' may not stop with the nineteenth century novel only. It is likely modern novels also will face obsolescence in the future.

Therefore, the researcher attempts to explore, investigate and analyze the causes of this illusion by figuring out the similarities and differences of between the both ages. Moreover, the researcher tries to state the reasons behind Modernism emergence that drew the readers' attention more than Victorian ones.

1.2 Objectives of the Study

The research attempts to:

a. Cast light on both Victorian Novel and Modern English Novel to clarify the similarities and differences.
b. Investigate negative reactions of modern readers to the Victorian Novel.
c. Give a clear idea about the significance of dividing literature generally and the Novel in particular into ages.

1.3 Questions of the Study

a. Are there any similarities and differences between the Victorian and the English Modern Novel?
b. What are the authors' concerns and issues during the Victorian and the Modern ages respectively?
c. To what extent can narrowing the gap help modern readers to read Victorian novels and for "traditionalists" to read modern novels?

1.4 Significance of the Study

There are a lot of materials about individual writers, whether Victorian or modern, but comparative studies which reveal the possibility of a deliberate ignorance of some great writers such as Dickens or Thackeray are rare. Therefore, this research gains its significance as it tries to contribute to English literature library and precaution the ignorance and degenerating any literary era or even a single writer. Moreover, this research is expected to be of a great value to English literature students and researchers as well, when investigating English literature periods.

1.5 Research Methodology

In this research, the researcher adopted the descriptive and the analytical methods. The research starts with a theoretical framework. It is an attempt to survey the different references that are related to Victorian and Modern writers

in general and Dickens and Woolf in particular. Second, a review of previous studies that pertain to the two writers are classified and synthesized. Third, and finally, the novels are discussed in detail and conclusions are made and recommendations will follow.

1.6 Limits of the Study

Place: Sudan University for Science & Technology

Time: 2015 -2018

Content: This study is limited to two writers and to two works by those writers: Charles Dickens from the Victorian Age, focusing on his novels: Oliver Twist (1838) “Great Expectations,” (1860). Virginia Woolf from the modern age, focusing on her novels "The Voyage Out"(1918) and “To the Lighthouse” (1927).

The purpose behind choosing Dickens is that, he is the master of the Victorian Novel, he wrote 14 novels and sketches. In fact he is the most popular of all English novelist so far. The novels written by Dickens were also the most important product and expression in fiction of the humanitarian movement of the Victorian era. From the first to the last, he was a novelist with purpose.

Virginia Woolf, who was the most distinguished women writer of her generation, made a far more exciting use of the stream of consciousness technique even more than the founder of it. The most popular work by Virginia Woolf is To the Lighthouse because it makes easier reading and is largely traditional in its structure.

Chapter Two
Literature Review

2.0 Introduction

This chapter attempts to explore the theoretical framework and review the related previous studies. The theoretical framework is concerned with the broad ideas and theories of Victorian and Modern novel that provide the basis for the study; for Victorian novel cannot be analyzed, investigated or criticized without approaching the literary movements which coincided with it like realism as well as which occurred before it like romanticism and after it like fin de siècle for better understanding. Modern novel also cannot be analyzed, investigated or criticized without approaching movements like modernism, secularism and stream of consciousness. The previous studies attempt to provide a thorough review of what has been written about Charles Dickens and Virginia Woolf literary contribution in general, and their selected novels, the basis of this research.

2.1 Part One: Theoretical Framework

2.1.1Charles Dickens Biography

Charles Dickens was the well-loved and prolific British author of numerous works that are now considered classics .British novelist Charles Huffam Dickens was born on February 7, 1812, in Portsmouth, England. Over the course of his writing career, he wrote the beloved classic novels *Oliver Twist*, *A Christmas Carol*, *Nicholas Nickleby*, *David Copperfield*, *A Tale of Two Cities* and *Great Expectations*. Famed British author Charles Dickens was the second of eight children. His father, John Dickens, was a naval clerk who dreamed of striking it rich. Charles Dickens' mother, Elizabeth Barrow, aspired to be a teacher and school director. Despite his parents' best efforts,

the family remained poor. Nevertheless, they were happy in the early days. In 1816, they moved to Chatham, Kent, where young Charles and his siblings were free to roam the countryside and explore the old castle at Rochester.

In 1822, the Dickens family moved to Camden Town, a poor neighborhood in London. By then the family's financial situation had grown dire, as John Dickens had a dangerous habit of living beyond the family's means. Eventually, John was sent to prison for debt in 1824, when Charles was just 12 years old.Following his father's imprisonment, Charles Dickens was forced to leave school to work at a boot-blacking factory alongside the River Thames. At the rundown, rodent-ridden factory, Dickens earned six shillings a week labeling pots of "blacking," a substance used to clean fireplaces. It was the best he could do to help support his family.(The Oxford Encyclopedia of British Literature).

In the same year that *Sketches by Boz* was released, Dickens started publishing *The Posthumous Papers of the Pickwick Club.* His series of sketches, originally written as captions for artist Robert Seymour's humorous sports-themed illustrations, took the form of monthly serial installments. *The Posthumous Papers of the Pickwick Club* was wildly popular with readers. In fact, Dickens' sketches were even more popular than the illustrations they were meant to accompany.Around this time, Dickens had also become publisher of a magazine called *Bentley's Miscellany.* In it he started publishing his first novel, *Oliver Twist*, which follows the life of an orphan living in the streets. The story was inspired by how Dickens felt as an impoverished child forced to get by on his wits and earn his own keep. Dickens continued showcasing *Oliver Twist* in the magazines he later edited, including *Household Words* and *All the Year Round*, the latter of which he founded. The novel was extremely well received in both England and America. Dedicated readers of *Oliver Twist* eagerly anticipated the next monthly installment.Over the next few years, Dickens struggled to match

the level of *Oliver Twist*'s success. From 1838 to 1841, he published *The Life and Adventures of Nicholas Nickleby*, *The Old Curiosity Shop* and *Barnaby Rudge*.

In 1842, Dickens and his wife, Kate, embarked on a five-month lecture tour of the United States. Upon their return, Dickens penned *American Notes for General Circulation*, a sarcastic travelogue criticizing American culture and materialism.In 1843, Dickens wrote his novel *The Life and Adventures of Martin Chuzzlewit*, a story about a man's struggle to survive on the ruthless American frontier. The book was published the following year.Over the next couple of years, Dickens published two Christmas stories. One was the classic *A Christmas Carol*, which features the timeless protagonist Ebenezer Scrooge, a curmudgeonly old miser, who, with the help of a ghost, finds the Christmas spirit.During his first U.S. tour, in 1842, Dickens designated himself as what many have deemed the first modern celebrity. He spoke of his opposition to slavery and expressed his support for additional reform. His lectures, which began in Virginia and ended in Missouri, were so widely attended that ticket scalpers started gathering outside his events. Biographer J.B. Priestly wrote that during the tour, Dickens "had the greatest welcome that probably any visitor to America has ever had."

In light of his criticism of the American people during his first tour, Dickens launched a second U.S. tour, from 1867 to 1868, hoping to set things right with the public. He made a charismatic speech promising to praise the United States in reprints of *American Notes for General Circulation* and *The Life and Adventures of Martin Chuzzlewit*.Back at home, Dickens had become so famous that people recognized him all over London as he strolled around the city collecting the observations that would serve as inspiration for his future work.In 1845, after Dickens had toured the United States once, he spent a year in Italy writing *Pictures from Italy*. Over the next two years he published, in

installments, his next novel, *Dealings with the Firm of Dombey and Son*. The novel's main theme is how business tactics affect a family's personal finances. It takes a dark view of England and was pivotal to Dickens' body of work in that it set the tone for his other novels.From 1849 to 1850, Dickens worked on *David Copperfield*, the first work of its kind; no one had ever written a novel that simply followed a character through his everyday life. In writing it, Dickens tapped into his own personal experiences, from his difficult childhood to his work as a journalist. Although *David Copperfield* is not considered Dickens' best work, it was his personal favorite. (*The Oxford Encyclopedia of British Literature).*

During the 1850s, Dickens suffered two devastating losses: the deaths of his daughter and father. He also separated from his wife during that decade. He had also met a young actress named Ellen "Nelly" Ternan, with whom he had an intimate relationship. His novels also began to express a darkened worldview. In *Bleak House*, published in installments from 1852 to 1853, he deals with the hypocrisy of British society. It was considered his most complex novel to date. *Hard Times* (published in 1854) takes place in an industrial town at the peak of economic expansion. In it, Dickens focuses on the shortcomings of employers as well as those who seek change. Also among Dickens' darker novels is *Little Dorrit*, a fictional study of how human values come in conflict with the world's brutality.

Coming out of his "dark novel" period, in 1859 Dickens published *A Tale of Two Cities*, a historical novel that takes place during the French Revolution. He published it in a periodical he founded, *All the Year Round*. His next novel, *Great Expectations* (1860-1861), focuses on the protagonist's lifelong journey of moral development. It is widely considered his greatest literary accomplishment. A few years later, Dickens produced *Our Mutual Friend*, a novel that analyzes the psychological impact of wealth on London society.

In 1865, Dickens was in a train accident and never fully recovered. Despite his fragile condition, he continued to tour until 1870. On June 9, 1870, Dickens had a stroke and, at age 58, died at Gad's Hill Place, his country home in Kent, England. He was buried in Poet's Corner at Westminster Abbey, with thousands of mourners gathering at the beloved author's gravesite. Scottish satirical writer Thomas Carlyle described Dickens' passing as "an event worldwide, a unique of talents suddenly extinct." At the time of Dickens' death, his final novel, *The Mystery of Edwin Drood*, was left unfinished.

2.1.2Virginia Woolf Biography(1882-1941)

Born into a privileged English household on January 25 1882, journalist and author Virginia Woolf was raised by free-thinking parents. She began writing as a young girl and published her first novel, *The Voyage Out*, in 1915. She wrote modernist classics including *Mrs. Dallowa*y, *To the Lighthouse* and *Orlando*, as well as pioneering feminist works, *A Room of One's Own* and *Three Guineas*. In her personal life, she suffered bouts of deep depression. She committed suicide in 1941, at the age of 59.

Adeline Virginia Stephen was raised in a remarkable household. Her father, Sir Leslie Stephen, was a historian and author, as well as one of the most prominent figures in the golden age of mountaineering. Woolf's mother, Julia PrinsepStephen had been born in India and later served as a model for several painters. She was also a nurse and wrote a book on the profession. Both of her parents had been married and widowed before marrying each other. Woolf had three full siblings Thoby, Vanessa and Adrian and four half-siblings Laura Makepeace Stephen and George, Gerald and Stella Duckworth. The eight children lived under one roof at 22 Hyde Park Gate, Kensington.Two of Woolf's brothers had been educated at Cambridge, but all the girls were taught at home and utilized the splendid confines of the family's lush Victorian library.

Moreover, Woolf's parents were extremely well connected, both socially and artistically. Her father was a friend to William Thackeray, the father of his first wife who died unexpectedly, and George Henry Lewes, as well as many other noted thinkers. Her mother's aunt was the famous 19th century photographer Julia Margaret Cameron. (*New Kitab Critical Study, 2010*).

From the time of her birth until 1895, Woolf spent her summers in St. Ives, a beach town at the very southwestern tip of England. The Stephens' summer home, Talland House, which is still standing today, looks out at the dramatic Porthminster Bay and has a view of the Godrevy Lighthouse, which inspired her writing. In her later memoirs, Woolf recalled St. Ives with a great fondness. In fact, she incorporated scenes from those early summers into her modernist novel, *To the Lighthouse* (1927). As a young girl, Virginia was curious, light-hearted and playful. She started a family newspaper, the *Hyde Park Gate News*, to document her family's humorous anecdotes. However, early traumas darkened her childhood, including being sexually abused by her half-brothers George and Gerald Duckworth, which she wrote about in her essays *A Sketch of the Past* and *22 Hyde Park Gate*. In 1895, at the age of 13, she also had to cope with the sudden death of her mother from rheumatic fever, which led to her first mental breakdown, and the loss of her half-sister Stella, who had become the head of the household, two years later.

While dealing with her personal losses, Woolf continued her studies in German, Greek and Latin at the Ladies' Department of King's College London. Her four years of study introduced her to a handful of radical feminists at the helm of educational reforms. In 1904, her father died from stomach cancer, which contributed to another emotional setback that led to Woolf being institutionalized for a brief period. Virginia Woolf's dance between literary expression and personal desolation would continue for the rest of her life. In 1905, she began writing professionally as a contributor for *The Times Literary*

Supplement. A year later, Woolf's 26-year-old brother Thoby died from typhoid fever after a family trip to Greece. (*Famous Products, 2009*).

After their father's death, Woolf's sister Vanessa and brother Adrian sold the family home in Hyde Park Gate, and purchased a house in the Bloomsbury area of London. During this period, Virginia met several members of the Bloomsbury Group, a circle of intellectuals and artists including the art critic Clive Bell, who married Virginia's sister Vanessa, the novelist E.M. Forster, the painter Duncan Grant, the biographer Lytton Strachey, economist John Maynard Keynes and essayist Leonard Woolf, among others. The group became famous in 1910 for the Dreadnought Hoax, a practical joke in which members of the group dressed up as a delegation of Ethiopian royals, including Virginia disguised as a bearded man, and successfully persuaded the English Royal Navy to show them their warship, the HMS *Dreadnought*. After the outrageous act, Leonard Woolf and Virginia became closer, and eventually they were married on August 10, 1912. The two shared a passionate love for one another for the rest of their lives.

Several years before marrying Leonard, Virginia had begun working on her first novel. The original title was *Melymbrosia*. After nine years and innumerable drafts, it was released in 1915 as *The Voyage Out.* Woolf used the book to experiment with several literary tools, including compelling and unusual narrative perspectives, dream-states and free association prose. Two years later, the Woolfs bought a used printing press and established Hogarth Press, their own publishing house operated out of their home, Hogarth House. Virginia and Leonard published some of their writing, as well as the work of Sigmund Freud, Katharine Mansfield and T.S. Eliot. A year after the end of World War I, the Woolfs purchased Monk's House, a cottage in the village of Rodmell in 1919, and that same year Virginia published *Night and Day*, a novel set in Edwardian England. Her third novel *Jacob's Room* was published

by Hogarth in 1922. Based on her brother Thoby, it was considered a significant departure from her earlier novels with its modernist elements. That year, she met author, poet and landscape gardener Vita Sackville-West, the wife of English diplomat Harold Nicolson. Virginia and Vita began a friendship that developed into a romantic affair. Although their affair eventually ended, they remained friends until Virginia Woolf's death.(The Oxford Encyclopedia of British Literature).

In 1925, Woolf received rave reviews for *Mrs. Dalloway*, her fourth novel. The mesmerizing story interweaved interior monologues and raised issues of feminism, mental illness and homosexuality in post-World War I England. Her 1928 novel, *To the Lighthouse*, was another critical success and considered revolutionary for its stream of consciousness storytelling.Woolf found a literary muse in Sackville-West, the inspiration for Woolf's 1928 novel *Orlando*, which follows an English nobleman who mysteriously becomes a woman at the age of 30 and lives on for over three centuries of English history. The novel was a breakthrough for Woolf who received critical praise for the groundbreaking work, as well as a newfound level of popularity.In 1929, Woolf published *A Room of One's Own*, a feminist essay based on lectures she had given at women's colleges, in which she examines women's role in literature. In the work, she sets forth the idea that "A woman must have money and a room of her own if she is to write fiction." Woolf pushed narrative boundaries in her next work, *The Waves* (1931), which she described as "a play-poem" written in the voices of six different characters. Woolf published *The Years*, the final novel published in her lifetime in 1937, about a family's history over the course of a generation. The following year she published *Three Guineas*, an essay which continued the feminist themes of *A Room of One's Own* and addressed fascism and war.

Throughout her career, Woolf spoke regularly at colleges and universities, penned dramatic letters, wrote moving essays and self-published a long list of short stories. By her mid-forties, she had established herself as an intellectual, an innovative and influential writer and pioneering feminist. Her ability to balance dream-like scenes with deeply tense plot lines earned her incredible respect from peers and the public alike. Despite her outward success, she continued to regularly suffer from debilitating bouts of depression and dramatic mood swings.

Woolf's husband, Leonard, always by her side, was quite aware of any signs that pointed to his wife's descent into depression. He saw, as she was working on what would be her final manuscript, *Between the Acts* (published posthumously in 1941), that she was sinking into deepening despair. At the time, World War II was raging on and the couple decided if England was invaded by Germany, they would commit suicide together, fearing that Leonard, who was Jewish, would be in particular danger. In 1940, the couple's London home was destroyed during the Blitz, the Germans bombing of the city. Unable to cope with her despair, Woolf pulled on her overcoat, filled its pockets with stones and walked into the River Ouse on March 28, 1941. As she waded into the water, the stream took her with it. The authorities found her body three weeks later. Leonard Woolf had her cremated and her remains were scattered at their home, Monk's House.Although her popularity decreased after World War II, Woolf's work resonated again with a new generation of readers during the feminist movement of the 1970s. Woolf remains one of the most influential authors of the 21st century.(Alexander, 2000).

2.1.3Generation gap

A generation gap or generational gap, is a difference of opinions between one generation and another regarding beliefs, politics, or values. In today's usage, "generation gap" often refers to a perceived gap between younger people and their parents or grandparents. . Everything is affected with the change of time, the age, the culture, mannerism, morality, and thinking. It is a fact that this difference affects everyone extensively. This difference brings out a wide change in the making of the society and its culture. There has always been a clash between the two generations. It is because time is fleeting and with it everything gets a change. This change changes our minds though this change is always in a natural way but the people belonging to the past generations always take it in a negative way. This is the cause of the clash and this state of clash and difference of opinion is termed to be the generation gap.

Early sociologists such as Karl Mannheim noted differences across generations in how the youth transits into adulthood and studied the ways in which generations separate themselves from one another, in the home and in social situations and areas (such as churches, clubs, senior centers, and youth centers).The sociological theory of a generation gap first came to light in the 1960s, when the younger generation (later known as Baby Boomers) seemed to go against everything their parents had previously believed in terms of music, values, governmental and political views. Sociologists now refer to "generation gap" as "institutional age segregation(Generation gap. Dictionary.com Unabridged. Retrieved March 30, 2015, fromDictionary.com website).

There are several ways to make distinctions between generations. For example, names are given to major groups (Baby boomers, Gen X, etc.) and each generation sets its own trends and has its own cultural impact.It can be

distinguished by the differences in their language use. The generation gap has created a parallel gap in language that can be difficult to communicate across. This issue is one visible throughout society, creating complications within day to day communication at home, in the work place, and within schools. As new generations seek to define themselves as something apart from the old, they adopt new lingo and slang, allowing a generation to create a sense of division from the previous one. This is a visible gap between generations we see every day. "Man's most important symbol is his language and through this language he defines his reality." Slang is an ever-changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness within a group or with a trend in society at large. As each successive generation of society struggles to establish its own unique identity among its predecessors it can be determined that generational gaps provide a large influence over the continual change and adaptation of slang. As slang is often regarded as an ephemeral dialect, a constant supply of new words is required to meet the demands of the rapid change in characteristics. And while most slang terms maintain a fairly brief duration of popularity, slang provides a quick and readily available vernacular screen to establish and maintain generational gaps in a societal context.RamaaPrasad .(Generation Gap, a Sociological Study 2012).

The transitions from each level of lifespan development have remained the same throughout history. They have all shared the same basic milestones in their travel from childhood, through midlife and into retirement. However, while the pathways remain the same—i.e. attending school, marriage, raising families, retiring—the actual journey varies not only with each individual, but with each new generation. For instance, as time goes on, technology is being introduced to individuals at younger and younger ages. (Gubara, 2010).

2.1.4 CLASSICISM

Classicismcan be defined as a style in literature, visual art, music, or architecture that draws on the styles of ancient Greece and Rome. The term can be confusing, because it has taken on many other meanings. It can refer to a general aesthetic characterized by clarity, elegance, and symmetry, or to a style that is generally thought of as exemplifying greatness or perfection. For instance, most people would identify the Boston Pops as performers of "classical music" or John Steinbeck's *Grapes of Wrath* as a "classic" of American literature, even though they have little to do with antiquity. Variations on the term, like *neoclassicism,* can furthermore refer to a specific school or style in a particular time period. Despite this confusion, the term is still useful in describing particular styles and impulses in literature and the arts from the middle ages to the eighteenth century.(Alexander, 2000).

By mid-century, classical literature was the foundation of the educational program both in Catholic countries, where the Jesuit order promoted classical learning, and in Protestant countries.The dramatic growth of vernacular literature in the sixteenth century hastened the abandonment of classical form in literature, it continues right through to the plays of William Shakespeare (1564–1616) at the beginning of the seventeenth century. "Neoclassical" is the name given to the style of art and architecture that prevailed from the middle of the eighteenth century through the nineteenth. Classicism created a standard of civilization against which contemporary society could be judged, a standard that was prevalent in the early modern period. What began as an elitist literary hobby bloomed from the time of Petrarch and was applied to all facets of life—from education and politics to music, visual art, and architecture. The classical ideal was something to strive for, and in striving for its adherents.

The 19th century saw the classical age as being the precursor of academicism, including such movements asuniformitarianism in the sciences. Various movements of the romantic period saw themselves as classical revolts against a prevailing trend of emotionalism. By this point classicism was old enough that previous classical movements received revivals; for example, the Renaissance was seen as a means to combine the organic medieval with the orderly classical. The 19th century continued or extended many classical programs in the sciences, most notably the Newtonian program to account for the movement of energy between bodies by means of exchange of mechanical and thermal energy. (Alfaki,2006).

The 20th century saw a number of changes in the arts and sciences. Classicism was used both by those who rejected, or saw as temporary, transfigurations in the political, scientific, and social world and by those who embraced the changes as a means to overthrow the perceived weight of the 19th century. Thus, both pre-20th century disciplines were labelled "classical" and modern movements in art which saw themselves as aligned with light, space, sparseness of texture, and formal coherence.

In the present day philosophy classicism is used as a term particularly in relation to Apollonian over Dionysian impulses in society and art; that is a preference for rationality, or at least rationally guided catharsis, over emotionalism

2.1.5Socialism

Socialism is a range of economic and social systemscharacterized by social ownership and democratic control of the means of production, as well as the political theories, and movements associated with them. Social ownership may refer to forms of public, collective, or cooperative ownership, or to citizen

ownership of equity. There are many varieties of socialism and there is no single definition encapsulating all of them. Social ownership is the common element shared by its various forms.

By the late 19th century, after the work of Karl Marx as technological development outstripped the economic dynamics of capitalism, "socialism" had come to signify opposition to capitalism, and advocacy for a post-capitalist system based on some form of social ownership of the means of production. Today, some socialists have also adopted the causes of other social movements, such as environmentalism, feminism and liberalism. Socialist models and ideas espousing common or public ownership have existed since antiquity. It has been claimed, though controversially, that there were elements of socialist thought in the politics of classical Greek philosophers Plato and Aristotle.

In February 1917, revolution exploded in Russia. Workers, soldiers and peasants established soviets (councils), the monarchy fell, and a provisional government convoked pending the election of a constituent assembly. In April of that year, Vladimir Lenin, leader of the *Majority* faction of socialists in Russia and known for his profound and controversial expansions of Marxism, was allowed to cross Germany to return to his country from exile in Switzerland.

2.1.6Realism

Realism**,** in the arts, the accurate, detailed, unembellished depiction of nature or of contemporary life. Realism rejects imaginative idealization in favor of a close observation of outward appearances. As such, realism in its broad sense has comprised many artistic currents in different civilizations. In the visual arts, for example, realism can be found in ancient Hellenistic Greek sculptures accurately portraying boxers and decrepit old women. The works of such 17th-

century painters as Caravaggio. The works of the 18th-century English novelists Daniel Defoe, Henry Fielding, and Tobias Smollett may also be called realistic.Realism was not consciously adopted as an aesthetic program until the mid-19th century in France, however. Indeed, realism may be viewed as a major trend in French novels and paintings between 1850 and 1880. One of the first appearances of the term *realism*was in 1826, in which the word is used to describe a doctrine based not upon imitating past artistic achievements but upon the truthful and accurate depiction of the models that nature and contemporary life offer the artist. The French proponents of realism were agreed in their rejection of the artificiality of both the Classicism and Romanticism of the academies and on the necessity for contemporaneity in an effective work of art. They attempted to portray the lives, appearances, problems, customs, and mores of the middle and lower classes, of the unexceptional, the ordinary, the humble, and the unadorned. Indeed, they conscientiously set themselves to reproducing all the hitherto-ignored aspects of contemporary life and society—its mental attitudes, physical settings, and material conditions.

In literature, the novelist Honoré de Balzac was the chief precursor of realism, given his attempt to create a detailed, encyclopedic portrait of the whole range of French society in his *La Comédiehumaine*. But a conscious program of literary realism did not appear until the 1850s, and then it was inspired by the painter Courbet's aesthetic stance. Realist tenets entered the mainstream of European literature during the 1860s and '70s. Realism's emphasis on detachment, objectivity, and accurate observation, its lucid but restrained criticism of social environment and mores, and the humane understanding that underlay its moral judgments became an integral part of the fabric of the modern novel during the height of that form's development. Charles Dickens, Anthony Trollope, and George Eliot in England, Ivan

Turgenev, Leo Tolstoy, and Fyodor Dostoyevsky in Russia, William Dean Howells in the United States, and Gottfried Keller and the early Thomas Mann in Germany all incorporated realist elements in their novels. A significant offshoot of literary realism was Naturalism, a late 19th- and early 20th-century movement that aimed at an even more faithful and unselective representation of reality. The French novelist Émile Zola was the leading exponent of Naturalism. (Cuddon, 1990).

2.1.7Transrealism(the first major literary movement of the 21st century)

It's not science fiction, it's not realism, but hovers in the unsettling zone in between. From Philip K Dick to Stephen King, Damien Walter takes a tour through transrealism, the emerging genre aiming to kill off 'consensus reality 'Transrealism is a literary mode that mixes the techniques of incorporating fantastic elements used in science fiction with the techniques of describing immediate perceptions from naturalistic realism. While combining the strengths of the two approaches, it is largely a reaction to their perceived weaknesses. Transrealism addresses the escapism and disconnect with reality of science fiction by providing for superior characterization through autobiographical features and simulation of the author's acquaintances. It addresses the tiredness and boundaries of realism by using fantastic elements to create new metaphors for psychological change and to incorporate the author's perception of a higher reality in which life is embedded. One possible source for this higher reality is the increasingly strange models of the universe put forward in theoretical astrophysics.

Its main proponent and prominent figure is science fiction author Rudy Rucker. Transrealism argues for an approach to writing novels routed first and foremost in reality. It rejects artificial constructs like plot and archetypal characters, in favor of real events and people, drawn directly from the author's experience.

But through this realist tapestry, the author threads a singular, impossibly fantastic idea, often one drawn from the playbook of science fiction, fantasy and horror. So the transrealist author who creates a detailed and realistic depiction of American high-school life will then shatter it open with the discovery of an alien flying saucer that confers super-powers on an otherwise ordinary young man.

2. 1.8 Secularism

Secularism is the principle of the separation of government institutions and persons mandated to represent the state from religious institutions and religious dignitaries. One manifestation of secularism is asserting the right to be free from religious rule and teachings, or, in a state declared to be neutral on matters of belief, from the imposition by government of religion or religious practices upon its people. Another manifestation of secularism is the view that public activities and decisions, especially political ones, should be uninfluenced by religious beliefs or practices.

Literary Secularismdebated in the social sciences in recent years, the topic of secularization has rarely been investigated in modern literature. Most modern writers are presumed to be straightforwardly secular – the interest in religion is either "personal" or it is absent entirely. In some cases the issue of secularism has been discussed, as one particular theme in single-author studies. Quite a number of critics have explored the interest of individual authors in religious textuallyas in James Joyce and Judaism, for instance. But most of these studies are author-specific, religion-specific, or culture-specific. Moreover, they tend to suggest a secondary, merely thematic,status for the subject. Earlier generations of scholars did consider the issue on occasion, as in M.H. Abrams in *Natural Supernaturalism* (1977), or T.S.Eliot, in his early essays on literary criticism. But these critics by and large limited themselves exclusively to English

literature, and mainly poetry at that. Literary Secularism, by contrast, explores the theme of secularization as a general process at work in the modern novel, defined along cross-cultural and cross-religious lines. Secularization is often contradictory and ambiguous, especially as it is represented as an embodied problematic, but it is nevertheless a process that is centrally connected to the aims of several great modernist and postcolonial novels.
Of particular importance thematically are figurations of the religiously-marked body – as a site of identity, desire, and the unconscious – which figures centrally in all of various close readings. Finally, and perhaps most importantly, through their assertion of creative will as literary authors, novelists assert a measure of power over religious scriptures, producing texts of human rather than divine provenance. To readers conversant with the logic of religious fundamentalism, the final point might seem obvious – imaginative works by named human authors are always in some sense "secular" by virtue of the fact that they are not divine. But the question of the location of authorship is a core problem, whose resolution is by no means obvious, in Rushdie's *Satanic Verses*, Joyce's *Portrait of the Artist as a Young Man*, or OrhanPamuk's*Snow*.

Modern writers engage secularism and secularization following a consistent set of representative strategies, despite their different experiences of religion as well as the ethno-linguistic and cultural differences one finds among the authors named. To a great extent the commonalities in the "literary secularism" of the authors in this study is a feature of the rapid exchanges of ideas and interests that is characteristic of the modern era in literature in general. But it is also a function of the global, universal appeal of the word "secularism" itself, which is currently in wide circulation around the world, even in societies like Iran, which does not accept it legally, or India, where the word itself ("secularism") is directly inscribed in the Indian constitution -- albeit under premises that differ from the western conception of the Separation of Church and State. Secularism

in India in particular has proven to be a hotly contested problem, both in literature and in cultural politics; some writers explore some of the central issues in a chapter entitled "The Myriad Failures of Religious Law: The Uniform Civil Code Debate and Indian Feminism." This chapter explores the controversy over laws pertaining to religious community norms regarding marriage, divorce, and human rights for women, with reference to novels by TaslimaNasrin (*Shame*) and Samina Ali (*Madras on Rainy Days*). Though the progressive wing of Indian politics has often favored laws that favor the Muslim community, feminists have sometimes found themselves in an uneasy alliance with conservative and nationalist political parties, who argue for the need for a **"**uniform civil code**."** Despite its historical and contextual variations and the continuing contest over its precise social and political meaning, some critics argue that secularism remains a central part of the universal struggle for modernity. (Alexander, 2000).

2.1.9Romanticism

Romanticism was an artistic, literary, musical and intellectual movement that originated in Europe toward the end of the 18th century and in most areas was at its peak in the approximate period from 1800 to 1850. Romanticism was characterized by its emphasis on emotion and individualism as well as glorification of all the past and nature, preferring the medieval rather than the classical. It was partly a reaction to the Industrial Revolution, the aristocratic social and political norms of the Age of Enlightenment, and the scientific rationalization of nature—all components of modernity. It was embodied most strongly in the visual arts, music, and literature, but had a major impact on historiography, education, and the natural sciences. It had a significant and complex effect on politics, and while for much of the Romantic period it was associated with liberalism and radicalism, its long-term effect on the growth of nationalism was perhaps more significant.

Although the movement was rooted in German, the events and ideologies of the French Revolution were also proximate factors. Romanticism assigned ahigh value to the achievements of "heroic" individualists and artists, whose examples, it maintained, would raise the quality of society. It also promoted the individual imagination as a critical authority allowed of freedom from classical notions of form in art. In the second half of the 19th century, Realism was offered as a polar opposite to Romanticism. The decline of Romanticism during this time was associated with multiple processes, including social and political changes and the spread of nationalism. Defining the nature of Romanticism may be approached from the starting point of the primary importance of the free expression of the feelings of the artist. The importance the Romantics placed on emotion is summed up in the remark of the German painter Caspar David Friedrich that "the artist's feeling is his law". Samuel Taylor Coleridge and others believed there were natural laws that the imagination—at least of a good creative artist—would unconsciously follow through artistic inspiration if left alone. As well as rules, the influence of models from other works was considered to impede the creator's own imagination, so that originality was essential.

In literature, Romanticism found recurrent themes in the evocation or criticism of the past, the cult of "sensibility" with its emphasis on women and children, the isolation of the artist or narrator, and respect for nature. Furthermore, several romantic authors, such as Edgar Allan Poe and Nathaniel Hawthorne, based their writings on the supernatural/occult and human psychology. Romanticism tended to regard satire as something unworthy of serious attention, a prejudice still influential today. In English literature, the key figures of the Romantic movement are considered to be the group of poets including William Wordsworth, Samuel Taylor Coleridge, John Keats, Lord Byron, Percy Bysshe Shelley, and the much older William Blake, followed

The most significant novelist in English during the peak Romantic period, other than Walter Scott, was Jane Austen, whose essentially conservative world-view had little in common with her Romantic contemporaries, retaining a strong belief in decorum and social rules, though criticshave detected tremors under the surface of some works, especially *Mansfield Park* (1814) and *Persuasion* (1817). But around the mid-century the undoubtedly Romantic novels of the Yorkshire-based Brontë family appeared, in particular Charlotte's*Jane Eyre* and Emily's*Wuthering Heights*. (Daiches. 1960).

The Romantic Movement affected most aspects of intellectual life, and Romanticism and science had a powerful connection, especially in the period 1800–40. Many scientists were influenced by Romanticism. The English scientist Sir Humphry Davy, a prominent Romantic thinker, said that understanding nature required "an attitude of admiration, love and worship, a personal response. He believed that knowledge was only attainable by those who truly appreciated and respected nature. Self-understanding was an important aspect of Romanticism. It had less to do with proving that man was capable of understanding nature (through his budding intellect) and therefore controlling it, and more to do with the emotional appeal of connecting himself with nature and understanding it through a harmonious co-existence. History writing was very strongly, and many would say harmfully, influenced by Romanticism. (Cuddon, 1990).

2.1.10Victorian era

In the history of the United Kingdom, the Victorian era was the period of Queen Victoria's reign, from 20 June 1837 until her death on 22 January 1901. Her reign lasted for 63 years and seven months, a longer period than any of her predecessors. Followed the Georgian period and preceded the Edwardian period.Defined according to sensibilities and political concerns, the period is

sometimes considered to begin with the passage of the Reform Act 1832. The period is characterized as one of relative peace among the great powers increased economic activity, "refined sensibilities" and national self-confidence for the Great Britain. Ideologically, the Victorian era witnessed resistance to the rationalism that defined the Georgian period and an increasing turn towards romanticism and mysticism with regard to religion, social values, and arts. In international relations, the supremacy of the Royal Navy helped maintain a period of relative peace among the great powers as well as economic, colonial, and industrial consolidation, a notable exception being the Crimean War (1853-6). Britain embarked on global imperial expansion, particularly in Asia and Africa, which made the British Empire the largest empire in history.

Popular forms of entertainment varied by social class. Victorian Britain, like the periods before it, was interested in literature .theatre, music, drama, and opera were widely attended. Brass bands and 'The Bandstand' became popular in the Victorian era. The band stand was a simple construction that not only created an ornamental focal point, but also served acoustic requirements whilst providing shelter from the changeable British weather. It was common to hear the sound of a brass band whilst strolling through parklands. At this time musical recording was still very much a novelty.

The most obvious and the most distinctive feature of the History of Civilization, during the last fifty years [1837-87], is the wonderful increase of industrial production by the application of machinery, the improvement of old technical processes and the invention of new ones, accompanied by an even more remarkable development of old and new means of locomotion and intercommunicationHistorians have characterized the mid-Victorian era (1850–1870) as Britain's "Golden Years". The Victorians were impressed by

science and progress and felt that they could improve society in the same way as they were improving technology. Britain was the leading world center for advanced engineering and technology. Its engineering firms were in worldwide demand for designing and constructing railways. (Daches, 1960).

Gothic Revival architecture became increasingly significant during the period, leading to the Battle of the Styles between Gothic and Classical ideals. Charles Barry's architecture for the new Palace of Westminster, which had been badly damaged in an 1834 fire, was built in the medieval style of Westminster Hall, the surviving part of the building. The middle of the 19th century saw The Great Exhibition of 1851, the first World's Fair, which showcased the greatest innovations of the century. At its center was the Crystal Palace, a modular glass and iron structure – the first of its kind. It was condemned by Ruskin as the very model of mechanical dehumanization in design but later came to be presented as the prototype of Modern architecture. The emergence of photography, showcased at the Great Exhibition, resulted in significant changes in Victorian art with Queen Victoria being the first British monarch to be photographed.

The rise of the middle class during the era had a formative effect on its character. Industrialization brought with it a rapidly growing middle class whose increase in numbers had a significant effect on the social strata itself: cultural norms, lifestyle, values and morality. Identifiable characteristics came to define the middle class home and lifestyle. Previously, in town and city, residential space was adjacent to or incorporated into the work site, virtually occupying the same geographical space. The difference between private life and commerce was a fluid one distinguished by an informal demarcation of function. In the Victorian era, English family life increasingly became compartmentalized, the home a self-contained structure housing a nuclear

family extended according to need and circumstance to include blood relations. The concept of "privacy" became a hallmark of the middle-class life.

19th century Britain saw a huge population increase accompanied by rapid urbanization stimulated by the Industrial Revolution. Wage rates improved steadily; real wages (after taking inflation into account) were 65 percent higher in 1901, compared 1871. Much of the money was saved, as the number of depositors in savings banks rose. People flooded into industrial areas and commercial cities faster than housing could be built, resulting in overcrowding and lagging sanitation facilities such as fresh water and sewage. These problems were magnified in London, where the population grew at record rates. Large houses were turned into flats and tenements, and as landlords failed to maintain these dwellings, slum housing developed.(Wikipedia).

The early Victorian era before the reforms of the 1840s became notorious for the employment of young children in factories and mines and as chimney sweeps. Child labor played an important role in the Industrial Revolution from its outset: novelist Charles Dickens, for example, worked at the age of 12 in a blacking factory, with his family in a debtors' prison. Reformers wanted the children in school: in 1840 only about 20 percent of the children in London had any schooling. By 1860 about half of the children between 5 and 15 were in school.

In the early Victorian period the novel made a rapid progress. Novel-reading was one of the chief occupations of the educated public, and material had to be found for every taste. The result was that the scope of the novel, which during the eighteenth century dealt mainly with contemporary life and manners, was considerably enlarged. A number of brilliant novelists showed that it was possible to adapt the novel to almost all purposes of literature whatsoever. The two most outstanding novelists of the period were Dickens and Thackeray.

Besides them there were a number of minor novelists, among whom the important ones were Disraeli, Bronte Sisters, Mrs Gaskell, Charles Kingsley, Charles Reade, Wilkie Collins and Trollope. All these novelists had a number of points of similarity. In the first place, they identified themselves with their age, and were its spokesmen, whereas the novelists of the latter Victorian period were critical, and even hostile to its dominant assumptions. This sense of identity with their time is of cardinal importance in any consideration of the early Victorian novelists. It was the source alike of their strengths and their weaknesses, and it distinguished them from their successors. It is not that these novelists were uncritical of their country and age, but their criticisms are much less radical than those of Meredith and Hardy. They accepted the society in which they criticised it as many of their readers were doing in a light hearted manner. They voiced the doubts and fears of the public, but they also shared their general assumptions.(Alexander, 2000).

- Charles Dickens (see p.6).
- William Makepeace Thackeray (1811-1863)

Thackeray who was Dickens's contemporary and great rival for popular favour, lacked his weaknesses and his genius. He was more interested in the manners and morals of the aristocracy than in the great upheavals of the age. Unlike Dickens who came of a poor family and had to struggle hard in his boyhood, Thackeray was born of rich parents, inherited a comfortable fortune, and spent his young days in comfort. But whereas Dickens, in spite of his bitter experiences retained a buoyant temperament and a cheerful outlook on life, Thackeray, in spite of his comfortable and easy life, turned cynical towards the world which used him so well, and found shames, deceptions, vanities everywhere because he looked for them. Dickens was more interested in plain, common people; Thackeray, on the other hand, was more concerned with high society. The main reason of this fundamental difference between the two was

not, however, of environment, but of temperament. Whereas Dickens was romantic and emotional and interpreted the world largely through his imagination; Thackeray was the satirist, realist and moralist and judged solely by observation and reflection. Thus if we take the novels of both together, they give us a true picture of all classes of English society in the early Victorian period. But the quality of which Thackeray is most remembered as a novelist is the creation of living characters. In this respect he stands supreme among English novelists. It is not merely that he holds up the mirror to life, he presents life itself.

It was with the publication of *Vanity Fair* in 1846 that the English reading public began to understand what a star had risen in English letters.

Among the minor novelists of the early Victorian period, Benjamin Disraeli, the Brontes, Mrs Gaskell, Charles Kingsley, Charles Reede, Wilkie Collins and Trollope are well known.

- Benjamin Disraeli (1804-81**)**

Wrote his first novel *Vivian Grey* (1826-27), in which he gave the portrait of a dandy, a young, intelligent adventurer without scruples. In the succeeding novels *Coningsby*(1844), *Sybil* (1845) and *Tancred* (1847). Being a politician who became the Prime Minister of England, he has given us the finest study of the movements of English politics under Queen Victoria. All his novels are written with a purpose, and as the characters in them are created with a view to the thesis.

- The Bronte Sisters

Who made their mark as novelists were Charlotte Bronte (1816-55) and Emily Bronte (1818-48). Charlotte Bronte depicted in her novels those strong romantic passions which were generally avoided by Dickens and Thackeray. She brought lyrical warmth and the play of strong feeling into the novel. In her masterpiece,

Jane Eyre (1847), her dreams and resentments kindle every page. Her other novels are *The Professor, Villette*and *Shirley.* In all of them we find her as a mistress of wit, irony, accurate observation, and a style full of impassioned eloquence.Emily Bronte was more original than her sister. Though she died at the age of thirty, she wrote a strange novel, *Wuthering Heights,* which contains so many of the troubled, tumultuous and rebellious elements of romanticism. It is a tragedy of love at once fantastic and powerful, savage and moving, which is considered now as one of the masterpieces of world fiction.

- Mrs Gaskell (1810-65)

As a novelist dealt with social problems. She had first-hand knowledge of the evils of industrialisation, having lived in Manchester for many years. Her novels *Mary Barton* (1848) and *North and South* (1855) give us concrete details of the miserable plight of the working class. In *Ruth* (1853) Mrs. Gaskell shows the same sympathy for unfortunate girls. In *Cranford* (1853) she gave a delicate picture of the society of a small provincial town, which reminds us of Jane Austen.

- Charles Kingsley (1819-75)

Who was the founder of the Christian Socialists, and actively interested in the co-operative movement, embodied his generous ideas of reform in the novels *Yeast* (1848) and *Alton Locke* (1850). As a historical novelist he returned to the earliest days of Christianity in *Hypatia*(1853). In *Westward Ho!* (1855) he commemorated the adventurous spirit of the Elizabethan navigators, and in *Hereward the Wake* (1865) of the descendants of the Vikings.

- Charles Reade (1814-84)

Wrote novels with a social purpose. *It is Never too Late to Mend* (1853) is a picture of the horrors of prison life; *Hard Cash* (1863) depicts the abuses to which lunatic, asylums gave rise; *Put Yourself in his place* is directed against

trade unions. His *A Terrible Temptation* is a famous historical novel. His *The Cloister and the Hearth* (1867) shows the transition from the Middle Ages to the Renaissance.

- Wilkie Collins (1824-89)

Excelled in arousing the sense of terror and in keeping in suspense the explanation of a mystery of the revelation of crime. His best-known novels are *The Woman in White and The Moonstone* in which he shows his great mastery in the mechanical art of plot construction.

- Anthony Trollope (1815-88)

Wrote a number of novels, in which he presented real life without distorting or idealising it. His important novels are *The Warden* (1855), *Barchester Towers* (1857) and *The Last Chronicle of Barset*(1867) in which he has given many truthful scenes of provincial life, without poetical feeling, but not without humour. Trollope has great skill as a story-teller and his characters are lifelike and shrewdly drawn. His novels present a true picture of middle class life, and there is neither heroism nor villainy there. His style is easy, regular, uniform and almost impersonal.

- George Eliot (1819-1880**)**

The real name of George Eliot was Mary Ann Evans. For a long time her writings was exclusively critical and philosophic in character, and it was when she was thirty-eight that her first work of fiction *Scenes of Clerical Life* (1857) appeared. It was followed by *Adam Bede* (1859), *The Mill on the Floss* (1860), *Silas Marner*(1861), *Romola*(1863), and *Middlemarch* (1871-72).

George Eliot was born in Warwickshire, where she lived till her father's death in 1849. It was her Warwickshire experience—the life of an English village before the railway came to disturb it, which provided the substance of most of

her novels. Moreover, she could beautifully portray the humour and pathos of simple folk (country people) as no English novelist had done before. Just as we look to Dickens for pictures of the city streets and to Thackeray for the vanities of society, we look to George Eliot for the reflection of the country life in England. The unity of plot construction was lacking in the English novel before George Eliot appeared on the scene.

- George Meredith (1829-1909)

Another great figure not only in fiction, but in the general field of literature during the later Victorian period, was Meredith who, though a poet at heart expressed himself in the medium of the novel, which was becoming more and more popular. The work of Meredith as a novelist stands apart from fiction of the century. He did not follow any established tradition, nor did he found a school. In fact he was more of a poet and philosopher than a novelist. He confined himself principally to the upper classes of society, and his attitude to life is that of the thinker and poet. In his novels, he cared little for incident or plot. *The Ordeal of Richard Feveral,* which is one of the earliest of Meredith's novels, is also one of his best. Its theme is the ill-advised bringing up of an only son. *Evan Harrington* (1861) is full of humorous situations which arise out of the social snobbery of the Harrington family.

- Thomas Hardy (1840-1928)

The greatest novelist of the later Victorian period was Thomas Hardy. Like Meredith, he was at heart a poet, and expressed himself also in verse. But unlike Meredith whose attitude to life is optimistic, and who has written comedies, Hardy's attitude to life is rather pessimistic and he has written tragedies. Thus his novels and poems are, throughout, the work of a man painfully dissatisfied with the age in which he lived. He yearned for England's past, and he distrusted modern civilisation because he suspected that its effect was frequently to decivilise and weaken those to whom Nature and old custom had given stout

hearts, clear heads and an enduring spirit. In his books, ancient and modern are constantly at war, and none is happy who has been touched by 'modern' education and culture. Hardy also resists the infiltration of aggressive modernity in the quiet village surroundings.

Besides George Eliot, Meredith and Hardy there were a number of other Victorian novelists during the later Victorian period. Of these Stevenson and Gissing are quite well-known.

- Robert Louis Stevenson (1850-94)

Stevenson was a great story-teller and romancer. He took advantage of the reader's demand for shorter novels. His first romance entitled *Treasure Island* became very popular. It was followed by *New Arabian Nights, Kidnapped, The Black Arrow,* which contain romances and mystery stories. In *Dr. Jekyll and Mr. Hyde* he departed from his usual manner to write a modern allegory of the good and evil in the human personality. In *The Master of Ballantre*Stevenson described the story of a soul condemned to evil. At his death he was working on unfinished novel, *Weir of Hermiston,* which is considered by some critics as the most finished product of his whole work. The contribution of Stevenson to the English novel is that he introduced into it romantic adventure.

- George Gissing (1857-1903)

Gissing has never been a popular novelist, yet no one in English fiction faced the defects of his times with such a frank realism. Like Dickens he paints generally the sordid side of life, but he lacks Dickens's gusto and humour and Dickens's belief that evil can be conquered. Working under the influence of French realists and Schopenhauer's philosophy, he sees the world full of ignoble and foolish creatures. He considers the problem of poverty as insoluble; the oppressed lower classes cannot revolt successfully and the rich will not voluntarily surrender their power

2.1.11Neo-Victorian

Neo-Victorian is an aesthetic movement which amalgamates Victorian and Edwardian aesthetic sensibilities with modern principles and technologies. A large number of magazines and websites are devoted to Neo-Victorian ideas in dress, family life, interior decoration, morals, and other topics.A large number of neo-Victorian novels have reinterpreted, reproduced and rewritten Victorian culture. Significant texts include *The French Lieutenant's Woman* (John Fowles, 1969), *Possession* (A. S. Byatt, 1990), *Arthur and George* (Julian Barnes, 2005), *Dorian, An Imitation* (Will Self, 2002) *Jack Maggs* (Peter Carey, 1997), *Wide Sargasso Sea* (Jean Rhys, 1966). Recent neo-Victorian novels have often been adapted to the screen, from *The French Lieutenant's Woman* (KarelReisz, 1981) to the television adaptations of Sarah Waters (Alexander, 2000).

2.1.12 Pessimism

England's ideological space was affected by the philosophical waves of pessimism sweeping Europe, starting with philosopher Arthur Schopenhauer's work from before 1860 and gradually influencing artists internationally. R. H. Goodale identified 235 essays by British and American authors concerning pessimism, ranging from 1871 to 1900, showing the prominence of pessimism in conjunction with English ideology. Further, Oscar Wilde's references to pessimism in his works demonstrate the relevance of the ideology on the English. In An Ideal Husband, Wilde's protagonist asks another character whether "at heart, [she is] an optimist or a pessimist? Those seem to be the only two fashionable religions left to us nowadays. Wilde's reflection on personal philosophy as more culturally significant than religion lends credence to degeneration theory, as applied to Baudelaire's influence on other nations. However, the optimistic Romanticism popular earlier in the century would also

have affected the shifting ideological landscape. The newly fashionable pessimism appears again in Wilde's The Importance of Being Earnest, written that same year:

Algernon: I hope tomorrow will be a fine day, Lane.

Lane: It never is, sir.

Algernon: Lane, you're a perfect pessimist.

Lane: I do my best to give satisfaction, sir.

Lane is philosophically current as of 1895, reining in his master's optimism about the weather by reminding Algernon of how the world typically operates. His pessimism gives satisfaction to Algernon; the perfect servant of a gentleman is one who is philosophically aware. Charles Baudelaire's work demonstrates some of the pessimism expected of the time, and his work with modernity exemplified the decadence and decay with which turn-of-the-century French art is associated, while his work with symbolism promoted the mysticism Nordau associated with fin de siècle artists. Baudelaire's pioneering translations of Edgar Allan Poe's verse supports the aesthetic role of translation in fin de siècle culture, while his own works influenced French and English artists through the use of modernity and symbolism. Baudelaire influenced other French artists like Arthur Rimbaud, the author of René whose titular character displays the mal du siècle that European youths of the age displayed. Baudelaire, Rimbaud, and their contemporaries became known as French decadents, a group that influenced its English counterpart, the aesthetes like Oscar Wilde. Both groups believed the purpose of art was to evoke an emotional response and demonstrate the beauty inherent in the unnatural as opposed to trying to teach its audience an infallible sense of morality. (Bensckott,2012).

2.1.13Fin de siècle

Fin de siècle is French for end of the century, a term which typically encompasses both the meaning of the similar English idiom turn of the century and also makes reference to the closing of one era and onset of another. The term is typically used to refer to the end of the 19th century. This period was widely thought to be a period of degeneration, but at the same time a period of hope for a new beginning. The "spirit" of fin de siècle often refers to the cultural hallmarks that were recognized as prominent in the 1880s and 1890s, including cynicism, pessimism, and a widespread belief that civilization leads to decadence. The term "fin de siècle" is commonly applied to French art and artists, as the traits of the culture first appeared there, but the movement affected many European countries. The term becomes applicable to the sentiments and traits associated with the culture, as opposed to focusing solely on the movement's initial recognition in France. The ideas and concerns developed by fin de siècle artists provided the impetus for movements such as symbolism and modernism.

The themes of fin de siècle political culture were very controversial and have been cited as a major influence on fascism and as a generator of the science of geopolitics, including the theory of lebensraum. Professor of Historical Geography at the University of Nottingham, Michael Heffernan, and Mackubin Thomas Owens wrote about the origins of geopolitics: "The idea that this project required a new name in 1899 reflected a widespread belief that the changes taking place in the global economic and political system were seismically important." The "new world of the Twentieth century would need to be understood in its entirety, as an integrated global whole." Technology and global communication made world "smaller" and turned into a single system; the time was characterized by pan-ideas and a utopian "one-worldism," proceeding further than pan-ideas.

As fin de siècle citizens, attitudes tended toward science in an attempt to decipher the world in which they lived. The focus on psycho-physiology, now psychology, was a large part of fin de siècle society in that it studied a topic that could not be depicted through Romanticism, but relied on traits exhibited to suggest how the mind works, symbolism does. The concept of genius returned to popular consciousness around this period through Max Nordau's work with degeneration, prompting study of artists supposedly affected by social degeneration and what separates imbecility from genius. The genius and the imbecile were determined to have largely similar character traits, including *les delires des grandeurs* and la *folie du doute*. The first, which means delusions of grandeur, begins with a disproportionate sense of importance in one's own activities and results in a sense of alienation, as Nordau describes in Baudelaire, as well as the second characteristic of madness of doubt, which involves intense indecision and extreme preoccupation with minute detail. The difference between degenerate genius and degenerate madman become the extensive knowledge held by the genius in a few areas paired with a belief in one's own superiority as a result. Together, these psychological traits lend to originality, eccentricity, and a sense of alienation, all symptoms of *la mal du siècle* that impacted French youth at the beginning of the 19th century until expanding outward and eventually influencing the rest of Europe approaching the turn of the century.(Schaffer,2007)

2.1.14Literary **modernism**, or **modernist literature**

Has its origins in the late 19th and early 20th centuries, mainly in Europe and North America, and is characterized by a self-conscious break with traditional ways of writing, in both poetry and prose fiction. Modernists experimented with literary form and expression, adhering to Ezra Pound's maxim to "Make it new". This literary movement was driven by a conscious desire to overturn traditional modes of representation and express the new sensibilities of their

time. The horrors of the First World War saw the prevailing assumptions about society reassessed, and modernist writers were influenced by such thinkers as Sigmund Freud and Karl Marx, amongst others, who raised questions about the rationality of the human mind.(Bensom,1982).

In the 1880s increased attention was given to the idea that it was necessary to push aside previous norms entirely, instead of merely revising past knowledge in light of contemporary techniques. The theories of Sigmund Freud (1856–1939), and Ernst Mach (1838–1916) influenced early Modernist literature. Ernst Mach argued that the mind had a fundamental structure, and that subjective experience was based on the interplay of parts of the mind in *The Science of Mechanics* (1883). Freud's first major work was *Studies on Hysteria* (with Josef Breuer) (1895). According to Freud, all subjective reality was based on the play of basic drives and instincts, through which the outside world was perceived. As a philosopher of science, Ernst Mach was a major influence on logical positivism, and through his criticism of Isaac Newton, a forerunner of Einstein's theory of relativity.

Important literary precursors of Modernism were: Fyodor Dostoyevsky (1821–81) (*Crime and Punishment* (1866), *The Brothers Karamazov* (1880)); Walt Whitman (1819–92) (*Leaves of Grass*) (1855–91); Charles Baudelaire (1821–67) (*Les Fleurs du mal*), Rimbaud (1854–91) (*Illuminations*, 1874); August Strindberg (1849–1912), especially his later plays, including, the trilogy *To Damascus* 1898–1901, *A Dream Play* (1902), *The Ghost Sonata* (1907).

Modernist literature scholar David Thorburn saw connections between literary style and impressionist painters such as Claude Monet. Modernist writers, like Monet's paintings of water lilies, suggested an awareness of art as art, rejected realistic interpretations of the world and dramatized "a drive towards the abstract".

Modernist works such as T. S. Eliot's *The Waste Land* (1922) were increasingly self-aware, introspective, and explored the darker aspects of human nature. The term modernism covers a number of related, and overlapping, artistic and literary movements, including Imagism, Symbolism, Futurism, Vorticism, Cubism, Surrealism, Expressionism, and Dada.(Dainte, p.131).

Early modernist writers, especially those writing after World War I and the disillusionment that followed, broke the implicit contract with the general public that artists were the reliable interpreters and representatives of mainstream ("bourgeois") culture and ideas, and, instead, developed unreliable narrators, exposing the irrationality at the roots of a supposedly rational world. They also attempted to take into account changing ideas about reality developed by Darwin, Mach, Freud, Einstein, Nietzsche, Bergson and others. From this developed innovative literary techniques such as stream-of-consciousness, interior monologue, as well as the use of multiple points-of-view. This can reflect doubts about the philosophical basis of realism, or alternatively an expansion of our understanding of what is meant by realism. For example, the use of stream-of-consciousness or interior monologue reflects the need for greater psychological realism.

It is debatable when the modernist literary movement began, though some have chosen 1910 as roughly marking the beginning and quote novelist Virginia Woolf, who declared that human nature underwent a fundamental change "on or about December 1910. But modernism was already stirring by 1902, with works such as Joseph Conrad's (1857–1924) *Heart of Darkness*, while Alfred Jarry's (1873–1907) absurdist play, *UbuRoi* appeared even earlier, in 1896.

Among early modernist non-literary landmarks is the atonal ending of Arnold Schoenberg's Second String Quartet in 1908, the Expressionist paintings of Wassily Kandinsky starting in 1903 and culminating with his first abstract

painting and the founding of the ExpressionistBlue Rider group in Munich in 1911, the rise of fauvism, and the introduction of cubism from the studios of Henri Matisse, Pablo Picasso, Georges Braque and others between 1900 and 1910.

Sherwood Anderson's *Winesburg, Ohio* (1919) is known as an early work of modernism for its plain-spoken prose style and emphasis on psychological insight into characters.

James Joyce was a major modernist writer whose strategies employed in his novel *Ulysses* (1922) for depicting the events during a twenty-four-hour period in the life of his protagonist, Leopold Bloom, have come to epitomize modernism's approach to fiction. The poet T.S. Eliot described these qualities in 1923, noting that Joyce's technique is "a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history.... Instead of narrative method, we may now use the mythical method. It is, seriously believed, a step toward making the modern world possible for art. Eliot's own modernist poem *The Waste Land* (1922) mirrors "the futility and anarchy" in its own way, in its fragmented structure, and the absence of an obvious central, unifying narrative. This is in fact a rhetorical technique to convey the poem's theme: "The decay and fragmentation of Western Culture". The poem, despite the absence of a linear narrative, does have a structure: this is provided by both fertility symbolism derived from anthropology, and other elements such as the use of quotations and juxtaposition.

Though *The Oxford Encyclopedia of British Literature* sees Modernism ending by 1939, with regard to British and American literature, "When (if) Modernism petered out and postmodernism began has been contested almost as hotly as when the transition from Victorianism to Modernism occurred".

Clement Greenberg sees Modernism ending in the 1930s, with the exception of the visual and performing arts. In fact, many literary modernists lived into the 1950s and 1960s, though generally speaking they were no longer producing major works.

The immediate ancestors of the modern English novel, who dominated the earlier part of the 20th century, were Wells, Bennet, Conrad, Kipling and Forster.

- Herbert George Wells (1866-1946)

Most intellectual, looked upon as a teacher, prophet, guide, revolutionary, insisted in discarding the classical humanism in favor of science and biology and replacement of Latin and Greek by World History, no respect for accepted conventions, untouched by sentiments, no loyalty to the past.

He wrote scientific romanceunrivalled, masterpieces of imaginative power, look at life from distant point.

a. *The Time Machine* (1895).
b. *The Island and Dr. Moreau* (1896).
c. *The War of the Worlds'* (1898): Theme of the invasion of Earth by Mars.
d. *When the Sleeper Wakes* (1899).
e. *The First Man in the Moon* (1901).
f. *The Food of the Gods* (1904).

- Arnold Bennett (1867-1931)

A literary experimenter drawn chiefly to realism, the slice-of-life approach fiction, naturalistic, copyist of life, he indirectly plays the role of a commentator, an interpreter, an apologist.

His three most popular novels are:

a. *The Old Wives' Tale* (1908)
b. *Clayhanger*(1910)
c. *Riceyman Steps* (1923)

- Henry James (1843-1916)

Untouched of the pessimism of the age. His characters haveno background, move from country to country, emphasis is more on their mental and emotional reactions**.**His main contribution is the use of narrative at second hand. His novels:

a. *The Spoil of Poynton (*1896): Love for antique.
b. *The Europeans* (1897): Clash between the American and European mind.
c. *What Masie Knew* (1897): Introduction of modern society devoid of sentiment.
d. *The Golden Bowl* (1905): Psychological complications.
e. *The Sense of the Past* (1917): Love for antique.

- Joseph Conrad (1857-1924)

Wrote an exquisite English, lover of fellow creatures, a sailor, developed the plots through a third person making the voice and personality of the narrator extremely suggestive apart from the story**.**

These novels cover an immense range of human activities, man's conflict with internal sea, avarice for fabulous wealth in mine, tribal wars between savages.

a. *Almayar's folly* (1895)
b. *Heart of Darkness* (1902)
c. *The Secret Agent* (1907)
d. *Under Western Eyes* (1911)

- Rudyard Kipling (1865-193

Admired as the strong brave, silent man, slightly wistful admiration of the intellectual, knowledge was superficial, excellent techniques and rich in vocabulary..His important novels are:

a. The Light that Failed (1890): Artist---gone blind and lost his love.
b. The Naulakha (1892): Morality, woman's place in the home.
c. Captain Courageous (1897): Story of a miserable dull boy.
d. Kim (1901): Well-defined central character travelling through circumstances towards a goal.

- John Galsworthy (1867-1933)

Belong to upper class so find it easy to describe the life of inherited wealth, a reformer, true artist, dramatist, man of generous impulses.His Earlier novels are:

a. *The Island Pharisees***.**
b. *The Man of Property* (1906 balance between mechanical mind of SoamesForsyte and the impulsive Irene.
c. *The Country House* (1907): Balance between imaginative Squire and his perspective, compassionate wife.
d. *Fraternity* (1909) and *The Patrician* (1919): Balance between the tolerant and the advocates of 'an eye for an eye

- *E.M.Forster (1879-1970)*

Belongs to group of elder novelist, moralist, belonged to the tradition of cultural liberalism, admired in early years but later become generally reflective. His novels:

a. *A Passage to India* (1924): Gives genuine picture of Indians and English during the British rule, personal relations, barriers of civilization---race, creed and caste.

b. *When Angles Feared to Tread* (1905): Contrast between two cultures--English and Italian, contrast between two Italian cultures---idealistic and practical.
c. *In the Longest Journey* (1907): Contrast, friendship, unhappy marriage, falsehood and sham, and of good life.
d. *A Room with a View* (1908): Contrast between self-understanding and self-deception, morality play.
e. *Howard's End* (1910): Contrast between civilized and uncivilized, great variety in incident and character, a symbol of plea that civilization depends on the people gifted with insight and understanding.

Transitionalists were some novelists whom new experiments were made on account of the new forces resulted from the war which broke the old tradition. Among them:

- JamesJoyce (1822-1941

Unique and extraordinary genius, searching for the secret places where real life is hidden, highly gifted, acutely responsive to observed details, symbolic and artistic temperament, born linguist, introduced and worked in the 'stream of consciousness' technique**.**Important novels:

a. The Dubliners (1914)
b. A Portrait of the Artist as a Young Man (1916)
c. Exiles (1918)
d. Ulysses (1922): Masterpiece, epic, counterpart of Homer's Odyssey, speech not action---a token of humanity, does not present to life.

- Virginia Woolf (see p.10)
- Aldous Huxley (1894-1963)

Intellectual, lacks the imaginative power and poetic sensitivity
His early novels:

a. Crome Yellow (1921), touched with lyricism.
b. Antic Hay (1923), liveliest, rollicking satire.
c. Those Barren Leaves (1925),finely drawn characters, meaning of life.

- D. H. Lawrence (1885-1930)

Original writer, passionate Puritan, brought new kind of poetic imagination, sex novelist, and rebel.His novels:

a. The White Peacock (1911): Lyrical note.
b. The Trespasser (1912): Melodramatic.
c. Sons and Lovers (1913): Myth and symbol, hope of collective and individual rebirth.
d. The Rainbow (1915): poetry and beauty.
e. Women in Love (1921, obscene.
f. The Lost Girl (1920), feeling for nature.
g. Aeron's Rod (1922), make comradeship and leadership.
h. Kangaroo (1923) & The Bay in the Bush (1924), theme of male comradeship and leadership.
i. Plumped Serpent (1926), Lawrence turns his back on everything.
j. Lady Chatterley's Lover (1928), Sex theme.

In the literature of the 1950sAngry Young Menwas a famous term. As varied as at any time, but much of it was made notable by the appearance of a new breed of writers called the ANGRY YOUNG MEN. This phrase wasoriginally taken from the title of LeslieAllen Paul'sautobiography, Angry Young Man (1951).The word angry is probably inappropriate; dissentient or disgruntled

perhaps is more accurate. The group not only expressed discontent with the staid, hypocritical institutions of English society-the so-called Establishment-but betrayed disillusionment with itself and with its own achievements. Most of these were of lower middle-class or working class backgrounds. Although not all personally known to one another they had in common an outspoken irreverence for the British class system and the pretensions of the aristocracy. They strongly disapproved of the elitist universities, the Church of England, and the drabness of working-class life.

English writers of the 1950s whose heroes share certain rebellious and critical attitudes toward society.In the 1960s these writers turned to more individualized themes and were no longer considered a group.

- John Osborne(1929 – 1994).

a. Look Back in Anger (1956), trend of the period was crystallized.

- John Wain (1925 - 1994).

a. Hurry on Down (1953), trend of the period was crystallized.

- John Braine (1922 - 1986).

a. Room at the Top (1957).

- Alan Sillitoe (1928 - 2010)

a. Saturday Night and Sunday Morning (1958)

- Kingsley Amis (1922-1995)

Best writer of 50s, realist, humanist attempting to put the writer's talent in the service of society. Important novels.

a. Lucky Jim (1953), social discontent, crystallized trend.

b. That Uncertain Feeling (1955).
c. Take A Girl Like You (1960).
d. Girl, 20 (1971).
e. Stanley and the Women (1984). virulently antifeminist.
f. The Old Devils (1986) won the Booker Prize.

- Iris Murdoch (1919 - 1999). Foremost novelist of the generation.**Her Books:**

a. Under the Net (1954).
b. The Red and the Green (1965).
c. The Sea, the Sea (1978).
d. Nuns and Soldiers (1980).

- Angus Wilson (1913-1991**).** Crisis of the educated British middle-class after World War I was his subject.

a. The Wrong Set (1949), collection of short stories, portrays the emotional crisis of World War two.
b. Hemlock and After (1952), His first and the best.

- Anthony Burgess (1917-1993). Fictional explorer of modern dilemmas combining wit, moral, earnestness and touches of bizarre.

a. A Clockwork Orange (1962), comic and violent.
b. Ender by Outside (1969).
c. Earthly Powers (1980).
d. The End of the World News (1983).
e. The Kingdom of the Wicked (1985).

- Doris Lessing (1919 -)

Her novels concerned with the people involved in social and political upheavals of 20th century.

a. Children of violence: A series of five novels begins with Martha Quest (1952) and ends with The Four-Gated City (1969) a vision of the world after nuclear disaster.
b. Canopus in Argos: Archives (1979), Science-fiction sequence.

- Muriel Spark (1918 - 2006). Human Fantasy.

a. The Ballad of Peckham Rye (1960)
b. The Girls of Slender Means (1963)

Other novels with sinister Nature:

a. The Mandelbaum Gate (1965).
b. The Driver's Seat (1970).
c. Not to Disturb (1971).Memento Mori (1959)
d. The Prime of Miss Jean Brodie (1961).
e. The Only Problem (1984).Religious thoughts and sexual comedy:

Best known.

After 1975 there were several intentionally experimental novels such as The White Hotel (1981) by D.M.Thomas (1935) and Midnight Children (1981) by Salman Rushdie (1947). Rushdie's later novel The Satanic Verses (1988) prompted Iran's Ayatollah Khomeini to issue a death threat against the author, because the book was considered blasphemous by Muslims. But the more traditional literature persisted in popularity. Anita Brookner (1928) wrote carefully crafted and unpretentious fiction in A Start in Life (1981) and Hotel du Lac (1984).The later generation of satirical writers included Martin Amis (1949), the son of Kingsley Amis. His novels included Money (1984), London Fields (1989) and Time's Arrow (1991). Julian Barnes (1946) wrote Flaubert's

Parrot (1984) and A History of the World in 101/2 Chapters (1989). (Alexander,2000).

2.1.15Postmodern literature

Postmodernism literature is literature characterized by reliance on narrative techniques such as fragmentation, paradox, and the unreliable narrator; and often is (though not exclusively) defined as a style or a trend which emerged in the post–World War II era. Postmodern works are seen as a response against dogmatic following of Enlightenment thinking and Modernist approaches to literature.Postmodern literature, like postmodernism as a whole, tends to resist definition or classification as a "movement". Indeed, the convergence of postmodern literature with various modes of critical theory, particularly reader-response and deconstructionist approaches, and the subversions of the implicit contract between author, text and reader by which its works are often characterized, have led to pre-modern fictions such as Cervantes' *Don Quixote*(1605, 1615) and Laurence Sterne's eighteenth-century satire *TristramShandy* being retrospectively considered by some as early examples of postmodern literature.

The prefix "post", however, does not necessarily imply a new era. Rather, it could also indicate a reaction against modernism in the wake of the Second World War (with its disrespect for human rights, just confirmed in the Geneva Convention, through the rape of Nanking, the Bataan Death March, the atomic bombings of Hiroshima and Nagasaki, the Holocaust, the bombing of Dresden, the fire-bombing of Tokyo, and Japanese American internment). It could also imply a reaction to significant post-war events: the beginning of the Cold War, the Civil Rights Movement, postcolonialism (Postcolonial literature), and the rise of the personal computer (Cyberpunk fiction and Hypertext fiction).

Postmodernism in literature is not an organized movement with leaders or central figures; therefore, it is more difficult to say if it has ended or when it will end (compared to, say, declaring the end of modernism with the death of Joyce or Woolf). Arguably postmodernism peaked in the 1960s and 1970s. Some declared the death of postmodernism in the 1980s with a new surge of realism represented and inspired by Raymond Carver.

Several themes and techniques are indicative of writing in the postmodern era. These themes and techniques, discussed below, are often used together. For example, metafiction and pastiche are often used for irony. These are not used by all postmodernists, nor is this an exclusive list of features.

2.1.16Stream of consciousness.

In literary criticism, stream of consciousness is a narrative mode or method that attempts to depict the multitudinous thoughts and feelings which pass through the mind. The term was coined byphilosopher and psychologistWilliam James in 1890 in his *The Principles of Psychology*, and in 1918 the novelist May Sinclair (1863–1946) first applied the term stream of consciousness, in a literary context, when discussing Dorothy Richardson's (1873–1957) novels. *Pointed Roofs* (1915), the first work in Richardson's series of 13 semi-autobiographical novels titled *Pilgrimage*, is the first complete stream of consciousness novel published in English. However, in 1934, Richardson comments that "Proust, James Joyce, Virginia Woolf were all using 'the new method', though very differently, simultaneously".

Stream of consciousness is a narrative device that attempts to give the written equivalent of the character's thought processes, either in a loose interior monologue or in connection to his or her actions. Stream-of-consciousness writing is usually regarded as a special form of interior monologue and is

characterized by associative leaps in thought and lack of some or all punctuation. Stream of consciousness and interior monologue are distinguished from dramatic monologue and soliloquy, where the speaker is addressing an audience or a third person, which are chiefly used in poetry or drama. In stream of consciousness the speaker's thought processes are more often depicted as overheard in the mind; it is primarily a fictional device.(Randell,1993).

Consciousness, then, does not appear to itself as chopped up in bits it is nothing joined; it flows. A 'river' or a 'stream' are the metaphors by which it is most naturally described. *In talking of it hereafter, let's call it the stream of thought, consciousness, or subjective life.*

The technique continued to be used into the 1970s in a novel such as Robert Anton Wilson/Robert Shea collaborative *Illuminatus!* (1975), with regard to which *The Fortean Times* warns readers, to be prepared for streams of consciousness in which not only identity but time and space no longer confine the narrative"

With regard to Salman Rushdie one critic comments, that "[a]ll Rushdie's novels follow an Indian/Islamic storytelling style, a stream-of-consciousness narrative told by a loquacious young Indian man".Other writers who use this narrative device include Sylvia Plath in *The Bell Jar* (1963) and Irvine Welsh in *Trainspotting* (1993).(Woolf, 2003).

Stream of consciousness continues to appear in contemporary literature. Dave Eggers, author of *A Heartbreaking Work of Staggering Genius* (2000), according to one reviewer, "talks much as he writes – a forceful stream of consciousness, thoughts sprouting in all directions". Novelist John Banville describes Roberto Bolaño's novel *Amulet,* as written in "a fevered stream of

consciousness". The first decade brought further exploration, including Jonathan SafranFoer's*Everything is Illuminated* (2002).

2.1.17Feminism

Is a range of political movements, ideologies, and social movements that share a common goal: to define, establish, and achieve political, economic, personal, and social rights for women. This includes seeking to establish educational and professional opportunities for women that are equal to such opportunities for men.

Feminist movements have campaigned and continue to campaign for women's rights, including the right to vote, to hold public office, to work, to earn fair wages or equal pay, to own property, to receive education, to enter contracts, to have equal rights within marriage, and to have maternity leave. Feminists have also worked to promote bodily autonomy and integrity, and to protect women and girls from rape, sexual harassment, and domestic violence.

Feminist campaigns are generally considered to be a main force behind major historical societal changes for women's rights, particularly in the West, where they are near-universally credited with achieving women's suffrage, gender neutrality in English, reproductive rights for women (including access to contraceptives and abortion), and the right to enter into contracts and own property. Although feminist advocacy is, and has been, mainly focused on women's rights, some feminists, including bell hooks, argue for the inclusion of men's liberation within its aims because men are also harmed by traditional gender roles.(Mary,2006).

2.2. Part Two.PreviousRelated Studies

Basically, the researcher did not come across any exact study .Tough this part attempts to provide athorough review of related previous studies and relevant writings of the topic of the research. Therefore, comments on the differences and similarities between writings will be underlined at the end of the chapter.

These studies and writings share a common grounds; they are all related to the Victorian Novel in particular and to nineteenth century in general. They also concern with the twentieth century novel in general and Modern Novel in particular.

The researcher would like to begin with Crawford, Lain (1981) who conducted a research entitled "Victorian Themes and conventions in the Novels of Charles Dickens". In this study, the writer discussed the treatment of conventional forms of genre, plot device and characterization. He related this to moral and emotional themes important to both Dickens and the Victorian age as a whole. The methodology adopted by writer is a combination of survey and close analysis. He concluded the study with contrasting operations of these conventions in David Copperfield and Great Expectations. It is suggested that these two novels, the first less consciously, but the second deliberately, rework many of the techniques and themes Charles Dickens had developed in his early novels and that, with the varying degree of awareness they offer a critical presentation of certain key nineteenth century beliefs through their treatment of the conventional assumptions of early Victorian fiction.

Another writer who investigated The Victorian novel is Wood, Madeleine Lice (2008). The author highlighted Victorian Familial Enigmas, Inheritance and Influence. This thesis shows how parent-child relationships are mediated through gendered conflicts. Charles Dickens creates competing worlds of personal, familial and social fantasy. There have been valuable feminist readings of specific family positions in the Victorian novel, such as "the

mother" or the "daughter ", but there still a lack of analyses which locate narrative and thematic concerns in the dynamic interplay between parental and childhood desires.

Both Crawford, Lain (1981) and i Wood, Madeleine Lice (2008) approached Victorian Novel from the same angel. They discussed thematic issues and the structure of Victorian novel, but their studies lack comparison between the issues they discussed and the situation in modern era.

A third writer who talked about the themes in the Victorian novel is Juliette Atkinson (2008) in her study "Victorian Biography and the Representation of Obscure Lives". The writer says, in 1940, Virginia Woolf called for more inclusive form of biography which would include the “failure as well as the success, the humble as well as the illustrious". She did so partly as a reaction against the Victorian biography, deemed to have been overly preoccupied with the great and the heroic. Yet a significant number of Victorian biographers did in fact write biographies that went against the trend of hero-worshiping "Great Lives" and focused instead on the humble, the marginal, or the neglected .Though many are simplistic, pious productions, others sought to engage in contemporary debates surrounding the role and the place of the individual in the society in a sophisticated and complex manner. The thesis explored the representation of marginality and powerfulness through biographies of female and working-class subject. It also discusses canonization: the championing of neglected artists. The study also discusses Virginia Woolf's conception of "obscure lives" seeks to broaden our understanding of her literary influences.

The above writer made a comparison between the way of writing biography in the Victorian era and the modern age which is represented by Virginia Woolf. It is clear from the writer's presentation a lot of issues have been discussed and compared with the contemporary age such as the issue of the individual in the society, feminist’s writers and a religious topic of canonization. In this

contemporary age, we discuss earlier literary works specially novels to see the similarities and differences between and us. Although Juliette Atkinson discussed some of the issues but there are a lot of topics whichnecessary to be In Victorian social life, Wijesinha, Ragiva, (1979) wrote about marriage and the position of women as presented by some of the early Victorian novelists. The writer says Trollpe's depiction of women as compared with that of the first part of the Victorian age. To demonstrate Tropllope's remarkable objectivity and realism, the writer considered the first treatment by him and by other three male novelists of the period the motivations towards marriage of women. The writer sketched out the concept of marriage and the importance of its achievement for women. The writer gave a rough idea of restrictions imposed on the treatment of the subject by critical consensus the time. He illustrated the artificiality, according with these restrictions, with which Dickens, Thackeray and Kingsley dealt with the subject of courtship. The study examines in detail critical reactions to the works of these three writers in an attempt to show to what extent the distinctions he has made were noted by the Victorians and by more recent critics.

Another social theme in mid- Victorian novel is nostalgia. This topic is discussed by Mary Camilla Cassidy(2014) in her research entitled (Iron Times and Golden ages: Nostalgia and the Mid-Victorian Historical Novel). The thesis examines nostalgia as a central literary trope of burgeoning modernization in the mid-Victorian historical novel. Literaryrepresentation of social, cultural and technological change echo nostalgic reactions of loss and longing. Charles Dickens, William Makepeace Thackeray, Elizabeth Gaskell and George Eliot are the primary focus of this study. Selected works of these authors are situated within the wider context of historical fiction. Nostalgia's first victims were soldiers and students displaced from home by new opportunities for mobility and new reasons to travel a long distances and live away from home; it was a disease that responded to modernization or "historical growing pain" as Kevis

Goodman has put it. The study suggest that nostalgia was an important novelistic trope during the nineteenth century and argues that it quickly become enmeshed with the historical novel in a way that seldom been acknowledged. Because of its medical origin, alongside its continued development as a poetic trope, nostalgia provide a language with which to intertwine emotional and psychological reactions to change the fictional representation of real historical events.

Both, Wijesinha, Ragiva, (1979) and Mary Camilla Cassidy(2014) have discussed very interesting topic still valid in modern era. Human beings will not stop marriage nor being nostalgic once there are soldiers leaving home and students longing for knowledge. The study lacks direct comparison between marriages in modern age where in some case marriage process no longer exists. The issue of nostalgia is questioned with modern means of mass communications.

Susan Jennifer Elsely (2012) discussed in a close readings of some nineteenth century texts "The Images of Witch in Nineteenth Century Culture". She took a long view of nineteenth century witch imagery in relation to that of preceding and succeeding periods. She explored the means by which the image of witch was introduced as an overt and covert figure into the work of nineteenth century writers and artists during the period when the majority of literate people no longer believe in the existence of witchcraft. The writer contends that complexity of social changes occurring during and prior to the nineteenth century resulted in an increase in the diversification of witch imagery. She argues that the use of diverse images in various cultural forms was facilitated by the growth of liberal individualism. Children's literature, on the assumption that images absorbed during childhood would influence both the conscious and unconscious witch imagery produced by the adult imagination.

Sir Walter Scott whose bad or sad witches touch his novels with the supernatural while he denies their magic.

Traditional fairy-tales is particularly evident in Charles Dickens' use of the witch to present negative aspects in the development of society or individual.
The writer believes that his thesis offers a uniquely comprehensive view of the use of metaphorical witch imagery in the nineteenth century.

Another topic relating to nineteenth century English culture is discussed by Lucy Bending (1997) in her dissertation "The Representation of Bodily Pain in the Late Nineteenth Century English Culture"
She studied the concepts of pain and how it was treated by the writers in Late-Victorian era .She argues that despite popular belief, voiced mostly by Virginia Woolf that there is no language for pain, suffers find language that is both metaphorical and directly referential to express their bodily suffering. She explores the basis of belief in pain as shared, cross-cultural phenomenon and makes the case, using the examples of invertebrate neurology, fire-walking and tattooing, that the understanding of pain is sharply affected by class, gender, race and supposed degree of criminality, despite the fact that pain is often invoked as a marker of shared human identity.

Both Susan Jennifer Elsely (2012)and Lucy Bending (1997) have discussed two cultural aspects of nineteenth century culture. The question which arises here is do these two aspects still exist or no?. The studies do not thoroughly answer it.
There are three writers discussed the issue of sex in Charles Dickens, Virginia Woolf and D.H. Lawrence novels.
Holly Fureaux (2005) examines the wealth of representations of same-sex desire throughout Dickens's literary career, deploying a combination of historicist, feminist and queer theory approaches to challenge the continued silencing of sexually subversive material in current Dickens studies. Without eliding their important differences the project explores both male and female homoeroticism, recognizing such articulations as part of Dickens's wider exploration of the socially and sexually disenfranchised who could not be accommodated within

the rigid parameters of a respectability exemplified by the institution of marriage. This thesis positions Dickens's fiction as central to queer literary history. Identifying key literary, historical and experiential sources for Dickens's acquisition of sexual knowledge, it is demonstrated that Dickens adapted culturally available representations of same-sex desire to develop influential strategies of homoerotic articulation. The explores factors that contribute to the received reading of Dickens's work as deeply conservative in terms of gender and sexuality through the case study of Miss Wade. She is retextualised through a recognition of the character's debt to existing models of female same-sex desire and analysis of her relationships' resonance with other female couples in the Dickens canon. The writer focuses on the idealization of alternative patterns of living in Dickens's fiction. The celebration of male bachelorhood and attention to female resistances to marriage militate against critical conceptions of the Dickensian domestic ideal. The writer continues the interrogation of the familial ideal, contending that 'in-lawing' (the male homoerotic strategy of marrying a sister of the male favorite) was one of the major strategies through which Dickens and his contemporaries articulated, mediated and transferred same-sex desire. This identification of homocentric strategies demonstrates the fallacy of the dominant critical assumption that the homoerotic emerges most strongly in Dickens's work through violence. Instead, the thesis demonstrates that malevolent manifestations of same-sex desire are part of a wider spectrum of homoerotic representation that also includes highly positive depictions. Finally, the author extend the examination of Dickens's career-long commitment to developing pioneering strategies for the positive articulation of same-sex desire. Through attention to Dickens's deployment of homotropical relocation, argues that Dickens drew upon those sites that were imaginatively sexualized in contemporary culture to re-negotiate the erotically unsatisfying conventional model of domesticity. Then the writer uncovers the highly erotic connotations of gentler ways of touching during the period of Dickens's career, focusing on

the Victorian sexualisation of nursing to argue that Dickens deploys this eroticizing of nurse/patient roles to develop more affirmative, tender strategies for articulating same-sex desire.

Tracy Hargreaves (1994) in her thesis "*Virginia Woolf and Twentieth Century Narrative of Androgyny."* This historically contextualized work investigates Virginia Woolf's often contested theory of the androgynous writing mind. The work draws on early twentieth century discourses prevalent within sexology and psychoanalysis as a means of investigating Woolf's work. This is offset against readings of recent theorizations of sex and gender which accentuate the limitations of the conceptual schema used by early twentieth century theorists. Since her writing life was framed by two world wars (between publication of The Voyage Out in 1915 and the posthumous publication of her last novel, Between the Acts in 1941) much of this work analyses modernist literature, particularly women's writing, in relation to ideologies that sought both to privilege and to denigrate war-time constructions of masculinity and male sexuality. The writer argues that androgyny was introduced as a metaphor for writing in A Room of One's Own as a way of controlling militant feminism and male sexuality. At the same time that it sought conservatively to suppress sexual politics in writing, it was itself an autoerotic figure, based upon mythological and psycho-sexual discourses that either transcended the political dynamics of the time, or relied upon rhetorical constructions then associated with the unconscious. As Woolf constantly negotiates between embracing and wishing to escape from the various implications of sexual difference, work traces the relationship that Woolf establishes between patriarchal society, women's sexuality and pre-war and post-war constructions of gender. These constructions are always, for Woolf, intrinsically bound up in her writing praxis, which the writer traces through her unpublished, extant manuscripts. The writer argues that because Woolf never abandoned the trope that she had invented for symbolizing writing and the subjectivity of the writer, her writing, as it engaged

with the encroaching political dynamics of the 1930s became increasingly more arcane. Although she believed that art could somehow transcend the political debates during the 1930s, her reluctance to abandon the once auto-erotic figure that she had developed in the 1920s figured what she began to call "mental chastity." Woolf's retort to politics was, finally, to eclipse history and go back to the beginning, to the primeval and pre-history. The dissertation engages with the mythical, psychoanalytic, cultural and sexual dynamics of Woolf's work and her context.

Lastly, Susan Alice Reid (2008) wrote in her research "Masculinities in the Novels of D. H. Lawrence: Gender Differences or Transcendence

While literary critics have tended to focus on episodes of alleged masculinism or homoeroticism in D.H. Lawrence's fiction, the thesis examines a greater complexity of masculinities running throughout his novels, manifested in the tension between an insistence on gender difference and a desire to transcend gender altogether. It does this in two principal ways. Firstly, masculinities in the novels are historicized via discussion of the crisis of Victorian masculinities and fin de siècle anxieties about gender. Secondly, Lawrence's depictions of masculinity are scrutinized in light of theories of otherness, particularly the conflicting critiques of Simone de Beauvoir and Luce Irigaray. The writer deals chronologically with Lawrence's major novels, the writer's thesis traces his response to the damaging legacy of a gendered mind-body split, often explored through a developing trope of the Lady of Shalott, which simultaneously circumscribes and challenges the perceived duality of gender. A third theme thus emerges from this dual line of enquiry, as anxieties about masculinity focus around the ambivalent figure of the angel, which represents both a seductive ideal of transcendence (the sexless angel) and the more elusive goal of reuniting mind and body (Irigaray's carnal angel). Although notions of masculinity are always relational to images of femininity, this is particularly the case in Lawrence's fiction, in which the relationship between men and women is probably the central concern. Accordingly, the thesis engages with masculinities from within a broader context of

gender roles. Indeed, Lawrence’s men experience great difficulties in separating themselves from the women around them, while it is the women who begin to insist on the separateness of men and the idea of love as a “third thing” that allows a union of two subjects rather than a reduction to Platonic one-ness. This nascent ethics of gender difference is then taken forward by Rupert Birkin and his male successors, as Lawrence explores a new vision divine manhood, culminating in the evocation of Oliver Mellors as "pure masculine angel".

Pieter Dirk den Hartog (1975) wrote a thesis with the title: Charles Dickens and certain aspects of Romanticism.

The thesis examines certain aspects of Dickens's relationship to a number of his English Romantic predecessors, namely Wordsworth, Coleridge, Hazlitt, Hunt, De Quincey and Lamb. The central line of enquiry concerns the pre-occupation of these writers with the relationship between the adult self and its formative childhood origins, with the ways that "the child is father of the man" from my heart leaps up by William W.Worth in 1802, and the possible light that can be thrown upon certain of Dickens's novels by tracing the ways in which he inherits and modifies the fruits of this pre-occupation. He began with the theme as an element of the Romantic outlook, and gives a summarized account of those manifestations. Then the writer accounts for the residual traces of the theme in the early novels, and then proceeds to a discussion of how the Wordsworthian-Coleridgean advocacy of a continuity between child and adult selves is developed in Charles Lamb in a manner at times more pertinent to Dickens's nature than it is in the major figures themselves. The dissimilarity between Dickens and Lamb on this score is also emphasized. There is a study of the inter-relation between the Romantic endorsement of continuity, and the 'sentimentalist'- derived idea of comedy as an essentially genial activity, followed by a study of Dickens's comedy in the light of these ideas. The writer offers readings of Dombey and Son and David Copperfield, stressing how Dickens, in marked contrast to Wordsworth but not unlike De Quincey, is in

these novels sensitive to the tension between the claims of morality and the claims of continuity, the desirable integrity of the adult self to its childhood roots. There is also a reading of Bleak House, being mainly an elucidation of Dickens's study in that novel of the consequences in later life of the absence of those conditions in childhood that the Romantics assumed to be the pre-conditions of healthy later life. Finally, the writer examines Little Dorrit along somewhat similar lines, but pays special attention to the novel's complex sense of the interdependence of 'continuity and what it feels to be the somewhat ambivalent ability to resignedly accept life's limitations as inevitable: Dickens's attitude to this interdependence is compared to and contrasted with Wordsworth's.

Christine Elizabeth Chettle (2013) wrote about some aspects of transrealism in some Charles Dickens novels in her thesis "Transrealism as a Discourse of Social Change in Victorian Fiction".

The thesis considers the use a range of writers in the early to mid-Victorian period have made of interplays between the fantastic and the mimetic modes in their texts. I respond to critical assessments of the role of fantasy writing within Victorian fiction, and develop new articulations both of this role and of the nature of fantastic-mimetic interplays. The explores how uncanny textualites in Charlotte Brontë's juvenile novella, The Spell (1834), and her mature work Jane Eyre (1847) represent the fragmented nature of aesthetic identities in nineteenth-century artistic, religious and authorial contexts. Then he investigates the use of polyphonic textually in Nicholas Nickleby (1838-1839) and A Christmas Carol (1843) by Charles Dickens dramatizes the emotional complications of disability in terms of a wide spectrum of social exclusion. I propose that these critical interrogations can best be understood through an adaptation of Damien Broderick’s theory of modern transrealism, adapted to the historical context of the Victorian period.

Another topic about literary movements is seen in a thesis by Lia Ming Ho (2013) entitled "Neo-Victorian Cannibalism: a reading of contemporary neo-Victorian fiction."

This thesis is about a body of contemporary neo-Victorian novels whose uneasy relationship with the past can be theorized in terms of aggressive eating, even cannibalism. Thereby mirroring the cannibalistic relationship between the contemporary and the Victorian. I argue that aggressive eating or cannibalism can be seen as a pathological and defining characteristic of neo-Victorian fiction.. The author investigates the phenomenon of incorporating the biographies of Victorian celebrities in neo-Victorian fiction. Using Gaynor Arnold's Girl in a Blue Dress (2008) and Richard Flanagan's Wanting (2008), he discusses how Charles Dickens and Sir John Franklin are portrayed as sexual and colonial Bluebeard cannibals, a form of representation which provides a revisionist critique of the misogynist, oppressive and racialist undercurrent of Victorian ideology. Charlotte Bronte's Jane Eyre (1847) is read as an important intertext. The writer studies the representation of Bertha, a character often portrayed in cannibalistic terms, in Jane Eyre, Jean Rhys's Wide Sargasso Sea (1966) and three relatively recent neo-Victorian novels - Lin Haire-Sargeant's H: The Story of Heathcliff's Journey Back to Wuthering Heights. The writer argues that the use of scholars in these novels reflects a mutual dependence between the neo-Victorian genre and the academy, a relationship that can be viewed as both cannibalistic and competitive. Finally, the Conclusion speculates on how, under certain circumstances, the Victorian can be seen to cannibalize the contemporary and how the relationship between past and present will continue to evolve in the neo-Victorian genre.

Another researcher who touched movements related to nineteenth and twentieth centuries is Margaret Elizabeth Penman in her thesis "Moment of apperception in the modern novel" (1966).

This thesis is an examination of the moment of apperception, a special form of insight, which occurs frequently in the novels of Henry James, Virginia Woolf, E. M. Forster, and James Joyce. Such moments are not confined to modern literature but can be derived from a variety of intellectual traditions. The marked frequency of such moments in modern literature can, be traced to the new thinking in psychology and philosophy in the late nineteenth and early twentieth centuries, which emphasizes the role of the unconscious mind and stresses the way the individual conditions his responses. The writer uses the term 'apperception', after Leibnitz and Kant, to indicate the way the self informs these moments. He also traces the development of this thinking for the light it throws upon the moments in the novels. There are a number of examples in Virginia Woolf's novels of moments of apperception into self and other. But there are a greater number which present apparent insights into extremes of experience. The moments represent the attempts, and thefieeds, of the characters, to recreate experience in terms of their own personalities. Although no final objective truth may be attained, a study of these moments yields other satisfactions and suggests at least an approach to more objective ways of thinking.

Rachel Claire Crossland, in his research "Sharing the moments of discourse: Virginia Woolf, D.H.Lawrence and Albert Einestein in the early twentieth century." (2010). Discussed Einestien influence in literature.

Using Gillian Beer's suggestion that literature and science 'share the moment's discourse' (Open Fields, 1996), the thesis explores the ideas associated with Albert Einstein's three revolutionary 1905 papers, examining the ways in which similar concepts appeared across disciplines during the early part of the twentieth century, and focusing in particular on their manifestation within the literary works of Virginia Woolf and D. H. Lawrence. The study seeks to distinguish between instances of direct influence and a shared contemporary discourse, arguing that the analysis of both is essential to studies within the field of literature and science. The explores Virginia Woolf's attempts to

simultaneously express both sides of dualistic models, suggesting that Woolf is a complementary writer. Also explores the ways in which both Woolf and Lawrence write about individuals within crowds. It considers the possible links between such scenes and Einstein's paper on Brownian motion as well as contemporary studies of crowd psychology. It suggests that individual characters within modernist works can be considered as similar to the individual particles suspend in a mass which exhibit Brownian motion.

Henriette .T. Donner(1990), conducted a difficult study from her examiners' point of view. The study with the title: The Thinning Ranks: Neo-Victorian and the Victorian Intellectual Tradition. The difficulty stems from;

This is caused not only because her range necessarily tests their expertise, but also because of the nature of her writing, which is sometimes more assertive than deductive, associative rather than analytical. Another difficulty is the differing genre employed as the thesis develops from intellectual history to the sociology of elites. Or again, it seems that the full prescription has not been fulfilled in the writing: e.g. of Virginia Woolf, John Baillie and William Temple. In this study, Ms. Donner looks for the Victorian legacy within the Broad Church Tradition. Otherwise she might have looked at areas of more anticipated traditionalism, in theology. All of which might have added some density to the thinning ranks. There is a freshness that comes from a mind untraditional by familiarity with the British scene from childhood, though sometimes that leads to imperfect understanding situations and processes.

In the following thesis which was written by Alix Bunyan (2001) from Oxford University with the title: The Children progress, I see a direct confess from Virginia Woolf as being a Nineteenth century product.

The thesis situates the life and work of Virginia Woolf in a socio-literary history of writing by, and attitudes towards, children. It explores late-Victorian middle-class children's lives, and the relationships between parents and children during the period. Although Darwinian ideals had begun to influence parents earlier in

the century, it was not until the 1870s that they seem to have become prevalent in middle-class families. Through an examination of the expansion of evolutionary and developmental stage theories in the late Victorian years, the thesis puts forth the theory that middle-class adults of the period saw children as containing adult potential. It makes a study of how this view affected middle-class family life, child rearing, and children's culture during the period. It particularly investigates linguistic developmental theory and its effect on reading and writing education, and late-Victorian ideas of children's sexual development and the need for sexual education. The thesis examines how such theories led to changes in writing by children during the period, exploring nineteenth-century works by children, and focusing on the home manuscript magazine genre. It questions the late-Victorian belief that children wrote spontaneously and "naturally." It situates the juvenile writings of the Stephen children (of whom Woolf was one), using these texts as typical products of the late-nineteenth-century middle-class familial and cultural context that the thesis examines. This study allows some critics to propose a critical definition of late-nineteenth-century children's home magazine writing. The thesis goes on to argue that Woolf, while recognizing herself as a product of the late-Victorian middle classes and retaining some of the authorial qualities evident in her family's juvenile works, rebelled against the late- Victorian evolutionist-developmentalist view of childhood, and helped to create a new language in the process.

As in the previous study conducted by Mr. Bunyan, the connection between Virginia Woolf and the Nineteenth century continues. Marion Dell wrote in 2012; Born in a Large Connection: Virginia Woolf's Legacies from Three Nineteenth-century Forebears: Julia Margaret Camerom, Anny Thackeray Ritchie and Julia Prinsep Stephen.

Some critics analyze lines of decent to show that the work of these women are textually, artistically, biographically and genealogically embedded in Woolf’s

own; thus shaping Woo If as a writing woman. Woolf's complex, paradoxical, relationship with Cameron, Ritchie and Stephen in particular, reveals her conflicted relationship with her past in general. Each relationship is characterized by inconsistency and ambivalence. WooIf's lack of overt acknowledgement of the achievements of these forebears, and of her debt to them, does them a disservice. It contradicts her avowed intention to value and retrieve the work of earlier women writers. However, ambivalence is also part of their legacy to her. It is a creative aesthetic in the artistic work of all four women. Ambivalence allows Woo If to recycle and renegotiate narratives of her past; to explore different angles of vision; and to create boundaries as porous. Woolf's writing reveals her life-long engagement with her past and with Cameron, Ritchie and Stephen. Their lives and art are integrated into Woolf s own through her transmission of their photographs, her fictional portraits of them. Cameron, Ritchie and Stephen become part of this continuity from past to present and into the future, which Woolf proposes.

There are three PhD students who discussed Suspense, Sublime and Moving-Image as techniques from Eighteenth to the Twentieth century. To begin with; Nicolas Smith(1982) wrote: Suspense in The English novel from Jane Austen to Joseph Conrad.

The writer says there is no established terminology to describe techniques of suspense. The classical world's intuition of a connection between mental uncertainty and the physical state of hanging has conditioned Western man's notion of narrative suspense until a comparatively recent date. Eighteenth-century theories of the sublime helped to create an understanding that suspense was not necessarily painful. Through an analysis of novels by Jane Austen, George Eliot, Dickens, Hardy, and Conrad, an attempt is made to identify and evaluate the most common suspense strategies in the period's popular genres, notably the Austenian romance, mystery, and tragedy. During the Victorian period, many genres are combined in the long novel, but mystery gradually

advances in popularity and sophistication, to the point where narrative events are often inappropriately exploited as secrets. Tragedy involves a creative conflict between the reader's hopes and expectations, so he is permitted to glimpse the overall tragic process, and suspense is generated on the levels of theme and causality. The problems incurred by an inability or unwillingness to conclude structures of theme suspense are considered finally.

While Miles Mitchard (2009) approached the topic in a different way in his research: The Victorian Sublime, where he connected this with the English culture.

Argues that 'empiricist' is not an adequate description of Victorian literature. English character and the class conflict that challenges it, the thesis examines the precariousness of authoritarian concepts of nationality. Charles Dickens' Barnaby Rudge and John Ruskin's 'The Nature of Gothic' are explored both as variants of the hegemonic, visual mode of Englishness and as examples of how a counter-discourse, focused on metaphors of touch, emerges from within it. Dickens positions radical movements that challenge existing notions of English identity beyond the pale by associating them with bodily contamination, but thereby acknowledges them as an alternative. Thomas Hardy's The Well Beloved is shown to deploy the language of touch as part of a fundamentally skeptical take on regional and national identity.

The third writer's approached seems concrete as well as artistic.

The thesis reads selected works of fiction by three mid-Victorian writers (Charlotte Brontë, Charles Dickens, and George Eliot) alongside contemporaneous innovations and developments in moving-image technologies, or what have been referred to by historians of film as ‘pre-cinematic devices’. By exploring this history of optical technologies the writershows how their display, mechanism, and manual operation contributed to a broader cultural and literary interest in the phenomenological experience of animation, decades before the establishment of cinematography as an industry, technology, and

viewing practice. Through a close reading of a range of mid-Victorian novels, this thesis identifies and analyses the literary use of language closely associated with moving-image technologies to argue that the Victorian literary imagination reflected upon, drew from, and incorporated reference to visual and technological animation many decades earlier than critics, focusing usually on early twentieth-century cinema and modernist literature, have allowed. It develops current scholarship on Victorian visual culture and optical technologies by a close reading of the language of moving-image devices—found in advertisements, reviews, and descriptions of their physiological operation and spectacle—alongside the choices Victorian authors made to describe precisely how their characters perceived, how they imagined, remembered, and mentally relived particular scenes and images, and how the readers of their texts were encouraged to imaginatively 'see' the animated unfolding of the plot and the material dimensionality of its world through a shared understanding of this language of moving images.

Finally, the researcher would like to cast a glimpse of light on a very controversial issue in the modern period. The place of religion in the modern Novel. James Wood, the famous secular critic says in his introduction to *The Broken Estate: Essays on Literature and Belief* (2000). The writer says; modern fiction is the enemy of superstition and the slayer of religions. This writer mentioned a lot of secular writers where Virginia Woolf is among then.

In disagreement with this writer, Jessica Webb (2010) wrote *What Lies Beneath: Orthodoxy and the Occult in Victorian Literature.*

The thesis explores the relationship between orthodox Christianity, quasi-religious movements, pseudo-science and the supernatural in both a pre- and post-Darwinian world, tracing it through fiction and non-fiction, and in novels, novellas and short stories by canonical authors Charles Dickens, George Eliot and Thomas Hardy. Across this variety of literary experiences, these very different authors all engage with the supernatural, with quasi-religious creeds

and with pseudo-science. Charles Dickens in Christmas stories, George Eliot's use of superstition and medieval and Jewish mysticism in The Mill on the Floss (1860) and Thomas Hardy in The Return of the Native. Overall, the thesis is concerned with the way "rational" Victorian society is constantly undermined by its engagement with the supernatural: the nineteenth century desire for empirical evidence of life after death proves, paradoxically, Victorian irrationality.

In agreement with Webb and in the same year, Aaron Adams Wrote a thesis with the title: *Victorian Representation and Transformations: Sacred Place in Charles Dickens' Bleak House and Thomas Hardy's Jude the Obscure.*

The Writer says the Victorian literary criticism has within it a longstanding tradition of inquiring about the degree to which literature of the period reflects the realities of nineteenth century Christian faith. Many of these studies are admirable in the way that they demonstrate the challenges confronting religion in this period of dynamic social, cultural, economic, political, and scientific change and growth. Similarly, the study examines the critical intersections between nineteenth-century Christianity and literature. However, this project is unique by virtue of the methodology used in order to access both the expressed and latent perspectives on Victorian faith at play within a given text. The author proposes that a spatial, place-based reading has heretofore been largely ignored in critical explorations of nineteenth-century faith and literature. This project suggests a model for just such a reading of nineteenth-century texts. More specifically, the thesis proposes that by reading for sacred place in the Victorian novel one is able to explore the issue of Christianity and literature from a unique and neglected point of narrative and critical reference. Using Charles Dickens's Bleak House and Thomas Hardy's Jude the Obscure as primary texts, the study demonstrates that a careful exploration of sacred place within a particular narrative reflects an author's and, more broadly, a culture's perceptions of a faith. Reading Victorian religion from the vantage point of place acknowledges

that place is itself an inescapable and fundamental medium through which individuals and cultures mediate the most mundane and the most exhilarating of their personal and collective experiences and beliefs. Similarly, faith, especially in nineteenth-century England, is a dominant and pervasive metaphysical ideology that is connected to and possesses repercussions for virtually all aspects of individual and social life. A critical reading that unites place and faith – these two fundamental paradigms of human experience and understanding – will inevitably provide fertile soil for a productive reading of the texts under consideration.

2.3 Summary of the Chapter

This chapter has shown the relevant literature to the study problem. The development is clear through the biographies of the two writers, in addition to the notion of generation gap, fin de siècle and the presentation of the literary movements. There are to some extend related previous studies.

The researcher tried to find and survey many researches that in a way or another can be related to the present study, but not as many as expected. However the researcher succeeded in pointing out some related studies which can be considered sufficient in number. These studies are suppose contribute positively to the main body of the study.

CHAPTER THREE

Methodology

3.0 Introduction

Choosing a format for a research, and exploring sources through critical reading and then writing from research are daunting tasks .There are variations of methods of citation available for the researcher to choose the appropriate one for his or her research. The society of language and literature scholars, the Modern Language Association, has a set of guide lines generally known as MLA style. Similarly, the American Psychological Association has its own APA style. It is used when the topic concerns one of the social sciences. Other groups of scholars use the footnote system or a numbering system. The researcher adopted the MLA style in writing and acknowledging sources. MLA style governs papers in freshman composition, literature, English usage and foreign languages. It puts great emphasis on the writer of the source, asking for full name of the author on first mention but last name only thereafter and last name only in parenthetical citations. According to MLA style no comma is placed between the name of the writer and the page number in parenthetical citation .The researcher adopted a descriptive analytical approach the MLA and more or less APA. It is a comparative study to find out the relationship between the two literary eras. Discussing the trends of the Novel in both Victorian and Modern Ages .Two writers from each era has been chosen, Charles Dickens' *Oliver Twist* and *Great Expectations* from one hand and Virginia's *The Voyage Out* and *To the Lighthouse* from the other.

3.1 Research Method

According to Adams, (2007)"there is great difference between research methods and research methodology the first thing to get absolutely clear about is that they are not the same thing. A research method is a way of conducting and implementing research. Research methodology is the science and philosophy behind all research. It goes into the heart of how we know what we know and allows us to understand the very strict constraints placed upon our concept of what knowledge actually is". The same view is expressed by Kothari, C.R (2004) who wrote that research methods may be understood as all those methods , techniques that are used for conduction of Research; thus, they refer to the methods the researchers use in performing research operations. While research methodology is a way to systematically solve the methodology problem. It may be understood as a science of studying how methodology is done scientifically. In it we study the various steps that are generally adopted by a researcher to deal with the research problem along with the logic behind them. It is necessary for the researcher to know not only the research methods/techniques but also the methodology. Researchers not only need to know how to develop certain indices or tests, how to calculate the mean, the mode, the median or the standard deviation or chi-square, how to apply particular research techniques, but they also need to know which of these methods or techniques, are relevant and which are not, and what would they mean and indicate and why?.

Sandelowski(2000) stated that "Qualitative descriptive studies have as their own goal a comprehensive summary of events in the everyday terms of those events. Researchers conducting qualitative descriptive studies stay close to their data and to the surface of words and events. Qualitative descriptive designs typically are an eclectic but reasonable combination of sampling, and data collection, analysis, and representation techniques. Qualitative descriptive

study is the method of choice when straight descriptions of phenomena are desired.” The qualitative descriptive approach has been adopted because not much information has been documented in the area of study. This suggests that the researcher cannot rely much on the work of others but has to explore the topic. This approach can best aid the researcher to do in-depth reading and gain rich information and deeper understanding of the topic of the research.

Noble (2014) defined qualitative descriptive research as "a generic term that refers to a group of methods and ways of collecting and analyzing data that are interpretative or explanatory in nature and focus on meaning". How is qualitative descriptive data analyzed? Nobel (2014) says that despite the variety of qualitative analysis methods, there are common sets of principles for narrative data. It consists of reading the narrative story, immersing oneself within the data, developing a data code system, linking codes to form themes or concepts, and identifying recurring and significant themes.

The researcher can summarize these definitions by saying the qualitative approach research is concerned with subjective assessment of attitudes, opinions and behavior. Research in such a situation is a function of the researcher’s insights and impressions.The researcher has adopted the descriptive analytic method to achieve the set objectives and analyze similarities in Charles dickens and Virginia Woolf selected novels.

3.2 Instrumentsof Data Collection and Procedure

In collecting data for this research, there have been several steps of data collection procedure. Taylor-Powel (2003) divided qualitative descriptive narrative data analysis into five steps. The first step is getting to know one data; this means one reads and re-reads the text. The second step is focusing the analysis: identifying key questions that one wants to answer. The third step is categorizing information i.e., coding information by identifying themes or

pattern and organizing them into coherent categories. The fourth step is identifying patterns and connections within and between categories. The fifth step is interpretation-brining it all together which means to form themes and connection to explain one's findings.

The instruments used for collecting the data are the materials of the four works, *Oliver Twist, Great Expectations, The Vo*yage *Out and To the Lighthouse* concerning the trends of the Novel in the two eras as it appear in the four works. Research devices such as ellipses, interpolation, [ ] are used following, MLA style. The bibliography is alphabetically ordered. Data have been collected from primary and secondary sources. The primary sources are the four selected novels. Whereas the secondary sources include literary criticism, previous studies, references, historical writings, sociological, philosophical, psychological writings in addition to the internet.

3.3 Structure of the Research

This study comprises five chapters. The first one is an introductory one. The second chapter is devoted to literature review; chapter three is devoted to the research methodology. Chapter four is devoted to the study and analysis. Chapter five is devoted to the conclusions and recommendations.

3.4TheTexts

a. Oliver Twist. The series used is(Retold by Josephine Page). The Place of publication is Lebanon. It is reprinted by SAMR on behalf of Oxford University Press 1975.
b. Great Expectations. The text is issued by Longman Publishing press. It is abridged, illustrations by Eric Thomas. It is published in London. It is printed in Great Britain in 1974 by Hazell Watson &Viney Ltd.
c. The Voyage Out. Release Date: January 12, 2006 [EBook #1

The Project Gutenberg EBook of The Voyage Out, by Virginia Woolf.This eBook is for the use of anyone anywhere at no cost and withalmost no restrictions whatsoever. You may copy it, give it away orre-use it under the terms of the Project Gutenberg License includedwith this eBook or online atwww.gutenberg.org.

d. To the Lighthouse: published by Dar Al-farouk for cultural investments. Complete and unabridged version. First edition: 2007.

Results of the description and analysis of comparing the four works are likely to be as follows:

a. The comparison of the four works is justified by referring to the trends of the works.
b. The view of each writer represents the era.
c. The two writers have talents in common.

The research is concluded with the statement of findings and recommendations.

CHAPTER FOUR

Data Analysis, Results and Discussion

4.0 Introduction

Criticism and literary appreciation are deeply rooted in the history of man's culture and they have always assumed a kind of universality which is not confined to a geographical area or a one nation's culture.The Victorian Age did not spring out of nothing in England. It was the offspring of the Romantic Age, which itself came after and influenced by the Eighteenth century. Before the Eighteenth century, there were the Neoclassicism or Renaissance, which was the parentage of Greek and Roman cultures. The ideas of Plato and his student Aristotle contributed to the English culture and other cultures. The ideas which they gave about art and its nature contributed to the awareness and insight of man. When referring to the impact of Greek culture on art, the historical literal term 'classical' is worth mentioning. The term is applied abstractly to certain qualities of art or thought which are desirable. The word is applied as a historical term to the principles and values which were expressed by the art and thought of ancient Greece, in addition to the attitudes and developments in Western culture which were influenced by the Greek culture .Art, according to the classical tradition, can be described as an attempt by man to complete or fulfill nature. Aristotle referred to "useful" and "fine" arts. Both of them are based on this aim but they differ in the manner of carrying it out. Useful art is concerned with man's practical needs, but fine arts complete nature by offering a purified full imitation which enlarges and nourishes human awareness and insight. The works of Charles Dickens and early works of Virginia Woolf are partly nourished by the ideas of the Victorian

philosophy, and "man's civilization is an integrated chain of knowledge that doesn't experience isolation"(Aristotle, 2010)

Charles Dickens and Virginia Woolf are hailed as timeless writers who contributed to the field of literature in general and Novel in particular. That is in aspects of human conduct, psyche and soul, mutual understanding, morality, social behavior and realistic portrayal of life. The present study is based on the trends similarity expressed by the two writers in the four selected works .The themes treated in the four works are still relevant and their readership is still competent Literature in English became ever more international towards the end of the twentieth century and at the beginning of the third millennium. The four works under study are, nowadays met with as film and television versions.

Oliver Twist, Great Expectations, The Voyage Out and To the Lighthouse are traditional novels. Critical reading of them and the dates of writing them indicates this appreciation .Timeless works never become something of the past. Charles Dickens' English is still intelligible. Unlike Layamon, the senses of his words are not very distant from the language of the modern age. He lived at the beginning of the modern age and his ideas of the world were shaped by the Christian and human ideals which have fed most of what have so far followed. Charles Dickens and Virginia Woolf were not contemporaries, but they sucked from one culture and there is no big gap between them which cannot be bridged. Dickens belongs to the early Victorian novelist and there is no literary era between him and Woolf.

Dickens' creative faculties were such that he cannot be considered typical of any age and so is Virginia Woolf. Charles Dickens had extraordinary gifts which he exhibited ,he painted the pictures of the

miseries and sufferings of poor workers, criminals, outcasts and others. All classes of common people, the clerks, pedagogues, the shopkeepers, the blacksmiths, and the tailors were all described by him because he had moved among them and known them immediately.

Woolf matured in the late Victorian era and definitely influenced by it. The year 1890 may be regarded as a landmark in the literary and social history of England. It ushered in an era of rapid social change, and this change is to be noticed in every sphere of life. The last decade of the Nineteenth century was the end of rural England where the society resembles a background to the four masterpieces *Oliver Twist, Great Expectations, the Voyage Out and To the Lighthouse.* Woolf's society was that of the twentieth century which witnessed a restructuring brought about by the industrial revolution which was just beginning to affect village life. Society was becoming fluid and upward or downward mobility on the social scale was a matter of economics. These social factors spell many of the conflicts which faced Woolf's characters. In *To the Lighthouse, Mr*. Ramsey is a landowner from a family which has been established for many generations looking forwards to collect family friends after a long pause.

4.1The Summary, Characters and Analysis of the four novels

4.1.1 Oliver Twist summary

Oliver Twist was born and raised into a life of poverty and misfortune in a workhouse in an unnamed town (although when originally published in *Bentley's Miscellany* in 1837, the town was called Mudfog and said to be within 70 miles north of London – in reality, this is the location of the town of Northampton). Orphaned by his mother's death in childbirth and his father's mysterious absence,

Oliver is meagerly provided for under the terms of the Poor Law and spends the first nine years of his life living at a baby farm in the 'care' of a woman named Mrs. Mann. Oliver is brought up with little food and few comforts. Around the time of Oliver's ninth birthday, Mr. Bumble, the parish beadle, removes Oliver from the baby farm and puts him to work picking and weaving oakum at the main workhouse. Oliver, who toils with very little food, remains in the workhouse within six months. One day, the desperately hungry boys decide to draw lots; while the loser must ask for another portion of gruel. The task falls to Oliver, who at the next meal tremblingly comes up forward, bowl in hand, and begs Mr. Bumble for gruel with his famous request: "Please, sir, I want some more".(Oliver Twist, p.23)A great uproar ensues. The board of well-fed gentlemen who administer the workhouse hypocritically offer £5 to any person wishing to take on the boy as an apprentice. Mr. Gamfield, a brutal chimney sweep, almost claims Oliver. However, when he begs despairingly not to be sent away with "that dreadful man", a kindly old magistrate refuses to sign the indentures. Later, Mr. Sowerberry, an undertaker employed by the parish, takes Oliver into his service. He treats Oliver better and, because of the boy's sorrowful countenance, uses him as a mourner at children's funerals. However, Mr. Sowerberry is in an unhappy marriage, and his wife looks down to Oliver primarily because her husband seems to like him better and loses few opportunities to underfeed and mistreat him. He also suffers torment at the hands of Noah Claypole, an oafish but bullying fellow apprentice and "charity boy" who is jealous of Oliver's promotion to mute, and Charlotte, the Sowerberrys' maidservant, who is in love with Noah.

In trying to bait Oliver, Noah insults the memory of Oliver's biological mother, calling her "a regular right-down bad 'un". Enraged, Oliver assaults the much bigger boy. Mrs. Sowerberry takes Noah's side, helps him to subdue, punch, and beat Oliver, and later compels her husband and Mr. Bumble, who has been sent for in the aftermath of the fight, to beat Oliver once again. Once Oliver is being sent to his room for the night, he breaks down and weeps, upset at the events which he had faced. The next day, Oliver escapes from the Sowerberrys' house and later decides to run away to London to seek for a better life. During his journey to London, Oliver encounters Jack Dawkins, a pickpocket more commonly known by the nickname the "Artful Dodger", and his sidekick, a boy of a humorous nature, named Charley Bates, but Oliver's innocent and trusting nature fails to see no honesty in their actions. Dodger provides Oliver with a free meal and tells him of a gentleman in London who will "give him lodgings for nothing, and never ask for change". Grateful for the unexpected assistance, Oliver follows Dodger to the "old gentleman's" residence. In this way, Oliver unwittingly falls in with an infamous Jewish criminal known as Fagin, the so-called gentleman of whom the Artful Dodger spoke. Ensnared, Oliver lives with Fagin and his gang of juvenile pickpockets in their lair at Saffron Hill for some time, unaware of their criminal occupations. He believes they make wallets and handkerchiefs. Soon, Oliver naively goes out to "make handkerchiefs" (because there is no income) with the Artful Dodger and Charley Bates, only to learn that their real mission is to pick pockets. Dodger and Charley steal the handkerchief of an old gentleman named Mr. Brownlow and promptly flee. When he finds his handkerchief missing, Mr. Brownlow turns round, sees Oliver running away in fright, and pursues him, thinking he was the thief.

Others join the chase, capture Oliver, and bring him before the magistrate. Curiously, Mr. Brownlow has second thoughts about the boy – he seems reluctant to believe he is a pickpocket. To the judge's evident disappointment, a bookstall holder who saw Dodger commit the crime clears Oliver, who, by now actually ill, faints in the courtroom. Mr. Brownlow takes Oliver home and, along with his housekeeper Mrs. Bedwin, cares for him.

Oliver stays with Mr. Brownlow, recovers rapidly, and blossoms from the unaccustomed kindness. His bliss, however, is interrupted when Fagin, fearing Oliver might "peach" on his criminal gang, decides that Oliver must be brought back to his hideout. When Mr. Brownlow sends Oliver out to pay for some books, one of the gang, a young girl named Nancy, whom Oliver had previously met at Fagin's, accosts him with help from her abusive lover, a brutal and aggressive robber named Bill Sikes, and Oliver is quickly bundled back to Fagin's lair. The thieves take the five-pound note Mr. Brownlow had entrusted to him, and strip him of his fine new clothes. Oliver, shocked, flees and attempts to call for police assistance, but is dragged back by the Artful Dodger, Charley, and Fagin. Nancy, however, is sympathetic towards Oliver and saves him from beatings by Fagin and Sikes. In a renewed attempt to draw Oliver into a life of crime, Fagin forces him to participate in a burglary. Nancy reluctantly assists in recruiting him, all the while assuring the boy that she will help him if she can. Sikes, after threatening to kill him if he does not cooperate, sends Oliver through a small window and orders him to unlock the front door. The robbery goes wrong, however, and Oliver is shot and wounded in his left arm at the targeted house. After being abandoned by Sikes, the wounded Oliver makes it back to the house

and ends up under the care of the people he was supposed to rob: Miss Rose and her guardian Mrs. Maylie.

A mysterious man named Monks found Fagin and is plotting with him to destroy Oliver's reputation. Monks denounces Fagin's failure to turn Oliver into a criminal, and the two of them agree on a plan to make sure he does not find out about his past. Monks is apparently related to Oliver in some way, although this is not mentioned until later. Back in Oliver's hometown, Mr. Bumble has married Mrs. Corney, the wealthy matron of the workhouse where the story first began, only to find himself in an unhappy marriage, constantly arguing with his domineering wife. After one such argument, Mr. Bumble walks over to a pub, where he meets Monks, who questions him about Oliver. Bumble informs Monks that he knows someone who can give Monks more information for a price, and later Monks meets secretly with the Bumbles. After Mrs. Bumble has told Monks all she knows, the three arrange to take a locket and ring which had once belonged to Oliver's mother and toss them into a nearby river. Monks relates this to Fagin as part of the plot to destroy Oliver, unaware that Nancy has eavesdropped on their conversation and gone ahead to inform Oliver's benefactors. Now ashamed of her role in Oliver's kidnapping and worried for the boy's safety, Nancy goes to Rose Maylie and Mr. Brownlow to warn them. She knows that Monks and Fagin are plotting to get their hands on the boy again and holds some secret meetings on the subject with Oliver's benefactors. One night, Nancy tries to leave for one of the meetings, but Sikes refuses permission when she declines to state exactly where she is going. Fagin realizes that Nancy is up to something and resolves to find out what her secret is. Meanwhile, Noah has fallen out with the

undertaker Mr. Sowerberry, stolen money from him, and fled to London. Charlotte has accompanied him — they are now in a relationship. Using the name "Morris Bolter", he joins Fagin's gang for protection and becomes a practicer of "the kinchin lay" (robbing of children), and Charlotte (it is implied) becomes a prostitute. During Noah's stay with Fagin, the Artful Dodger is caught with a stolen silver snuff box, convicted (in a very humorous courtroom scene), and transported to Australia. Later, Noah is sent by Fagin to "dodge" (spy on) Nancy, and discovers her secret: she has been meeting secretly with Rose and Mr. Brownlow to discuss how to save Oliver from Fagin and Monks.Fagin angrily passes the information on to Sikes, twisting the story just enough to make it sound as if Nancy had informed on him. Believing Nancy to be a traitor, Sikes beats her to death in a fit of rage and flees to the countryside to escape from the police. There, Sikes is haunted by visions of Nancy's ghost and increasingly alarmed by news of her murder spreading across the countryside. He returns to London to find a hiding place, only to die by accidentally hanging himself while attempting to flee across a rooftop from an angry mob.

Monks is forced by Mr. Brownlow to divulge his secrets: his real name is Edward Leeford, and he is Oliver's paternal half-brother and, although he is legitimate, he was born of a loveless marriage. Oliver's mother, Agnes, became their father's true love after Monks witnessed his parents' divorce. Mr. Brownlow has a picture of Agnes and began making inquiries when he noticed a marked resemblance between her and Oliver. Monks has spent many years searching for his father's child – not to befriend him, but to destroy him (see Henry Fielding's *Tom Jones* for similar circumstances). Brownlow asks

Oliver to give half his inheritance (which proves to be meagre) to Monks because he wants to give him a second chance; and Oliver, being prone to giving second chances, is more than happy to comply. Monks later moves to America, where he squanders his money, reverts to crime, and ultimately dies in prison. Fagin is arrested and condemned to the gallows. On the eve of his hanging, in an emotional scene, Oliver, accompanied by Mr. Brownlow, goes to visit the old reprobate in Newgate Prison, where Fagin's terror at being hanged has caused him to lose himself in daydreams and develop a fever.

On a happier note, Rose Maylie turns out to be the long-lost sister of Agnes, and therefore Oliver's aunt. She marries her long-time sweetheart Harry, and Oliver lives happily with his savior, Mr. Brownlow. Noah becomes a paid, semi-professional police informer. The Bumbles lose their jobs and are reduced to great poverty, eventually ending up in the same workhouse where they originally lorded it over Oliver and the other orphan boys. Charley Bates, horrified by Sikes's murder of Nancy, becomes an honest citizen, moves to the country, and works his way up to prosperity.

4.1.1.2 Oliver Twist Characters

a. Oliver Twist

Oliver might be the main character, but he is not all that complicated (he's an innocent little dude, after all).

b. Fagin

Fagin is pretty clearly a bad guy.

c. Nancy

The researcher tried to be a detached observers and analysts of literature, but sometimes characters just get under our skin. Like Nancy she is complex, sympathetic, and totally tragic.

d. The Artful Dodger

The Artful Dodger is one of the most famous and memorable characters in the novel and it is not because he has the coolest street name in all of London. He provides comic.

e. Charley Bates

Charley Bates serves the same role as the Dodger "comic relief" but in a slightly different way. The Dodger is funny because he's so knowing, and knows too much for his age.

f. Bill Sikes

Is there anything at all likeable about Sikes? Seriously, what does Nancy see in this guy? Sikes is brave and strong, for sure, and he is a straight shooter. He doesn't like it when Fagin talks.

g. Mr. Brownlow

Mr. Brownlow is Oliver's first friend and mentor. He has had a rough life he was going to marry his best friend's sister (Victorians were fond of doing that).

h. Mrs. Maylie

Mrs. Maylie is just so dang good, it is hard to know what to say about her. She apparently makes a habit of taking in questionable orphans, even though she already had a son of her own.

i. Rose Maylie

Rose is the sweetest, loveliest, most virtuous young lady ever. She is pretty much a stock Victorian heroine. She’s self-sacrificing, loving, kind to animals and small children, and blonde.

j. Harry Maylie

Harry doesn’t actually appear all that much in the novel, but from what we’re able to gather, he’s the typical Victorian hero: young, attractive, active, and devoted to his mother and lover.

k. Mr. Giles

Mr. Giles is the butler/steward at Mrs. Maylie’s house. This is an odd position: he’s a servant, but he’s kind of at the top of the servant social ladder.

l. Mr. Grimwig

Mr. Grimwig is a typical Dickens character: he's eccentric, and his eccentricity takes the form of a frequently repeated verbal or physical tick. His favorite expression is, "I’ll eat my head!"...

m. Mr. Losberne

Mr. Losberne is a country doctor and old family friend of the Maylies. He’s unmarried, and if he were young enough, he’d probably have a thing for Rose.

n. Mr. Bumble

Mr. Bumble is the beadle in the town where Oliver is born. As beadle, he’s responsible for running all of the "charitable" institutions in the parish including the baby farms and the workhouse.

o. Mrs. Corney

Mrs. Corney is cautious, distrustful, cruel, and power-hungry. We first meet her when she's fixing herself tea in her snug little room on a blustery winter's day.

p. Monks

Meet our resident Big Bad: Monks is the primary villain of the novel, in that he's the one who is really out to get Oliver, but he appears in so few scenes.

q. Noah Claypole

Noah's another typical minor Dickens character, in that he's grotesque, absurd, and exaggerated. He is skinny, lean, and eel-like, and has a taste for oysters and sneaking.

r. Agnes Fleming

Agnes gets the first and the last words of the novel, so even though she is only alive for about five minutes at the beginning, we figure she's actually pretty important.

4.1.1.3Oliver Twist Analysis

Fagin goes into a maze of the mean dirty streets which abound in that close and densely-populated quarter and Sikes and Nancy drag Oliver into a maze of dark, narrow courts.

The setting London is not the jolly tea-drinking paradise you might imagine. It's nasty. It's halfway between an open sewer and the hedge maze from The Shining.

The narrator point of view of Oliver Twist tends to be pretty hands-off. In general, we only get to see what's going on in the heads of a very few characters. Broadly speaking, the genre of Oliver Twist is a novel.

Dickens uses a lot of really sharp irony in Oliver Twist to satirize the various institutions (the parish workhouse system, the justice system, the poor laws, etc.) that he thought were in humane.

We are going to hand the mic to George Gissing, another Victorian novelist, who said that one "blemish" of Oliver Twist as a novel was "the feeble idyllicism of the Maylie group."

Oliver is shuffled from one scene of misery to the next, and finally ends up at Mr. Sowerberry's.Things can't get much worse for Oliver when he leaves the workhouse or so you might think.

From the beginning until the moment that Oliver is first arrested as a thief. Includes Oliver's friendship with Mr. Brownlow and his kidnapping by Nancy and Sikes, lasting until the robbery attempted.

In addition to the plot autobiography, Penton Ville, the suburb where Mr. Brownlow lives, wasn't a random choice on Dickens's part. George Cruikshank, the illustrator of Oliver Twist and a buddy of Dickens lived there.

For a book with as many prostitutes as this one has, there are remarkably few sex scenes. We assume that Nancy is a prostitute (Dickens never actually comes out and says it) but it is clear.

4.1.1.4 Great Expectations summary

In part onePip is an orphan living on the Kent marshes with his abusive sister and her husband, Joe Gargery, the village blacksmith. While exploring in the churchyard near the tombstones of his parents, Pip is accosted by an escaped convict. The convict scares Pip into stealing food for him, as well as a metal file to saw off the convict's leg iron. Returning with these the next morning, Pip discovers a second escaped convict, an enemy of the first one. Shortly afterward, both convicts are recaptured while fighting each other. Pip's pompous

Uncle Pumblechook arranges for Pip to go to the house of a wealthy reclusive woman, Miss Havisham, to play with her adopted daughter, Estella. The house is a strange nightmare-world. Miss Havisham's fiancé jilted her on her wedding day and she still wears her old wedding gown, although she's now elderly and wheel-chair-bound. The house has been left as it was on her wedding day and even the old wedding cake is still on the table. Estella is beautiful but haughty and tells Pip that he is coarse and common. Pip is immediately attracted to Estella in spite of how she and Miss Havisham treat him. Although the visits are emotionally painful and demeaning, Pip continues to go there for several months to play with Estella and to wheel Miss Havisham around. He also meets her toady relatives who want her money and hate Pip. Pip does earn a kiss from Estella when he beats one of the relatives, the Pale Young Gentleman, in a fistfight. Pip tries to better himself to win Estella's admiration by working harder with his friend, Biddy, at night school. Biddy's grandmother runs the night school. After a number of months, Miss Havisham pays for Pip's blacksmithing apprenticeship with Joe. Pip had looked forward to that for years, but now that he has seen "genteel" life, he views the forge as a death sentence. However, he hides his feelings from Joe and performs his duties. During this time, he encounters a strange man at the Jolly Bargemen, a local pub. The man has the file that Pip stole for the convict years before. The man gives Pip two one-pound notes. Pip continues to visit Miss Havisham on his birthday and on one of these occasions, his leaving work early instigates a fistfight between Joe and Joe's assistant, DolgeOrlick. Orlick resents Pip and hates Pip's abusive sister. On his way home from that visit, Pip finds out his sister was almost murdered and is now mentally crippled. Biddy comes to live with them to help out. Pip is attracted to her even

though she is not educated and polished like Estella. One evening, a powerful London lawyer, Mr. Jaggers, visits Pip and Joe and informs them that Pip has "great expectations." Pip is overjoyed and assumes the windfall is from Miss Havisham, who wants to prepare him for Estella. He gets a new suit of clothes and is amazed at how differently he is treated by Mr. Trabb, the tailor, and by Uncle Pumblechook. When Pip gets Trabb's shop boy in trouble for not treating Pip with respect, he realizes how money changes things. He has a conversation with Biddy and asks her to work on "improving" Joe. Pip accuses her of being jealous of him when she suggests Joe does not need improving. By the end of the week, Pip is on his way to London to become a gentleman**.**

Part two starts in London, Pip meets with Jaggers and his clerk, Mr. Wemmick. Wemmick brings Pip to the apartment of Herbert Pocket, who, Pip discovers, is the Pale Young Gentleman he fought at Miss Havisham's. Pip is to study with Herbert's father, Mr. Matthew Pocket, to learn how to be a gentleman. Pip and Herbert become good friends and Herbert nicknames Pip, Handel. Pip spends part of his time with Herbert and part of his time with the Pocket family. Also living at the Pocket's family home are two other "gentlemen students," Startop and Bentley Drummle. Drummle and Pip do not get along, especially later, when Drummle becomes involved with Estella. Pip is embarrassed when Joe visits him in London with a message from Miss Havisham and cannot wait for Joe to leave. When Pip returns home to see Miss Havisham, he avoids Joe's forge. Miss Havisham informs Pip he is to accompany Estella to London where she will live with a wealthy society woman. Pip is convinced Miss Havisham intends Estella for him. In London, he

spends his time visiting with Estella, spending too much money with Herbert, and joining a group of useless rich men called the Finches. He also makes friends with Jaggers' clerk, Wemmick, and realizes that the stiff legal clerk has a different, kinder personality at home. Pip also realizes that he is harming Herbert financially with their debts, and with Wemmick's help, secretly arranges to set Herbert up in business with a merchant named Clarriker.During this time, Pip's sister dies. He returns for her funeral and is remorseful over his abandonment of Joe and Biddy. He promises he will visit more often and is angry when Biddy implies that she does not believe him. On a stormy evening back in London, Pip's world changes dramatically with the arrival of a ragged stranger whom Pip realizes is the convict from the marshes years ago. The convict, whose name is Magwitch, had been sent to Australia and was to never return to England under penalty of death. The convict made a fortune in Australia and has risked death to return and tell Pip that he is the source of Pip's expectations. Pip is disgusted and devastated, something Magwitch, in his happiness to see his "gentleman," does not notice. Pip now knows that Miss Havisham has not been preparing him for Estella, and that with his money coming from a convict he can never have Estella. He also realizes he deserted Joe for a convict's money.

Part three begins with Magwitch explains to Pip that he has come to give him his full inheritance as thanks for his help on the marshes years before. He tells Pip about the other convict, a man named Compeyson. Pip later learns from Herbert that Compeyson was the same man who broke Miss Havisham's heart. Pip decides he will take no more of Magwitch's money. However, he feels responsible for the danger the man is in and will find a way to get him safely out of the country. Pip is crushed to hear that Bentley Drummle is to marry

Estella. Pip visits with her and Miss Havisham and pleads with her not to do this. He professes his deep love, which she cannot fathom, and tells her that he would be happy if she married another as long as it was not Drummle. During this conversation, Estella and Miss Havisham have an argument that shows she cannot love Miss Havisham, either. Miss Havisham realizes the depth of the damage she has done and is heartbroken. Returning to London, Pip learns from Wemmick that Compeyson is watching Magwitch. Herbert and Pip hide Magwitch and devise an escape plan. Pip also gets an anonymous note to come to the marshes where someone has information about Magwitch. He returns home and visits Miss Havisham before going to the marshes. She begs his forgiveness and agrees to Pip's request to help fund Herbert Pocket's new business. Pip starts to leave then returns to see Miss Havisham's dress on fire. He saves her but she is very ill afterward. He goes to the marshes, where he is captured by Orlick, who intends to kill him. Rescue comes from Herbert and Startop who had followed him from London. Trabb's shop boy led them to the marshes. They return to London and carry out their escape plan with Magwitch, but Compeyson has informed the authorities and they are caught. Compeyson and Magwitch struggle and fall into the river. Compeyson drowns and Magwitch is hurt, then imprisoned and sentenced to die. Pip by now has figured out Magwitch is Estella's father. He visits and cares for Magwitch until the man dies in prison. Afterward, Pip attends Wemmick's wedding. Pip also gets very sick and is himself arrested for not paying his debts. Joe comes and nurses Pip back to health and tells him Miss Havisham has died, leaving a large amount of money to Mr. Matthew Pocket. Before returning to his forge, Joe also pays off Pip's debt. Pip goes home, intending to make amends with Joe and

marry Biddy. He arrives just in time to celebrate Joe and Biddy's wedding. Pip leaves shortly afterward for eleven years in Cairo, working with Herbert in his business. When he returns, he visits with Joe and Biddy and meets their son, little Pip. He also meets with Estella. She is a widow now after years in an abusive marriage to Drummle. She and Pip part, but the implication is that this time they will be together. From Herbert that Compeyson was the same man who broke Miss Havisham's heart. Pip decides he will take no more of Magwitch's money. However, he feels responsible for the danger the man is in and will find a way to get him safely out of the country. Pip is crushed to hear that Bentley Drummle is to marry Estella. Pip visits with her and Miss Havisham and pleads with her not to do this. He professes his deep love, which she cannot fathom, and tells her that he would be happy if she married another as long as it was not Drummle. During this conversation, Estella and Miss Havisham have an argument that shows she cannot love Miss Havisham, either. Miss Havisham realizes the depth of the damage she has done and is heartbroken. Returning to London, Pip learns from Wemmick that Compeyson is watching Magwitch. Herbert and Pip hide Magwitch and devise an escape plan. Pip also gets an anonymous note to come to the marshes where someone has information about Magwitch. He returns home and visits Miss Havisham before going to the marshes. She begs his forgiveness and agrees to Pip's request to help fund Herbert Pocket's new business. Pip starts to leave then returns to see Miss Havisham's dress on fire. He saves her but she is very ill afterward. He goes to the marshes, where he is captured by Orlick, who intends to kill him. Rescue comes from Herbert and Startop who had followed him from London. Trabb's shop boy led them to the marshes.

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4.1.1.5 Great Expectations Characters

1. **Philip Pirrip**, nicknamed Pip, an orphan and the protagonist and narrator of *Great Expectations*. In his childhood, Pip dreamed of becoming a blacksmith like his kind brother-in-law, Joe Gargery. At *Satis House*, about age 8, he meets and falls in love with Estella, and tells Biddy that he wants to become a gentleman. As a result of Magwitch's anonymous patronage, Pip lives in London and becomes a gentleman. Pip assumes his benefactor is Miss Havisham; the discovery that his true benefactor is a convict shocks him.

2. **Joe Gargery**, Pip's brother-in-law, and his first father figure. He is a blacksmith who is always kind to Pip and the only person with whom Pip is always honest. Joe is disappointed when Pip decides to leave his home to live in London to become a gentleman rather than be a blacksmith in business with Joe. He is a strong man who bears the shortcomings of those closest to him.
3. **Mrs. Joe Gargery**, Pip's hot-tempered adult sister, Georgiana Maria, called Mrs. Joe, 20 years older than Pip. She brings him up after their parents' death. She does the work of the household but too often loses her temper. Orlick, her husband's journeyman, attacks her, and she is left disabled until her death.
4. **Mr.Pumblechook**, Joe Gargery's uncle, an officious bachelor and corn merchant. While not knowing how to deal with a growing boy, he tells Mrs. Joe, as she is known, how noble she is to bring up Pip. As the person who first connected Pip to Miss Havisham, he claims to have been the original architect of Pip's expectations. Pip dislikes Mr.Pumblechook for his pompous, unfounded claims. When Pip stands up to him in a public place, after those expectations are dashed, Mr.Pumblechook turns those listening to the conversation against Pip.
5. **Miss Havisham**, a wealthy spinster who takes Pip on as a companion for herself and her adopted daughter, Estella. Havisham is a wealthy, eccentric woman who has worn her wedding dress and one shoe since the day that she was jilted at the altar by her fiancé. Her house is unchanged as well. She hates all men, and plots to wreak a twisted revenge by teaching Estella to torment and spurn men, including Pip, who loves her. Miss Havisham is later overcome with remorse for ruining both

Estella's and Pip's chances for happiness. Shortly after confessing her plotting to Pip, she dies as the result of being badly burned when her dress accidentally catches fire.

6. **Estella**, Miss Havisham's adopted daughter, whom Pip pursues. She is a beautiful girl and grows more beautiful after her schooling in France. Estella represents the life of wealth and culture for which Pip strives. Since Miss Havisham ruined Estella's ability to love, Estella cannot return Pip's passion. She warns Pip of this repeatedly, but he will not or cannot believe her. Estella does not know that she is the daughter of Molly, Jaggers's housekeeper, and the convict Abel Magwitch, given up for adoption to Miss Havisham after her mother was arrested for murder. In marrying Bentley Drummle, she rebels against Miss Havisham's plan to have her break a husband's heart, as Drummle is not interested in Estella but simply in the Havisham fortune.
7. **Matthew Pocket**, Miss Havisham's cousin. He is the patriarch of the Pocket family, but unlike her other relatives, he is not greedy for Havisham's wealth. Matthew Pocket tutors young gentlemen, such as Bentley Drummle, Startop, Pip and his own son Herbert.
8. **Herbert Pocket**, the son of Matthew Pocket, who was invited like Pip to visit Miss Havisham, but she did not take to him. Pip first meets Herbert as a "pale young gentleman" who challenges Pip to a fistfight at Miss Havisham's house when both are children. He later becomes Pip's friend, tutoring him in the "gentlemanly" arts and sharing a room with Pip in London.
9. **Raymond**, a relative of Miss Havisham who is only interested in her money. He is married to Camilla.

10. **Georgiana**, a relative of Miss Havisham who is only interested in her money. She is one of the many relatives who hang around Miss Havisham "like flies" for her wealth. **Sarah Pocket**, the sister of Matthew Pocket, relative of Miss Havisham. She is often at Satis House. She is described as "a dry, brown corrugated old woman, with a small face that might have been made out of walnut shells, and a large mouth like a cat's without the whiskers."
11. **The Convict** who escapes from a prison ship, whom Pip treats kindly, and who in turn becomes Pip's benefactor. His name is Abel Magwitch, but he uses the aliases "Provis" and "Mr. Campbell" when he returns to England from exile in Australia. He is a lesser actor in crime with Compeyson, but gains a longer sentence in an apparent application of justice by social class.
12. **Mr. and Mrs. Hubble**, simple folk who think they are more important than they really are. They live in Pip's village.
13. **Mr.Wopsle**, clerk of the church in Pip's village. He later gives up the church work and moves to London to pursue his ambition to be an actor, adopting the stage name "Mr.Waldengarver." He sees the other convict in the audience of one of his performances, attended also by Pip.
14. **Biddy**, Wopsle's second cousin and near Pip's age; she teaches in the evening school at her grandmother's home in Pip's village. Pip wants to learn more, so he asks her to teach him all she can. After helping Mrs. Joe after the attack, Biddy opens her own school. A kind and intelligent but poor young woman, she is, like Pip and Estella, an orphan. She acts as Estella's foil. Orlick was attracted to her, but she did not want his attentions. Pip ignores her affections for him as he pursues Estella. Recovering

from his own illness after the failed attempt to get Magwitch out of England, Pip returns to claim Biddy as his bride, arriving in the village just after she marries Joe Gargery. Biddy and Joe later have two children, one named after Pip. In the ending to the novel discarded by Dickens but revived by students of the novel's development, Estella mistakes the boy as Pip's child

15. **Mr. Jaggers**, prominent London lawyer who represents the interests of diverse clients, both criminal and civil. He represents Pip's benefactor and Miss Havisham as well. By the end of the story, his law practice links many of the characters.
16. **John Wemmick**, Jaggers' clerk, who is Pip's chief go-between with Jaggers and looks after Pip in London. Wemmick lives with his father, "The Aged Parent", in a small replica of a castle, complete with a drawbridge and moat, in Walworth.
17. **Molly**, Mr. Jaggers' maidservant whom Jaggers saved from the gallows for murder. She is revealed to be Magwitch's estranged wife and Estella's mother.
18. **Compeyson** (surname), a convict who escapes the prison ship after Magwitch, who beats him up ashore. He is Magwitch's enemy. A professional swindler, he was engaged to marry Miss Havisham, but he was in league with Arthur Havisham to defraud Miss Havisham of part of her fortune. Later he sets up Magwitch to take the fall for another swindle. He works with the police when he learns Abel Magwitch is in London, fearing Magwitch after their first escapes years earlier. When the police boat encounters the one carrying Magwitch, the two grapple, and Compeyson drowns in the Thames **Arthur Havisham**, younger half-brother of Miss Havisham, who plots with Compeyson to swindle her.

19. **DolgeOrlick**, journeyman blacksmith at Joe Gargery's forge. Strong, rude and sullen, he is as churlish as Joe is gentle and kind. He ends up in a fistfight with Joe over Mrs.Gargery's taunting, and Joe easily defeats him. This sets in motion an escalating chain of events that leads him secretly to assault Mrs.Gargery and to try to kill her brother Pip. The police ultimately arrest him for housebreaking.
20. **Bentley Drummle**, a coarse, unintelligent young man from a wealthy noble family. Pip meets him at Mr. Pocket's house, as Drummle is also to be trained in gentlemanly skills. Drummle is hostile to Pip and everyone else. He is a rival for Estella's attentions and eventually marries her and is said to abuse her. He dies from an accident following his mistreatment of a horse
21. **Clara Barley**, a very poor girl living with her gout-ridden father. She marries Herbert Pocket near the novel's end. She dislikes Pip at first because of his spendthrift ways. After she marries Herbert, they invite Pip to live with them. **Miss Skiffins** occasionally visits Wemmick's house and wears green gloves. She changes those green gloves for white ones when she marries Wemmick.
22. **Startop**, like Bentley Drummle, is Pip's fellow student, but unlike Drummle, he is kind. He assists Pip and Herbert in their efforts to help Magwitch escape.

4.1.1.6 Great Expectations Analysis

Although the novel is written in first person, the reader knows as an essential prerequisite that *Great Expectations* is not an autobiography but a novel, a work of fiction with plot and characters, featuring a narrator-protagonist. In addition, Sylvère Monod notes that the

treatment of the autobiography differs from *David Copperfield*, as *Great Expectations* does not draw from events in Dickens's life; "at most some traces of a broad psychological and moral introspection can be found". However, according to Paul Pickrel's analysis, Pipas both narrator and protagonist—recounts with hindsight the story of the young boy he was, who did not know the world beyond a narrow geographic and familial environment. The novel's direction emerges from the confrontation between the two periods of time. At first, the novel presents a mistreated orphan, repeating situations from *Oliver Twist* and *David Copperfield*, but the trope is quickly overtaken. The theme manifests itself when Pip discovers the existence of a world beyond the marsh, the forge and the future Joe envisioned for him, the decisive moment when Miss Havisham and Estella enter his life.[95] This is a red herring, as the decay of Satis House and the strange lady within signals the fragility of an impasse. At this point, the reader knows more than the protagonist, creating dramatic irony that confers a superiority that the narrator shares.

It is not until Magwitch's return, a plot twist that unites loosely connected plot elements and sets them into motion, that the protagonist's point of view joins those of the narrator and the reader.[97] In this context of progressive revelation, the sensational events at the novel's end serve to test the protagonist's point of view. Thus proceeds, in the words of A. E. Dyson, "The Immolations of Pip".Amongst the narrative devices that Dickens uses, according to Earle Davis, are caricature, comic speech mannerisms, intrigue, Gothic atmosphere, and a central character who gradually changes. Davis also mentions the close network of the structure and balance of contrasts, and praises the first-person narration for providing a

simplicity that is appropriate for the story while avoiding melodrama. Davis sees the symbolism attached to "great expectations" as reinforcing the novel's impact.

Great Expectations contains the elements of a variety of different literary genres, including the bildungsroman, gothic novel, crime novel, as well as comedy, melodrama and satire; and it belongs—like *Wuthering Heights* and the novels of Walter Scottto the romance rather than realist tradition of the novel.

Complex and multifaceted, *Great Expectations* is a Victorian *bildungsroman*, a German literary genre from the eighteenth century, also called an initiatory tale. This genre focuses on a protagonist who matures over the course of the novel. *Great Expectations* describes Pip's initial frustration upon leaving home, followed by a long and difficult period where he gradually matures. This period in his life is punctuated with conflicts between his desires and the values of established order that allow him to re-evaluate his life and therefore re-enter society on new foundations. However, if viewed as a primarily retrospective first-person narrative, the novel differs from the two preceding pseudo-autobiographies, *David Copperfield* and though only partially narrated in first-person, *Bleak House* (1852), as it falls within several subgenres popular in Dickens' time, as noted by Paul Davis and Philip Allingham.

Great Expectations contains many comic scenes and eccentric personalities, which play an integral part in both the plot and the theme. Among the notable comic episodes are Pip's Christmas dinner in chapter Wopsle’s *Hamlet* performance in chapter 31, and Wemmick's marriage in chapter 55. Many of the characters have

eccentricities: Jaggers with his punctilious lawyerly ways; the contrariness of his clerk, Wemmick, at work advising Pip to invest in "portable property," while in private living in a cottage converted into a castle; and the reclusive Miss Havisham in her decaying mansion, wearing her tattered bridal robes.*Great Expectations* also incorporates elements of the new genre of crime fiction, which Dickens had already used in *Oliver Twist* (1837), and which was being developed by his friends Wilkie Collins and William Harrison Ainsworth. With its scenes of convicts, prison ships, and episodes of bloody violence, Dickens creates characters worthy of the Newgate School of Fiction,

Great Expectations also contains elements of the Gothic genre, especially with Miss Havisham, the bride frozen in time, and the ruins of Satis House filled with weeds and spiders,[76] Other characters that can be linked to this genre include the aristocratic Bentley Drummle, because of his extreme cruelty, Pip himself, who spends his youth chasing a frozen beauty, the monstrous Orlick, who systematically attempts to murder his employers. Then there is the fight to the death between Compeyson and Magwitch, and the fire that ends up killing Miss Havisham, scenes that are dominated by horror, suspense, and the sensational, such as are found in gothic novels. Elements of the Silver Fork novel are found in the character of Miss Havisham and her world, as well as Pip's illusions. This genre, which flourished in the 1820s and 1830s, presents the flashy elegance and aesthetic frivolities found in high society. In some respects, Dickens conceived *Great Expectations* as an anti-Silver Fork novel, attacking Charles Lever's novel *A Day's Ride*, publication of which began January 1860, in *Household Words*. This can be seen in the way that Dickens satirizes the pretensions and morals of Miss Havisham and her

sycophants, including the Pockets (except Matthew), and Uncle Pumblechook.

Though *Great Expectations* is not obviously a historical novel Dickens does emphasize differences between the time that the novel is set (1812–46) and when it was written (1860–1).

Great Expectations begins around 1812 (the date of Dickens' birth), continues until around 1830–1835, and then jumps to around 1840–1845, during which the Great Western Railway was built.[76] Though readers today will not notice this, Dickens uses various things to emphasize the differences between 1861 and this earlier period. Among these details – that contemporary readers would have recognized – are the £1 note (in chapter 10) that the Bank Notes Act 1826 had removed from circulation; likewise, the death penalty for deported felons, who returned to Britain, was abolished in 1835. The gallows erected in the swamps, designed to display a rotting corpse, had disappeared by 1832, and George III, the monarch mentioned at the beginning, died in 1820, when Pip would have been seven or eight. Miss Havisham paid Joe 25 guineas, gold coins, when Pip was to begin his apprenticeship (in chapter 13); the guinea coins were slowly going out of circulation after the last new ones were struck with the face of George III in 1799. This also marks the historical period, as the one pound note was the official currency at the time of the novel's publication. Dickens placed the epilogue eleven years after Magwitch's death, which seems to be the time limit of the reported facts. Collectively, the details suggest that Dickens identified with the main character. If Pip is around twenty-three toward the middle of the novel and thirty-four at its end, he is roughly modeled after his creator who turned thirty-four in 1846.

4.1.1.7 The Voyage Out overview

The Voyage Out was Virginia Woolf's first full length novel. It was written and re-written many times between (probably) 1907 and its eventual publication by Duckworth in 1915 (the publishing house run by her step-brother Gerald Duckworth). It was originally called *Melymbrosia*, and an earlier version was completed in 1912 and published with that title after her death in 1962. But when her own publishing house the Hogarth Press produced a Uniform Edition of Woolf's works in 1929, it was the later 1915 version that was used as the definitive text. Virginia Woolf was to devote a great deal of her career as a novelist and essayist to issues of women's education and their position in society – from her earliest story *Phyllis and Rosamond* (1906) to her epoch-making attack on patriarchy *Three Guineas* (1938). Her first novel is no exception – as an exploration of a young woman who has received no formal education and who has been brought up at home in a manner which does not prepare her for any sort of independent adult life. There was no subject in the world which she knew accurately. Her mind was in the state of an intelligent man's in the beginning of the reign of Queen Elizabeth; she would believe practically anything she was told. Invent reasons for anything she said. The shape of the earth, the history of the world, how trains worked, or money was invested, what laws were in force, which people wanted what, and why they wanted it, the most elementary idea of a system in modern life—none of this had been imparted to her by any of her professors or mistresses Rachel is intensely conscious of her lack of formal education, her powerlessness in society, and her exclusion from the male-dominated world of

governance and decision-making. Her one consolation is that she has been left undisturbed to develop her artistic flair for piano-playing.

Virginia Woolf is rightly celebrated as one of the most talented innovators of the modernist period for the work she produced between *Jacob's Room* in 1922 and *The Waves* in 1932. For that reason her earlier first novel *The Voyage Out* (1915) is often classified as 'traditional' or 'conventional'. That is partly because its main subject is a young woman's 'coming of age', partly because the narrative follows a linear chronology, and partly because the book contains a substantial proportion of well-observed middle-class social life which could have come from any number of nineteenth century novels – from Jane Austen to George Meredith. But the novel is far from conventional – for a number of reasons. First, it does not have a 'plot' as such. A group of people go on a cruise from London to Latin America. Whilst there, they organize an expedition into the interior, and when they get back one of them dies of fever. There is no mystery to be solved; there are no surprising coincidences or revelations; the one serious romance between the characters is abruptly terminated by Rachel's death; and the narrative is even denied any structural closure. There is no return journey to the starting point. Instead we are presented with what Rachel Vinrace calls for during the events of the novel – "Why don't people write about the things they do feel?". Despite all the symbolism of a first journey away from home, a first love affair, and the dawning of mature consciousness which Rachel experiences, the bulk of the novel is taken up with what people say and think about each other. This was a bold alternative to the plot-driven novels of the late Victorian era.

In fact Woolf's next novel, *Night and Day* (1919) is far more conventional. Another young middle-class woman, Katharine Hilbery, is facing the limited social choices offered to her in life but the novel is grounded in a family saga and a rather complex love quadrangle.

4.1.1.8The Voyage Out Analysis

The other major innovation Woolf developed in this novel is what might be called the floating or roaming point of view. Novelists very often choose to relay their narratives from the point of view of a single character or a narrator who might be a character or a surrogate for the author. Woolf uses a combination of a reasonably objective third person narrative mode with passages in which the point of view switches from one character to another. She does this in order to explore three separate issues which she developed even further in her later novels. The first of these issues is what might be called the relativity of human perception how one person perceives another, and how this perception might change from one moment to the next. The second is to explore the distance which separates human beings, even when they feel that they closely understand each other. The third is to explore the differences between what a person does and what is said – or to point directly at internal contradictions in the human psyche. Very often people say things they do not mean, or they make statements about themselves which are contradicted by their behavior.

The novel begins in London, then moves via a very convincing storm at sea to Portugal, where the Dalloways join the ship. This part of the narrative is quite credible, and is possibly based on a journey at sea Virginia Woolf made to Portugal with her younger brother Adrian in

1905. But after the Dalloways are dropped off (almost parenthetically) in North Africa the location switches with virtually no transition to the fictitious Santa Marina. The implication is that this is located somewhere near the mouth of a 'great river' presumably the Amazon. But despite adding historical background details of European colonialism in the region, and a sprinkling of exotic vegetation which Woolf adds to the narrative, the topography of the story never becomes really convincing. It is significant that one feature of the indigenous vegetation that she mentions repeatedly is cypress trees – 'at intervals cypresses striped the hill with black bars' – which are characteristic of the Mediterranean but certainly not of tropical Latin-American vegetation. This might be ignored were it not for the fact that she was to do something very similar in later novels.

The background events of *Jacob's Room* (1922) concerning Betty Flanders are supposed to be set in Scarborough, on the East coast of Yorkshire, but these scenes are never as convincing as the others set in Cambridge and London. And nobody in their right mind can read *To the Lighthouse* (1927) without visualizing its setting as St Ives and the Godrevy Lighthouse where Woolf spent many summer holidays in her childhood. Yet the novel is *supposed* to be set in the Hebrides. These remains completely unconvincing throughout the whole of the novel.There are a number of minor characters who are written into the story line of *The Voyage Out*, but who then disappear from the text as if they have been forgotten. Mrs.Chairley the Cockney housekeeper; Mr. Grice the self-educated steward; the briefly identified Hughling Elliot; and even a major figure such as Willoughby Vinrace, captain of the *Euphrosyne*, owner of the shipping line, and Rachel's own father who disappears half way

through the narrative, never to reappear. It is not clear from the structure or the logic of the novel why Rachel has to die. There are no practical or thematic links to what has gone on before in the events of the narrative; nobody else is affected by the 'fever'; and the conclusion of the novel ('woman dies suddenly') is not related to any of the previous events. It is true that Woolf was surrounded by many unexpected deaths amongst her own friends and relatives (her mother, her brother, her friend Lytton Strachey) but this biographical connection does not provide a justification for the lack of a satisfactory resolution to the narrative.

4.1.1.9 The Voyage Out plot summary

Chapter I. Ridley Ambrose and his wife Helen are leaving London to join their ship, the *Euphrosyne* which is due to take them on a cruise to South America. They join their niece, Rachel Vinrace, whose father owns the ship. A fellow traveler, Mr. Pepper reminisces critically with Ambrose about their contemporaries at Cambridge. They are then joined by the captain Willoughby Vinrace. Chapter II. The story switches between Helen's reflections on Rachel, Mr. Pepper's bachelor interests and habits, and Mrs.Chairley's rage against the ship's linens. It then covers Rachel's lack of formal education, her talent for music, and her upbringing by aunts. She searches for coherence and meaning whilst she is critical of the adults who surround her. Chapter III. In Portugal, Richard and Clarissa Dalloway are taken on board as extra passengers. At dinner there is conversation on the arts and politics, after which Clarissa writes a satirical letter criticizing the other guests. Her husband joins her, and they both feel superior but sympathetic towards their fellow travelers.

Chapter IV. Clarissa meets Mr. Grice, the self-educated steward, and then shares confidences with Rachel after breakfast. They read Jane Austen on deck, and Rachel discusses political philosophy with Richard Dalloway, who reveals his traditional and deep-seated male chauvinism. Chapter V. The ship encounters a stormy passage at sea, which lays everybody low for two days. Helen comforts Mrs. Dalloway with champagne. Meanwhile Richard Dalloway follows Rachel into her cabin and kisses her impulsively. That night Rachel has disturbing dreams. Chapter VI. The Dalloways leave the ship. Rachel confides her mixed feelings about the incident to Helen, who advises her about Men and The Facts of Life. The two women agree to be friends, and Helen invites Rachel to stay at their villa whilst the captain sails up the Amazon, to which her father agrees for slightly selfish reasons. Chapter VII. The ship reaches Santa Marina. Its colonial history is described. The Ambrose villa San Gervasio is dilapidated. After a week Mr. Pepper decamps to a local hotel because he thinks the vegetables are not properly cooked at dinner. Chapter VIII. Three months pass. Helen reflects on the inadequate education of young women. Helen and Rachel post letters then walk through the town to the hotel where they encounter guests playing cards. They are observed by Hirst and Hewet. Chapter IX. In the hotel, people are preparing for the night. Hirst and Hewet discuss the possibility of organizing a party excursion. Next day there is desultory chat over tea until Ridley Ambrose joins with Hirst and Hewet. Chapter X. Rachel is reading modern literature and reflecting philosophically about the nature of life. She and Helen receive an invitation to Hewet's expedition. The outing presents the radical young figure of Evelyn Murgatroyd, and Helen meets Terence Hewet,

Chapter XI. The party splits up at the top of the climb. Arthur declares his love to Susan. Their embraces are observed by Hewet and Rachel: she recoils ambivalently from the spectacle. They are joined by Hirst and Helen, whereupon they all agree to tell each other about themselves. The party then returns to town amidst a display of fireworks. Chapter XII. A dance is held to celebrate Susan's engagement to Arthur. Rachel is patronized then insulted by Hirst, whereupon Hewet makes excuses for him. Hirst then goes on to unburden himself to a sympathetic Helen. At dawn Hirst and Hewet walk back to the villa with Helen and Rachel. Chapter XIII. Next day Rachel takes books by Balzac and Gibbon into the countryside to read, her mind full of impressions from the dance. She feels strangely moved by reading Gibbon, as if on the verge of some exciting discovery, and she thinks a lot about Hirst and Hewet. Chapter XIV. Guests at the hotel read letters from friends and relatives back home. Susan is obsessed with the subject of marriage. Hewet can't stop thinking about Rachel, and he goes up to the villa where he overhears her talking to Helen about her dead mother. He goes back to the hotel in a state of excitement, and is then quizzed by Evelyn about her flirtatious entanglements. Last thing at night he sees a woman coming out of someone's bedroom. Chapter XV. Some days later Helen and Ridley are visited by Mrs. Flushing who is on a 'collecting' trip with her nouveau riche husband. They are joined by Hirst, Hewet, and Rachel who has tired of reading Gibbon. When Rachel and Hewet go for a walk, it leaves Hirst free to engage Helen in an intimate conversation, during which he reveals his fears and weaknesses, as well as expressing his admiration for her. Chapter XVI. On their excursion Rachel and Hewet discuss the life of the typical unmarried middle-class girl (and its limitations) plus the issues raised by

women's suffrage. As he tells her about his literary ambitions she feels romantically attracted to him. He is excited yet dissatisfied by their intimacy and the tension between them. Chapter XVII. Rachel is powerfully disturbed by her feelings for Hewet, and a distance grows between her and Helen. One Sunday there is a service in the hotel chapel. Rachel is distressed by the absence of any genuine religious belief, and she objects to the spirit in which the service is held. When Mrs. Flushing invites her to lunch, she erupts into a criticism of the sermon. Mrs. Flushing proposes a river trip to visit a traditional native village. Hirst and Hewet argue over religion, literature, and Rachel. Chapter XVIII. Hewet realizes that he is in love with Rachel, but he is in doubt about the idea of marriage. He wonders what her feelings are and cannot make up his mind about what to do. Chapter XIX. Evelyn complains to Rachel about two men with whom she is romantically involved. Then she becomes enthusiastic about social reform – including the rescue of prostitutes. Rachel feels oppressed by her appeal to intimacy. She then meets Mrs. Allan who invites her to her room and asks her to help her get dressed for tea. Rachel feels oppressed by this appeal too, and escapes into the garden, but she is irritated by the chatter and the discussion of plans for the excursion, and she then quarrels with Helen.

Chapter XX. The Flushings, along with Hewet and Hirst plus Rachel and Helen go on the expedition. They sail upstream in a small ship. Hewet is very conscious of Rachel's presence. They go on a walk together in to the forest – to declare their love for each other. When they return to the ship they feel detached from their companions. Chapter XXI. The expedition continues. Hewet and Rachel try to discuss the consequences of their love – which seem to

lead inevitably towards marriage, about which neither of them is sure. The expedition reaches the native village. Hewet and Rachel are completely absorbed in each other. At night, back on the ship, they ask Helen for advice. She reassures them that they will be happy.

Chapter XXII. Hewet and Rachel become engaged. Whilst she plays the piano, he writes notes for his novel – on women, which reveal his traditional chauvinism. They plan their future and get to know about each other's past lives. They become very nostalgic for England – both the countryside and London. Chapter XXIII. Rachel is annoyed by people's inquisitiveness now that she is engaged. A message from home brings news of the suicide of a housemaid. A 'prostitute' is expelled from the hotel. Hirst admits to himself that he is unhappy, but he brings himself to congratulate Hewet and Rachel.

Chapter XXIV. Sitting in the hotel, Rachel comes to an appreciation of her independent identity, even though she is joining herself to Hewet for the rest of her life. Miss Allan finishes her book on the English poets. Evelyn envies Susan and Rachel for being engaged, but she herself dreams of becoming a revolutionary. Chapter XXV. Rachel develops a headache and is confined to her room. The headache gets worse and she becomes delirious. Dr. Rodriguez reassures them it is nothing serious, but Rachel gets steadily worse. Hirst is dispatched in search of another doctor and returns with Dr. Lesage. He confirms that Rachel is seriously ill – probably with fever. Hewet, Helen, and Hirst wait anxiously for days. Rachel starts to hallucinate, then eventually she dies.

Chapter XXVI. News of Rachel's death quickly reaches the hotel. It is thought she was unwise to go on the expedition where she

has caught the fever. Mr. Perrot makes a final appeal to Evelyn, but she turns him down, as she is leaving for Moscow. Chapter XXVII. Life returns to normal at the hotel. There is a tropical thunderstorm, and people prepare to return home. (The Voyage Out, eBook).

4.1.1.10 The Voyage Out Characters

- Mr. Ridley Ambrose: a classics scholar, translating Pindar.
- Helen Ambrose: his wife (40).
- Rachel Vinrace: their niece (24).
- Willoughby Vinrace: a shipping line owner and Rachel's father.
- Mr. William Pepper: a dogmatic Cambridge friend of Ambrose.
- Mrs. Emma Chairley: the Vinrace housekeeper (50).
- Richard Dalloway: a former member of parliament (40).
- Clarissa Dalloway: the daughter of a peer – his wife.
- Mr. Grice: the self-educated steward.
- St John Hirst: a clever but boorish Cambridge don (24).
- Terence Hewet : former student at Winchester and Cambridge.
- Evelyn Murgatroyd: a strong-willed feminist.
- Arthur Venning: a romantic young man.
- Susan Warrington: a romantic young woman.
- Wilfred Flushing: a nouveau riche art collector.
- Alice Flushing: his wife, an artist.
- Miss Allan: an elderly teacher of English.
- Mrs. Thornbury: a wise old woman (72).

- Dr.Rodriguez the (dubious) town doctor.
- Dr.Lesage the replacement doctor.

4.1.1.11 To the Lighthouse Summary

To the Lighthouse is divided into three sections. The first section, *The Window*, takes up over half the book. In this section, we are introduced to all of the characters and become caught up in the web of relationships at the Ramsay's summer home. We see a day unfold with the promise of a trip to the Lighthouse (which never takes place), creating an underlying tension during the day.As the day unfolds, we see each of the characters from multiple perspectives. Each character's private mentationare recorded, as well as other characters' responses and interpretations of his/her behavior.

In this first section (The Window), Mr. and Mrs. Ramsay's relationship is highlighted, as well as their distinct personalities, i.e., Mr. Ramsay's idiosyncrasies and Mrs. Ramsay's struggle to create harmony. Other characters are seen largely in their relationship to the Ramsays. We are watching the figures in this drama as if through a window. We get "inside their heads" as we hear their thoughts just as they occur to them.The day passes. Mr. Ramsay takes his walks and ponders how he can push beyond "Q". Mrs. Ramsay flutters about her guests, meeting their needs. She reads a story to her son. The children romp and act mischievously. Romance is in the air as Mrs. Ramsay encourages Minta Doyle and Paul Rayley and Lily Briscoe and William Bankes. Dinner becomes an occasion; the *Bœuf en Daube* is prepared perfectly and spirits are high, rounded out with poetry, "And all the lives we ever lived and all the lives to be are full of trees and changing leaves." The children are put to bed. Mr. and Mrs. Ramsay sit, reading, he re-discovering Sir Walter Scott she finding the "odds and ends of the day stuck to this magnet" a sonnet. The strength of their feelings for each

other, bruised and scattered by the day, returns. There is a sense of contentment.

In the second section, *Time Passes*, Woolf takes an entirely different approach. In this section, an omniscient narrator dramatizes the decay of the house over a period of years. We learn that Mrs. Ramsay has passed away, Andrew has been killed in the war, and Prue has died in childbirth. The abandoned house is ghost-like: Nature predominates in this section. The house is now peopled by the dark, the rain, and the wind. Mrs. McNab, the housekeeper, is the only character who we experience in this section. She is the weathervane. She reminisces about Mrs. Ramsay and the mood of the house in former days. We *watch*—outsiders now—as time moves, with slowness immeasurable or with the speed of light, and the identities of the characters prevail only within parentheses. *The Lighthouse*, the final section, takes place ten years after the beginning of the book. In this section, Lily Briscoe, is the central presence. It is through her struggle to create meaning of all this, the house, the family, her confused perceptions that the novel comes to closure. Lily has her vision and completes her picture at the end. Mr. Ramsay is still brusque and demanding, but he finally manages to accompany James and Cam to the Lighthouse, even complimenting James on his sailing. James feels satisfied that he has reached the lighthouse: "It confirmed some obscure feeling of his about his own character." The journey, representing perhaps life's journey, has been long and fraught with difficulties, yet ultimately satisfying. (To the Lighthouse,2007).

4.1.1.12To the Lighthouse Characters

- **Mrs. Ramsay**

Mrs. Ramsay is the loving and hospitable wife of Mr. Ramsay. She is highly domestic, focusing on her roles as mother and wife. She deeply admires her husband, although she cannot tell him that she loves him. She is responsible and strong, but she dies unexpectedly in her fifties.

- **Mr. Ramsay**

Mr. Ramsay is dominated by rationality and scientific reason. He is in search of truth and greatness, and he fears that he is rather inadequate for not achieving his aims. Neither affectionate nor sentimental, he nevertheless inspires admiration in his wife, although she becomes irritated with his insensitivity.

- **Lily Briscoe**

A young, unmarried painter friend of the Ramsays. She is extremely fond of Mrs. Ramsay and feels a profound sense of emptiness after she dies. She begins a portrait at the beginning of the novel that she cannot finish until the end, ten years later, when the Ramsays reach the Lighthouse.

- **James Ramsay**

The youngest Ramsay child, James is six years old when the book begins. He adores his mother and is violently resentful of his father. He enjoys cutting images out of magazines and wants desperately to go to the Lighthouse when he is young.

- **Paul Rayley**

A young friend of the Ramsays, visiting them at their summer home, Paul proposes to Minta Doyle on the beach as Mrs. Ramsay wished.

- **Minta Doyle**

A young woman visiting the Ramsays at their summer home, Minta accepts Paul Rayley's marriage proposal.

- **Charles Tansley**

An odious atheist whom none of the Ramsays particularly like, Charles is one of Mr. Ramsay's philosophy pupils. He is insulting and chauvinistic, trying to discourage Lily from painting. He is often concerned with the affairs and status of others and is very self-centered. He finds Mrs. Ramsay quite beautiful and is proud to be seen walking with her.

- **William Bankes**

An old friend of the Ramsays visiting their summer home, William is a botanist. He is a gentle man of about 60, and Mrs. Ramsay hopes that he will marry Lily Briscoe--making thinly veiled attempts at getting them together. He and Lily remain close friends, and she trusts him deeply.

- **Augustus Carmichael**

An unhappy poet who takes opium and achieves little success until after World War I. Because of his controlling wife, he is not fond of Mrs. Ramsay.

- **Andrew Ramsay**

The oldest son of the Ramsays, Andrew accompanies Paul Rayley and Minta Doyle on their engagement walk to the beach. He is a gifted mathematician, but he dies fighting in World War I.

- **Jasper Ramsay**

One of the Ramsay sons. He enjoys shooting birds, which disturbs his mother, while Mr. Ramsay thinks that doing so is normal for a boy of his age.

- **Roger Ramsay**

One of the Ramsay sons, Roger is adventurous and most similar to his sister, Nancy.

- **Prue Ramsay**

Prue is the oldest of the Ramsays' daughters, and her mother expects her to be an exceptional beauty when she grows up. Although Prue marries, she dies during the following summer of an illness related to childbirth.

- **Rose Ramsay**

One of the Ramsay daughters, Rose is aesthetically inclined. She enjoys making beautiful arrangements and choosing her mother's jewelry.

- **Nancy Ramsay**

One of the Ramsay daughters, Nancy is adventurous and independent, secretly hoping for a life much different from her mother's. She does not seem domestic. She accompanies Paul Rayley and Minta Doyle on their engagement walk to the beach.

- **Cam Ramsay**

Cam is the Ramsays' youngest daughter. She is an energetic and mischievous child, and Mrs. Ramsay laments that she must grow up and suffer. Cam sails with James and Mr. Ramsay to the Lighthouse in the final section of the novel.

- **Mrs. McNab**

The witless and leering housekeeper, Mrs. McNab is asked to enter the Ramsays' home after years of disuse to open the windows and dust the bedrooms.

- **Macalister**

A fisherman friend who accompanies the Ramsays to the Lighthouse.

- **Macalister's boy**

The fisherman's son who rows the Ramsays to the Lighthouse.

- **Badger**

The Ramsays' toothless dog.

- **Kennedy**

The Ramsays' lazy gardener.

- **Mrs. Bast**

A woman who comes to help Mrs. McNab clean the Ramsays' summer home during the "Time Passes" interlude.

- **George Bast**

Mrs. Bast's son, who also helps clean the Ramsays' house.

- **Mrs. Beckwith**

A visitor to the Ramsay house at the Lighthouse.

4.1.1.13To the Lighthouse Analysis

Departing from the nineteenth century formalities of literary realism, Virginia Woolf pioneered, along with James Joyce and William Faulkner, the stream-of-consciousness technique employed in *To the Lighthouse*. Composed of three discrete but intimately related sections, the novel provides a poetic examination of English Victorian domesticity and social roles. Woolf stealthily weaves through her characters' psyches to reveal realities that are not necessarily apparent in either their actions or their speech. Section 1, aptly entitled "The Window," invites the reader's observation of the Ramsays' summer household. Mrs. Ramsay sits by the window with James. She has promised him that they will sail to the lighthouse tomorrow to take provisions to the lighthouse keeper and his son. When Mr. Ramsay, backed by Charles Tansley, insists that the

weather will prevent their journey, an angry Mrs. Ramsay offers a more optimistic forecast. It is Mr. Ramsay's pursuit of Truth without any regard for people's feelings that so upsets her. Although Mr. Ramsay repeatedly offends Mrs. Ramsay, she remains the dutiful Victorian wife, accepting his word over hers, accompanying him on silent strolls, and making him feel needed although she is the one who truly rules the house. Standing at her easel a distance from the window, Lily Briscoe works to capture Mrs. Ramsay and James on canvas. William Bankes lounges nearby. Mrs. Ramsay invites.

Ramshackle Victorian house on an island in the Hebrides that accommodates both the large Ramsay family and their friends. It is here that Mrs. Ramsay is in her element, ministering endlessly to the needs of her husband, children, and guests. Whether in her parlor knitting, presiding over the dinner table, or tucking her children into bed, Mrs. Ramsay is the life and soul of the house. However, while the nearby lighthouse seems to endure without change, the summerhouse gradually deteriorates over time. Neglected after a series of family deaths, the house succumbs to the forces of nature and falls into disrepair. While the lighthouse—always a symbol of timeless serenity—can withstand the sea and the weather, the Ramsay house is at the mercy of these elements. Similarly, the members of the Ramsay family themselves are at the mercy of a series of upheavals that devastate their lives, particularly the untimely deaths of Mrs. Ramsay of heart-failure and of one of her sons on the battlefields of World War I. The passage of time wreaks havoc on both the family and their home, marking the end of the Edwardian world in which Virginia Woolf herself had spent her childhood. Eventually, however, after the war, the house is restored to good order, and Mr. Ramsay

and his two youngest children, along with Lily Briscoe and an old poet-friend of the family, return to it to try to put their lives back together

The small revolutions fought by Lily for choosing against marriage, by Minta for wearing a torn stocking, and by Cam for refusing to give Mr. Bankes a flower are representative of the literary and social revolutions inspired by the publication of *To the Lighthouse*. By the time that the novel was published, Woolf had already achieved critical acclaim and was an outspoken member of the Bloomsbury group. She was constantly engaging the dominant voices of her society, and her ideas about gender and domestic life were seriously addressed as a consequence. *To the Lighthouse* does not provide solutions to the problems of sexual polarization. In fact, Lily's androgynous convergence is far from ideal. By raising the issues of gender so honestly and openly in her novel, however, Woolf laid the foundations for a feminist discourse that has not lost its momentum.

Stream of Consciousness is the narrative technique that Woolf uses for most of *To the Lighthouse*.

1910s, Unrest grows in Tsarist Russia as the oppressive state cracks down on reformers and activists.

Virginia Woolf summed up James Joyce's writing style as "the work of a queasy adolescent fingering his pimples." Look at the different...

Woolf's technique of narrating through a stream-of-consciousness and imagery reached their full potential in *To the Lighthouse.*

4.2 Points of Similarities between the Victorian and Modern Novel.

4.2.1Popularity of the Novel

The Victorian age was the great age of the English novel. This was partly because this essentially middle-class form of literary art rose in power and importance and partly because of the steady increase of the reading public. With the growth of lending libraries, the development of publishing in the modern sense, and other phenomena which accompanied this increase books. Also because the novel was the vehicle best equipped to present a picture of life lived in a given society against a stable background of social and moral values by people who were recognizably like the people encountered by readers, and this was the kind of picture of life the middle class reader wanted to read about. The novel in the Victorian age rapidly became the maid of all works of literature, and the most popular way of presenting an extended argument on social, political, or even religious questions was to cast it into novel form.(*soon after reaching the workhouse, Oliver was told that Board was meeting that night and that he was to appear before it. Mr. Bumble came to take him there. He knocked him on the head to wake him up and took him into a large room where several fat gentlemen were sitting round a table.).(*Oliver Twist,197). Side by side with the novel as argumentative or illustrative fable, there flourished the novel as entertainment at many different levels of skill and seriousness. The line between art and entertainment is often difficult to draw and so that between art and propaganda; many propagandist novel as well as many written merely as entertainment for the financial profit of the writer achieved a considerable degree of artistry. A complete account

of the Victorian fiction, even if no more than a short paragraph were developed to each author, would take up as much space as the whole of his history up to this point.

Modern images of the Victorian life owe much to novels. By 1850, fiction has shouldered aside with the theatre, its old rival as the main form of literary entertainment. There had been crazes for the Gothic novels and for Scott's fiction, yet it was only in 1840s with Charles Dickens that the novel again reached the popularity it had enjoyed in the 1740s (Alexander, 2000).Generally speaking, the modern writer is intensely conscious of his age and does not fail to reflect it in his works. One thing, which stands out prominently in the history of English novel, is its immense popularity in the Twentieth century. It has eclipsed poetry and drama; it is the only literary form which has competed successfully with the radio and the cinema, and it is his genre that work of the greatest merit is being produced. Myriads of novels poured out of the press practically every day and received by public with enthusiasm. This immense popularity may be accounted for by the fact that while compression is the characteristic feature both of the poetry and the drama, the modern man under the influence of science requires discussion, clarification and analysis. This is possible in the novel and hence the presence for it.

English novel was essentially bourgeois in its origin, and through out of the eighteenth and nineteenth centuries it was solidly anchored in a social world. The fact of social class was not only taken for granted but even depended on by English novelists; it provided humor and atmosphere and local colors as well as motivation for self-advancement. The heroine of Richardson's *Pamela*was a servant girl who married into the squirearchy; and though this fairy-tale pattern

was not a common one in English fiction, it simply exaggerated a feature that was common, namely patterning the plot in terms of gain or less of social status or fortune. Fortune, status and marital position were all important for the Eighteenth century, Victorian and Modern novel. The publication of a new novel by a great novelist is received now with the same enthusiastic response in the Victorian age.

2. Varied Moods and Subject Matters

The Victorian novelist deals with varied moods and subject matters. He deals with all aspects of society and human moods. As David Cecil remarks "They write equally for the train journey and for all time; they crowd realism and fantasy, thrills and theories, farce and effects of pure aesthetic beauty, cheek by jowl on the same page; they are Mr. Galsworthy and Mr. Huxley and Mrs. Woolf, Mrs. Christic and Mr. Woodhouse, in alone. A book like David Copperfield is a sort of vast school boy hamper of fiction with sweets and sandwiches, pots of jam with their greased paper caps, cream and nuts and glossy apples, all packed together in a heterogeneous deliciousness" (David Cecil ,1934).Dickens never lost his sympathy for the poor and the mistreated .His best novels are of victims of slums, the poor houses, the debtors' prisons, and of the seamy sides of London life. The novels of Dickens are filled with stark realism and with kindly humor. Humor as in the scene when Mr. Pumblechook tastes a tar water (*Instantly afterwards, the company was seized with unspeakable terror, owing to his springing to his feet, turning round several times in an appalling whooping-cough dance, and rushing out at door*). (Great Expectations p 15, 1978). He never became bitter or bitingly satirical, but even when dealing with the most miserable of social conditions, his tone is one of idealism and his situations are

sketched with understanding and sympathetic feeling. He was a novelist of the people and his creations have had a continuous popularity with all classes of people to the present day.

Dickens did much in his novel to call public attention to slum conditions and the miseries of the lower strata of the English society. He did not approve of the industrial system and propagandized endlessly for the abolition of the evils in the legal system, the workhouse and the debtors' prisons, and the miserable conditions in the factory system. In most of his novels he was he was a social writer who never lost his faith in the basic goodness of human character. He was a reformer, a humanitarian, and a mild romantic. Dickens was a good reporter and many of his novels read as though the events recounted had happened last night and are now before a reader's eyes in the morning edition. Dickens is known best of his humor and the many unforgettable characters he created. His characters range throughout the English society; criminals, little children, misers, pickpockets, lawyers, gentlemen, servants, gossipers, ect. In these creations lie the author's greatest strength and greatest weakness. Too often his fictional personage see mcaricatures and show exaggerated traits of the cartoon. Dickens has a keen theatrical sense and often his incidents descend to mere melodrama. Dickens was close to the picaresque fiction of Smollet and of great Spanish developments of earlier day in much of his work. But he was an ideal Victorian blend of the romantic and the realistic. His reportorial experience shows in many of his novels. He often had more than one novel running concurrently in newspaper and magazines and these show the brokenplot effects of the serial method writing. A prominent feature of the modern novel is its immense variety. Novels are being written

practically on all possible themes and subjects. A number of different trends are to be noticed. There are the traditionalists like Herbert George Wells (usually referred to as H. G. Wells, was an English writer. He was prolific in many genres, writing dozens of novels, short stories, and works of social commentary, satire, biography, and autobiography, including even a book on war games. He is now best remembered for his science fiction novels and is often called a "father of science fiction"). Arnold Bennett (Enoch Arnold Bennett 27 May 1867 – 27 March 1931, was an English writer. He is best known as a novelist, but he also worked in other fields such as the theatre, journalism, propaganda and films). Galsworthy John Galsworthy was an English novelist and playwright. Notable works include The Forsyte Saga 1906–1921 and its sequels, A Modern Comedy and End of the Chapter. He won the Nobel Prize in Literature in 1932). These writers propound new ideas and open out new vistas to the human mind, still follow the Victorian tradition as far as the technique of the novel is concerned. On the other hand, there are the innovators, like Henry James (was an American author, but born and died in the UK in 1714, regarded as a key transitional figure between literary realism and literary modernism, and is considered by many to be among the greatest novelists in the English language).James Joyce (was an Irish novelist, short story writer, and poet. He contributed to the modernist avant-garde and is regarded as one of the most influential and important authors of the 20th century). Virginia Woolf, who revolutionized the technique of the novel with their probing into the sub-conscious. While H. G. Wells fully exploits modern science in his scientific romances, novelists of purpose or novelists of social reform, like Galsworthy, make the novel form a vehicle for the discussion of the baffling socio-economic problems of the day. Biographical novels

were written in both Victorian and modern novel, where Great Expectations and Oliver Twist, by Charles Dickens contain some autobiographical elements like the poor child. But a novel like David Copperfield is merely considered autobiographical. In the modern novel, Virginia Woolf wrote The Voyage Out in 1915 which was largely traditional in its technique. The novel covers many themes that explore Britain, society, history, relationships, women, religion, and ultimately death. There are elements of autobiography in the story. It is easy to see the voice and mind of Virginia Woolf, her loves, passions, beliefs and life within this novel. It explores different viewpoints and settings. To the Lighthouse, many call it her most autobiographical novel, Virginia Woolf creates a warm and intimate portrait of a family which resembles her own–her parents, brothers and sisters–and the friends with whom they enjoy their summer vacation on the Isle of Skye in the Hebrides. Mrs. Ramsay, the mother of eight children, is the linchpin of the fictional family. Humor novels were also written in both eras, Humor is a quality one always associates with Dickens. He is known as the great entertainer. This label has probably caused people to underrate his lasting contribution to literature. Nevertheless the quality of Dickens' humor deserves to be understood and admired.Oliver Twist provides a picture of child in great trouble due to the callous attitude of the parish officials who are to take care of him. But the grim situation he is in, still provides us a lot of humor. The manner in which Dickens presents the people and society around Oliver makes us smile even if wryly. Here some examples of the ironical and humorous descriptions in chapter two:"The elderly female was a woman of wisdom and experience; she knew what was good for children; and she had a very accurate perception of what was good for herself. So, she

appropriated the greater part of the weekly stipend to her own use, and consigned the rising parochial generation to even a shorter allowance than was originally provided for them. Thereby finding in the lowest depth a deeper still; and providing herself a very great experimental philosopher.” Mrs. Mann. Another example in the same chapter: “The bowls never wanted washing. The boys polished them with their spoons till they shone again”.Dickens is very apt in using humor and his novel Great Expectation is full of the humorous elements which greatly delight us. Dickens produces humor by describing some amusing sense or characters which provoke laughter. Dickens’ use of humor makes the novel more appealing to the reader. Dickens’ art of characterization is the source of much of his humor. He puts his characters into some incidents which provoke character. Early in the novel there is a chapter in which a Christmas dinner party given by Mrs.Gargery has been described. The whole chapter has been written in a humorous vein. For example Joe Gargery offers gravy to Pip secretly. Each time Pip is rebuked or snubbed by Mrs.Gargery or by any of the guests. Again the manner in which Joe Gargery narrates the story of his life to Pip is very amusing. We also have an amusing description in this chapter how Mrs.Gargery prepares Pip to accompany Uncle Pumblechook to Miss Havisham’s house.

In the Voyage Out, by Virginia Woolf, Helen, on the other hand, staggered to Mrs. Dalloway's door, knocked, and couldnot be heard for the slamming of doors and the battering of wind, and entered.There were basins, of course. Mrs. Dalloway lay half-raised on a pillow, and did not open her eyes. Then she murmured, "Oh, Dick, is that you"؟Helen shouted--for she was thrown against the

washstand--"How are you"؟Clarissa opened one eye. It gave her an incredibly dissipated appearance. "Awful!" she gasped. Her lips were white inside.Planting her feet wide, Helen contrived to pour champagne into a tumbler with a tooth-brush in it Champagne," she said.There's a tooth-brush in it," murmured Clarissa, and smiled; it might have been the contortion of one weeping. She drank.Disgusting," she whispered, indicating the basins. Relics of humor still played over her face like moonshine.Want more?" Helen shouted. Speech was again beyond Clarissa's reach. The wind laid the ship shivering on her side. Pale agonies crossed Mrs. Dalloway in waves. When the curtains flapped, grey lights puffed across her. Between the spasms of the storm, Helen made the curtain fast, shook the pillows, stretched the bed-clothes, and smoothed the hot nostrils and forehead with cold scent.You are good!" Clarissa gasped. "Horrid mess"!She was trying to apologize for white underclothes fallen and scattered on the floor. For one second she opened a single eye, and saw that the room was tidy.That's nice," she gasped.Helen left her; far, far away she knew that she felt a kind of liking for Mrs. Dalloway. She could not help respecting her spirit and her desire, even in the throes of sickness, for a tidy bedroom. Her petticoats, however, rose above her knees.

There is a sense of humor in to the lighthouse where Mr. Ramsay is characterized as a character with a habit of self-dramatization and play-acting. He imagines that he is a failure and that his books would soon be forgotten. Therefore, he graves sympathy and wants all o sympathize with him. He demands sympathy from his wife, from Lily Briscoe, and even from Cam. He has worked very hard “rode through the valley of death”, so to say,but

still he has not achieved the success he deserves. He has not achieved due fame and recognition. So he walks up and down the terrace reciting lines from the well-known poem of Tennyson (Alfred Tennyson, 1st Baron Tennyson, 1809 – 1892, was Poet Laureate of Great Britain and Ireland during much of Queen Victoria's reign and remains one of the most popular British poets) “Boldly they rode”, and, someone had blundered”. He becomes a comic figure as reciting these lines he bears down upon Lily Briscoe and upset her easel. Similarly, Mr. Ramsay remembers the comic episode when reciting a line of poetry “Bright and beautiful……..” he came across Miss Gidding and frightened the poor median. Equally comic is the way in which he tackles the sole of James with a feather.

This playful, humorous mood and in response to objects generally considered frivolous. Such play of humor enlivens her novels and save them from dullness.

4.2.3 Realistic Approach

"Realistic" to most of people means little more than we approve of something. We should put this in mind when you apply the term to a work of literature, you refer to the nineteenth-century movement that believed novelists and painters should concentrate on describing the physical material and details of life. It therefore emphasizes accurate descriptions of specific setting, dress, and character in ways that would have appeared entirely inappropriate to Neoclassical and earlier authors. Realism, which emphasizes the importance of the ordinary person and the ordinary situation, tends to reject the heroic and the aristocratic and embrace the pedestrian, the comic, and the middle class. Realism in England belongs to a "middling" condition

and defines itself against the excesses, both stylistic and narrative, of various kinds of romantic, exotic, or sensational literatures. Realistic novels contain more than they formally need. The anti-literary thrust of realism can be taken either as an assertion of the power of the real over the imagined, and hence of a determined world, or as an assertion of the variety and energy against the enclosing and determining forms of art. Some aspects of fiction, such as description or dialogue, often appear more suited to Realism than do others, such as plot, whose beginning and ending reveals its artificiality. Take each novel you have read in the course and determine which elements seem adequately described by the terms "realist" or "realistic."

Charles Dickens appeared to know all the difference of classes except the higher classes. So far as the external features of manners, surroundings, and the particularities of different classes go, especially in the humbler walks of life, he was not only omniscient but extremely faithful. His pictures are crammed with the rich detail gathered by an untiring observer. Nothing seem to have scaped his eyes; nothing was beneath his sympathy and affection. Charles Dickens' "Oliver Twist" is a novels which has been recognized as works of realism, but many disagree with this classification. The researcher acknowledges that this work does have some aspects which are true to nature, but for the most part, the characters and their actions are idealized and romanticized. In Dickens preface of the third edition of Oliver Twist, he stated that this novel was a depiction of what really happens in the world and that people should stop being so repulsed by the details of the lives of the criminals. In this instance, there is a bit of realism, as the novel shows the truths of poverty, human evil, and domestic abuse. The one aspect, arguably the most

important aspect of the novel, which displays romanticism rather than realism is Oliver Twist himself. Oliver seems to represent all that is good in the world, and never fails to stand up for his ideals, even when faced with death. He is an idealized character and his happy ending is unrealistic, especially considering the circumstances he was placed in, but this does not stand as defamation from being a realistic novel.

The philosopher poet may say that "Things are not what they seem" we need not go into the merits of this way of thinking. If a writer is clever enough, he can make many things considered to be impossible and improbable seem to be probable. Ordinary readers are satisfied if they find the events of their everyday experience and ordinary common sense. They want the events to be probable and likely to happen. The characters should be portrayed in a convincing manner with the physical and mental traits of a sort befitting what they see, hear and observe. Further, the composer is expected by them to do sufficient justice to geographical facts topographical features. Great Expectations does contain such coincidences, in the opening of the novel we came across the scene of a convict facing the child and terrifying him with thread of invisible man who can access to the boy's heart and liver. The portrayal of Pip from early childhood till the end is not unrealistic. There are many familiar figures in the society whom we are likely to recall when we read the different parts of the story. Dickens has really achieved a great triumph in realistic narration in depicting the various episodes of Pip's childhood and in convincing us how sensitive he had been throughout that impressionable period. The description of it treatment to him by his sister and her circle of friends like Pumblehook and others is also

something that reminds us of some such misguided persons in our society. Dickens has authentically described different locations using his talent and camera-like style like the marshes, riverside, small towns ect. London scenes are graphically realistic. The attempted escape of Magwhich by boat could not have been as realistically had it not been for the fact that Dickens personally undertook a boat journey to acquire the first-hand knowledge. The details that he might have observed personally have stood in good stead for the Dickens to reconstruct the various regions and locations with sufficient realism without sacrificing imaginative fervor. Great Expectations can be called a masterpiece of realism. The fairy tale elements and the ingredients of romance do not obviate the realistic effect. The whole piece is set in a moral universe within which characters, events and scenes take on a realistic aspect. After all realism in a work of art is not merely depicting what once can see with physical eyes; it involve making the imagined looked real. Here Dickens is one of the masters.

The modern novel is realistic. It deals with all the fact of contemporary life, pleasant as well as the unpleasant, the one-sided view of life. Life is presented with detached accuracy regardless of moral or ideological considerations. The woes and suffering of poor people, their misery and wretchedness, as well as the good in them, their sense of social solidarity, their fellow feeling and sympathy, are all realistically presented. Thus in D. H. Lawrence's Son's and Lovers we get a realistic account of the life and suffering of the colliers. The modern age is an era of disintegration and interrogation. Old values have been discarded and they have not been replaced by new ones. Man is totally caught between "two worlds", the one dying, and the other seeking to born. The choice between capitalism and

communication, science and religion, God and atom bomb is a difficult one. The result is that man is baffled and confused. When Virginia Woolf finished writing The Voyage Out (around March 1913) and gave the manuscript to the publisher Gerald Duckworth in October 1909. Cornhill magazine had rejected the manuscript of her first piece of fiction, she had been obsessively attempting to the bookshops, in March 1915, and Woolf was prove her potential as a writer. When the novel finally reached understandably insecure about its reception by the critics. Although The Voyage Out was not significantly innovative, it was nonetheless negatively received, principally because of what was seen as formal inconsistency. Only a few critics were able to discern the writer's potential and to detect signs of the formal originality which would characterize Woolf's later fiction. To this day, The Voyage Out and Night and Day (1919), her second novel, continue to receive less critical attention than her later novels, probably because they are seen as relatively traditional.

Woolf's plans were to lead her away from traditional conceptions of plot and character towards a more radical view of human behavior .This tendency was accompanied by a constant fluctuation in her use of language. The narrative focus of the book is highly subjective, so that what is said is constantly contrasted with what is felt or thought. In analyzing this contrast one can detect indications of choices Woolf was to make concerning narrative technique in her later novels. The Edwardian period (1901-1910) was a time of transition for the novel, and, in particular, the validity of the omniscient narrator, typical of the Victorian realist novel, was being called into question. In The Voyage Out, although the narrator does not participate directly in the story, it is possible to detect the

authorial presence of Virginia Woolf filtered through the thoughts of her characters, especially with regard to questions of social criticism .Virginia Woolf does not attempt any innovation with respect to the creation of a partially omniscient narrator in her first novel. The narrator of The Voyage Out is able to provide full descriptions of characters, settings and events, as well as being privy to the inner thoughts and feelings of each of the characters. However, Virginia Woolf attempts to supplement the narrator's voice by establishing an interaction between it and the voice of each of the main characters. As a result, the novel operates on two planes or levels of expression: Reality and language. In The Voyage Out, society is shown to be governed by traditional, patriarchal values, so that women are not only excluded from political life, but are generally understood to be incapable of any intellectual activity whatsoever. Looking at society through Rachel's eyes, the reader perceives how human relationships are influenced by the powerful ideological forces in this patriarchal society, at a time when great changes were beginning to take place.

The Voyage Out starts out as a novel of manners light and ironic, distanced yet personal) and yet ends up with a metaphysical weight (heavy and serious, committed yet impersonal. Extracts from the opening and closing pages of the novel respectively serve to exemplify this remarkable tonal transformation: As the streets that lead from the Strand to the Embankment are very narrow, it is better not to walk down them arm-in-arm. If you persist, lawyers' clerks will have to make flying leaps into the mud; young lady typists will have to fidget behind you. In the streets of London where beauty goes unregarded, eccentricity must pay the penalty, and it is better not to be very tall, to wear a long blue cloak, or to beat the air with your left

hand (WOOLF, 2001, p. 3). All that evening the clouds gathered, until they closed entirely over the blue of the sky .They seemed to narrow the space between earth and heaven, so that there was no room for the air to move in freely; and the waves, too, lay flat, and yet Reality and language. The leaves on the bushes and trees in the garden hung closely together, and the feeling of pressure and restraint was increased by the short chirping sounds which came from birds and insects (WOOLF, 2001, p. 429). Although it may be argued that this shift in tone represents a tension which the author was unable to resolve satisfactorily, it is nonetheless clear that Virginia Woolf's handling of metaphysical concerns in The Voyage Out, foreshadows the formal originality that she was to demonstrate in her later novels. The tragedy of Woolf's first novel lies in Rachel's incapacity to adapting to the world around her. The novel's principal conflict arises when Rachel comes into contact with different people in Santa Marina. She becomes confused about her identity in this "new world", and as the events unfold, she finds the resultant conflict unbearable. Rachel's death in The Voyage Out is open to many interpretations. Virginia Woolf's decision to kill off the protagonist of her first novel certainly warrants analysis, particularly in the light of aspects of the author's personal life, her painstaking method of literary composition, and also of her perception of the difficulty of representing reality in literature. The death of Rachel Vinrace is a clear indication of Virginia Woolf's determination to follow the path of rupture and innovation later on, as one might say, to kill the Angel in the House – the embodiment of the Victorian feminine ideal. This myth, which determined a woman's role as being primarily that of a wife and mother selflessly devoted to her children and submissive to her husband, had its origins in the long narrative poem of the same name

published in four sections from 1854 to 1863 by Coventry Patmore (1823-96). The first two sections, The Betrothed and The Espousals, were an idealized account of Patmore's own wife Emily. In her essay, Professions for Women, Virginia Woolf characterized the ideal as follows: She was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily. In short she was so constituted that she never had a mind or a wish of her own, but preferred to sympathize always with the minds and wishes of others. Her purity was supposed to be her chief beauty – her blushes, her great grace. In those days – the last of Queen Victoria – every house had its Angel (WOOLF, 1942).

As a literary critic and novelist, Woolf always fought against this phantom. In her essays, she defended women's need for financial independence and intellectual freedom since men held the power to bar female creativity. Thus, "*a woman must have money and a room of her own if she is to write fiction*" (WOOLF, 2004, p. 4). However, it is perhaps evidence of insufficiently attentive reading to argue that Rachel Vinrace's death is entirely unexpected. The figure of death is present from the very outset of Rachel's sea voyage. So, in fact, from the moment that Rachel opens herself up to the influences of a new world, her tragic end becomes inevitable. She dies mysteriously of a fever, soon after she has declared her love to Hewet. In a sense, then, death is the fulfilment of Rachel and Hewet's love. Frye argues that love and death are linked throughout the course of the novel: *It is clear that love and death are closely related not only by plot evolution but also by an intertwining of imagery and theme. But their relationship is not casual; rather, both Rachel's love and her death*

are seen in the same terms – both are microcosms of the total thematic pattern of the novel (FRYE, 1980, p. 40).Throughout the novel Rachel is portrayed as being anachronous and out of step with her world. For Walker (1998), Rachel's incapacity to fit in renders death the only solution that can maintain the novel's literary integrity: Rachel as an out of time, out of place heroine does not fit into her surroundings emotionally, physically, or intellectually. She is not like the other characters, she feels apart from them and they sense this, she does not communicate well with them, and she has intense aversions to what her contemporaries consider the normal life for a young woman. She is not 'Avantgrade', but neither is she a character of a previous time. Her early development is suppressed, her education is incomplete and based on irrelevancies, and she doesn't have a clear vision of a future that is meaningful. Woolf very systematically places Rachel opposite characters that are in time and in place, and in the end Woolf has no choice but to write Rachel's death because Rachel never finds the time or place where she fits in (WALKER, 1998, p. 1). Rachel does not fit in with her world, and Virginia Woolf does not give her an opportunity to find a time or a place that are appropriate for her. It is almost as if, with the death of Rachel Vinrace, Virginia Woolf is conscious that the experience of the character has taken her beyond the conventional limits of language, to a realm where her own struggles as a writer to resolve the tension between language and reality could also be resolved. This perhaps serves to explain why it is only when Rachel dies that her fiancé, Terence Hewet, is finally able to encounter the peaceful joy of their perfect union: An immense feeling of peace came over Terence, so that he had no wish to move or to speak. The terrible torture and unreality of the last days were over, and he had come out now into perfect certainty and peace. Once

he held his breath and listened acutely; she was still breathing; he went on thinking for some time; they seemed to be thinking together; he seemed to be Rachel as well as himself; and then he listened again; no, she had ceased to breathe. So much the better – this was death. It was nothing; it was to cease to breathe. It was happiness, it was perfect happiness. They had now what they had always wanted to have, the union which had been impossible while they lived. Unconscious whether he thought the words or spoke them aloud, he said, 'No two people have ever been as happy as we have been. No one has ever loved as we have loved'. It seemed to him that their complete union and happiness filled the room with rings eddying more and more widely. He had no wish in the world left unfulfilled. They possessed what could never be taken from them (WOOLF, 2001, p. 412).

Death allows both Virginia Woolf and her reader to see beyond the various tensions which have provided both theme and form for the novel. The love between Hewet and Rachel is now able to transcend such conflicts, taking them far beyond the barrier of language. As the story develops around Rachel Vinrace, the reader accompanies her awakening to the existence of a new world outside her hitherto cloistered life.

Simultaneously, the reader also becomes aware of Virginia Woolf's ongoing attempts to overcome the difficulties of expressing human experience through language. The various tensions between the individual and society, between the inner self and the external world, and between the impulses towards social criticism and metaphysical reflection are blended together in the form and themes in the novel's account of the inner and outer voyages of the central character. The

Voyage Out is a novel structured around dualities and dichotomies. When Virginia Woolf contrasts London and Santa Marina she is constructing a metaphor for the division of the human personality and the impossibility of ever completely knowing another person. In the words of Naremore (1973,p. 31), "having both a civilized exterior of manners and routine, of tea cakes and prime ministers, and a profound, obscured inner life of passion and feeling", the human being is quite impenetrable. Thus, in The Voyage Out, there are always two ways of seeing things: an external world of manners, social roles and political attitudes which is controlled by men, and, on the other hand, a world of primitive feeling and emotion in which individuals, especially women, desire to be united by a natural law. In her introduction to the Oxford World's Classics edition of the novel Lorna Sage points out that Virginia Woolf came across the title for her novel quite by chance when she took a sea voyage of her own to Portugal in 1905 and only discovered on The Voyage Out that she should have purchased a return ticket before the trip started. Sage goes on to state that, "the novel of beginning on the world is a rite of passage, an odyssey of sorts. It is where you 'find your bearings' as a writer" (WOOLF, 2001, p.12). It seems reasonable then to argue that, in The Voyage Out, Virginia Woolf was embarking not only on a quest to establish herself in the literary world, but also on the restless search which was to occupy her until she took her own life in 1941, the search for an adequate means of representing reality with the inadequate tool of language.

In To the Lighthouse, Virginia Woolf tried to deviate from the nineteenth century formalities of literary realism, she coined, along with James Joyce and William Faulkner, the stream-of-consciousness

technique employed in To the Lighthouse. Composed of three discrete but intimately related sections, the novel provides a poetic examination of English Victorian domesticity and social roles.Woolf stealthily weaves through her characters' psyches to reveal realities that are not necessarily apparent in either their actions or their speech. Section 1, aptly entitled "The Window," invites the reader's observation of the Ramsays' summer household. Mrs. Ramsay sits by the window with James. She has promised him that they will sail to the lighthouse tomorrow to take provisions to the lighthouse keeper and his son. When Mr. Ramsay, backed by Charles Tansley, insists that the weather will prevent their journey, an angry Mrs. Ramsay offers a more optimistic forecast. It is Mr. Ramsay's pursuit of Truth without any regard for people's feelings that so upsets her. Although Mr. Ramsay repeatedly offends Mrs. Ramsay, she remains the dutiful Victorian wife, accepting his word over hers, accompanying him on silent strolls, and making him feel needed although she is the one who truly rules the house. So the two characters represents two different approaches to reality; the emotional approach and the intellectual approach. Mrs. Ramsay's disregard of factual reality enrages Mr. Ramsay. After all, he is right. Mrs. Ramsay's reality is one of that must trample upon her husband's, however, his factual reality is so short-lived that she can distort it or deny it without compunction. He himself realizes its fragility; in a generation, he thinks, he will be forgotten; even Shakespeare will someday be forgotten. It is for this reason that his wife is so essential to him; although he exaggerated her ignorance, her simplicity, for he likes to think that she was not clever, no book-learned at all. He nevertheless wanted to be assured of his genius, first of all, and then to be taken within the circle of life, warmed and soothed to have his senses restored to him, his bareness

made fertile, and all the rooms of the house be made full of life. He must be assured that he too lived in the heart of life. Therefore, he must from time to time leave off his metaphysical speculations and return to his wife and life itself for sympathy. Mrs. Ramsay can communicate to her husband that if he put his implicit faith on her, nothing should hurt him; however deep he buried himself or climb high, not for a second would he find himself without her. So boasting of her capacity to surround and protect, there was scarcely a shell of herself left for her to know herself by; all was so lavish and spent. Mrs. Ramsay's apparent illogically is actually the certainty of intuition. For her husband her reality is a false one, but without it he will perish. She knew then she knew without having learnt. Her simplicity fathomed what clever people falsified. Her singleness of mind made her drop plumb like a stone, alight exact as a bird gave her naturally this swoop and fall of spirit upon reality which delight, eased, sustained falsely perhaps. This because her perception of true time has not been proved correct. She has been seen only through window, and the reader has seen her concept of truth through the window of her room. She has identified her truth with the lighthouse. There is a coherence in in things, a stability; something immune from change, shines out in the face of the flowing, the fleeting, and the spectral like a ruby. This can be glimpsed at certain moments, in such moments, she thought, the thing is made that endures, just as Mr. Ramsay's Z glimmers red in the distance, so he something that Mrs. Ramsay feels stable shines like a ruby. Her way of meeting is different from her husband's way hers being really an end and his a means .

However, the last part of the novel shows that it is Mrs. Ramsay who is right not Mr. Ramsay. Mrs. Ramsay's "lies" are here proved to have been and still to be the truth, capable of refuting Mr. Ramsay's "facts". Time passes, and yet true time does not pass. As Lily points, Mrs. Ramsay rises from her grave and sits at the window exactly as they did in the first part. Lily completes her picture just at the moment when Mr. Ramsay lands at the lighthouse and completes the expedition undertaken in the memory of his wife. Time passes, yet true time is eternal. Mrs. Ramsay's illusions are ultimately proved to be the reality .

4.2.4 Pessimistic Tone

The appearance of Darwin's Origin of Species in 1859 is of special significance from this regard. His celebrated theory of Evolution contradicted the account of Man's origin as given in The Bible. His theory carried conviction as it was logically developed and supported by overwhelming evidence. Man's faith in orthodox religion was shaken; he could no longer accept without question God's mercy, etc., for such orthodox notions of God were contradicted by facts. Similarly, Darwin, with his emphasis on the brutal struggle for existence which is the law of Nature, exploded the romantic view of her as a "Kindly Mother" having a "Holy plan" of her own. The process started by Darwin was completed by philosophers like Huxley, Spencer, Mill, etc. The impact of these developments in science and philosophy on the literature of the period is far- reaching.

Thus the established order, customs, faiths, beliefs and traditions were losing their hold on the minds of the people, and the new order of things had not yet been established. Man had lost his

mooring in God, Religion and Nature. The mechanistic view of the universe precluded any faith in a benevolent creator. Man felt, "Orphan and defrauded". He took a gloomy, view of life, for he felt miserable and helpless with nothing to fall back upon. It was for the first time, says David Cecil that "conscious, considered pessimism became a force in English literature". The melancholy poems of Arnold, the poetry of Fitzgerald, Thomson's “The City of God”, and the works of Thomas Hardy all reflect the pessimistic outlook of the late Victorian era. This growth of pessimism was further encouraged by the flow of pessimistic thought from Europe, where pessimism was much in the air at the time.The Victorian Compromise, a word may now be said of the famous Victorian compromise. The age in which Tennyson matured and produced was an era of social change. Man was caught between two worlds, with the old one crumbling down, and the new one not yet formed. Doubts and unrest possessed Man's soul and everything was in ferment. The chief disintegrating forces of the Victorian age were three: the Industrial Revolution resulting in the rise of a new, rich and prosperous merchant class, desirous of rank and privilege, secondly, the rise of democracy, and lastly, the rise of evolutionary science. All these forces tended towards the breakdown of the existing order; hence an effort was made to reconcile the old and the new, to bring about a compromise between science and religion, between the demand for "progress" and the need of stability, order and peace.

In Oliver twist, the most manifestation of pessimism is in the character of Mr. Grimwig, an old friend of Mr. Brownlow. We came across him in the middle of the novel when Oliver Twist was taken to Mr. Brownlow’s house to take care of him. It seems that, Mr.

Grimwig's pessimist vision of life let him to use his favorite "swearing" " I will eat my head" to prove that Oliver will not come back again when he was sent to the bookshop with five pounds to buy some books. Mr. Grimwig thinks all boys are corrupt especially like Oliver Twist who has been contaminated in the den of the gang. Nancy can also be considered as pessimistic because she found the chance to escape from the gang when she talked to Rose Maylie and she also found the legal support from Mr. Brownlow as a lawyer, but she said "Lady, it is too late, too late" (Oliver Twist, p.89). It is clear she gave up hope to be a good lady and be integrated in the society."If hopes were dupes, fears may be liars" says the English poet and educationalist Sir Arthur Hugh Clough(1819-1861). We are sad when our hopes are scattered and we fear for the future and voluntarily court sadness. In Great Expectations, Pip's love for Estella despite her arrogance is the cause of his sadness because of his inferiority complex. He feels humiliated and hurt whenever teased by Estella. Her beauty and charm fascinated him, but when she call him stupid, clumsy, laboring boy, he is offended. When she slaps him on face, he does not cry outwardly though he feels in his heart of hearts that he will be crying for ever. Dickens had originally planned the story to end with the ultimate loss of Estella to Pip. So the story in regard to fortune had been belied and disappointment in love must have followed as a logical consequence because the basis of Pips love for Estella is utterly selfish in character. In Great Expectations we find that sadness and joy have been interwoven together and that it appeals to the reader. The story is not a comic novel because the dominant tone is that of the narratoris sober, saddened and ironic. The fact is that the novel is of a tragic-comic perception. Much of the comedy is touched by seriousness.

It is not a logic to discuss pessimism in the Victorian novel without talking about Thomas Hardy. He the painter of darker side of life as it was no wonder if people charged him of "pessimist". The opinion is both right and wrong in this context. In fact, there are some factors that compels us to believe him a pessimist. He was hypersensitive; his own life was tragic and gloomy. For a speculative soul, this world is a thorny field. The gloomy effect of his age plays an important role in his writings. Doubts, despair, disbelief, frustration, industrial revolution, disintegration of old social and economic structure, Darwin's theory of evolution were the chief characteristics of that age. All these factors probe deep into his writings and heighten its melancholic and tragic vision.His pessimism is also the outcome of the impressions that he receives from villager's life. They were plenty of tragedies in the life of the poverty stricken Wessex folk. Hardy, practically, excludes from his writings the sense of splendor and beauty of human life completely. Tess' life is totally devoid of even a single moment of happiness. He is of the opinion: "Happiness is but an occasional episode in a general drama of pain." Hardy's conception of life is essentially tragic. He is one of those who believe that life is boom. His novels concentrate on human sufferings and show that there is no escape for human beings. All this shows that Hardy's attitude towards life is highly melancholic and depressive. He loves people but he hates life intensely. He perceives it in the hands of cruel, blind and oppressive 'Unknown Will.' Hardy's universe is neither ruled by God, the Father, not informal by divine spirit. Men are part of great network of cause and effect which make them, almost always, a prey to the chance over which they have no control. The creator of this hostile universe is called the "Immanent Will", the spinner of Years, Fate, Doom and sometimes God. Being a fatalist,

chance and coincidence play a key role in his novels. In real life chance may lead to success or sometimes to failure but in Hardy's case chance always proves mishap. Fate is also revealed by means of many omens and signs. Hardy's tragic vision has a tinge of Greek tragedy in which character is helpless in the hands of fate. Shakespeare, on the other hand, holds character fully responsible for mishap. Hardy's pessimism is not oppressive, it is not the outcome of a soul which rebelled against life. Rebellion against life itself. He is not a pessimist – a misanthrope like Hobbes. He is a pessimist like the classical writers who consider Man merely a puppet in hands of mighty fate. Simply he is gloomier than they are. His pessimism is redeemed by two other ingredients in his work – his lofty view of human nature and his capability to make us laugh at comic side of things. Hardy is not a cynic by any means and his comic gift relives the atmosphere of gloom and despondency in his novels. To call Hardy a thoroughgoing pessimist is to forget his conception of human nature male and female. Hardy himself says: "My pessimism, if pessimism it be, does not involve the assumption that the world is going to the dogs, on the contrary my practical philosophy is distinctly Melioristic". (www engiliterarium.com)

The modern novel presents realistically the doubts, the conflict and the frustrations of the modern world. It is therefore, pessimistic in tone. This is more so the case with the novel of the inter-war and post-war years. There is a large scale criticism, even condemnation of contemporary values and civilization. Edward Morgan Forster(1879-1970), English novelist, short story writer, essayist and liberalist is undisguised in his attack on the business mind and the worship of industrialized England. William Somerset Maugham (1874-1965),

was British playwright, short story writer and novelist reflects the bitter cynicism and frustration of the post-war generation. David Herbert Lawrence(1885–1930) was an English novelist, poet, playwright, essayist, literary critic and painter. His collected works represent, among other things, an extended reflection upon the dehumanizing effects of modernity and industrialization. He is the leader of the revolt against reason and intellect, believing as he does flesh is wiser than intellect. He has thus evolved a kind of pagan religion to free man from the mechanical slavery of a machine religion.

In her first novel, The Voyage Out, written between 1904 and 1913, Virginia Woolf explored the themes that pervade all her books; universal human need for a meaningful therapeutic mirroring of self-continuity in a world that can, at any moment and for no reason, inflict pain, loss, and powerlessness. Although Lytton Strachey (1880-1932) English biographer and critic who opened a new era of biographical writing at the close of World War was right in calling it a "very, very un Victorian" book, it was not yet modernist. Woolf had been hoping to re-form the novel and capture multitudes of things at present fugitive, enclose the whole, and shape infinite strange shapes but she had yet to experiment with narration, point of view, and interior monologue as ways to dramatize her sense of the multiplicity of self and life. Instead, she used a rather traditional narrator to tell a story that seems conventionally biographical. The growth and education of a young woman and her attention to detail, continuity of action, and dialogue were a far cry from her series of highly experimental and abstract books that began with Jacob's Room in 1921.The Voyage Out is an uneasy mixture of the new and the old, a

story with action and plot in the conventional sense, a story which by its form depends for its meaning on the sequence of events, The novel's aesthetic tension has been attributed to its irritating tendency to frustrate conventional expectations, illustrated best by the apparently pointless sacrifice of Rachel. Throughout the voyage, Rachel's companions are unable to provide her with the answers she seeks perhaps because she never seems able to form a coherent set of questions about the meaning of her life. In an Edenic tropical forest, where natural affections flourish and life seems most promising, she and Terence become engaged and try to work through the maze of feelings separating them. Rachel suddenly develops a high fever, suffers profound perceptual disturbances for ten days, and dies. The last two chapters of the novel focus exclusively on how the English colony there first mourns her death and the cruel termination of the lovers' plans and then settles back into mundane concerns.At the heart of The Voyage Out is Stella Duckworth. She had been a dutiful Victorian daughter: selflessly she tended the family and supported Leslie emotionally, and she too declined in health from exhaustion, becoming pale as a plant that has been denied the sun. Stella was betrayed, however, just as life seemed most promising. Pregnant, she died of peritonitis contracted In the Voyage Out, Rachel contracts a fever after she and Terence acknowledge their love for one another. Love and death, optimism and pessimism, are tied together in a disturbing, bipolar way, violating our conventional expectations of romance. The real subject of The Voyage Out: how do we deal with a death that threatens us and with a reading that defies us? When life is so intractable that it defies even our wish to understand, we may feel compelled to keep our guard up always, to impose meaning where we cannot find it, to wrench the text if need be, lest we throw down the

book in despair .Is Woolf suggesting that we retreat into a pessimistic stoicism, because life is aimless and we are too vulnerable? She certainly took her mother's death seriously and generalized from it, especially when she was depressed, ominous propositions about the world's treachery. Yet she also believed, especially when manic, in life's potential for happiness. When, a year before she began to write The Voyage Out, her closest friend and lover, Violet Dickinson, lay ill with fever for ten days (the length of Rachel's illness), Woolf described fate in depressed terms.Rachel's emotional vacillations enlarge her experience of life, but they also shape belief, the premises by which she evaluates these experiences. Like Helen and Terence, she is unable to compensate for the distortions, though she does note them. One day, having walked alone along a river bank, she is suddenly filled with one of those unreasonable exultations which start generally from an unknown cause, and sweep whole countries and skies into their embrace; she walked without seeing until interrupted by a solid object, the perception of which is momentarily intensified and falsified by her energized brain. "It was an ordinary tree," the narrator tells us, "but to her it appeared so strange that it might have been the only tree in the world." This illusion of miraculous singularity is temporary; the tree "once more sank into the ordinary rank of trees" as Rachel sank out of her hypomania .

Questioning belief in the midst of hypomania proves to be useless. Mood manipulates belief and colors facts, even individual words, to fit itself. Rachel's mind was so fluctuating, and went so quickly from joy to despair, that it seemed necessary to confront it with some stable opinion which naturally became dark as well as stable. Perhaps Mrs. Ambrose had some idea that in leading the talk

into these quarters she might discover what was in Rachel's mind, but it was difficult to judge, for sometimes she would agree with the gloomiest thing that was said, at other times she refused to listen, and rammed Helen's theories down her throat with laughter, chatter, ridicule of the wildest, and fierce bursts of anger even at what she called the "croaking of a raven in the mud".

" It's hard enough without that," she asserted.

" What's hard?" Helen demanded.

" Life," she replied, and then they both became silent .

Helen might draw her own conclusions as to why life was hard, as to why an hour later, perhaps, life was something so wonderful and vivid that the eyes of Rachel beholding it were positively exhilarating to a spectato.

In this way The Voyage Out trivializes its own ending, undermining the significance of Rachel's death by presenting contradictory interpretations ready-made according to each character's own psychological needs and strategies for dealing with threatening, pointless events. And critics have generally followed the models set out for their imitation. Some, like Mrs. Thornbury, accept the "apparent" arbitrariness of Rachel's death as evidence that some orderly pattern underlies all human experience but that it transcends the capacity of individuals to understand it; only in death will be found an idealized "vision" of truth or a perfect union with Terence though what that vision is and why it should be so valuable is certainly not demonstrated in the novel. Perhaps Rachel prefers death because it offers the illusion of perfect fusion with Terence, but the

illusion belongs to Terence alone, not to the text, and it is subsequently exploded by a "necrophilic rage" once the reality of Rachel's death sinks in. Like Mr. Pepper and Mrs. Paley, some critics moralize that tragedy results when foolish risks are taken, death being the "inevitable end of romantic dreaming" that ignores the grim realities of the world. Or, like Miss Allan, they take a depressive, tight-lipped line, blaming Rachel's death on the "impossible barriers between people, barriers which in the end are triumphant. What are we to think about Rachel's death when so many convenient critiques have been provided us by the author herself? Rachel and Terence explicitly state that a life of happiness is a reasonable request to make of fate ("It isn't as if we were expecting a great deal only to walk about and look at things ‹"

Psychoanalysis by prematurely explaining away contingency. Freud's dictum of psychic determinism is not a license to bury under theory all uncertainties, gaps, and elisions. It is this liberty to speculate, without hope of an objective or conclusive answer, that frustrates Leaska and us, but it cannot and should not be avoided. Such freedom to perceive pointlessness is an integral part of subject-object relations. Yet Woolf obviously values these experiences, as when she tries to sum up her feelings about the deaths of Julia and Stella. If there is any good in these mutilations, it is that it sensitizes[one]. . . to be aware of the insecurity of life. Did those deaths give us an experience that even if it was numbing, mutilating, yet meant that the Gods (as I used to phrase it) were taking us seriously . . . ? One would reason that if life were thus made to rear and kick, it was a thing to be ridden; nobody could say "they" had

fobbed me off with a weak little feeble slip of the precious matter. (Moments of Being 137)

Virginia Woolf acknowledged the hurt both her father and she felt at the loss of loved ones and security, yet clearly she surpasses him when she tells us that one must remain sensitive to it nevertheless; one must tolerate uncertainty, confusion, and multiplicity. Knowing that even senseless experience ratified her sense of self, a self-brave enough to stare into the consuming fires without resorting to the comfort of illusions or a lowering of ambition. Shirley Panken the author of Virginia Woolf and the Lust of Creation published 1987dismisses The Voyage Out by concluding that Woolf "seems incapable because of her inexperience and warp in development of sorting out threatening emotions the researcher argue that this novel does indeed "sort out" confabulations of inner states and outer objects—but not in an order Panken expects or recognizes. Panken, (Virginia Woolf and the Lust of Creation).In To the Lighthouse, characters overcome the helplessness death and loss produce, touching one another across gulfs of time and mortality in ways that Rachel and Terence do not manage. The Voyage Out is but the first step toward depicting a self-strong enough to survive the loss of meaning.Death is one of the great themes of Literature; it is even more common than love. The modern perception to death was considered as a problem in many literary pieces written in the first years of the Modern Age. As a modernist writer, Virginia Woolf's concern of death and mourning was different from the other modern writers .Woolf's "To the Lighthouse" is a novel belonged to the period called "The explosion of Modernism" (1910- 1930). Her works are a suggestion that she was influenced by the recent thoughts of the

period, such as; Freudian psychology and the Stream of Consciousness technique. On the other hand her biographies and diaries make us understand that her early life was disturbed by a series of deaths in her family. This is why death plays an important role in Virginia Woolf's life.

In writing "To the Lighthouse", she faced many difficulties presented in her relationship with her Victorian parents. As we know Virginia Woolf's life was shadowed by death from an early age. In the years between 1895 and 1904 she lost her mother, her sister and her father. Less than ten years later, Europe was destroyed in the war and public mourning became a part of her life, this is why she attempted suicide several times, as a way to escape from the harsh realities, then to change that situation .We can realize Woolf's position towards death in the lines of the letter she wrote to her husband and to her sister, just before her tragic death, that she was trying to give up with both her mental illnesses and her desire for death; because she thought that death is the only way for her to live in release.To the Lighthouse is a long meditation on time, death and mourning. The relationship between the three is that, while dealing with death, time must be passed and mourning must be done. The novel is a part of Virginia Woolf's own experience and her personal understanding of death and the trouble of mourning, in which the relationship between death and life is a central theme that dominates Woolf's fiction in different ways. From this perspective Virginia Woolf's "To the Lighthouse" is considered as a mirror of Woolf's inner self and she portrayed it from her own views about death and mourning. However, the major reason that makes Woolf write about her mourning is the death of her mother, Julia Stephen, when she was

thirteen years old, as it caused her first breakdown, then her father's death when she was twenty years old, caused another sever breakdown and a suicide attempt.Woolf's mother died exactly at the moment when Virginia entered the adolescence age. However, the death had been preceded by a number of anxious moments which Virginia never revealed to her parents, her half-brother Gerald Duckworth had sexually abused her, and her half- sister Laura Stephen was behaving in a mad way that leads her to go far away.In "To the Lighthouse", Virginia Woolf represented her mother in Mrs. Ramsay's character, who had given us a direct and clear understanding to the unresolved grief of Virginia Woolf. In her diaries, "Moments of Being", she wrote that she does for herself what psychoanalysts do for their patients.Throughout the events of the novel, Virginia Woolf makes the reader understand her own pain through each character in the novel, in a way that she gives them the ability to mourn in her place. That's why "To the Lighthouse" is put to depict mourning as a process, through which, Virginia Woolf had experienced her grief, and as a fictional representation of Woolf's own family, the characters act exactly along this process.

While working on the novel, Woolf wrote in her diaries that she would have a character for her father done completely in it, a mother, and childhood. Like the Stephens, the Ramsays are a family of ten; parents and eight children.In the second section of the novel, "Time Passes", Virginia Woolf's imagination takes us through ten dark years, when the family leaved the summerhouse because of several conditions prevented them to come back again. The house was left to the forces of time however darkness enveloped the house and the memories come out as ghosts of the past،dust settles everywhere, and

silence filled the rooms with emptiness, it is only interrupted by the ringing glasses, or the gust of the wind. In which Virginia Woolf said: “nothing it seemed, could survive the flood, the profusion of darkness which, creeping In at keyholes and crevices, swallowed up here a jug and basin, there a bowl of red and yellow dahlias, there the edges and firm bulk of a drawer”. (Woolf 102).

The empty silent house is a symbol for what is happening to the characters during this time. The middle section also could be considered as an evidence of Virginia Woolf’s attitude towards the Great War, which she wished it to be written as a different kind of “history”, the one that would be from her point of view. Thus this section was an effective presentation of the history of war of the 1919s.Then if we go further in the novel, it is obvious that nature plays a great role there. However, we can discover the existence of nature in Woolf’s mourning, where she said:

“In spring the garden urns, casually filled with wind- blown plants, were gay as ever. Violets came and daffodils. But the stillness and the brightness of the day were as strange as the chaos and tumult of night, with the trees standing there, and the flowers standing there, looking before them, looking up, yet beholding nothing, eyeless, and thus terrible. (Woolf 113).

As seen in the quotation, the effects of death on nature are a reflection to its effects on Woolf herself, through using particular vocabulary that realized the meaning.In fact death is the main theme which captures most of the novel’s body, what gives it an elegiac tone. As a result mourning is a natural and necessary reaction to death, especially to her parents. From another perspective, Virginia Woolf

gives particular emphasis to the effect of the Great War on people and the public mourning after the First World War.While reading the novel we understand that Mrs. Ramsay is dead. In which Virginia Woolf said, (she had died very sudden at the end, they said). (Woolf 114), also Prue Ramsay, the most beautiful of Mrs. Ramsay's children, she is died too after two years of her marriage. Instead Virginia Woolf said: [Prue Ramsay died that summer in some illness connected with childbirth, which was indeed a tragedy](Woolf 110), Andrew has been killed in the war. [a shell exploded twenty or thirty young men were blown up in France, among them Andrew Ramsay, whose death, mercifully, was instantaneous] (Woolf 111). In such a way Woolf dealt with the death of those characters, who referred to her family members, between brackets, as if she is afraid of revealing her mourning.No doubt that the death of Mrs. Ramsay is a turning point in "To the Lighthouse". From the beginning, Mrs. Ramsay is the main character in the novel; she was as "the lighthouse" enlightening the house. However, as a result of her death, all the unity and order disappears in the house and the characters feel as if they lost their hopes about the future.

Dunn claims that Woolf wrote that she could not get the words out of her head; that means that, the sense of yearning for the dead mother and father is the same absolute pain of losing a child. Husbands can be replaced, also more children can be born, but a mother and father once lost, the longest life can never bring them again, she also goes to say that it was painful for her to be sure that no one as nothing would ever be able to take the place of that lost fundamental tie. In fact, Virginia Woolf suffered a deep grief and obsession with her parents (Dunn 81). In the third part, "The

Lighthouse", as Lily Briscoe sits up in bed and asked herself, how she should react to Mrs. Ramsay's departure. However it was difficult for her to accept the death and the following mourning for a woman she loved, as it is given in that passage: "for a moment she felt that if they both got up, here, now on the lawn, and demanded an explanation, why was it so short, why was it so in explication…. "Mrs. Ramsay!" she said aloud, "Mrs. Ramsay!"The tears ran down her face". (Woolf 131)

Some critics said that there was a comparison between the sonnets of Shakespeare and the imagery used in the modern novel. However, the themes of "To the Lighthouse" are those of the sonnet's time, themes such as time, beauty and also death from that we could feel the poetic spirit that comes together with the meaning of fate and life what characterizes Woolf's fiction especially in "To the Lighthouse."By the final section, "the Lighthouse", Lily's vision of life goes in parallel with her pain of losing Mrs. Ramsay. Mrs. Ramsay's death is now part of her ordinary experience, so that the work of mourning is done. When we consider Woolf's own ideas about death, we can clearly conclude that she assures her opinion about life as a long journey full of struggles including both the good and the bad endings.

4.2.5 The Novel as an Art-form

Images of 19th century English life owe much to novels. By 1850, fiction has shouldered aside the theatre, its old rival as the main form of literary entertainment. As with drama at the Renaissance, it took intellectuals some time to realize that a popular form might be rather significant. Human beings has always told stories, but not always read

the long prose narrative of the kind known as novels. The reign of the novel has now lasted so long as to appear natural. There have been crazes for the Gothic novel and for Scott's fiction. (Sir Walter Scott 1771-1832, was a Scottish historical novelist, playwright, poet and historian. Many of his works remain classics of both English-language literature and of Scottish literature). Yet it was only in the 1840s, with Charles Dickens, that the novel again reach the popularity it had enjoyed in the 1740s.Oliver Twist, Hard Times, Bleak House, and Little Dorrit dealt with social problems. In Great Expectations and Oliver Twist, all classes of common people, the clerks, the pedagogues, the shopkeepers, the blacksmiths, the tailors, the prison wardens, lawyers were all described. He praised whenever raise was due and criticized when the demand of critical appraisal was keenly felt. He didn't confine his activities to the restricted limits of his age and clime. He brought into play what can be called a universal humanitarian approach to the burning problems of his day. Thus even after a hundred years his novels appeal to be a vast and increasing number of readers. (Alexander,2000, p 272).

At some point in the Victorian era, the novel replaced the poem as the most fashionable vehicle for the transmission of literature. This fundamental shift in popular taste has remained to the present day. Serial publications in magazines and journals became more and more popular, and soon these pieces were being bound and sold in their complete forms. Dickens made full use of the serial format, and his novels betray the episodic arrangement of their original publication method. He was the first great popular novelist in England, and was the forerunner of the artist-celebrity figure which in the twentieth century would become the norm. The influence of Dickens was so

severe that every novelist who came after him had to work under his aesthetic shadow. Part of his appeal certainly owed to the fact that his literary style, while always entertaining, put the ills of society under the microscope for everyone to see. His Hard Times was a condemning portrait of society's obsession with logic and scientific advancement at the expanse of the imagination. Until the Victorian Period, the novel had been frowned upon as a lesser form of writing, incapable of the sublime reaches of lyric poetry. Critics saw that the novel appealed to a popular, often female readership, and therefore dismissed it as artless and dull. The later Victorian novelists, however, proved that the form could attain heights of artistic achievement previously reserved only for poetry. Thomas Hardy, for example, pushed the novel to its limits, significantly expanding the possibilities of the form. Although he thought of himself more as a poet, his first best talent lay in constructing detailed, fatalistic plot-structures that still captivate readers. Novels like "Jude the Obscure" share many qualities with Greek tragedy, of which Hardy was quite fond, but they also contain psychologically sophisticated, realistic characterizations. His gift for characterization would influence an entire generation of writers.

Thomas Hardy must be regarded as a key forerunner of the Modernist Movement in literature. His novels and poetry all display tendencies that would reach their apex in the early twentieth century. Hardy often created desolate, hopeless worlds where life had very little meaning. He also actively questioned the relevance of modern institutions, in particular organized religion.

The charm of a "novel" lies in people's interest in the great panorama of human passion and action. This interest has always been

one of the most general and most powerful of the impulses behind literature, and I has thus given rise, corresponding with changing social and artistic circumstances, to various modes of expression from epic to drama, from ballad to romance. "Novel" is the latest among all these modes and also is the largest and fullest of them.

In the modern age, the influence of Marxism is extensive in the domain of novel. That averse that art should be the mechanism for bringing social reform. The novel must represents the economic status of the people, their living conditions, their sufferings and struggle and their ultimate emancipation from the social torment. There is a slight difference between the Victorian though in both eras the novel is a serious form. The modern novel is not merely an entertainment, not merely a light story meant for after-dinner-reading. It has evolved as a serious art form. It is compact in body and integrated in form and everything superfluous and redundant is carefully avoided. There is no place in the modern novel for the "moralizing and the dear reader" of a Thackeray or of a Dickens. It is a well-cut garden rather than a tropical jungle which the Victorian novel was. The modern novel is well constructed, having nothing loose or rambling about it. As Albert (Albert Camus a French philosopher, author, and journalist). His views contributed to the rise of the philosophy known as absurdism. The years between1913-1960points out, "Henry James and Joseph Conrad evolved techniques which revolutionized the form of the novel. Basically, they amount to an abandonment of the direct and rather loose biographical method in favor of indirect or oblique narrative with a great concern for the aesthetic considerations of pattern and composition and a new concept of characterization built upon the study of inner consciousness". Dis propionate attention is being a given to theories of fiction; the novel is now judged by severely aesthetic considerations. Novelists, like Mrs. Virginia Woolf who

praised some Victorian novelist, among them, Thomas Hardy, give careful thought to the aesthetics of the novel and profound their own theories. Narration, description, and style must satisfy high and exacting technical standers. Moreover, the novel today also embodies the writer's philosophy of life, his message, his view of the human scene. (Woolf, the modern fiction, 1921).

4.2.6 The Use of Symbolism

The word symbol derives from the Greek verb *symballein* which means "to throw together"; and its noun is *symbolon*, "mark", "token" or "sign". Symbolism is the practice or art of using an object or a word to represent an abstract idea. An action, person, place, word, or object can all have a symbolic meaning. When an author wants to suggest a certain mood or emotion, he or she can also use symbolism to hint at it, rather than just blatantly saying it. Symbolism is often used by writers to enhance their writing. Symbolism can give a literary work more richness and color and can make the meaning of the work deeper. In literature, symbolism can take many forms including; a figure of speech where an object, person, or situation has another meaning other than its literal meaning. The actions of a character, word, action, or event that have a deeper meaning in the context of the whole story.

A metaphor is a figure of speech that uses symbolism. It compares two things that are not similar and shows that they actually do have something in common. In a metaphor, there is an additional meaning to a word. This makes it an example of symbolism. Here are some examples of symbolism that take the form of metaphors include; "time is money"; this is symbolic because it warns you that when you

spend your time, you are giving up the opportunity to be doing something else with that time (just as when you spend your money, you give up your chance to do something else with the money). Further, like money, time is not infinite. “Love is a jewel” This is symbolic because it suggests that love is rare and pressure . Sometimes symbolism takes the form of a literary tool called an allegory. Allegory is an extended use of symbolism and metaphors. A story, a poem, or even a whole book can be an allegory and the symbolism will permeate throughout. One example of an allegory is the monologue from Shakespeare in “As You like It.” “All the world's a stage, and all the men and women merely players; they have their exits and their entrances; and one man in his time plays many parts,” This is symbolic of the fact that people are putting on a show and that they play many roles over the course of their lives. (Cuddon, 1998, 884p).Symbolism, a loosely organized literary and artistic movement that originated with a group of French poets in the late 19th century, spread to painting and the theatre and even the fiction and influenced the European and American literatures of the 20th century to varying degrees. Symbolist artists sought to express individual emotional experience through the subtle and suggestive use of highly symbolized language.

As for Charles Dickens use of symbolism, David Cecil wrote “Thus Picksniff, is not only Mr. Picksniff, he is the type of all hypocrites; Mrs. Jellyby is not only Mrs. Jellyby, she is also the type of all professional philanthropist; Mr. Sergeant Buzfuz is not just Mr. Buzfuz, he is the type of all legal advocates; Mr. Dombey is not just Mr. Dombey, but the type of all those whom pride is symbolized. Like the writers of old Moralities, Dickens peoples his state with

virtues and vices and like them he does it gaily, representing them as no frigid abstraction, but as clowns and zanities, thwacking his bladders, exuberant in Motaly and Bell".In Oliver Twist, a novel may have many levels of symbolism. Setting and characters may convey symbolic meaning aside from their plot functions. Some trait or gesture of a person may symbolize an aspect of his character, as Bumble's fondness for his three-cornered hat serves to illuminate his devotion to a tradition of recognition, status, and power. A purely symbolic character is one who has no plot function at all. The chimney sweep, Gamfield, may be looked upon in this light. He contributes nothing to the development of the plot but stands forth as a significant embodiment of unprovoked cruelty. Ordinarily, symbolic statement gives expression to an abstraction, something less obvious and, perhaps, even hidden. In spite of his conspicuous role in the plot, Brownlow exemplifies at all times the virtue of benevolence .The novel is shot through with another symbol, obesity, which calls attention to hunger and the poverty that produces it by calling attention to their absence. It is interesting to observe the large number of characters who are overweight. Regardless of economics, those who may be considered prosperous enough to be reasonably well-fed pose a symbolic contrast to poverty and undernourishment. For example, notice that the parish board is made up of "eight or ten fat gentlemen"; the workhouse master is a "fat, healthy man"; Bumble is a "portly person"; Giles is fat and Brittles "by no means of a slim figure"; Mr. Losberne is "a fat gentleman"; one of the Bow Street runners is "a portly man." In many ways, obesity was as much a sign of social status as clothing.

Setting is heavily charged with symbolism in Oliver Twist. The physical evidences of neglect and decay have their counterparts in society and in the hearts of men and women. The dark deeds and dark passions are concretely characterized by dim rooms, smoke, fog, and pitch-black nights. The governing mood of terror and merciless brutality may be identified with the frequent rain and uncommonly cold weather. Dickens's style is marked by a kind of literary obesity that is displeasing to some modern tastes. But in this connection — as in all others — we need to look at Dickens from the standpoint of his contemporaries. This means judging his art in one instance as it was viewed by the audience he addressed, whose tastes and expectations were vastly different from our own. A tribute to the greatness of his work is that it can still be read with pleasure today in spite of some of its excesses. In many ways, the pace of life was more unhurried and deliberate in the early-nineteenth century than it is now, so readers would have the time to savor Dickens's rich use of language. In a period when people were thrown much on their own resources for diversion, without the intrusions of movies, radio, or television, they could enjoy a display of literary virtuosity for its own sake. The practice of reading aloud helped to bring out the novelist's artistry. When Dickens read from his books, his audiences were entranced, so he must, at least unconsciously, have written with some thought for oral effect.The conditions of publication undoubtedly were instrumental in shaping the writer's technique. When he was faced with the challenge of holding his readers for over a year, he had to make his scenes unforgettable and his characters memorable. Only a vivid recollection could sustain interest for a month between chapters. Also, there was a need to cram each issue with abundant action to satisfy those who would re-read it while waiting impatiently for the

next installment. What may seem excessively rich fare to those who can read the novel straight through without breaking may have only whetted the appetites of the original readers. The immediate popularity of Dickens's works bears witness to the soundness of his literary judgment.

A careful study of Great Expectations will reward us to reveal hidden and veiled symbolic elements. There are a number of events, incidents, characters and situations which can be symbolically interpreted even without consulting Charles Dickens (Each to his own). In Charles Dickens novels, it is not difficult to derive symbolism provided that you make a deep reading for the novel. This unconscious and unpremeditated use of symbolism adds an additional richness, wider scope in the implied meanings and added interest to the novel. In the very opening scene there is an indication of ups and downs in the life of Pip, the protagonist of the novel. These ups and downs while he was running in the marshes, symbolizes the moments of depression, alienation and isolation in his life in the future. The atmosphere created by the writer in the setting symbolizes the callous treatment meted out to Pip by his own sister and her allies. The author describes the churchyard abounding in graves overgrown with tangled weeds, the dreary atmosphere of the extensive marshes and wilderness, the background of the winding river and the savage sea. All this was before the confrontation of the convicts is described. This excellent way of narration, enhances our appreciation of the work. After threatening the boy and giving him the ultimatum that if he does not bring food and file by next morning he may have to pay his life instead, the convict leaves the boy who thereafter espies two black

things, the beacon that enables sailors to navigate properly and a gibbet wherein criminals are hanged as capital punishment. The former symbolizes the feeble rays of hope in the heart of the ambitious boy with great expectations, while the latter symbolizes the bitter sufferings that the child is destined to face later in his life.

Many other things described in the earlier chapters have a very significant symbolic role in the entire novel. The ship used as a prison for the life-convicts is described as it moors in the river. The two convicts have a very important roles in the future fate of Pip. The leg-iron that is served by the means of the file stolen by Pip from Joe's forge is the weapon that is used later in a murder attempt by the villain Orlick. These things are symbolic of the punishment received by those who are guilty of criminal tendencies. Human guilt and weakness is an important theme the novel and it finds symbolic representation in the descriptions by the author. Twenty years before the period when the story opens, the rich lady of Satis House had been the teenage girl eagerly waiting for her bridegroom to come for her wedding and inaugurate what should have been a life of wedded bliss. That was not to be. The lover did not come intentionally turning her evening into a life-time tragedy. The clocks stopped working. The wedding cakes became evolved by cobwebs. The bridal gown became faded. Black beetles and mice infested the room with impunity. The garden denuded of flowers assumed a dreary and deserted appearance. The gruesome luridness of the decaying surroundings symbolizes the ruthlessness and diseased characteristics of the mind of Miss Havisham. If we move to concrete symbols, we will see that there are symbolism in the handkerchief used by Mr. Jaggers and the jewels

wore by Estella. These are ordinary things but in the hands of a clever novelist like Charles Dickens these articles assume a great significance. The handkerchief that Mr. Jaggers flourishes very frequently can be a mysterious symbol of his own profession wherein there are a lot of complications and complexities. He has to be a friend of or even help criminals and confirmed convicts. This symbolized by the two casts of faces of notorious criminals which he prominently displays in a shelf in his office. His concern with crime especially when it has been committed and not before the commission of the offence, is the essence of his professional life as a criminal lawyer. The jewels that Estella wears have their own significance in so far as her ardor for an exquisite life of charm and beauty without practical commitment is hinted by it.

The majority of critics have recognized the importance of symbols in the writing of Virginia Woolf. A corollary to its poetic nature which they may praise or condemn but cannot fail to acknowledge. The Voyage Out, Mrs. Dalloway, Orlando, above all, To the Lighthouse, and the Waves have proved profitable ground for symbol-hunters. The artist in Virginia Woolf is at the service of reality; her sources and her skill are devoted to stressing reality, not to distorting or concealing it.

Nature is widely used by Virginia Woolf as a manifestation of the process of Becoming. The constant presence in the novels, even before their meaning and metaphysical content are clearly envisaged by the author reveals a singularly acute sensitivity to these phenomena which is at the root of the development we have traced. All the images that Virginia Woolf constantly borrows are from the world of water, boats and sails. This suggest a profound intimacy, a

sort of harmony between her nature and water. Air is complementary to water in the representation of the universe. These are the two fluidities between which we maintain our presence. The stir in the air is the describable agitation of life. Agitation, not development or change implying fantasy and impulse. Air is the unpredictable animator that provokes the play of emotion in the surface of the earth that now set grass and leaves shivering, corn rippling, now shakes and twists the trees, tosses the rain against the window, lashes the pane with a branch.

Trees with all its derivatives, leaves and roots, is a genuine symbol borrowed from nature which must resolutely be mentioned in detail. The forest figures in The Voyage Out. It shelters the love affairs of Terence and Racheal and is indeed a manifestation of the vital impulse which is always present in the work of Virginia Woolf. But it is in Mrs. Dalloway that the tree becomes truly symbolic motif; it stands for Clarissa's life, for that of Septimus, for Rezial's. It is the beauty of strength of creation standing firmly against the all assaults.

Flowing water as an image of vitality is undermined by Woolf in The Voyage Out where the 'fountain without any water' symbolizes for Evelyn 'the type of her own being' when 'the little gush of vitality had left her, and she felt herself impotent'. But the image is truly subverted in Orlando where the river freezes and life and death are intermixed. When, the flow of the river ceases, life is suspended for natural beings. 'Birds froze in mid-air' and 'shoals of eels lay motionless in a trance'. For the bumboat woman life is suspended in the course of her business leaving only 'a certain blueness of the lips' to betray her true condition. All other means of life are present but their spiritual existence is suspended due to the absence of a life

giving flow. However for the king and court a new life springs into existence. King James draws inspiration from the sight of the bumboat woman frozen in the ice and a carnival is arranged to ‘curry favor’ with his subjects. The artificiality of the court surmounts nature only when the latter is frozen, not surprisingly 'it was at night that the carnival was at its merriest’. When the melt comes and real life resumes it is the gold goblets, furred gowns and ‘possessions of all sorts’ which are swept away. Those who perish are the ones who drown ‘hurling themselves into the flood rather than let a gold goblet escape them’. The release of the water frees the Muscovite ship and releases Sasha but stultifies Orlando at that time still in his male incarnation.

Whether Virginia Woolf was attempting to preserve her respect for herself in particular, or for the second sex in general, she interferes with Rachel’s degrading transformation. Before Rachel can take the final step in yielding to the man she desires, we read of a sudden indisposition which confines Rachel to her room. The plot’s epitasis comes into play. Rachel’s recovery would mean the triumph of the anti-female force, bent on making her a ‘woman’, for it is her conversion which can sate the male instinct, ‘woman’ meaning ‘slave’ in a patriarchal world. Conversely, if Rachel dies, her death will be the triumph of her femininity: true womanhood requires her to be what she is, and not flow into the mood of patriarchal expectations. It is natural for Woolf to subject her heroine to this second option. Rachel Vinrace dies.What physically causes Rachel’s death is not the point. The important thing in Woolf’s narrative is that she dies in the conflict of patriarchal and feminist forces. As the death scene approaches, the story sees its climax in the thirty-fifth chapter, in the

visit of a woman with a candle to the ailing Rachel: “Rachel kept her eyes fixed upon the peaked shadow on the ceiling and all her energy was concentrated upon the desire that this shadow should move. But the shadow and the woman seemed to be eternally fixed above her.” Then she dies. The symbolism employed here is doubly complex. That the visitor is a woman with light (the candle) is a fairly comprehensible symbol. She is there to ensure that Rachel dies with the dignity of a self-respecting woman, or at least, as a person not yet corrupted beyond recovery. She represents her gender, present to show Rachel the way ‘into the light’. Her presence would have achieved its goal if Rachel’s last thought was that of resentment over her attempted conversion. If she felt sorry for the foray into the darkness, she would have passed away in the light. But the fact that she does not fix her stare on the woman but on the “peaked shadow” betrays the simplicity of the symbolism. If the woman with the candle represents the feminine spirit, her dark shadow on the ceiling represents nothing less than the despotic patriarch. It is worth noticing that the shadow is “peaked” and is the focus of Rachel’s attention – masculine values are dominant and they charm the woman groveling after them.That Rachel has become patriarchally possessed is clear enough. What makes her character still dubious is our lack of knowledge about her last thought. It is conveyed that she desired that the shadow should move, though it did not. If only Woolf had spared another adjective to specify just how Rachel wanted the shadow to move, eg ‘towards’ her! The woman with the light failed in her purpose, since she could not take Rachel’s mind off the patriarch’s charm. But then her light indirectly works its effect. By showing the patriarchal force in the form of a shadow to a lady who cannot move, the light has switched the roles of the lady and her idol: now she is

not moving towards the idol, rather she is demanding it to flow to her, to make it her subject. Alternatively, Rachel's desire that the shadow should move cogently reveals her potential emancipation at the hands of her savior angel. In any case, Rachel's death ends her transience for good.

Since the purpose of the novelist was to covey inner reality of psychological truth, Virginia Woolf has made extensive use of symbolism to increase the expressive range of her language. The window, the sea, and the waves, the various characters and or group of characters are important symbols, but the most important symbol is the lighthouse whose light is seen shining through out of the novel. The lighthouse itself standing lonely in the midst of the sea is a symbol of the individual who is at once a unique being and a part of the flux of history. To reach the lighthouse is, in a sense to contact with the truth outside oneself to surrender the uniqueness of one's ego to an impersonal reality. Mr. Ramsey who is an egotist, constantly seeking applause and encouragement from others, resents his own young son enthusiasm for visiting the lighthouse. Only years later, when his wife has died and his own life is almost worn out, does he win his freedom from self. It is significant that Virginia Woolf makes Mr. Ramsey escape from his egotism for the first time just before the boat finally reaches the lighthouse. Indeed, the personal grudges nourished by each of the characters fall away just as they arrive. Mr. Ramsey ceases to pose his book and breaks out with exclamation of admiration for James's steering; James and his sister Cam lose their resentment at their father's way of bulling them into expedition and ceasing hugging their grievances: "what do you want"? They both wanted to ask. They both wanted to say, "ask us anything and we will

give it to you". But he did not ask them anything and at the same moment when they land, Lily Briscoe and Mr. Carmichael, who had not joined the expedition, suddenly developed a mood of tolerance and compassion for mankind and Lily has the vision which enables her to complete her picture.(Woolf, To the Lighthouse, p. 163).

4.3 The Differences between Victorian and Modern Novel

- Free and frank treatment of the issues of sex. The Victorian era was conservative society because people at that time still committed to Christianity. In the modern era, with the appearance of secularity, many novelists touched the issue in detail among them D. H. Lawrence.
- There is decay in plot and character in the modern novel due to the use of the technique of stream of consciousness. In the Victorian era the plot and character were conventional.
- In the modern era appeared what is called "the psychological Novel". Novelists made use Psychology with the discovery made by Freud that human psyche has many layers. In Victorian era were no such trend.
- There are new movements and styles appeared in the modern age which covers a number of related and overlapping artistic and literary movements including: Imagism, Futurism, Vorticism , Cubism, Surrealism, Expressionism and Dadaism. novelists made use of it and it were not known by the Victorians such as:,

4.4 To the Lighthouse Presents a Bridge between the Victorian and Modern Novel.

Virginia Woolf's To the Lighthouse scrutinizes the role of women or more specially, the evolution of the modern woman. The two main female characters in the novel, Mrs. Ramsey and Lily Briscoe, both present different views on life and follow different paths on searching for the meaning. Lily Briscoe transcends the traditional female gender roles embodied by Mrs. Ramsey; by coming into her own as an independent and modern woman, she symbolizes the advent of modernism and rejection of traditional Victorian values.

The traditional female gender role of passivity and submission are first reinforced by Mrs. Ramsey's attitude and behavior towards her husband and the guests in her house. Mrs. Ramsey is not a helpless woman, but she is not independent in the way Lily Briscoe is. While she is perfectly capable of being the boss of trivial and "womanly" things such as dinner, the higher level decisions are always made by her husband. The novel illustrates a bridge between the worlds of Victorian mother and the modern, potentially independent woman. The Victorian woman was to be absorbed, as Mrs. Ramsey is, by the task of being mother and wife. Her reason for existing was to complete man rather than to exist in her own right. Mrs. Ramsey certainly sees this role for herself and is disturbed when she feels, momentarily, that she is better than her husband because he needs her support to feel good about himself and his choices as he has made. Ye the end of the Victorian era saw the rise of women's rights and greater freedom for women to excel without men or

children. Adrienne Rich (American poet, essayist and radical feminist. 1929-2012) says in her book: Of Woman Born, To the Lighthouse is about Virginia Woolf's need to understand her own mother and to prove through the character of Lily Briscoe, that a woman can be independent of men as Mrs. Ramsey is not. The trauma of this transition from Victorian to modern woman is portended by Mrs. Ramsey herself at the beginning of the story. In the first chapter, as Mrs. Ramsey defends Charles Tansley against the criticisms of her children, she muses on her desire to protect men and the "truthful, childlike, reverential" attitude that her protection inspires in men. But at the same time Woolf shows us that as Mrs. Ramsey admonishes her children for ridiculing Charles Tansley, her daughters. "*could sports with infidel ideas which they had brewed for themselves of a fit different from hers…not always taking care of some man or other"*(Woolf, To the Lighthouse).

The issue of the change from one concept of womanhood to anther is not as simple as the newer generation revolting against the older; at the same time that Mrs. Ramsey's daughters hope to be different, they admire and worship their mother for her beauty and power. Prue, the oldest daughter, proudly watches Mrs. Ramsey as she descends the staircase and feels a stroke of fortune to have such a wonderful mother. Although, this is a close intimacy, from other perspective, we gather that she follows in her mother's footsteps and died in childbirth. Does this signify the death of the old vision of womanhood? Or does have more to do with the particular strength of Mrs. Ramsey?

Perhaps it signifies the futility of the daughter trying to imitate exactly the path of the mother.

Mrs. Ramsey is triumphant over Mr. Ramsey by her awareness and intuitive feeling of the more important things in life: the value of human relationships. Though she is submissive, with no mention of extensive educational background, she innately possess the crucial social skills that gain the cohesion of the family as a whole; the respect and love of her children and the continual survival of marriage.

4.5 Charles Dickens as a Universal Writer

Charles Dickens is great, because of the universal spirit of his novels. His characters were English as they can get, his settings were Victorian England, Industrial revolution era. But if you look at the stories and the values, they are universal, they could be set anywhere in the world. One could go on about the memorable characters Dickens created, be it Oliver Twist, Mr. Pickwick, Ms. Havisham or Nicolas Nickleby. One could point out to the layered narratives and high quality of writing in his novels. Oliver Twist was set in Industrial revolution England, with its dingy slums, poverty, criminals. But the novel could as well be set anywhere in the world. Oliver could as well be Osman in a Khartoum slum, or Sanan in a Mumbai shantytown or Felipe in a Rio favela, but the story would be the same as it is, except for the background being changed. You could transplant Fagin, Artful Dodger, Mr. Bronlow, and Bill Sykes to any part of the world, change their names, but their characters would be just as same .And the writer thinks therein lies the greatness of Dickens, his characters and novels were English, but the values were universal. It could appeal to any one in any part of the world. There are nasty Fagins in the slums of Islamabad, Ankara, Rio, and Johannesburg seeking to entrap young orphans like Oliver into the world of crime. And brutes like Bill Sikes can be found in any corner of the world, even in the developed West. And for every

Fagin or Bill Sikes, there are kind hearted Mr. Bronlows in every nation in the world, willing to take the Oliver Twists into their care. There is a miserly Ebenezer Scrooge in every corner of the world, and while he may not be visited by Ghosts of Christmas Past, Present and Future in other nations, he could have their local counterparts paying him a visit. The miserly Scrooge undergoing redemption is a story that people in any corner of the world would relate to. While a Tale of Two Cities was more specific to the French Revolution, there could well be a Sydney Carton in some part of the world, willing to sacrifice his life for a Charles Darnay. There are so many kids like David Copperfield around the world, who suffered a miserable childhood, if not through their step father, through their step mother, and that would touch a chord somewhere. It is the universality of his characters and themes that makes Charles Dickens such a great author. The fact that his stories cut across boundaries and spoke a humanist language, that anyone could understand. And the idealism of his characters in the worst of circumstances provides that spark of hope, which people need. Characters in Dickens' novels tend to fight out against their circumstances, refusing to be cowered down, and that gives motivation to most people.

Apart from his novels, one factor that would count for Charles Dickens greatness is the focus he bought on the urban poor and their horrible living conditions, both as a journalist and a writer. Hard Times highlighted the horrible living conditions of the working classes, Bleak House attacked the judicial system, Oliver Twist bought into focus the exploitation of orphans as well as child labor and the graphic description of the prison scenes in Pickwick Papers made a strong case for prison reform. In a way his novels bought into focus the issues faced by working class, and child labor, and led to the British Government passing the landmark Act that

would ban child labor. In today's world, the cause of poverty, discrimination, malnutrition, child labor, and so on may get diluted because we hear too much about it. Television, advertisements, radio, books, newspapers. There are a huge number of types of media, and a huge number of sources in each type of medium. It becomes chaotic. And probably, after a stage, ineffective or monotonous for some of the people who should have taken note of it. Dickens did it all in the mid-nineteenth century. The London and England during the Industrial Revolution were a picture of misfortunes and social stratification. A time when literature was one of the very few sources of information and discussion in the society. When Dickens wrote about the life of a David Copperfield or Oliver Twist, it was effective contemporary social commentary on the life of London. Orphans, poverty, drunkards, debts, life in rags, prisons, discrimination, and ill-treatment. There were few people who could discuss them the way Dickens did through literature. The researcher believes Dickens use of literature was one of an overwhelming social and historical relevance. His tales of the wrongs in the society held relevance then and will always do as long as developing and underdeveloped societies exist. When an author writes about the people at the bottom of the spectrum, he brings awareness about their plight. Words bring out emotions and when the people at the top of the social spectrum read the works, the humans within them tend to wake up. The commentary on the sad state of society is what literature can do towards social change, and Dickens is one of the greatest examples we have.

Like many early novelists, Dickens is truly only of interest to literature geeks. His writing style has been superseded with much more streamlined, interesting and better edited writing. His subject matter has been done to death in every language. His approaches to writing especially in humor and publishing have now been re-invented as something new. However, when he was writing novels, they were truly novel. Long form narrative fiction just didn't exist much. People who read were still reading poetry. He was part of changing all of that. His serialization of novels in the papers was one of the reasons for his prolix descriptive passages and clumsy structuring was innovative and brought many to long-form narratives. His use of the novel for social commentary was in line with previous literary approaches but in the relatively new format of long-form narrative. His characterization was nothing special in the larger context. Much of it had been done before in long form poetry such as the Canterbury Tales and even in the Bible. But he applied it in long form narrative. His choice of subject matter was innovative at the time as well, in much the same way that Shakespeare's sonnets were such a departure from the Petrarchan love that they superseded.

The researcher had first considered writing a long exposition about the reasons that Charles Dickens is great, and is indeed still relevant today. The reason is actually very simple. Charles Dickens is so great because he explained to people, in a way that remains entirely relevant now, the reasons that we are like we are. And he does so with an eloquence that is scarcely found in any literature. Certain of

his novels, most often Great Expectations, are required reading in virtually every English or literature class. That alone makes Dickens great, even if you have low expectations. One of the things that made Dickens so popular, beyond his greatness, was his accessibility. The Penny Dreadful, (Penny dreadful is a pejorative term used to refer to cheap popular serial literature produced during the nineteenth century in the United Kingdom. The term is roughly interchangeable with penny horrible, penny awful, and penny blood) for example, carried his stories, serialized. They were very popular; the soaps of the day. They were accessible to everyone and even if you couldn't read, someone could read them to you. There was an outcry and a demand for a better outcome. Dickens is indeed great, and after all this time his work still has a mass appeal for all the reasons stated here.School Children answering Difficult Question

BBC1's lush new production of Little Dorrit was nominated for five Bafta awards in the UK, and 11 Emmys in the US. Newspapers and magazines have run stories on his relevance to the current global economic crisis. And with the Christmas season it seems that there is no getting away from him any time soon. As someone who teaches and writes about Dickens, the question of why we still read him is something that's often on mind. But that question was never more troubling than one day, nearly 10 years ago, when Jon Michael Varese was standing as a guest speaker in front of a class of about 30 high school students. He had been speaking for about 20 minutes with an 1850 copy of David Copperfield in his hand, telling the students that for Victorian readers,

Dickens's writing was very much a "tune-in-next-week" type of thing that generated trends and crazes, much as their own TV shows did for them today. Then a hand shot up in the middle of the room. “But why should we still read this stuff?" Michael Varese was speechless because in that moment he realized that, though he had begun a PhD dissertation on Dickens, he had never pondered the question himself. The answer he gave was acceptable: "Because he teaches you how to think," he said. But lots of writers can teach you how to think, and he knew that wasn't really the reason .The question nagged Michael Varese for years, and for years he told himself answers, but never with complete satisfaction. We read Dickens not just because he was a man of his own times, but because he was a man for our times as well. We read Dickens because his perception and investigation of the human psyche is deep, precise, and illuminating, and because he tells us things about ourselves by portraying personality traits and habits that might seem all too familiar. His messages about poverty and charity have travelled through decades, and we can learn from the experiences of his characters almost as easily as we can learn from our own experiences.

These are all wonderful reasons to read Dickens. But these are not exactly the reasons why Dickens is still read? Michael Varese search for an answer continued but never with success, until one year had the little flicker come not surprisingly but from another high school student, whose essay he was reviewing for a writing contest. "We need to read Dickens's novels," she wrote, "because they tell us, in the

grandest way possible, why we are what we are. “There it was, like a perfectly formed pearl shucked from the dirty shell of an over-zealous efforts – an explanation so simple and beautiful that only a 15-year-old could have written it. He could add all of the decoration to the argument with his years of education – the pantheon of rich characters mirroring every personality type; the "universal themes" laid out in such meticulous and timeless detail; the dramas and the melodramas by which we recognize our own place in the Dickensian theatre – but the kernel of what Michael Varese truly wanted to say had come from someone else. As is often the case in Dickens, the moment of realization for the main character here was induced by the forthrightness of another party.

And who was Michael Varese that he needed to be told why he was what he was? Like most people, He thinks he knew who he was without knowing it. He was Oliver Twist, always wanting and asking for more. He was Nicholas Nickleby, the son of a dead man, incurably convinced that his father was watching him from beyond the grave. He was Esther Summerson, longing for a mother who had abandoned him long ago due to circumstances beyond her control. He was Pip in love with someone far beyond his reach. He was all of these characters, rewritten for another time and place, and he began to understand more about why he was who he was because Dickens had told him so much about human beings and human interaction. There are still two or three Dickens novels that Michael Varese hasn't actually read; but when the time is right he said, he will pick them up and read them. He

already know who it is he will meet in those novels the Mr. Micawbers, the Mrs. Jellybys, the Ebenezer Scrooges, the Amy Dorrits. They are, like all of us, cut from the same cloth, and at the same time as individual as their unforgettable aptronyms suggest. They are the assurances that Dickens, whether he is reading him or not, is shining a light on who he is during the best and worst of times.

4.6 Summary of the Chapter. To sum up, this chapter has dealt with the data analysis, results, of collected data. According to the discussion, all research questions have been answered with (yes).

CHAPTER FIVE

Summary, Findings, Recommendations and Suggestions for Further Studies

5.1 Summary of the Study

Chapter one sets the background of the research where research problem, research question, research objectives, significance of the research, research methodology, and research outlines are stated. Furthermore, the researcher provided the selected Dickens' and Woolf's works for the study which are: Oliver Twist (1837), Great Expectations (1861), The Voyage Out (1915) and To the Lighthouse (1927). The investigator has explained why those novels were selected. In these four novels, the two writers have attempted to express variety of historical and social experiences concerning the trends dominated the novel art in Victorian and Modern Age. Here, they intend to create awareness in the coming British generation by appealing to them realistically, thoughtfully, and emotionally through their writings. Therefore, the purpose of this thesis was stated to investigate, explore, and authenticate the projection of Victorian and Modern issues.

In chapter two the researcher explored theoretical framework and reviewed previous studies. The theoretical framework was concerned with the broad ideas and theories of literary movements that provide the basis for the study. The previous study attempted to provide a thorough review ofwhat has been written about Charles Dickens and Virginia Woolf literary contributions in general, and their selected novels in this research in particular. With regard to theoretical framework, the researcher came out with the idea that literary movements overlap from

classism to fin de siècle topostmodernism. Fin de siècle refers to the end of a century, yet at the end of the 19th century in Britain, the term did not just refer to a set of dates, but rather a whole set of artistic, moral, and social concerns. To describe something as a fin de siècle phenomenon invokes a sense of the old order ending and new, radical departures. The adoption of the French term, rather than the use of the English "end of the century," helps to trace this particular critical content: it was, and continues to be, associated with those writers and artists whose work displayed a debt to French decadent, symbolist, or naturalist writers and artists, coming to serve as shorthand indicating textual material that challenged the mores and formal conventions of high Victorian ideals for literature and art. Much of the characteristic literature of the fin de siècle is thus closely interrelated with the earlier aesthetic movement and coincides with the zenith of decadence. But the fin de siècle—both at the time and even more so in current critical debate—encompasses a broader set of concerns, social and political, that often stand in tension with aestheticism. The end of the 20th century, in turn, provoked a wave of centennial reassessments of the 1880s and 1890s, which also examined afresh the relations between fin de siècle culture and literature, and the emergence of modernism in the early 20th century. Such studies have not only led to the emergence of new fields of study in their own right, such as the New Woman, or degeneration and literature, but also extended the coverage of the period: it is common now for studies of the fin de siècle to examine the period up to and including 1910 or even 1914, and for the fin de siècle to be viewed as the crucible of early modernism. The main objective was that through investigation and analysis, it would ultimately be possible to identify and underline the similarities between Victorian and Modern Age. In previous studies section, the researcher attempted to

provide a thorough review of the previous studies and relevant writings on the topic of the research. The comments on the differences and similarities between the previous studies and this research were underlined. The reviewed works have, to a great extent, helped in understanding of Victorian novel which appeared in the Modern novel. However, mere understanding cannot suffice for a deeper scholarly research on all issues as depicted by Dickens and Woolf in their four selected novels.

In chapter three, the research method and methodology was explained. This helped in understanding how the thesis has been conducted.The method consists of research approach, data collection sources, bases for selection, data collection procedures, and data analysis.

Chapter four was the bulk of the study; therefore, it was thoroughly explained. The chapter consists of two parts: part one is synopsis of Dickens and Woolf's four selected novels; it gives readers snapshot about the selected novels under the study. Part two deals with the points of similarities between Victorian and Modern novel. To be in accordance with the objectives of the study provided in chapter one, the researcher tried to analyse the selected novels to explore issues addressed by Dickens and Woolf. The points of similarities are: the popularity of novel, the varied subject matter of novel, realism, novel as an art form, humour and symbolism. The Victorian age was the great age of the English novel. This was partly because this essentially middle-class form of literary art rose in power and importance, partly because of the steady increase of the reading public with the growth of lending libraries, the development of publishing in the modern sense, and other phenomena which accompanied this increase, and partly because the novel was the vehicle best equipped to present a picture of

life lived in a given society against a stable background of social and moral values by people who were recognizably like the people encountered by readers, and this was the kind of picture of life the middle class reader wanted to read about. Fortune, status and marital position were all important for the Eighteenth century, Victorian and Modern Novel. The publication of a new novel by a great novelist is received now with the same enthusiastic response in the Victorian age. The Victorian novelist deals with varied moods and subject matters. He deals with all aspects of society and human moods. The novels of Dickens are filled with stark realism and with kindly humour. Humour as in the scene when Mr Pumblechook tastes tar water. Mr becomes a comic figure as reciting these lines he bears down upon Lily Briscoe and upset her easel. Similarly, Mr Ramsay remembers the comic episode when reciting a line of poetry "Bright and beautiful……." he came across Miss Gidding and frightened the poor median. Equally comic is the way in which he tackles the sole of James with a feather.

Charles Dickens' "Oliver Twist" is a novels which has been recognized as works of realism, but many disagree with this classification. The researcher acknowledges that this work does have some aspects which are true to nature, but for the most part, the characters and their actions are idealized and romanticized. In Dickens preface of the third edition of Oliver Twist, he stated that this novel was a depiction of what really happens in the world and that people should stop being so repulsed by the details of the lives of criminals. The modern novel is realistic. It deals with all the fact of contemporary life, pleasant as well as the unpleasant, the one-sided view of life. Life is presented with detached accuracy regardless of moral or ideological considerations. Reality and language are carefully interwoven in The Voyage Out, society is shown to be governed by traditional, patriarchal values, so that women are not

only excluded from political life, but are generally understood to be incapable of any intellectual activity whatsoever. Looking at society through Rachel's eyes, the reader perceives how human relationships are influenced by the powerful ideological forces in this patriarchal society, at a time when great changes were beginning to take place.. In Oliver twist, the most manifestation of pessimism is in the character of Mr Grimwig, an old friend of Mr Brownlow. We came across him in the middle of the novel when Oliver Twist was taken to Mr Brownlow's house to take care of him. Is Woolf suggesting that we retreat into a pessimistic stoicism, because life is aimless and we are too vulnerable? She certainly took her mother's death seriously and generalized from it, especially when she was depressed, ominous propositions about the world's treachery.

At some point in the Victorian era, the novel replaced the poem as the most fashionable vehicle for the transmission of literature. This fundamental shift in popular taste has remained to the present day. In the modern age, the influence of Marxism is extensive in the domain of novel. That averse that art should be the mechanism for bringing social reform. In Charles Dickens novels, it is not difficult to derive symbolism provided that you make a deep reading for the novel. This unconscious and unpremeditated use of symbolism adds an additional richness, wider scope in the implied meanings and added interest to the novel. In the very opening scene there is an indication of ups and downs in the life of Pip, the protagonist of the novel. The majority of critics have recognized the importance of symbols in the writing of Virginia Woolf.

5.2 Findings

The researcher has come up with somefindings as follows:

a. Writers of different eras cannot step out of their age. They are the product of their stage, culture and civilization.
b. Some modern novels are sure to face obsolescence that is the lesson of history. In fact, some have already started to do so.
c. Charles Dickens and Virginia Woolf writings strongly supported the ideathat there is no demarcation between literary eras.
d. Both Dickens and Woolf explained issues entirely relevant such as injustice but they differ in the manner of carrying them.
e. Dickens unawarely used psychology to investigate human psyche in deep while Woolf used that constantly as a technique of stream of consciousness. This proves human psyche is the same.
f. There is misunderstanding for some critics who say Virginia Woolf stood apart from her age that is not only to be relevant for her age, but also for the coming and even before.
g. Both works of the two writers are of universal significance, andcontemporary as well, so they transcended their ages.
h. Social reform is a theme of both eras. In the Victorian era the stress was on the society while in the modern age, the focus was on the individual.
i. There is a touch of similarities as came in the discussion between Shakespeare and Dickens in one hand and Shakespeare and Woolf in the other. Once Shakespearean works are universal as it is well known, so Dickens andWoolf are also universal. So they have things in common.

5.3 Recommendations

The researcher has come up with some recommendationssuch as:

a. Dickens' works are good for those who want to read books and for students of literature or students of social services as well all over the world.

b. Victorian and modern writingsare better tobe introduced to contemporary students as well as coming readers so that generation continuity be achieved.
c. Dividing literature, and specially novels into separate chronological categories better be one based on prompting illustrations of diversity rather than one insisting on arbitrary lines of separation and division.

5.4 Suggestion for Further Studies

In the process of writing this research, several Victorian and modern issues came across, therefore, they are worthy of investigation and study. They can be researchable. The followings are topics that are suggested for further researches:

a. Creative imagination in the Victorian Novel.
b. The effect of religion as reflected in Victorian and modern novel.
c. 3. Treatment of sex in Victorian and modern novel.
d. 4. Recurring themes for Dickens and Woolf.
e. 5. Charles Dickens' and Woolf's writing style.

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