UTKAL UNIVERSITY
NAAC ACCREDITED A+

MASTER OF ARTS IN ENGLISH

SEMESTER-I

ENG-1.4: LITERATURE AND SOCIAL HISTORY-II

CREDIT: 04

BLOCK: 1 - 16

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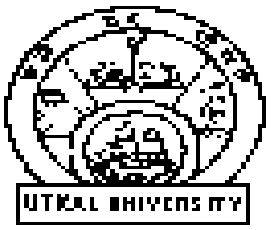

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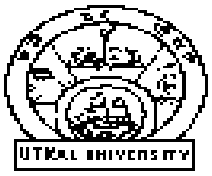

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We wish you happy reading.

DIRECTOR

ENG-1.4: Literature and Social history-II

Brief Syllabi

Block No.	Block Name.	Unit No.	Unit
1.	**ROMANTICISM**	1.	Romanticism: Definition & Origin
		2.	French Revolution and After
		3.	Romanticism & Romantic Themes

Block No.	Block Name	Unit No.	Unit
2	**VICTORIAN AGE**	4.	Victorian Age: Historical Perspective
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Block No.	Block Name	Unit No.	Unit
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		15.	Post – Colonialism and Culture Studies
		16.	Relevance of the movements & Literary Implications

CENTRE FOR DISTANCE AND ONLINE EDUCATION, UTKAL UNIVERSITY, BHUBANESWAR

Program Name: Master in ENGLISH **Program Code: 010306**

Course Name: Literature and Social history-II

Course Code: ENG-1.4 Semester: I Credit: 4 B l o c k No. 1 to 4 Unit No. 1 to 16

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MATERIAL PRODUCTION

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ENG-1.4: LITERATURE AND SOCIAL HISTORY-II
Content

BLOCK-1: ROMANTICISM

Unit-1: Romanticism: Definition & Origin

Unit-2: French Revolution and After

Unit-3: Romanticism & Romantic Themes

UNIT-1: ROMANTICISM: DEFINITION & ORIGIN

STRUCTURE

1.1 Objectives

- The learners shall know about the end of enlightenment.
- The learners shall know the reason behind the decline of enlightenment period.
- The learners will be able to make applications of the changes seen in the enlightenment period in daily life.
- The learners shall develop the creative thinking skills and would be critical about it.
- The learners will look into the world from a new vision with romanticism.

1.2 Introduction

During the second half of the 18th century economic and social changes took place in England. The

country went through the so-called Industrial Revolution when new industries sprang up and new processes were applied to the manufacture of traditional products. During the reign of King George III (1760-1820) the face of England changed. The factories were built, the industrial development was marked by an increase in the export of finished cloth rather than of raw material, coal and iron industries developed. Internal communications were largely funded. The population increased from 7 million to 14 million people. Much money was invested inroad- and canal-building. The first railway line which was launched in 1830 from Liverpool to Manchester allowed many people inspired by poets of Romanticism to discover the beauty of their own country. Just as we understand the tremendous energizing influence of Puritanism in the matter of English liberty by remembering that the common people had begun to read, and that their book was the bible, so we may understand this age of popular government by remembering that the chief subject of romantic literature was the essential nobleness of common men and the value of the individual.

As we read now that brief portion of history which lies between the Declaration ofIndependence (1776) and the English Reform Bill of 1832, we are in the presence of such mighty political upheavals that "the age of revolution" is the only name by which we can adequately characterize it. Its great historic movements become intelligible only when we read what was written in this period; for the French Revolution and the American Commonwealth, as well asthe establishment of a true democracy in England by the Reform Bill, were the inevitable results of ideas which literature had spread rapidly through the civilized world. Liberty is fundamentallyan ideal; and that ideal—beautiful, inspiring, compelling—was kept steadily before men's minds by a multitude of books and pamphlets as far apart as Burn's *Poems* and Thomas Paine's *Rights of Man*—all read eagerly by the common people, all proclaiming the dignity of common life, andall uttering the same passionate cry against every form of class or caste oppression.

First the dream, the ideal in some human soul; then the written word which proclaims it, and impresses other minds with its truth and beauty; then the united and determined effort of men to make the dream a reality—that seems to be a fair estimate of the part that literature plays in the political progress of a country.

Romanticism was the greatest literary movement in the period between 1770-1840. It meant the shift of sensibility in art and literature and was based on interdependence of Man and Nature. It was a style in European art, literature and music that emphasized the importance of feeling, emotion and imagination rather than reason or thought. The Romantic Period of literature came into being in

direct reaction against a variety of ideas and historical happenings taking place in England and Europe at that time. These happenings include the Napoleonic Wars and their following painful economic downfalls; the union with Ireland: the political movement known as Chartism, which helped to improve social recognition and conditions of the lower classes: the passage of the Reform Bill which suppressed slavery in the British Colonies, curbed monopolies, lessened poverty, liberalized marriage laws, and expanded educational facilities for the lower classes, it both accepted and despised the current philosophy of utilitarianism, a view in which the usefulness of everything, including the individual was based on how beneficial it was to Society. Finally, the most important factor to impact a change in both thought and literature was that of the Industrial Revolution. The Industrial Revolution brought about vast changes in English society. It helped to create both great fortunes and great hardship. Within a short time England went from being a country of small villages with independent craftsmen to a country of huge factories run by sweat shops full of men, women, and children who lived in overcrowded and dangerous city slums. An industrial England was being born in pain and suffering. The presence of a developing democracy, the ugliness of the sudden growth of cities, the prevalence of human pain, the obvious presence of the "profit motive" all helped to characterize what was in many respects" the best of times. the worst of times."

In England the Romantic authors were individuals with many contrary views. But all of them were against immoral luxuries of the world, against injustice and inequality of the society, against suffering and human selfishness.

The period of Romanticism in England had its peculiarities. The Romantic writers of England did not call themselves romanticists (like their French and German contemporaries). Nevertheless, they all depicted the interdependence of Man and Nature. The Romantic writers based their theories on the intuition and the wisdom of the heart. On the other hand, they were violently stirred by the suffering of which they were the daily witnesses. They hoped to find a way of changing the social order by their writing, they believed in literature being a sort of Mission to be carried out in order to reach the wisdom of the Universe.

1.3 The Concept of Romanticism

Throughout history certain philosophies or ideas have helped to shape the themes of literature, art, religion, and politics. The concept of Romanticism was preceded by the philosophy of Neoclassicism. In the writings before this period humans were viewed as being limited and imperfect. A sense of reverence for order, reason, and rules were focused upon. There was distrust for innovation and invention. Society was encouraged to view itself as a group with generic characteristics. The idea of individualism was looked upon with disfavor. People were encouraged through literature, art, religion, and politics to follow the traditional rules of the church and government. However, by the eighteenth and nineteenth centuries a great reaction against this philosophy was noted. It was labeled as Romanticism.

The expression Romantic gained currency during its own time, roughly 1780-1850. However, even within its own period of existence, few Romantics would have agreed on a general meaning. Perhaps this tells us something. To speak of a Romantic era is to identify a period in which certain ideas and attitudes arose, gained currency and in most areas of intellectual endeavor, became dominant. That is, they became the dominant mode of expression. Which tells us something else about the Romantics: expression was perhaps everything to them - expression in art, music, poetry, drama, literature and philosophy. Just the same, older ideas didnot simply wither away. Romantic ideas arose both as implicit and explicit criticisms of 18th century Enlightenment thought. For the most part, these ideas were generated by a sense of inadequacy with the dominant ideals of the Enlightenment and of the society that produced them.

Thus, Romanticism was an artistic, literary, 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. Partly a reaction to the Industrial Revolution, it was also a revolt against the aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature. It was embodied most strongly in the visual arts, music, and literature, but had a major impact on historiography, education and the naturalsciences. Its effect on politics was considerable and complex; while for much of the peak Romantic period it was associated with liberalism and radicalism, its long-term effect on the growth of nationalism was probably more significant.

The movement validated intense emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as apprehension, horror and terror, and awe—especially that which is experienced in confronting the sublimity of untamed nature and its picturesque qualities: both

new aesthetic categories. It elevated folk art and ancient custom to a noble status, made spontaneity a desirable characteristic (as in the musical impromptu), and argued for a natural epistemology of human activities, as conditioned by nature in the form of language and customary usage. Romanticism reached beyond the rational and Classicist ideal models to raise arevived medievalism and elements of art and narrative perceived to be authentically medieval in an attempt to escape the confines of population growth, urban sprawl, and industrialism. Romanticism embraced the exotic, the unfamiliar, and the distant, harnessing the power of the imagination to envision and to escape.

1.4 Reaction Against Enlightenment

Romanticism appeared in conflict with the Enlightenment. You could go as far as to say that Romanticism reflected a crisis in Enlightenment thought itself, a crisis which shook the comfortable 18th century *philosophe* out of his intellectual single-mindedness. The Romantics were conscious of their unique destiny. In fact, it was self-consciousness which appears as one ofthe keys elements of Romanticism itself.

The *philosophes* were too objective -- they chose to see human nature as something uniform. The *philosophes* had also attacked the Church because it blocked human reason. The Romantics attacked the Enlightenment because it blocked the free play of the emotions and creativity. The *philosophe* had turned man into a soulless, thinking machine -- a robot. In a comment typical of the Romantic thrust, William Hazlitt (1778-1830) asked, *"For the better partof my life all I did was think."* And William Godwin (1756-1836), a contemporary of Hazlitt's asked, *"what shall I do when I have read all the books?"* Christianity had formed a matrix into which medieval man situated himself. The Enlightenment replaced the Christian matrix with the mechanical matrix of Newtonian natural philosophy. For the Romantic, the result was nothing less than the demotion of the individual. Imagination, sensitivity, feelings, spontaneity and freedom were stifled -- choked to death. Man must liberate himself from these intellectual chains.

Like one of their intellectual fathers, Jean Jacques Rousseau (1712-1778), the Romantics yearned

to reclaim human freedom. Habits, values, rules and standards imposed by a civilization grounded in reason and reason only had to be abandoned. *"Man is born free and everywhere heis in chains,"* Rousseau had written. Whereas the *philosophes* saw man in common that is, as creatures endowed with Reason the Romantics saw diversity and uniqueness. That is, those traits which set one man apart from another, and traits which set one nation apart from another. Discover yourself -- express yourself, cried the Romantic artist. Play your own music, write yourown drama, paint your own personal vision, live, love and suffer in your own way. So instead of the motto, *"Sapere aude," "Dare to know!"* the Romantics took up the battle cry, *"Dare to be!"* The Romantics were rebels and they knew it. They dared to march to the tune of a different drummer -- their own. The Romantics were passionate about their subjectivism, about their tendency toward introspection. Rousseau's autobiography, *The Confessions* (1781), began with the following words:

> *I am commencing an undertaking, hitherto without precedent and which will never find an imitator. I desire to set before my fellows the likeness of a man in all the truth of nature, and that man myself. Myself alone! I know the feelings of my heart, and I know men. I am not made like any of those I have seen. I venture to believe that I am not made like any of those who are in existence. If I am not better, at least I am different.*

Romanticism was the new thought, the critical idea and the creative effort necessary to cope with the old ways of confronting experience. The Romantic era can be considered as indicative of an age of crisis. Even before 1789, it was believed that the *ancien regime* seemed ready to collapse. Once the French Revolution entered its radical phase in August 1792, the fear of political disaster also spread. King killing, Robespierre, the Reign of Terror, and the Napoleonic armies all signaled chaos -- a chaos which would dominate European political and cultural life for the next quarter of a century.

Meanwhile, the Industrial Revolution -- in full swing in England since the 1760s -- spread to the Continent in the 1820s, thus adding entirely new social concerns. The old order -- politics and the economy -- seemed to be falling apart and hence for many Romantics, raised the threat of moral disaster as well. Men and women faced the need to build new systems of discipline and order, or,

at the very least, they had to reshape older systems. The era was prolific in innovative ideas and new art forms. Older systems of thought had to come to terms with rapid and apparently unmanageable change.

In the midst of what has been called the Romantic Era, an era often portrayed as devoted to irrationality and "unreason," the most purely rational social science -- classical political economy -- carried on the Enlightenment tradition. Enlightenment rationalism continued to be expressed in the language of political and economic liberalism. For example, Jeremy Bentham's (1748-1832) radical critique of traditional politics became an active political movement knownas utilitarianism. And revolutionary Jacobinism inundated English Chartism -- an English working class movement of the 1830s and 40s. The political left on the Continent as well as many socialists, communists and anarchists also reflected their debt to the heritage of theEnlightenment.

The Romantics defined the Enlightenment as something to which they were clearlyopposed. The *philosophes* oversimplified. But Enlightenment thought was and is not a simple and clearly identifiable thing. In fact, what has often been identified as the Enlightenment bore very little resemblance to reality. As successors to the Enlightenment, the Romantics were often unfair in their appreciation of the 18th century. They failed to recognize just how much they shared with the *philosophes*. In doing so, the Romantics were similar to Renaissance humanistsin that both failed to perceive the meaning and importance of the cultural period which had preceded their own. The humanists, in fact, invented a "middle age" so as to define themselves more carefully. As a result, the humanists enhanced their own self-evaluation and prestige in their own eyes. The humanists foisted an error on subsequent generations of thinkers. Their errorlay in their evaluation of the past as well as in their simple failure to apprehend or even show a remote interest in the cultural heritage of the medieval world. Both aspects of the error are important.

With the Romantics, it shows first how men make an identity for themselves by defining an enemy, making clear what they oppose, thus making life into a battle. Second, it is evidentthat factual, accurate, subtle understanding makes the enemy mere men. Even before 1789, the Romantics opposed the superficiality of the conventions of an artificial, urban and aristocratic society. They blurred distinctions between its decadent, fashionable Christianity or unemotional Deism and the irreligion or anti-clericalism of the *philosophes*. The *philosophes*, expert indefining themselves in conflict with their enemy -- the Church -- helped to create the mythical ungodly Enlightenment

many Romantics so clearly opposed.

It was during the French Revolution and for fifty or sixty years afterward that the Romantics clarified their opposition to the Enlightenment. This opposition was based on equal measures of truth and fiction. The Romantics rejected what they thought the *philosophes* represented. And over time, the Romantics came to oppose and criticize not only the Enlightenment, but also ideas derived from it and the men who were influenced by it.

The period from 1793 to 1815 was a period of European war. War, yes, but also revolutionary combat -- partisanship seemed normal. Increasingly, however, the Romanticsrejected those aspects of the French Revolution -- the Terror and Napoleon -- which seemed to them to have sprung from the heads of the *philosophes* themselves. For instance, WilliamWordsworth (1770-1850) was living in Paris during the heady days of 1789 -- he was, at the time, only 19 years old. In his autobiographical poem, *The Prelude*, he reveals his experience of the first days of the Revolution. Wordsworth read his poem to Samuel Taylor Coleridge (1772- 1834) in 1805--I might add that The Prelude is epic in proportion as it weighs in at eight thousand lines. By 1805, the bliss that carried Wordsworth and Coleridge in the 1790s, had allbut vanished.

But for some Romantics, aristocrats, revolutionary armies, natural rights and constitutionalism were not real enemies. There were new enemies on the horizon, especially afterthe Congress of Vienna (1814-1815). The Romantics concentrated their attack on the heartlessness of bourgeois liberalism as well as the nature of urban industrial society. Industrial society brought new problems: soulless individualism, economic egoism, utilitarianism, materialism and the cash nexus. Industrial society came under attack by new critics: the utopian socialists and communists. But there were also men like Benjamin Disraeli (1804-1881) and Thomas Carlyle (1795-1881) who identified the threat of egoism as the chief danger of their times. Egoism dominated the bourgeoisie, especially in France and in England. Higher virtues and social concerns were subsumed by the cash nexus and crass materialism of an industrial capitalist society. Artists and intellectuals attacked the philistinism of the bourgeoisie for their lack of taste and their lack of an higher morality. Ironically, the brunt of their attack fell on the social class which had produced the generation of Romantics.

Romanticism reveals the persistence of Enlightenment thought, the Romantic's definition of themselves and a gradual awareness of a new enemy. The shift to a new enemy reminds usthat

the Romantic Age was also an eclectic age. The Enlightenment was no monolithic structure -
- neither was Romanticism, however we define it. Ideas of an age seldom exist as total systems. Our labels too easily let us forget that past ideas from the context in which new ideas are developed and expressed. Intellectuals do manage to innovate and their innovations are oftentimes not always recombinations of what they have embraced in their education. Intellectualand geographic contexts differ from state to state -- even though French culture seemed to have dominated the Continent during the early decades of the 19th century. England is the obvious exception. Germany is another example -- the movement known as *Sturm und Drang* (Storm andStress) -- was an independent cultural development.

National variations were enhanced when, under the direct effect of the Napoleonic wars, boundaries were closed and the easy international interchange of ideas was inhibited. But war was not the only element that contributed to the somewhat inhibited flow of ideas. Profound antagonism and the desire to create autonomous cultures was also partially responsible. Thisitself grew out of newly found nationalist ideologies which were indeed characteristic of Romanticism itself. And within each nation state, institutional and social differences provided limits to the general assimilation of a clearly defined set of ideas. In France, for example, the academies were strong and during the Napoleonic era, censorship was common. Artists and intellectuals alike were prevented from innovating or adopting new ideas. In Germany, on the other hand, things were quite different. The social structure, the heavy academism and specific institutional traits blocked any possibility of learning or expressing new modes of thought.

Most important were the progressive changes in the potential audience artists and intellectuals now faced -- most of them now had to depend upon that audience. Where the audience was very small, as in Austria and parts of Germany, the results often ranged betweenthe extremes of great openness to rigid conservatism. Where the audience was steadily growing, as in France or England, and where urbanization and the growth of a middle class was transforming the expectations of the artist and intellectual, there was room for experiment, innovation and oftentimes, disastrous failure. Here, artists and intellectuals could no longer depend upon aristocratic patronage. Popularity among the new and powerful middle class audience became a rite of passage.

At the same time, intellectuals criticized the tasteless and unreceptive philistine bourgeoisie. Ironically, they were criticizing the same class and the same mentality from which they themselves

had emerged and which had supported them. In this respect, the Romantic age was similar to the age of Enlightenment. A free press and careers open to talent provided possibilities of competitive innovation. This led to new efforts to literally train audiences to be receptive to the productions of artists and intellectuals. Meanwhile, literary hacks and Grub Street writers produced popular pot boilers for the masses. All these characteristics placed limits upon the activities of the Romantics. These limits could not be ignored. In fact, these limits oftenexerted pressures that can be identified as causes of the Romantic movement itself.

There were direct, immediate and forceful events that many British and European Romantics experienced in their youth. The French Revolution was a universal phenomenon that affected them all. And the Napoleonic wars after 1799 also influenced an entire generation of European writers, composers and artists. Those who were in their youth in the 1790s felt a chasmdividing them from an earlier, pre-revolutionary generation. Those who had seen Napoleon seemed different and felt different from those who were simply too young to understand. The difference lay in a great discrepancy in the quality of their experience. Great European events, such as the Revolution and Napoleon, gave identity to generations and made them feel as one -- ashared experience. As a consequence, the qualities of thought and behavior in 1790 was drastically different from what it was in 1820. In the Romantic era, men and women felt these temporal and experiential differences consciously and intensely. It is obvious, I suppose, thatonly after Napoleon could the cults of the hero, of hero worship and of the genius take full form. And only after 1815 could youth complain that their time no longer offered opportunities for heroism or greatness -- only their predecessors had known these opportunities.

The intellectual historian or historian of ideas always faces problems. Questions of meaning, interpretation and an acceptance of a particular *Zeitgeist*, or climate of opinion or worldview is serious but difficult stuff. Although we frequently use words like Enlightenment or Romanticism to describe intellectual or perhaps cultural events, these expressions sometimes cause more harm than good. There is, for instance, no 18th century document, no perfectexemplar or *ideal type*, to use Max Weber's word, which can be called "enlightened." There is, unfortunately, no perfect document or ideal type of which we may pronounce, "this is Romantic."

We have seen that one way to define the Romantics is to distinguish them from the *philosophes*. But, for both *the philosophes* and the Romantics, Nature was accepted as a general standard. Nature

was natural -- and this supplied standards for beauty and for morality. The Enlightenment's appreciation of Nature was, of course, derived wholly from Isaac Newton. The physical world was orderly, explicable, regular, logical. It was, as we are all now convinced, a Nature subject to laws which could be expressed with mathematical certainty. Universal truths -- like natural rights -- were the object of science and of philosophy. And the uniformity of Nature permitted a knowledge which was rapidly accumulating as a consequence of man's rational capacity and the use of science to penetrate the mysteries of nature. The Enlightenment defined knowledge in a Lockian manner--that is, a knowledge based on sense impressions. This was an environmentalist psychology, if you will, a psychology in which men know only what their senseimpressions allowed their faculty of reason to understand.

The Enlightenment was rationalist -- it glorified human reason. Reason illustrated the power of analysis -- Reason was the power of associating like experiences in order to generalize about them inductively. Reason was a common human possession -- it was held by all men. Even American "savages" were endowed with reason, hence the 18th century emphasis on *"common sense,"* and the *"noble savage."* Common sense -- revealed by reason -- would admit a groundwork for a common morality. As nature was studied in order to discover its universal aspects, men began to accept that what was most worth knowing and what was therefore most valuable, was what they had in common with one another. Society, then, became an object of science. Society revealed self-evident truths about human nature -- self-evident truths about natural rights.

Social and political thought was individualistic and atomistic. As the physical universe was ultimately machinelike, so social organization could be fashioned after the machine. Science pronounced what society ought to become in view of man's natural needs. These needs were not being fulfilled by the past -- for this reason, the medieval matrix and the ancien regime inhibited man's progress. The desire was to shape institutions, to change men and to produce a better society -- knowledge, morality and human happiness. The intention was at once cosmopolitanand humanitarian.

The Romantics felt all the opinions of the Enlightenment were fraught with dangerous errors and oversimplifications. Romanticism may then be considered as a critique of the inadequacies of what it held to be Enlightened thought. The critique of the Romantics -- sometime open, sometimes

hidden -- can be seen as a new study of the bases or knowledge andof the whole scientific enterprise. It rejected a science based on physics -- physics was inadequate to describe the reality of experience. "O for a life of sensations rather than ofthoughts," wrote John Keats (1795-1821). And William Blake (1757-1827) admonished us all to "Bathe in the waters of life." And Keats again, "Beauty is truth, truth beauty, -- that is all/Ye know on earth, and all ye need to know."

The Romantic universe was expanding, evolving, becoming -- it was organic, it wasalive. The Romantics sought their soul in the science of life, not the science of celestial mechanics. They moved from planets to plants. The experience was positively exhilarating, explosive and liberating -- liberation from the soulless, materialistic, thinking mechanism that was man. The 18th century had created it. The Romantics found it oppressive , hence the focuson liberation. Listen to the way Percy Bysshe Shelley (1792-1822) put it in *Prometheus Unbound:*

The joy, the triumph, the delight, the madness!
The boundless, overflowing, bursting gladness,
The vaporous exultation not to be confined!
Ha! Ha! The animation of delight
Which wraps me, like an atmosphere of light,
And bears me as a cloud is borne by its own wind.

The Romantics returned God to Nature -- the age revived the unseen world, the supernatural, the mysterious, the world of medieval man. It is no accident that the first gothic novel appears early in the Romantic Age. Nature came to be viewed historically. The world was developing, it was a world of continuous process, it was a world in the process of becoming. Andthis continuous organic process could only be understood through historical thought. And herewe have come almost full circle to the views expressed by Giambattista Vico a century earlier. This is perhaps the single most revolutionary aspect of the Romantic Age. An admiration for all the potency and diversity of living nature superseded a concern for the discovery of its universal traits. In a word, the Romantics embraced relativism. They did not seek universal abstract laws as Immanuel Kant (1724-1804) had. Instead, they saw history as a process of unfolding, a becoming. Was not this the upshot of what G. W. F. Hegel (1770-1831) had argued in his philosophy of history? And look at the time frame: Kant

- 1780s, Hegel - 1820s and 30s.

The Romantics sought Nature's glorious diversity of detail -- especially its moral and emotional relation to mankind. On this score, the Romantics criticized the 18th century. The *philosophe* was cold, mechanical, logical and unfeeling. There was no warmth in the heart. For the Romantics, warmth of heart was found and indeed enhanced by a communion with Nature. The heart has reasons that Reason is not equipped to understand. The heart was a source of knowledge -- the location of ideas "felt" as sensations rather than thoughts. Intuition was equatedwith that which men feel strongly. Men could learn by experiment or by logical process—but men could learn more in intuitive flashes and feelings, by learning to trust their instincts. The Romantics distrusted calculation and stressed the limitations of scientific knowledge. The rationality of science fails to apprehend the variety and fullness of reality. Rational analysis destroys the naïve experience of the stream of sensations and in this violation, leads men into error.

One power possessed by the Romantic, a power distinct and superior to reason, was imagination. Imagination might apprehend immediate reality and create in accordance with it. And the belief that the uncultured—that is, the primitive -- know not merely differently but bestis an example of how the Romantics reinterpreted the irrational aspect of reality -- the Imagination. The Romantics did not merely say that there were irrational ways of intuiting reality. They rejected materialism and utilitarianism as types of personal behavior and as philosophies. They sought regeneration -- a regeneration we can liken to that of the medieval heretic or saint. They favored selfless enthusiasm, an enthusiasm which was an expression of faith and not as the product of utilitarian calculation. Emotion -- unbridled emotion -- was celebrated irrespective of its consequences.

The 18th century life of mind was incomplete. The Romantics opted for a life of the heart. Their relativism made them appreciative of diversity in man and in nature. There are no universal laws. There are certainly no laws which would explain man. The *philosophe* congratulated himself for helping to destroy the *ancien regime*. And today, we can perhaps say, "good job!" But after all the destruction, after the ancient idols fell, and after thedust had cleared, there remained nothing to take its place. In stepped the Romantics who sought to restore the organic quality of the past, especially the medieval past, the past so detested by the pompous, powdered-

wig *philosophe*.

Truth and beauty were human attributes. A truth and beauty which emanated from the poet's soul and the artist's heart. If the poets are, as Shelley wrote in 1821, the "unacknowledged of the world," it was world of fantasy, intuition, instinct and emotion. It was a humanworld.

1.5 Industrial Revolution

The Industrial Revolution of the late 18th and early 19th centuries was revolutionary because it changed -- revolutionized -- the productive capacity of England, Europe and United States. But the revolution was something more than just new machines, smoke-belching factories, increased productivity and an increased standard of living. It was a revolution which transformed English, European, and American society down to its very roots. Like the Reformation or the French Revolution, no one was left unaffected. Everyone was touched in one way or another -- peasant and noble, parent and child, artisan and captain of industry. The Industrial Revolution serves as a key to the origins of modern Western society. As Harold Perkinhas observed, "the Industrial Revolution was no mere sequence of changes in industrial techniques and production, but a social revolution with social causes as well as profound social effects" [*The Origins of Modern English Society*, 1780-1880 (1969)].

The Industrial Revolution can be said to have made the European working- class. It made the European middle-class as well. In the wake of the Revolution, new social relationships appeared. As Ben Franklin once said, "time is money." Man no longer treated men as men, but as a commodity which could be bought and sold on the open market. This "commodification" of man is what bothered Karl Marx -- his solution was to transcend the profit motive by social revolution.

There is no denying the fact that the Industrial Revolution began in England sometime after the middle of the 18th century. England was the "First Industrial Nation." As one economic historian commented in the 1960s, it was England which first executed "the takeoff into self- sustained growth." And by 1850, England had become an economic titan. Its goal was to supply two-thirds of the globe with cotton spun, dyed, and woven in the industrial centers of northern England.

England proudly proclaimed itself to be the "Workshop of the World," a position that country held until the end of the 19th century when Germany, Japan and United States overtook it.

More than the greatest gains of the Renaissance, the Reformation, Scientific Revolutionor Enlightenment, the Industrial Revolution implied that man now had not only the opportunity and the knowledge but the physical means to completely subdue nature. No other revolution in modern times can be said to have accomplished so much in so little time. The Industrial Revolution attempted to effect man's mastery over nature. This was an old vision, a vision with ahistory. In the 17th century, the English statesman and "Father of Modern Science, FrancisBacon (1561-1626), believed that natural philosophy (what we call science) could be applied to the solution of practical problems, and so, the idea of modern technology was born. For Bacon,

the problem was this: how could man enjoy perfect freedom if he had to constantly labor to supply the necessities of existence? His answer was clear -- machines. These labor saving devices would liberate mankind, they would save labor which then could be utilized elsewhere. "Knowledge is power," said Bacon, and scientific knowledge reveals power over nature.

The vision was all-important. It was optimistic and progressive. Man was going somewhere, his life has direction. This vision is part of the general attitude known as the idea of progress, that is, that the history of human society is a history of progress, forever forward, forever upward. This attitude is implicit throughout the Enlightenment and was made reality during the French and Industrial Revolutions. With relatively few exceptions, the philosophes of the 18th century embraced this idea of man's progress with an intensity I think unmatched in our own century. Human happiness, improved morality, an increase in knowledge were now within man's reach. This was indeed the message, the vision, of Adam Smith, Denis Diderot, Voltaire, Thomas Jefferson and Ben Franklin.

Engines and machines, the glorious products of science began to revolutionize the idea of progress itself. If a simple machine can do the work of twenty men in a quarter of the time formerly required, then could the New Jerusalem be far behind? When you view the Industrial Revolution alongside the democratic revolutions of 1776 and 1789, we cannot help but be struck by the optimism so generated. Heaven on Earth seemed reality and no one was untouched by the prospects. But, as we will soon see, while the Industrial Revolution brought its blessings, there was also much misery. Revolutions, political or otherwise, are always mixed blessings. If we can thank the

Industrial Revolution for giving us fluoride, internal combustion engines, and laser guided radial arm saws, we can also damn it for the effect it has had on social relationships. We live in the legacy of the Industrial Revolution, the legacy of the "cash nexus," as the mid-19th century Scottish critic Thomas Carlyle (1795-1881) put it, where the only connection between men is the one of money, profit and gain.

The origins of the Industrial Revolution in England are complex and varied and, like the French Revolution, the Industrial Revolution is still a subject of a vast historical debate over origins, developments, growth and end results. This debate has raged among historians since at least 1884, when Arnold Toynbee (1852-1883), an English historian and social reformer, published the short book, *Lectures on the Industrial Revolution in England*. Toynbee was in a

fairly good position to assess the revolution in industry -- England had, by the 1880s, endured more than a century of industrialization.

The Industrial Revolution refers to a series of significant shifts in traditional practices of agriculture, manufacturing, and transportation, as well as the development of new mechanical technologies that took place between the late 18th and 19th centuries in much of the Western world. During this time, the United Kingdom, as well as the rest of Europe and the United States soon after, underwent drastic socio-economic and cultural changes during this time. Thesechanges in part gave rise to the English Romantic spirit, especially in the United Kingdom. During the late 18th century, the United Kingdom’s economic system of manual and animal based labor shifted toward a system of machine manufacturing while more readily navigable roads, canals, and railroads for trade began to develop. Steam power underpinned the dramatic increase in production capacity, as did the rather sudden development of metal tools and complex machines for manufacturing purposes.

The Industrial Revolution had a profound effect upon society in the United Kingdom. It gave rise to the working and middle classes and allowed them to overcome the long-standing economic oppression that they had endured for centuries beneath the gentry and nobility. However, while employment opportunities increased for common working people throughout thecountry and members of the middle class were able to become business owners more easily, the conditions workers often labored under were brutal. Further, many of them were barely able to live off of the wages they earned. During this time, the industrial factory was created (which, in turn, gave rise to

the modern city). Conditions within these factories were often dirty and, by today's standards, unethical: children were frequently used and abused for labor purposes and long hours were required for work. A group of people in the United Kingdom known as the Luddites felt that industrialization was ultimately inhumane and took to protesting and sometimes sabotaging industrial machines and factories. While industrialization led to incredible technological developments throughout the Western world, many historians now argue that industrialization also caused severe reductions in living standards for workers both within the United Kingdom and throughout the rest of the industrialized Western world. However, the new middle and working classes that industrialism had established led to urbanization throughout

industrial cultures, drastic population increases, and the introduction of a relatively new economic system known as capitalism.

The Romantic Movement developed in the United Kingdom in the wake of, and in some measure as a response to, the Industrial Revolution. Many English intellectuals and artists in the early 19th century considered industrialism inhumane and unnatural and revolted—sometimes quite violently—against what they felt to be the increasingly inhumane and unnatural mechanization of modern life. Poets such as Lord Byron (particular in his addresses to the Houseof Lords) and William Blake (most notably in his poem *"The Chimney Sweeper"*) spoke out— and wrote extensively about—the psychological and social affects of the newly industrial world upon the individual and felt rampant industrialization to be entirely counter to the human spirit and intrinsic rights of men. Many English Romantic intellectuals and artists felt that the modern industrial world was harsh and deadening to the senses and spirit and called for a return, both in life and in spirit, to the emotional and natural, as well as the ideals of the pre-industrial past.

Aided by revolutions in agriculture, transportation, communications and technology, England was able to become the "first industrial nation." This is a fact that historians have long recognized. However, there were a few other less-tangible reasons which we must consider. These are perhaps cultural reasons. Although the industrial revolution was clearly an unplanned and spontaneous event, it never would have been "made" had there not been men who wanted such a thing to occur. There must have been men who saw opportunities not only for advances in technology, but also the profits those advances might create. Which brings us to one very crucial cultural attribute -- the English, like the Dutch of the same period, were a very commercial people. They saw little problem with making money, nor with taking their surplus and reinvesting it.

Whether this attribute has something to do with their "Protestant work ethic," as Max Weber put it, or with a specifically English trait is debatable, but the fact remains that English entrepreneurs had a much wider scope of activities than did their Continental counterparts at the same time.

1.6 Summary

The changing fortunes of democracy and of rights discourse in the present have provoked the concern that 'History is not turning out as intended'. Such changing fortunes call for renewed attention to the 'age of revolution' and a reconsideration of its conventional historiography. Universalism must now be balanced against particularism. Paine helps that analysis, and also sheds light on the unexplained contradiction in recent historiography between a late eighteenth century dominated by natural rights and Enlightenment discourse, and an early nineteenth dominated by utilitarianism and socialism. The long-term trajectories of natural rights theory and republicanism, especially, now demand reconsideration. Paine's age did not see a transition from particularist legal right to universal human rights, and into the twentieth century universalizing rights language seldom provided a stable intellectual foundation for proliferating republics. Merely pragmatic reinterpretations of Paine's 'representative system' contribute to blighting the democratic potential of many republics.

1.7 Review Questions

1. Explain the concept of romanticism and its origin.
2. Discuss the beginnings of Romantic era.
3. Elaborately explain the change Industrial Revolution had on the common people.
4. Elucidate the reaction of common mass against Enlightenment.
5. How does industrial revolution boost the Beginning of Romantic era?

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- ^ Novotny, 96
- ^ From the Preface to the 2nd edition of *Lyrical Ballads*, quoted Day, 2
- ^ Day, 3
- ^ Ruthven (2001) p. 40 quote: "Romantic ideology of literary authorship, which conceives of the text as an autonomous object produced by an individual genius."
- ^ Spearing (1987) quote: "Surprising as it may seem to us, living after the Romantic movement has transformed older ideas about literature, in the Middle Ages authority was prized more highly than originality."
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UNIT-2: FRENCH REVOLUTION AND AFTER

STRUCTURE

2.1 Objectives

- The learners shall be interested to know regarding the famous French Revolution.
- The learners will be engaged in knowing the origin and cause of French Revolution.
- The learners shall know how the French revolution affected the neighboring countries as well as the whole world.
- This unit shall create curiosity within the learners to know about the effects of French Revolution.
- The learners will know of how French revolution affected the political and military phase of the period.

2.2 Introduction

The French Revolution is widely recognized as one of the most influential events of late eighteenth- and early nineteenth-century Europe, with far reaching consequences in political, cultural, social, and literary arenas. Although scholars such as Jeremy Popkin point to more concrete political issues as grounds for the upheaval, supporters of the Revolution rallied around more abstract concepts of freedom and equality, such as resistance to the King's totalitarian authority as well as the economic and legal privileges given to the nobility and clergy. It is in thisresistance to monarchy, religion, and social difference that Enlightenment ideals of equality, citizenship, and human rights were manifested. These beliefs had profound influence on the Romantic poets.

The Revolution affected first- and second-generation Romantics in different ways. First- generation poets such as William Wordsworth, Samuel Taylor Coleridge, and Robert Southey, the most well-known members of the "Lake District" school of poetry, initially sympathized withthe philosophical and political principles of the Revolution, particularly as expressed by William Godwin in his *Inquiry into Political Justice* (1793). Wordsworth famously chronicled his response to the war in his Prelude, although the relevant passages were not published in full untilafter his death in 1850. One shorter section, however, made its way into print in 1809 under the title "French Revolution, as it Appeared to Enthusiasts at Its Commencement." The phrasing of the title indicates Wordsworth's turn toward more conservative politics later in life, particularly after the bloody turn of the revolution.

According to Simon Bainbridge, Wordsworth and Coleridge translated the Revolution's emphasis on man's equality into the "language of the common man" and "low" subject matter found in *Lyrical Ballads.* Wordsworth's everyday language and subject choices look like a literary revolution that mirrors the historical revolution by breaking down the boundaries that separated poetry - with its elevated characters, plots, and diction - from ordinary representation.

While first-generation Romantics saw their revolutionary fervor tempered by the gruesome turn of

the revolution from the execution of Louis XVI through the Reign of Terror, second-generation Romantics such as Lord Byron and Percy Shelley held to the Revolution's principles in a more idealistic, if somewhat cautious way. Shelley, for instance, portrays rebellious events in poems such as *Prometheus Unbound* (1820), *Swellfoot the Tyrant* (1820), and *Hellas* (1822), yet he avoids direct representation of revolutionary action through a mythological framework. This framework, according to Jeffrey Cox, serves a two-fold purpose: to avoid the appearance of promoting violent revolutionary action and instilling despair in those who still promoted the cause of liberty throughout Europe. The latter Shelley sees as the primary fault with Wordsworth's abandonment of radical libertarian ideals and adoption of more passive solutions, while the former is characteristic of Shelley's critique of Byron's representations of revolution as deteriorating into predestined violence and despondency. Shelley, above all, soughtto promote the ideals of liberty and equality through non-violent revolution. Furthermore, Cox argues that Byron's portrayal of inevitable, cyclical patterns of violence is representative of an inability to break free of the past. In this way, Cox interprets the revolution in *Marino Faliero* as doomed by the hero's inability to overcome the past, which leads the rebels to mimic the actions of the aristocracy which they are trying to overthrow. This cynical view of radical action is reflective of Byron's own attitudes toward the French Revolution, particularly his youthful idolization of Napoleon Bonaparte, whom he later criticized for regressing from liberty and democracy into monarchical dictatorship.

2.3 Origin of French Revolution

The French Revolution, along with the Industrial Revolution, has probably done more than any other revolution to shape the modern world. Not only did it transform Europe politically, but also, thanks to Europe's industries and overseas empires, the French Revolution's ideas of liberalism and nationalism have permeated nearly every revolution across the globe since 1945. In addition to the intense human suffering as described above, its origins have deep historic and geographic roots, providing the need, means, and justification for building the absolute monarchy of the Bourbon Dynasty which eventually helped trigger the revolution.

The need for absolute monarchy came partly from France's continental position in the midst of hostile powers. The Hundred Years War (1337-1453) and then the series of wars with the Hapsburg

powers to the south, east, and north (c.1500-1659) provided a powerful impetus to build a strong centralized state. Likewise, the French wars of Religion (1562-98) underscored the need for a strong monarchy to safeguard the public peace. The means for building a monarchy largely came from the rise of towns and a rich middle class. They provided French kings with the funds to maintain professional armies and bureaucracies that could establish tighter control over France. Justification for absolute monarchy was based on the medieval custom of anointing new kings with oil to signify God's favor. This was the basis for the doctrine of Divine Right of Kings. In the late 1600's, all these factors contributed to the rise of absolutism in France.

Louis XIV (1643-1715) is especially associated with the absolute monarchy, and he did make France the most emulated and feared state in Europe, but at a price. Louis' wars and extravagant court at Versailles bled France white and left it heavily in debt. Louis' successors, Louis XV (1715-74) and Louis XVI (1774-89), were weak disinterested rulers who merely added to France's problems through their neglect. Their reigns saw rising corruption and three ruinously expensive wars that plunged France further into debt and ruined its reputation. Along with debt, the monarchy's weakened condition led to two other problems: the spread of revolutionary ideas and the resurgence of the power of the nobles.

Although the French kings were supposedly absolute rulers, they rarely had the will to censor the philosophes' new ideas on liberty and democracy. Besides, in the spirit of the Enlightenment, they were supposedly "enlightened despots" who should tolerate, if not actually believe, the philosophes' ideas. As a result, the ideas of Voltaire, Rousseau, and Montesquieu on liberty and democracy spread through educated society.

Second, France saw a resurgence of the power of the nobles who still held the top offices and were trying to revive and expand old feudal privileges. By this time most French peasants were free and as many as 30% owned their own land, but they still owed such feudal dues and services as the corvee (forced labor on local roads and bridges) and captaineries (the right of nobles to hunt in the peasants' fields, regardless of the damage they did to the crops). Naturally, these infuriated the peasants. The middle class likewise resented their inferior social position, but were also jealous of the nobles and eagerly bought noble titles from the king who was alwaysin need of quick cash. This diverted money from the business sector to much less productive pursuits and contributed to economic stagnation.

Besides the Royal debt, France also had economic problems emanating from two main sources. First of all, while the French middle class was sinking its money into empty noble titles,the English middle class was investing in new business and technology. For example, by the French Revolution, England had 200 waterframes, an advanced kind of waterwheel. France, with three times the population of England, had only eight. The result was the Industrial Revolution in England, which flooded French markets with cheap British goods, causing business failures and unemployment in France. Second, a combination of the unfair tax load on the peasants (which stifled initiative to produce more), outdated agricultural techniques, and bad weather led to a series of famines and food shortages in the 1780's.

All these factors (intellectual dissent, an outdated and unjust feudal social order, and a stagnant economy) created growing dissent and reached a breaking point in 1789. It was then that Louis XVI called the Estates General for the first time since 1614. What he wanted wasmore taxes. What he got was revolution.

2.3.1 Aristocratic revolt, 1787–89

The Revolution took shape in France when the controller general of finances, Charles-Alexandre de Calonne, arranged the summoning of an assembly of "notables" (prelates, great noblemen, and a few representatives of the bourgeoisie) in February 1787 to propose reforms designed to eliminate the budget deficit by increasing the taxation of the privileged classes. The assembly refused to take responsibility for the reforms and suggested the calling of the Estates-General, which represented the clergy, the aristocracy, and the Third Estate (the commoners) and which had not met since 1614. The efforts made by Calonne's successors to enforce fiscal reforms in spite of resistance by the privileged classes led to the so-called revolt of the "aristocratic bodies," notably that of the *parlements* (the most important courts of justice), whose powers were curtailed by the edict of May 1788.

During the spring and summer of 1788, there was unrest among the populace in Paris, Grenoble, Dijon, Toulouse, Pau, and Rennes. The king, Louis XVI, had to yield. He reappointed reform-minded Jacques Necker as the finance minister and promised to convene the Estates-General on May 5, 1789. He also, in practice, granted freedom of the press, and France was

flooded with pamphlets addressing the reconstruction of the state. The elections to the Estates-General, held between January and April 1789, coincided with further disturbances, as the harvest of 1788 had been a bad one. There were practically no exclusions from the voting; and the electors drew up *cahiers de doléances*, which listed their grievances and hopes. They elected 600 deputies for the Third Estate, 300 for the nobility, and 300 for the clergy.

2.3.2 Events of 1789

The Estates-General met at Versailles on May 5, 1789. They were immediately divided over a fundamental issue: should they vote by head, giving the advantage to the Third Estate, or by estate, in which case the two privileged orders of the realm might outvote the third? On June 17 the bitter struggle over this legal issue finally drove the deputies of the Third Estate to declare themselves the National Assembly; they threatened to proceed, if necessary, without the other two orders. They were supported by many of the parish priests, who outnumbered the aristocratic upper clergy among the church's deputies. When royal officials locked the deputies out of their regular meeting hall on June 20, they occupied the king's indoor tennis court (*Jeu de Paume*) and swore an oath not to disperse until they had given France a new constitution. The king grudgingly gave in and urged the nobles and the remaining clergy to join the assembly, which took the official title of National Constituent Assembly on July 9; at the same time, however, he began gathering troops to dissolve it.

These two months of prevarication at a time when the problem of maintaining food supplies had reached its climax infuriated the towns and the provinces. Rumours of an "aristocratic conspiracy" by the king and the privileged to overthrow the Third Estate led to the Great Fear of July 1789, when the peasants were nearly panic-stricken. The gathering of troops around Paris and the dismissal of Necker provoked insurrection in the capital. On July 14, 1789, the Parisian crowd stormed the Bastille, a symbol of royal tyranny. Again the king had to yield; visiting Paris, he showed his recognition of the sovereignty of the people by wearing the tricolour cockade.

In the provinces, the Great Fear of July led the peasants to rise against their lords. The nobles and the bourgeois now took fright. The National Constituent Assembly could see only one way to check the peasants; on the night of August 4, 1789, it decreed the abolition of the feudal regime and of

the tithe. Then on August 26 it introduced the Declaration of the Rights of Man and of the Citizen, proclaiming liberty, equality, the inviolability of property, and the right to resist oppression.

The decrees of August 4 and the Declaration were such innovations that the king refused to sanction them. The Parisians rose again and on October 5 marched to Versailles. The next day they brought the royal family back to Paris. The National Constituent Assembly followed the court, and in Paris it continued to work on the new constitution.

2.4 The Three Phases of the French Revolution

It is wrong to think of the French Revolution as a sudden coup unrelated to what had gone before it. In fact, the seeds of the Revolution had been sown long before they sprouted in 1789. We can distinguish three clear phases of the French Revolution, which according to Compton-Rickett, are as follows:

1. The Doctrinaire phase-the age of Rousseau;
2. The Political phase-the age of Robespierre and Danton;
3. The Military phase-the age of Napoleon."

All these three phases considerably influenced the Romantic Movement in England.

2.5 Influence of the Doctrinaire Phase

The doctrinaire phase of the French Revolution was dominated by the thinker Rousseau. His teachings and philosophic doctrines were the germs that brought about an intellectual and literary revolution all over England. He was, fundamentally considered, a naturalist who gave theslogan

"Return to Nature." He expressed his faith in the elemental simplicities of life and his distrust of the sophistication of civilisation which, according to him, had been curbing the natural(and good) man. He revived the cult of the "noble savage" untainted by the so-called culture. Social institutions were all condemned by him as so many chains. He raised his powerful voice against social and political tyranny and exhorted the downtrodden people to rise for emancipation from virtual slavery and almost hereditary poverty imposed upon them by an unnatural political system which benefitted only a few. Rousseau's primitivism, sentimentalism, and individualism had their influence on English thought and literature. In France they prepared the climate for the Revolution.

Rousseau's sentimental belief in the essential goodness of natural man and the excellence of simplicity and even ignorance found a ready echo in Blake and, later, Wordsworth and Coleridge. The love of nature and the simplicities of village life and unsophisticated folk found ample expression in their poetic works. Wordsworth's love of nature was partly due to Rousseau's influence. Rousseau's intellectual influence touched first Godwin and, through him, Shelley. Godwin in*Political Justice* embodied a considerable part of Rousseauistic thought. Like him he raised his voice for justice and equality and expressed his belief in the essential goodness of man. Referring reverently to *Political Justice* Shelley wrote that he had learnt "all that was valuable in knowledge and virtue from that book."

2.6 Influence of the Political Phase and the Military Phase

The political phase of the Revolution, which started with the fall of the Bastille, sent a wave of thrill to every young heart in Europe. Wordsworth became crazy for joy, and along with him, Southey and Coleridge caught the general contagion. All of them expressed themselves in pulsating words. But such enthusiasm and rapture were not destined to continue for long. The Reign of Terror and the emergence of Napoleon as an undisputed tyrant dashed the enthusiasm of romantic poets to pieces. The beginning of the war between France and England completed their disillusionment, and Wordsworth, Coleridge, and Southey, who had started as wild radicals,ended as well-domesticated Tories. The latter romantics dubbed them as renegades who had let down the cause of the Revolution. Wordsworth, in particular, had to suffer much criticism down to the days of Robert

Browning who wrote a pejorative poem on him describing him as “the lost leader.”

The modern era has unfolded in the shadow of the French Revolution. French society itself underwent a transformation as feudal, aristocratic, and religious privileges disappeared and old ideas about tradition and hierarchy were abruptly overthrown under the mantra of *"Liberté, égalité, fraternité"*. Globally, the Revolution accelerated the rise of republics and democracies, the spread of liberalism, nationalism, socialism and secularism, the development of modern political ideologies, and the practice of total war. Some of its central documents, like theDeclaration of the Rights of Man, expanded the arena of human rights to include women and slaves.

2.7Summary

On August 22, 1795, the National Convention, now composed of moderates who had survived the excesses of the Reign of Terror approved the creation of anew constitution that created France’s bicameral legislature. The power would be in the hands of the Directory, a five-member group appointed by the parliament. Any opposition to this group was removed through the efforts of the army, now led by an upcoming and successful general, Napoleon Bonaparte. The Directory’s rule was marked by financial crises and corruption. In addition, they had ceded much of their authority to the army that had helped them stay in power.

Finally, resentment against the Directory reached fever pitch and a coup d’état was staged by Napoleon himself, toppling them from power. Napoleon appointed himself “first consul”. The French Revolution was over and the Napoleonic era was about the begin during which time French domination continental Europe would become the norm.

2.8 Key Terms

- **August Decrees**: *A series of decrees issued by the National Assembly in August 1789 that successfully suppressed the Great Fear by releasing all peasants from feudal contracts.*

- **Bastille:** A large armory and state prison in the center of Paris that a mob of sans-culottes sacked on July 14, 1789, giving the masses arms for insurrection. The storming of the Bastille had little practical consequence, but it was an enormous symbolic act against the *ancien*

régime, inspired the revolutionaries, and is still celebrated today as the French holiday Bastille Day.

- **Bourgeoisie:** The middle and upper classes of French society who, as members of the **Third Estate**, wanted an end to the principle of privilege that governed French society in the late 1700s. The bourgeoisie represented the moderate voices during the French Revolution and were represented by delegates in both the **Estates-General** and the **National Assembly**.

- **Civil Constitution of the Clergy:** A document, issued by the **National Assembly** in July 1790, that broke ties with the Catholic Church and established a national church system in France with a process for the election of regional bishops. The document angered the pope and church officials and turned many French Catholics against the revolutionaries.

- **Committee of Public Safety**: A body, chaired by Maximilien Robespierre, to which the National Convention gave dictatorial powers in April 1793 in an attempt to deal with France's wars abroad and economic problems at home. Although the committee led off its tenure with an impressive war effort and economy-salvaging initiatives, things took a turn for the worse when Robespierre began his violent Reign Of Terror in late 1793.

2.9 Review Questions

1. What was the French Revolution?
2. Why did the French Revolution happen?
3. Why did the French Revolution lead to war with other nations?
4. What are the three phases of French Revolution?
5. How did French revolution affect the political and military phase?

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UNIT-3: ROMANTICISM AND ROMANTIC FEATURES

STRUCTURE

3.1 Objectives

- The learners will develop positive attitude towards nature.
- The learners shall develop curiosity towards the reason for the origin of the age.
- The learners shall gain knowledge about the major pioneers of the age.
- The learners will get to know the characteristics of the age.
- The learners will develop optimistic and critical view regarding the world.

3.2 Introduction

This period extends from the war with the colonies, following the Declaration of Independence in 1776 to the accession of Victoria in 1837. During the first part of the period especially, England was in a continual turmoil, produced by political and economic agitation at home, and by the long wars that covered two continents and the wide sea between them. The mighty changes resulting from these two causes have given this period the name of the Age of Revolution. The storm center of all the turmoil in England and abroad was the French Revolution, which had a profound influence on the life and literature of all Europe. On the Continent the overthrow of Napoleon at Waterloo (1815) apparently checked the progress of liberty, which had started with the French Revolution, but in England the case was reversed. The agitation for popular liberty, which at one time threatened a revolution, went steadily forward till it resulted in the final triumph of democracy,

in the Reform Bill of 1832, and in a number of exceedingly important reforms, such as the extension of manhood suffrage, the removal of the last unjust restrictions against Catholics, the establishment of a national system of schools, followed by a rapid increase in popular education, and the abolition of slavery in all English colonies (1833). To this added the changes produced by the discovery of steam and the inventionof machinery, which rapidly changed England from an agricultural to a manufacturing nation, introduced the factory system, and caused this period to be known as the Age of Industrial Revolution.

In the most basic sense, Romanticism, which is loosely identified as spanning the years of 1783-1830, can be distinguished from the preceding period called the Enlightenment by observing that the one elevated the role of spirit, soul, instinct, and emotion, while the other advocated a cool, detached scientific approach to most human endeavors and dilemmas. In short,Romanticism in literature was a rejection of many of the values movements such as the Enlightenment and Scientific Revolution held as paramount.

Romanticism, initiated by the English poets such as Coleridge and Wordsworth, as wellas Blake, Keats, Shelley, was concentrated primarily in the creative expressions of literature and the arts; however, the philosophy and sentiment characteristic of the Romanticism movement would spread throughout Europe and would ultimately impact not only the arts and humanities, but the society at large, permanently changing the ways in which human emotions, relationships, and institutions were viewed, understood, and artistically and otherwise reflected.

The Enlightenment was the name given to the period that preceded the Romantic Age, and it is in understanding the key features of the Enlightenment that one can best understand how the characteristics of Romanticism came to be, and how they differed so radically from those of the industrialized era. The Enlightenment had developed and championed logic and reason above all other qualities and there was little room in this worldview for the emotion-based nature that would define Romanticism. According the Enlightenment view, people and their relationships, roles, institutions, and indeed, their whole societies, could be understood best if organized and approached with a scientific perspective.

During this time in the history of the romanticism movement in literature, it was believed that objectivity was not only desirable, but also achievable. Subjective emotions, contemplation of

nature, and the creative impulse felt by individuals were all of far lesser importance than building the physical and commercial infrastructure of a country that had new resources, techniques, and capital with which to experiment. The literary products of the period reflected the priorities and values of the time, focusing mainly on political and economic themes. Philosophical writings similarly reflected the mechanistic preoccupations of the age and dealt more so than ever with the individual human experience as well as personal thoughts.

Another characteristic of Romanticism, as expressed by Shelley in his *Defence*, was the belief that emotions and relationships were not just important, but were the very currency of life. Rather than functioning as a cog in a wheel, mechanically and unaware of the other parts comprising the whole machine, Shelley argued that: The great secret of mortals is love…and an identification of ourselves with the beautiful which exists in thought, action, or person, not our own. A man, to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and of many others; the pains and pleasures of his species must become his own. While some of the Romantics were more inwardly focused than the kind of engagement that Shelley called for so passionately in his *Defence*, they tended to agree on the major characteristics of Romanticism: the valuation of intensely felt emotion, the importance of creative expression, and the possibility of transcending ordinary experience, which was referred to as achieving a state of sublimity.

Romanticism was, above all, an experimental project of self and social quest, a quest for intense experiences that were felt deeply, a quest for connection, a quest for transcendence, and aquest to know the self—and, by extension, others—more profoundly. The quest did not occur,nor could it have occurred, by creating a plan to achieve it. Rather, it was through constant observation and alertness, and the devotion of attention to the most minute and seemingly unimportant details of daily life, that the self, and therefore society, had the possibility of transmuting itself into something greater. Bloom and Trilling refer to Romanticism as a "health- restoring revival of the instinctual life". Rather than trust in machines, industry, and scientifically-based progress, Romanticism encouraged people to look inward, trusting themselves and their own intuition. Romantics also directed their own and others' attention to nature, where all organic processes could be observed, celebrated, and from which lessons could be learned. Through these shifts in focus, the Romantics argued, it would become possible for people to know themselves and the world better and more

fully.

Whereas the preceding age of Enlightenment had promised that reason, logic, and scientific processes would lead to knowledge, success, and a better society, the Romantics challenged that notion, and changed the equation. It was no longer necessary to follow traditionalformulae; rather, new literary forms and new modes of expression could be created. “The major Romantic questers,” write Bloom and Trilling, offered through their own examples the possibility of “engage[ing] in the extraordinary enterprise of seeking to re-beget their own selves, as though through the imagination a man might hope to become his own father, or at least his own heroic precursor”. Perhaps Romanticism was adopted so quickly and on such a widespread scale across Europe and then, not long after, to America, because it was an antidote to the hyper- accelerated period of change that the Industrial Revolutions had ushered in during the previous epoch. Given that the Industrial Revolution had caused such dramatic shifts in all aspects of society, changing the ways that people thought, felt, worked, and related with one another, it would not be unreasonable to hypothesize that such a shift in paradigm and in practice created a sort of cognitive dissonance. Such dissonance might only have been possible to resolve by embracing the backlash that Romanticism represented to the Enlightenment ideas and ideals. Whereas the Enlightenment could be interpreted as having drained the creativity and spontaneity out of life, making tasks and relationships predictable through mechanization, Romanticism offered the hope of restoration through small and unexpected pleasures. Romanticism invited people to dream again, to imagine, to give in to flights of fancy, to explore the border between conscious experience and unconscious dreams and desires.

3.3 Romanticism - Definition

Romanticism, attitude or intellectual orientation that characterized many works of literature, painting, music, architecture, criticism, and historiography in Western civilization over a period from the late 18th to the mid-19th century. Romanticism can be seen as a rejection of the precepts of order, calm, harmony, balance, idealization, and rationality that typified Classicism in general and late 18th-century Neoclassicism in particular. It was also to some extent a reaction against the Enlightenment and against 18th-century rationalism and physical materialism in general.

Romanticism emphasized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental.

Among the characteristic attitudes of Romanticism were the following: a deepened appreciation of the beauties of nature; a general exaltation of emotion over reason and of the senses over intellect; a turning in upon the self and a heightened examination of human personality and its moods and mental potentialities; a preoccupation with the genius, the hero, and the exceptional figure in general and a focus on his or her passions and inner struggles; a new view of the artist as a supremely individual creator, whose creative spirit is more important than strict adherence to formal rules and traditional procedures; an emphasis upon imagination as a gateway to transcendent experience and spiritual truth; an obsessive interest in folk culture, national and ethnic cultural origins, and the medieval era; and a predilection for the exotic, the remote, the mysterious, the weird, the occult, the monstrous, the diseased, and even the satanic.

3.4 Romanticism and Literature

Romanticism proper was preceded by several related developments from the mid-18th century on that can be termed Pre-Romanticism. Among such trends was a new appreciation of the medieval romance, from which the Romantic movement derives its name. The romance was a tale or ballad of chivalric adventure whose emphasis on individual heroism and on the exotic and the mysterious was in clear contrast to the elegant formality and artificiality of prevailing Classical forms of

literature, such as the French Neoclassical tragedy or the English heroic couplet in poetry. This new interest in relatively unsophisticated but overtly emotional literary expressions of the past was to be a dominant note in Romanticism.

Romanticism in English literature began in the 1790s with the publication of the *Lyrical Ballads* of William Wordsworth and Samuel Taylor Coleridge. Wordsworth's "Preface" to the second edition (1800) of *Lyrical Ballads*, in which he described poetry as "the spontaneous overflow of powerful feelings," became the manifesto of the English Romantic movement in poetry. William Blake was the third principal poet of the movement's early phase in England. The first phase of the Romantic movement in Germany was marked by innovations in both content and literary style and by a preoccupation with the mystical, the subconscious, and the supernatural. A wealth of talents, including Friedrich Hölderlin, the early Johann Wolfgang von Goethe, Jean Paul, Novalis, Ludwig Tieck, August Wilhelm and Friedrich von Schlegel, Wilhelm Heinrich Wackenroder, and Friedrich Schelling, belong to this first phase. In Revolutionary France, François-Auguste-René, vicomte de Chateaubriand, and Madame de Staël were the chief initiators of Romanticism, by virtue of their influential historical and theoretical writings.
The second phase of Romanticism, comprising the period from about 1805 to the 1830s, was marked by a quickening of cultural nationalism and a new attention to national origins, as attested by the collection and imitation of native folklore, folk ballads and poetry, folk dance and music, and even previously ignored medieval and Renaissance works. The revived historical appreciation was translated into imaginative writing by Sir Walter Scott, who is often considered to have invented the historical novel. At about this same time English Romantic poetry had reached its zenith in the works of John Keats, Lord Byron, and Percy Bysshe Shelley.

A notable by-product of the Romantic interest in the emotional were works dealing with the supernatural, the weird, and the horrible, as in Mary Shelley's *Frankenstein* and works by Charles Robert Maturin, the Marquis de Sade, and E.T.A. Hoffmann. The second phase of Romanticism in Germany was dominated by Achim von Arnim, Clemens Brentano, Joseph von Görres, and Joseph von Eichendorff.

By the 1820s Romanticism had broadened to embrace the literatures of almost all of Europe. In this later, second, phase, the movement was less universal in approach and concentrated more on exploring each nation's historical and cultural inheritance and on examining the passions and

struggles of exceptional individuals. A brief survey of Romantic or Romantic-influenced writers would have to include Thomas De Quincey, William Hazlitt, and Charlotte, Emily, and Anne Brontë in England; Victor Hugo, Alfred de Vigny, Alphonse de Lamartine, Alfred de Musset, Stendhal, Prosper Mérimée, Alexandre Dumas, and Théophile Gautier in France; Alessandro Manzoni and Giacomo Leopardi in Italy; Aleksandr Pushkin and Mikhail Lermontov in Russia; José de Espronceda and Ángel de Saavedra in Spain; Adam Mickiewicz in Poland; and almost all of the important writers in pre-Civil War America.

3.4.1 Romanticism and Visual Arts

In the 1760s and ’70s a number of British artists at home and in Rome, including James Barry, Henry Fuseli, John Hamilton Mortimer, and John Flaxman, began to paint subjects that were at odds with the strict decorum and classical historical and mythological subject matter of conventional figurative art. These artists favoured themes that were bizarre, pathetic, or extravagantly heroic, and they defined their images with tensely linear drawing and bold contrasts of light and shade. William Blake, the other principal early Romantic painter in England, evolved his own powerful and unique visionary images.

In the next generation the great genre of English Romantic landscape painting emerged in the works of J.M.W. Turner and John Constable. These artists emphasized transient and dramatic effects of light, atmosphere, and colour to portray a dynamic natural world capable of evoking awe and grandeur.

In France the chief early Romantic painters were Baron Antoine Gros, who painted dramatic tableaus of contemporary incidents of the Napoleonic Wars, and Théodore Géricault, whose depictions of individual heroism and suffering in *The Raft of the Medusa* and in his portraits of the insane truly inaugurated the movement around 1820. The greatest French Romantic painter was Eugène Delacroix, who is notable for his free and expressive brushwork, his rich and sensuous use of colour, his dynamic compositions, and his exotic and adventurous subject matter, ranging from North African Arab life to revolutionary politics at home. Paul Delaroche, Théodore Chassériau, and, occasionally, Jean-Auguste-Dominique Ingres represent the last, more academic phase of Romantic painting in France. In Germany Romantic painting took on symbolic and allegorical overtones, as in the works of Philipp Otto Runge. Caspar David Friedrich, the greatest German Romantic artist,

painted eerily silent and stark landscapes that can induce in the beholder a sense of mystery and religious awe.

Romanticism expressed itself in architecture primarily through imitations of older architectural styles and through eccentric buildings known as “follies.” Medieval Gothic architecture appealed to the Romantic imagination in England and Germany, and this renewed interest led to the Gothic Revival.

3.5 Romanticism and Music

Musical Romanticism was marked by emphasis on originality and individuality, personal emotional expression, and freedom and experimentation of form. Ludwig van Beethoven and Franz Schubert bridged the Classical and Romantic periods, for while their formal musical techniques were basically Classical, their music’s intensely personal feeling and their use of programmatic elements provided an important model for 19th-century Romantic composers.

The possibilities for dramatic expressiveness in music were augmented both by the expansion and perfection of the instrumental repertoire and by the creation of new musical forms, such as the lied, nocturne, intermezzo, capriccio, prelude, and mazurka. The Romantic spirit often found inspiration in poetic texts, legends, and folk tales, and the linking of words and music either programmatically or through such forms as the concert overture and incidental music is another distinguishing feature of Romantic music. The principal composers of the first phase of Romanticism were Hector Berlioz, Frédéric Chopin, Felix Mendelssohn, and Franz Liszt. These composers pushed orchestral instruments to their limits of expressiveness, expanded the harmonic vocabulary to exploit the full range of the chromatic scale, and explored the linking of instrumentation and the human voice. The middle phase of musical Romanticism is represented by such figures as Antonín Dvořák, Edvard Grieg, and Pyotr Ilyich Tchaikovsky. Romantic efforts to express a particular nation’s distinctiveness through music was manifested in the works of the Czechs Antonín Dvořák and Bedřich Smetana and by various Russian, French, and Scandinavian composers.

Romantic opera in Germany began with the works of Carl Maria von Weber, while Romantic opera in Italy was developed by the composers Gaetano Donizetti, Vincenzo Bellini, and Gioachino

Rossini. The Italian Romantic opera was brought to the height of its development by Giuseppe Verdi. The Romantic opera in Germany culminated in the works of Richard Wagner, who combined and integrated such diverse strands of Romanticism as fervent nationalism; the cult of the hero; exotic sets and costumes; expressive music; and the display of virtuosity in orchestral and vocal settings. The final phase of musical Romanticism is represented by such late 19th-century and early 20th-century composers as Gustav Mahler, Richard Strauss, Edward Elgar, and Jean Sibelius.

3.6 Characteristics of Romantic Age

- **Celebration of Nature:** Romantic writers saw nature as a teacher and a source of infinite beauty. One of the most famous works of Romanticism is John Keats' *To Autumn* (1820):

> Where are the songs of Spring? Ay, where are they?
> Think not of them, thou hast thy music too,–
> While barred clouds bloom the soft-dying day,
> And touch the stubble-plains with rosy hue;
> Then in a wailful choir the small gnats mourn
> Among the river sallows, borne aloft
> Or sinking as the light wind lives or dies;

Keats personifies the season and follows its progression from the initial arrival after summer, through the harvest season, and finally to autumn's end as winter takes its place.

- **Focus on the Individual and Spirituality:** Romantic writers turned inward, valuing the individual experience above all else. This in turn led to heightened sense of spirituality in Romantic work, and the addition of occult and supernatural elements.

The work of Edgar Allan Poe exemplifies this aspect of the movement; for example, *The Raven* tells the story of a man grieving for his dead love (an idealized woman in the Romantic tradition) when a seemingly sentient Raven arrives and torments him, which can be interpreted literally or seen as a manifestation of his mental instability.

- **Celebration of Isolation and Melancholy:** Ralph Waldo Emerson was a very influential writer in Romanticism; his books of essays explored many of the themes of the literary

movement and codified them. His 1841 essay *Self-Reliance* is a seminal work of Romantic writing in which he exhorts the value of looking inward and determining your own path, and relying on only your own resources.

Related to the insistence on isolation, melancholy is a key feature of many works of Romanticism, usually seen as a reaction to inevitable failure—writers wished to express the pure beauty they perceived and failure to do so adequately resulted in despair like the sort expressed by Percy Bysshe Shelley in *A Lament*:

O world! O life! O time!
On whose last steps I climb.
Trembling at that where I had stood before;
When will return the glory of your prime?
No more—Oh, never more!

- **Interest in the Common Man:** William Wordsworth was one of the first poets to embrace the concept of writing that could be read, enjoyed, and understood by anyone. He eschewed overly stylized language and references to classical works in favor of emotional imagery conveyed in simple, elegant language, as in his most famous poem *I Wandered Lonely as a Cloud*:

  I wandered lonely as a Cloud
  That floats on high o'er vales and Hills,
  When all at once I saw a crowd,
  A host, of golden Daffodils;
  Beside the Lake, beneath the trees,
  Fluttering and dancing in the breeze.
  Idealization of Women

In works such as Poe's *The Raven*, women were always presented as idealized love interests, pure and beautiful, but usually without anything else to offer. Ironically, the most notable novels of the period were written by women (Jane Austen, Charlotte Brontë, and Mary Shelley, for example), but had to be initially published under male pseudonyms because of these attitudes. Much

Romantic literature is infused with the concept of women being perfect innocent beings to be adored, mourned, and respected—but never touched or relied upon.

- **Personification and Pathetic Fallacy:** Romantic literature's fixation on nature is characterized by the heavy use of both personification and pathetic fallacy. Mary Shelley used these techniques to great effect in *Frankenstein*:

Its fair lakes reflect a blue and gentle sky; and, when troubled by the winds, their tumult is but as the play of a lively infant, when compared to the roaring's of the giant ocean.

Romanticism continues to influence literature today; Stephenie Meyers' *Twilight* novels are clear descendants of the movement, incorporating most of the characteristics of classic Romanticism despite being published a century and half after the end of the movement's active life.

3.7 Literary Characteristics of the Age

Literature was the first branch of art to be influenced by the waves of Romanticism, although the concepts remain the same in all the art forms. It is one of the curiosities of literary history that the strongholds of the Romantic Movement were England and Germany, not the countries of the romance languages themselves. Thus it is from the historians of English and German literature that we inherit the convenient set of terminal dates for the Romantic period, beginning in 1798, the year of the first edition of *Lyrical Ballads* by Wordsworth and Coleridge and of the composition of *Hymns to the Night* by Novalis, and ending in 1832, the year which marked the deaths of both Sir Walter Scott and Goethe. However, as an international movement affecting all the arts, Romanticism begins at least in the 1770's and continues into the second half of the nineteenth century, later for American literature than for European, and later in some of the arts, like music and painting, than in literature. This extended chronological spectrum (1770-1870) also permits recognition as Romantic the poetry of Robert Burns and William Blake in England, the early writings of Goethe and Schiller in Germany, and the great period of influence for Rousseau's writings throughout Europe.

The early Romantic period thus coincides with what is often called the "age of revolutions"--

including, of course, the American (1776) and the French (1789) revolutions--an age of upheavals in political, economic, and social traditions, the age which witnessed the initialtransformations of the Industrial Revolution. A revolutionary energy was also at the core of Romanticism, which quite consciously set out to transform not only the theory and practice of poetry (and all art), but the very way we perceive the world. Some of its major precepts are as follows:

1. **Imagination:** The imagination was elevated to a position as the supreme faculty of the mind. This contrasted distinctly with the traditional arguments for the supremacy of reason. The Romantics tended to define and to present the imagination as our ultimate "shaping" or creative power, the approximate human equivalent of the creative powers of nature or even deity. It is dynamic, an active, rather than passive power, with many functions. Imagination is the primary faculty for creating all art. On a broader scale, it is also the faculty that helps humans to constitute reality, for (as Wordsworth suggested), we not only perceive the world around us, but also in part create it. Uniting both reason and feeling (Coleridge described it with the paradoxical phrase, "intellectual intuition"), imagination is extolled as the ultimate synthesizing faculty, enabling humans to reconcile differences and opposites in the world of appearance. The reconciliation of opposites is a central ideal for the Romantics. Finally, imagination is inextricably bound up with the other two major concepts, for it is presumed to be the faculty which enables us to "read" nature as a system of symbols.

2. **Nature:** The Romantics greatly emphasized the importance of nature and the primal feelings of awe, apprehension and horror felt by man on approaching the sublimeness of it. This was mainly because of the industrial revolution, which had shifted life from the peaceful, serene countryside towards the chaotic cities, transforming man's natural order. Nature was not only appreciated for its visual beauty, but also revered for its ability to help the urban man find his true identity. While particular perspectives with regard to nature varied considerably--nature as a healing power, nature as a source of subject and image, nature as a refuge from the artificial constructs of civilization, including artificial language--the prevailing views accorded nature the status of an organically unified whole. It was viewed as "organic," rather than, as in the scientific or rationalist view, as a system of "mechanical" laws, for Romanticism displaced the rationalist view of the universe as a

machine (e.g., the deistic image of a clock) with the analogue of an"organic" image, a living tree or mankind itself. At the same time, Romantics gave greater attention both to describing natural phenomena accurately and to capturing "sensuous nuance"--and this is as true of Romantic landscape painting as of Romantic nature poetry. Accuracy of observation, however, was not sought for its own sake. Romantic nature poetry is essentially a poetry of meditation.

3. **Symbolism and Myth:** Symbolism and myth were given great prominence in the Romantic conception of art. In the Romantic view, symbols were the human aesthetic correlatives of nature's emblematic language. They were valued too because they could simultaneously suggest many things, and were thus thought superior to the one-to-one communications of allegory. Partly, it may have been the desire to express the "inexpressible"--the infinite--through the available resources of language that led to symbol at one level and myth (as symbolic narrative) at another.

4. **Emotion v/s Rationality:** Consequently, the Romantics sought to define their goals through systematic contrast with the norms of "Versailles neoclassicism." In their critical manifestoes--the 1800 "Preface" to Lyrical Ballads, the critical studies of the Schlegel brothers in Germany, the later statements of Victor Hugo in France, and of Hawthorne, Poe, and Whitman in the United States--they self-consciously asserted their differences from the previous age (the literary "ancien regime"), and declared their freedom from the mechanical "rules." Certain special features of Romanticism may still be highlighted by this contrast. We have already noted two major differences: the replacement of reason by the imagination for primary place among the human faculties and the shift from a mimetic to an expressive orientation for poetry, and indeed all literature. In addition, neoclassicism had prescribed for art the idea that the general or universal characteristics of human behavior were more suitable subject matter than the peculiarly individualmanifestations of human activity. From at least the opening statement of Rousseau's *Confessions*, first published in 1781--"I am not made like anyone I have seen; I dare believe that I am not made like anyone in existence. If I am not superior, at least I am different."--this view was challenged. Unlike the age of Enlightenment, which focused on rationality and

intellect, Romanticism placed human emotions, feelings, instinct and intuition above everything else. While the poets in the era of rationality adhered to the prevalent rules and regulations while selecting a subject and writing about it, the Romantic writers trusted their emotions and feelings to create poetry. This belief can be confirmed from the definition of poetry by William Wordsworth, where he says that poetry is the spontaneous overflow of powerful feelings. The emphasis on emotions also spread to the music created in that period, and can be observed in the compositions made by musicians like Weber, Beethoven, Schumann, etc. Beethoven played an important role in the transition of Western music from the classical to the Romantic age.

5. **Artist, the Creator:** As the Romantic period emphasized on human emotions, the position of the artist or the poet also gained supremacy. In the earlier times, the artist was seen as a person who imitated the external world through his art. However, this definition was mooted in the Romantic era and the poet or the painter was seen as a creator of something which reflected his individuality and emotions. The Romantic perception of the artist as the creator is best encapsulated by Caspar David Friedrich, who remarkedthat "the artist's feeling is his law". It was also the first time that the poems written in the first person were being accepted, as the poetic persona became one with the voice of the poet.

6. **Nationalism:** The Romantics borrowed heavily from the folklore and the popular local art. During the earlier eras, literature and art were considered to belong to the high-class educated people, and the lower classes were not considered fit to enjoy them. Also, the language used in these works used to be highly lyrical, which was totally different from what was spoken by people. However, Romantic artists took no shame from being influenced by the folklore that had been created by the masses or the common people,and not by the literary works that were popular only among the higher echelons of the society. Apart from poetry, adopting folk tunes and ballads was one of the very importantcharacteristics of Romantic music. As the Romantics became interested and focused upondeveloping the folklore, culture, language, customs and traditions of their own country, they developed a sense of Nationalism which reflected in their works. Also, the language used in Romantic poems was simple and easy to understand by the masses.

7. **The Everyday and the Exotic:** The attitude of many of the Romantics to the everyday, social world around them was complex. It is true that they advanced certain realistic techniques, such as the use of "local color" (through down-to-earth characters, like Wordsworth's rustics, or through everyday language, as in Emily Bronte's northern dialects or Whitman's colloquialisms, or through popular literary forms, such as folk narratives). Yet social realism was usually subordinate to imaginative suggestion, and what was most important were the ideals suggested by the above examples, simplicity perhaps, or innocence. Earlier, the 18th-century cult of the noble savage had promoted similar ideals, but now artists often turned for their symbols to domestic rather than exotic sources--to folk legends and older, "unsophisticated" art forms, such as the ballad, to contemporary

country folk who used "the language of common men," not an artificial "poetic diction," and to children (for the first time presented as individuals, and often idealized as sources of greater wisdom than adults).

Simultaneously, as opposed to everyday subjects, various forms of the exotic in time and/or place also gained favor, for the Romantics were also fascinated with realms of existence that were, by definition, prior to or opposed to the ordered conceptions of "objective" reason. Often, both the everyday and the exotic appeared together in paradoxical combinations. In the Lyrical Ballads, for example, Wordsworth and Coleridge agreed to divide their labors according to two subject areas, the natural and the supernatural: Wordsworth would try to exhibit the novelty in what was all too familiar, while Coleridge would try to show in the supernatural what was psychologically real, both aiming to dislodge vision from the "lethargy of custom." The concept of the beautiful soul in an ugly body, as characterized in Victor Hugo's Hunchback of Notre Dame and Mary Shelley's Frankenstein, is another variant of the paradoxical combination.

8. **Supernatural:** Another characteristic of this movement is the belief in the supernatural. The Romantics were interested in the supernatural and included it in their works. Gothic fiction emerged as a branch of Romanticism after Horace Walpole's 1764 novel The Castle of Otranto. This fascination for the mysterious and the unreal also led to the development of Gothic romance, which became popular during this period. Supernatural elements can also be seen in Coleridge's Kubla Khan', The Rime of the Ancient Mariner and Keats' La Belle Dame Sans Merci. As no Romantic artist followed any strict set of rules or regulations, it is difficult to define the characteristics of this movement accurately. Nevertheless, some of these characteristics are reflected in the works of that period. Though many writers and critics have called this movement "irrational", it cannot be denied that it was an honest attempt to portray the world, especially the intricacies of the human nature, in a paradigm-shifting way.

3.8 Writers of the Romantic Age

3.8.1 Poets of the Romantic Age

- **William Wordsworth**

William Wordsworth (1770-1850) brought a completely new approach to the writing of English poetry. His objections to an over-stylized poetic diction, his attitude to nature, his choice of simple incidents and humble people as the subjects of his poetry— these well known characteristics of his, are all but, minor aspects of his revolutionary achievements. No, earlier English poet, had held such a view, nor in spite of Wordsworth's undoubted influence on later poetry, any subsequent poet, has held it in its purity. Thus, Wordsworth is unique in the history of English poetry.

In 1791 he graduated from Cambridge, and traveled abroad to France. The spiritof the French Revolution had strongly influenced Wordsworth, and he returned (1792) to England, imbued with the principles of Rousseau and Republicanism. In 1793, were published, "An Evening Walk" and "Descriptive Sketches", written in a stylized idiom and vocabulary of the 18th century. The outbreak of the Reign of Terror, prevented Wordsworth's return to France, and after gaining several small legacies, he settled with his sister, Dorothy in Dorsetshire.

In Dorsetshire Wordsworth became an intimate friend with Samuel Taylor Coleridge, and together they wrote the *Lyrical Ballads* (1798), where they sought to use the language of ordinary people in poetry; it includes Wordsworth's poem *Tintern Abbey.*The work introduced Romanticism into England and became a manifesto for Romantic poets. In 1800, the second edition of the *Lyrical Ballads* was published, which included the critical essay outlining Wordsworth's poetic principles. In its Preface, Wordsworth describes poetry as the "spontaneous overflow of powerful feelings."

The Prelude, his long autobiographical poem, was completed in 1805, but was notpublished until his death. His next collection: Poems in two volumes (1807) include the famous, "Ode to Duty" and the "Ode: Intimations of Immortality", and few other sonnets.

Wordsworth's personality and poetry were deeply influenced by his love of nature, especially of the sights and scenes of the Lake District, where he spent the mature part of his life. A profoundly, original and sincere thinker, Wordsworth displayed a high seriousness comparable, at times, to

Milton's but tempered with tenderness and love of simplicity.

Wordsworth's earlier works show the poetic beauty of common place things and people in works like "Margaret", "Peter Bell", "Michael", and "The Idiot Boy". His otherwell known poems are, "Lucy", "The Solitary Reaper", "Daffodils", "The Rainbow", "Resolution and Independence", and the sonnet, "The World is Too Much with Us".

Though his use of ordinary speech was highly criticized but it helped to get rid of the artificial conventions in poetry of the 18th century diction. Wordsworth—the profound, original and sincere thinker, is considered to be the greatest of English poets, but above all, he would be remembered as the creator of a new poetic tradition.

➢ Samuel Taylor Coleridge

Coleridge (1772-1834), an English poet and a Man of Letters, was the most influential, brilliant and versatile figure, of the Romantic Movement in English literature.

Although Coleridge had been busy and productive in writing both poetry and topical prose, it was not until his friendship with Wordsworth, that he wrote his best poems. In 1798, Wordsworth and Coleridge published the volume *Lyrical Ballads*, whose poems and Preface have made it a seminal work and a manifesto of the Romantic Movement in English literature.

Coleridge's main contribution to the volume was the haunting, dream-like ballad, *The Rime of the Ancient Mariner*. This long poem was well as *Kubla Khan* and *Christabel*, written during the same period are two of his best known works. The three works make use of exotic images and supernatural themes. *Dejection: An Ode*, published in 1802, is the last of Coleridge's great poems. It shows the influence of (or the affinity to) Wordsworth's poetic ideals, notably, the meditation upon self, nature, and the relationship among emotion, sense, experience and understanding. His confessions of an *Enquiring Spirit* was published posthumously in 1840.

His shorter poems include *Youth and Age, Fears in Solitude, Work without Hope*, etc. Coleridge worked for many years on his *Biographia Literaria* (1817), containing accounts of his literary life, and critical essays on philosophical and literary subjects. It presents Coleridge's theories of creative imagination, but its debt to other writers, notably the German idealistphilosophers, is often so heavy that the line between legitimate borrowing and plagiarism is blurred. This borrowing tendency,

evident in some of his poetry, together with Coleridge's notorious inability to complete projects, and his suggestions of impractical ones, made him a problematic figure. His most profound work is the philosophical *Aids to Reflection*.

Coleridge's lifelong friend, Charles Lamb called him a "damaged Archangel". Indeed, 20th century editorial scholarship has unearthed additional evidence of plagiarism, thus Coleridge is still a controversial figure. However, the originality and beauty of his poems, and his enormous influence on the intellectual and aesthetic life of his time, can hardly be questioned.He was the most brilliant conversationalist, and his *Lectures on Shakespeare*, remain among the most important statements in literary criticism.

- **Robert Southey**

Closely associated with Wordsworth and Coleridge is Robert Southey; and the three, on account of their residence in the northern lake district, were referred to contemptuously as the "Lakers" by the Scottish magazine reviews. Southey holds his place in this group more by personal association than by his literary gifts. He was born at Bristol, in 1774; studied atWestminster School, and at Oxford, where he found himself in perpetual conflict with the authorities on account of his independent views. He finally left the university and joined Coleridge in his scheme of a Pantisocracy. For more than 50 years he labored steadily atliterature, refusing to consider any other occupation.

Southey gradually surrounded himself with one of the most extensive libraries in England, and set himself to the task of writing something every working day. The results of his industry were one hundred and nine volumes, besides some hundred and fifty articles for the magazines, most of which are now utterly forgotten. His most ambitious poems are *Thalaba,* a tale of Arabian enchantment; *The Curse of Kehama*, a medley of Hindu mythology; *Madoc*, a legend of a Welsh prince who discovered the Western world; and *Roderick*, a tale of the last of the Goths. Southey wrote far better prose than poetry, and his admirable *Life of Nelson* is still often read. Besides there are his *Lives of British Admirals*, his lives of Cowper and Wesley, and his histories of Brazil and of the Peninsular War.

Southey was made Poet Laureate in 1813, and was the first to raise that office from the low estate into which it had fallen since the death of Dryden. A few of his best known short poems include,

“The Scholar”, “Auld Cloots”, “The Well of St. Keyne”, “The Inchcape Rock”, and “Lodore”.

- **Percy Bysshe Shelley**

Shelley was of that second generation of Romantic poets that did not live to be old and respectable. Shelley, in many respects was a Romantic poet par excellence. His strange, and brief

life with its eccentric unworldliness, his moods of ecstasy and lagour, his swooning idealism, combined to produce a popular image of Romanticism.

Shelley's life continued to be dominated by his desire of a political and social reform, andhe was constantly publishing pamphlets. When he was at the university, he wrote severalextraordinary pamphlets, one such work, *The Necessity of Atheism*, caused him to be expelled from Oxford. His first important poem, *Queen Mab,* privately published in 1813, st forth a radical system of curing social ills by advocating the destruction of various established institutions.

In 1814, Shelley left England for France, with Mary Godwin, daughter of WilliamGodwin. During their first year together, they were plagued by social ostracism and financial difficulties. However, in 1815, Shelley's grandfather died and left him an annual income. *Laon and Cynthna* appeared in 1817, but was withdrawn and reissued the following year as The *Revoltof Islam*; it is a long poem in Spenserian stanzas that tells of a revolution and illustrates the growth of the human mind aspiring toward perfection.

Shelley composed the great body of his poetry in Italy. *The Cenci*, a tragedy in verse exploring moral deformity, was published in 1819, followed by his masterpiece, *Prometheus Unbound* (1820). In this lyrical drama, Shelley put forth all his passions and beliefs, which were modeled after the ideas of Plato. *Epipsychidion* (1821) is a poem addressed to Emilia Viviani, whom Shelley met in Pisa, and developed a brief but close friendship.

His great elegy, *Adonais* (1821), written in memory of Keats, asserts the immortality of beauty. *Hellas* (1822), a lyrical drama was inspired by the Greek struggle for independence. His other poems include, *Alastor or the Spirit of Solitude* (1816), it is a long poem in blank verse andis a kind of spiritual autobiography. "Ode to the West Wind", "To a Skylark", "Ozymandias", "The Indian Serenade", and "When the Lamp is Shattered" are his shorter poems.

Most of Shelley's poetry reveals his philosophy, a combination of belief in the power of human love and reason, and faith in the perfectibility and ultimate progress of man. His lyric poems are superb in their beauty, grandeur and mastery of language. Although Matthew Arnold labeled him an "ineffectual angel", 20th century critics have taken Shelley seriously, recognizing his wit, his gifts as a satirist, and his influence as a social and political thinker.

- . **John Keats**

John Keats is perhaps the greatest of the second-generation Romantic poets who blossomed early and died young. Indeed, one of the most striking things about Keats is the independence with which he worked out his poetic destiny, the austere devotion with which he undertook his own artistic training.

Apprenticed to a surgeon (1811), Keats came to know Leigh Hunt and his literary circle, and in 1816 he gave up surgery to write poetry. His first volume of poems appeared in1817. It included, "I Stood tip-toe Upon a Little Hill", "Sleep and Poetry", and the famous sonnet, "On First Looking into Chapman's Homer."

Endymion, a long poem, was published in 1818. Although faulty in structure, it isnevertheless full of rich imagery and color. Keats returned from a walking tour in the Highlands to find himself attacked in *Blackwood's Magazine*—an article berated him for belonging to Leigh Hunt's "Cockney School" of poetry—and in the *Quarterly Review.* The critical assaults of 1818 marked a turning point in Keats' life; he was forced to examine his work carefully, and as aresult the influence of Hunt was diminished.

With his friend, the artist Joseph Severn, Keats sailed for Italy shortly after the publication of "Lamia", "Isabella; or the Pot of Basil", "The Eve of St. Agnes", and other poems (1820), which contains most of his important work and is probably the greatest single volume of poetry published in England in the 19th century. He died in Rome (1821) at the age of twenty five.

In spite of his tragically brief career, Keats is one of the most important English poets. Heis also among the most personally appealing. Noble, generous, and sympathetic, he was capable not only of passionate love but also of warm, steadfast friendship. Keats is ranked with Shelley and Byron, as one of the three great Romantic poets. Such poems as "Ode to a Nightingale", "Ode on a Grecian Urn", "To Autumn", and "Ode on Melancholy" are unequaled for dignity, melody and richness of sensuous imagery.

Keats' posthumous pieces include "La Belle Dame Sans Merci", in its way is an evocation of Romantic medievalism as "The Eve of St. Agnes". Among his sonnets, familiarones are, "When I Have Fears that I May Cease to be". "Lines on the Mermaid Tavern", "Fancy", and "Bards of Passion and of Mirth" are delightful short poems.

Some of Keats' finest work is the unfinished epic *Hyperion*. In recent years critical attention has focused on Keats' philosophy, which involves not abstract thought but rather absolute receptivity to experience. This attitude is indicated in his celebrated term "negative capability—to let the mind be a thoroughfare for all thought."

➢ George Gordon, Lord Byron

Lord Byron, the third of the trio of second-generation Romantic poets, was the master of colloquial tone in verse and the inventor of a species of discursive narrative poetry.

His first volume, *Fugitive Pieces* (1806) was suppressed, revised and expanded, and later appeared as *Poems on Various Occasions* in 1807. This was followed by *Hours of Idleness* (1807), which provoked such severe criticism from the Edinburgh Review that Byron replied with, *English Bards and Scotch Reviewers* (1809), a satire in heroic couplets reminiscent of Pope, which brought him immediate fame.

Byron left England the same year for a grand tour through Spain, Portugal, Italy and the Balkans. He returned in 1811 with Cantos I and II of *Childe Harold* (1812), a melancholy, philosophic poem in Spenserian stanzas, which made him the social lion of London. It was followed by the verse tales, *The Giaour* (1813), *The Bride of Abydos* (1813), *The Corsair* (1814),*Lara* (1814), *The Siege of Corinth* (1816), and *Parisina* (1816).

In 1816, Byron left England, never to return. He passed sometime with Shelley in Switzerland, writing Canto III of *Childe Harold* and *The Prisoner of Chillon*. Settling in Venice (1817), Byron led for a time a life of dissipation, but produced Canto IV of *Childe Harold* (1818), *Beppo* (1818), and *Mazeppa* (1819) and began *Don Juan*.

Ranked with Shelley and Keats as one of the great Romantic poets, Byron became famous throughout Europe as the embodiment of Romanticism. His good looks, his lameness, and his flamboyant lifestyle all contributed to the formation of the Byronic legend. By the mid 20th century, his reputation as a poet had been eclipsed by growing critical recognition of his talent as a wit and satirist.

Byron's poetry covers a wide range. In *English Bards and Scotch Reviewers* and in *The Vision of Judgement* (1822) he wrote 18th century satire. He also created the Byronic Hero, who appears consummately in the Faustian tragedy *Manfred* (1817)—a mysterious, lonely, defiant figure whose past hides some great crime. *Cain* (1821) raised a storm of abuse for its skeptical attitude towards religion. The verse tale, *Beppo* is in the ottava rima, that Byron later used for hisacknowledged masterpiece, *Don Juan* (1814-24), an epic satire combing Byron's art as a storyteller, his lyricism, his cynicism, and his detestation of convention.

3.8.2 Prose writers of the Romantic Age

Though the Romantic period specialized in poetry, there also appeared a few prose- writers-Lamb, Hazlitt and De Quincey who rank very high. There was no revolt of the prose- writers against the eighteenth century comparable to that of the poets, but a change had taken place in the prose-style also. Whereas many eighteenth century prose-writers depended on assumptions about thesuitability of various prose styles for various purposes which they shared with their relatively small but sophisticated public; writers in the Romantic period were rather more concerned with subject matter and emotional expression than with appropriate style. They wrote for an ever- increasing audience which was less homogeneous in its interest and education than that of their predecessors. There was also an indication of a growing distrust of the sharp distinction between matter and manner which was made in the eighteenth century, and of a romantic preference for spontaneity rather than formality and contrivance. There was a decline of the 'grand' style and ofmost forms of contrived architectural prose written for what may be called public or didactic purposes. Though some Romantic poets—Coleridge, Shelley, Keats, Byron—wrote excellent prose in their critical writings, letters and journals, and some of the novelists like Scott and Jane Austen were masters of prose-style, those who wrote prose for its own sake in the form of theessays and attained excellence in the art of prose-writing were Lamb, Hazlitt and De Quincey.

- **Charles Lamb (1775-1834)**

Charles Lamb is one of the most lovable personalities in English literature. He lived a very humble, honest, and most self-sacrificing life. He never married, but devoted himself to the care of his sister Mary, ten years his senior, who was subject to mental fits, in one of which she had fatally wounded her mother. In his *Essays of Elia* (1823) and *Last Essays* (1833), in which isrevealed his own personality, he talks intimately to the readers about himself, his quaint whims and experiences, and the cheerful and heroic struggle which he made against misfortunes. UnlikeWordsworth who was interested in natural surroundings and shunned society, Lamb who was born and lived in the midst of London Street, was deeply interested in the city crowd, its pleasures and occupations, its endless comedies and tragedies, and in his essays he interpreted with great insight and human sympathy that crowded human life of joys and sorrows.

Lamb belongs to the category of intimate and self-revealing essayists, of whom Montaigne is the original, and Cowley the first exponent in England. To the informality of Cowley, he adds the solemn confessional manner of Sir Thomas Browne. He writes always in a gentle, humorous way about the sentiments and trifles of everyday. The sentimental, smiling figure of 'Elia' in his essays is only a cloak with which Lamb hides himself from the world. Though in his essays he plays with trivialities, as Walter Pater has said, "We know that beneath this blithe surface there is something of the domestic horror, of the beautiful heroism, and devotedness too, of the old Greek tragedy."

The style of Lamb is described as 'quaint', because it has the strangeness which we associate with something old-fashioned. One can easily trace in his English the imitations of the 16th and 17th century writers he most loved—Milton, Sir Thomas Browne, Fuller, Burton, Issac Walton. According to the subject he is treating, he makes use of the rhythms and vocabularies of these writers. That is why, in every essay Lamb's style changes. This is the secret of the charmof his style and it also prevents him from ever becoming monotonous or tiresome. His style is also full of surprises because his mood continually varies, creating or suggesting its own style, and calling into play some recollection of this or that writer of the older world.

Lamb is the most lovable of all English essayists, and in his hand the Essay reached its perfection. His essays are true to Johnson's definition; 'a loose sally of the mind.' Though his essays are all criticisms or appreciations of the life of his age and literature, they are all intensely personal. They, therefore, give us an excellent picture of Lamb and of humanity. Though he often starts with some purely personal mood or experience he gently leads the reader to see lifeas he saw it, without ever

being vain or self-assertive. It is this wonderful combination of personal and universal interest together with his rare old style and quaint humour, which have given his essays his perennial charm, and earned for him the covetable title of "The Prince among English Essayists

➢ William Hazlitt (1778-1830)

As a personality Hazlitt was just the opposite of Lamb. He was a man of violent temper, with strong likes and dislikes. In his judgment of others he was always downright and frank, and never cared for its effect on them. During the time when England was engaged in a bitterstruggle against Napoleon, Hazlitt worshipped him as a hero, and so he came in conflict with the government. His friends left him one by one on account of his aggressive nature, and at the time of his death only Lamb stood by him.

Hazlitt wrote many volumes of essays, of which the most effective is The *Spirit of the Age* (1825) in which he gives critical portraits of a number of his famous contemporaries. This was a work which only Hazlitt could undertake because he was outspoken and fearless in the expression of his opinion. Though at times he is misled by his prejudices, yet taking his criticism of art and literature as a whole there is not the least doubt that there is great merit in it. He hasthe capacity to see the whole of his author most clearly, and he can place him most exactly in relation to other authors. In his interpretation of life in the general and proper sense, he shows an acute and accurate power of observation and often goes to the very foundation of things.Underneath his light and easy style there always flows an undercurrent of deep thought and feeling.

The style of Hazlitt has force, brightness and individuality. Here and there we find passages of solemn and stately music. It is the reflection of Hazlitt's personality—outspoken, straightforward and frank. As he had read widely, and his mind was filled with great store of learning, his writings are interspersed with sentences and phrases from other writers and there are also echoes of their style. Above all, it vibrates with the vitality and force of his personality, and so never lapses into dullness.

➢ Thomas de Quincey (1785-1859)

De Quincey is famous as the writer of 'impassioned prose'. He shared the reaction of his day against

the severer classicism of the eighteenth century, preferring rather the ornate manner of Jeremy Taylor, Sir Thomas Browne and their contemporaries. The specialty of his style consists in describing incidents of purely personal interest in language suited to their magnitude as they appear in the eyes of the writer. The reader is irresistibly attracted by the splendour of hisstyle which combines the best elements of prose and poetry. In fact his prose works are more imaginative and melodious than many poetical works. There is revealed in them the beauty of theEnglish language. The defects of his style are that he digresses too much, and often stops in the midst of the fine paragraph to talk about some trivial thing by way of jest. But in spite of these defects his prose is still among the few supreme examples of style in the English language.

De Quincey was a highly intellectual writer and his interests were very wide. Mostly he wrote in the form of articles for journals and he dealt with all sorts of subjects—about himself and his friends, life in general, art, literature, philosophy and religion. Of his autobiographical sketches the best-known is his *Confessions of an English Opium-Eater*, in which he has given us,in a most interesting manner, glimpses of his own life under the influence of opium. He wrote fine biographies of a number of classical, historical and literary personages, of which the most ambitious attempt is *The Caerars*. His most perfect historical essay is on *Joan of Arc*. His essays on principle of literature are original and penetrating. The best of this type is the one where he gives the distinction between the literature of knowledge and of power. *On the Knocking at the Gate in Macbeth* is the most brilliant. He also wrote very scholarly articles on Goethe, Pope, Schiller and Shakespeare. Besides these he wrote a number of essays on science and theology.

In all his writings De Quincey asserts his personal point of view, and as he is a man of strong prejudices, likes and dislikes, he often gives undue emphasis on certain points. The result is that we cannot rely on his judgment entirely. But there is no doubt that his approach is always original and brilliant which straightway captures the attention of the reader. Moreover, the splendour of his 'poetic prose' which is elaborate and sonorous in its effects, casts its ownspecial spell. The result is that De Quincey is still one of the most fascinating prose-writers of England.

➢ Walter Savage Landor (1775-1864)

While Hazlitt, Lamb, de Quincey, and other Romantic critics went back to early English literature

for their inspiration, Landor shows a reaction from the prevailing Romanticism by his imitation of the ancient classic writers. His life was an extraordinary one and, like his work, abounded in sharp contrasts. On the one hand, there are his egoism, his uncontrollable anger, his perpetual lawsuits, and the last sad tragedy with his children, which suggests *King Lear* and his daughters; on the other hand there is his steady devotion to the classics and to the cultivation of the deep wisdom of the ancients, which suggests Pindar and Cicero. His works show the wild extravagance of *Gebir*, followed by the superb classic style and charm of *Pericles and Aspasia*. Such was Landor, a man of high ideals, perpetually at war with himself and the world.

Landor's reaction from Romanticism is all the more remarkable in view of his early efforts, such as Gebir, a wildly romantic poem, which rivals any work of Byron or Shelley in its extravagance. Notwithstanding its occasional beautiful and suggestive lines, the work was not and never has been successful; and the same may be said of all his poetical works. His first collection of poems was published in 1795, his last full half century later, in 1846. In the latter volume, *The Hellenics*—which included some translations of his earlier Latin poems, called *Idyllia Heroica*. In all these poem the impressive feature is the strikingly original figures of speech which Landor uses to emphasize his meaning.

It is by his prose works, largely, that Landor has won a place in English literature; partly because of their intrinsic worth, their penetrating thought and severe classic style; and partly because of their profound influence upon the writers of the present age. The most noted of his prose works are his six volumes of *Imaginary Conversations* (1824-1846). For these conversations Landor brings together, sometimes in groups, sometimes in couples, well-known characters, or rather shadows, from the four corners of the earth and from the remotest ages of recorded history. Thus Diogenes talks with Plato, Aesop with a young slave girl in Egypt, Henry VIII with Anne Boleyn in prison, Dante with Beatrice, Leofric with Lady Godiva—all these and many others, from Epictetus to Cromwell are brought together and speak of life and love and death, each from his own view point. Occasionally, as in the meeting of Henry and Anne Boleyn,the situation is tense and dramatic; but as a rule the characters simply meet and converse in the same quiet strain, which becomes, after much reading, somewhat monotonous. On the otherhand, one who reads Imaginary Conversations is lifted at once into a calm and noble atmosphere which braces and inspires him, making him forget petty things, like a view from a hilltop. By its combination of lofty thought and severely classic style the book has won, and deserves, a very high place among the English literary records.

The same criticism applies to Pericles and Aspasia, which is a series of imaginary letters, telling the experiences of Aspasia, a young lady from Asia Minor, who visits Athens at the summit of its fame and glory, in the great age of Pericles. This is considered to be the best of all of Landor's works, one gets from it not only Landor's classic style, but—what is worthwhile—a better picture of Greece in the days of its greatness than can be obtained from many historical volumes.

3.8.3 Novelists of the Romantic Age

The great novelists of the Romantic period are Jane Austen and Scott, but before them there appeared some novelists who came under the spell of medievalism and wrote novels of 'terror' or the 'Gothic novels'. The origin of this type of fiction can be ascribed to Horace Walpole's (1717-97) *The Castle of Otranto* (1746). Here the story in set in medieval Italy and it includes a gigantic helmet that can strike dead its victims, tyrants, supernatural intrusions,mysteries and secrets. There were a number of imitators of such a type of novel during the eighteenth century as well as in the Romantic period.

- **The Gothic Novel**

The most popular of the writers of the 'terror' or 'Gothic' novel during the Romantic age was Mrs. Ann Radciffe (1764-1823), of whose five novels the best-known are *The Mysteries of Udolpho* and *The Italian*. She initiated the mechanism of the 'terror' tale as practiced by Horace Walpole and his followers, but combined it with sentimental but effective description of scenery.

The Mysteries of Udolpho relates the story of an innocent and sensitive girl who falls in the hands of a heartless villain named Montoni. He keeps her in a grim and isolated castle full of mystery and terror. The novels of Mrs. Radcliffe became very popular, and they influenced someof the great writers like Byron and Shelley. Later they influenced the Bronte sisters whose imagination was stimulated by these strange stories.

Though Mrs. Radcliffe was the prominent writer of 'Gothic' novels, there were a few other novelists who earned popularity by writing such novels. They were Mathew Gregory ('Monk') Lewis (1775-1818). Who wrote *The Monk, Tales of Terror and Tales of Wonder*; and Charles Robert Maturin whose *Melmoth the Wanderer* exerted great influence in France. But the most popular of all 'terror' tales was *Frankenstein* (1817) written by Mrs. Shelley. It is the story of a mechanical monster with human powers capable of performing terrifying deeds. Of all the 'Gothic' novels it is the only one which is popular even today.

➢ Jane Austen (1775-1817)

Jane Austen brought good sense and balance to the English novel which during the Romantic age had become too emotional and undisciplined. Giving a loose rein to their imagination the novelist of the period carried themselves away from the world around them intoa romantic past or into a romantic future. The novel, which in the hands of Richardson and Fielding had been a faithful record of real life and of the working of heart and imagination, became in the closing years of the eighteenth century the literature of crime, insanity and terror. It, therefore, needed castigation and reform which were provided by Jane Austen. Living a quiet life she published her six novels anonymously, which have now placed her among the front rank of English novelists. She did for the English novel precisely what the Lake poets did for English poetry—she refined and simplified it, making it a true reflection of English life. As Wordsworth made a deliberate effort to make poetry natural and truthful, Jane Austen also from the time she started writing her first novel—*Pride and Prejudice*, had in her mind the idea of presenting English country society exactly as it was, in opposition to the romantic extravagance of Mrs. Radcliffe and her school. During the time of great turmoil and revolution in various fields, she quietly went on with her work, making no great effort to get a publisher, and, when a publisher was got, contenting herself with meagre remuneration and never permitting her name to appear on a title page. She is one of the sincerest examples in English literature of art for art's sake.

In all Jane Austen wrote six novels—*Pride and Prejudice, Sense and Sensibility, Emma, Mansfield Park, Northanger Abbey* and *Persuasion*. Of these *Pride and Prejudice* is the best and most widely read of her novels. *Sense and Sensibility, Emma* and *Mansfield* are now placed among the front rank of English novels. From purely literary point of view *Northanger Abbey* gets the first place on account of the subtle humour and delicate satire it contains against the grotesque but popular 'Gothic' novels.

As a novelist Jane Austen worked in a narrow field. She was the daughter of a humble clergyman living in a little village. Except for short visits to neighbouring places, she lived a static life but she had such a keen power of observation that the simple country people became the characters of her novels. The chief duties of these people were of the household, their chief pleasures were in country gatherings and their chief interest was in matrimony. It is the small, quiet world of these people, free from the mighty interests, passions, ambitious and tragic struggles of life that Jane Austin depicts in her novels. But in spite of these limitations she has achieved wonderful perfection in that narrow field on account of her acute power of observation, her fine impartiality and self-detachment, and her quiet, delicate and ironical humour. Her circumstances helped her to give that finish and delicacy to her work, which have made them artistically

prefect. Novel-writing was a part of her everyday life, to be placed aside should a visitor come, to be resumed when he left, to be pursued unostentatiously and tranquilly in the midst of the family circle. She knew precisely what she wanted to do, and she did it in the way that suited her best. Though in her day she did not receive the appreciation she deserved, posterity has given her reward by placing this modest, unassuming woman who died in her forties, as one of the greatest of English novelists.

Among her contemporaries only Scott, realized the greatness and permanent worth of her work, and most aptly remarked: "That young lady has a talent for describing the involvements and feelings and characters of ordinary life which is to me the most wonderful I ever met with. The big bow strain I can do myself, like any now going, but the exquisite touch which renders ordinary commonplace things and characters interesting from the truth of the description and the sentiment, is denied to me, what a pity such a gifted creature died so early!"

➢ Walter Scott (1771-1832)

Walter Scott's qualities as a novelist were vastly different from those of Jane Austen. Whereas she painted domestic miniatures, Scott depicted pageantry of history on broader canvases. Jane Austen is precise and exact in whatever she writes; Scott is diffusive and digressive. Jane Austen deals with the quiet intimacies of English rural life free from high passions, struggles and great actions; Scott, on the other hand, deals with the chivalric, exciting, romantic and adventurous life of the Highlanders—people living on the border of England and Scotland, among whom he spent much of his youth, or with glorious scenes of past history.

During his first five or six years of novel-writing Scott confined himself to familiar scenes and characters. The novels which have a local colour and are based on personal observations are *Guy Mannering, The Antiquary, Old Mortality* and *The Heart of Midlothian*.His first attempt at a historical novel was *Ivanhoe* (1819) followed by *Kenilworth* (1821),*Quentin Durward* (1823), and *The Talisman* (1825). He returned to Scottish antiquity from time to time as in *The Monastery* (1820) and *St. Ronan's Well* (1823).

In all these novels Scott reveals himself as a consummate storyteller. His leisurelyunfolding of the story allows of digression particularly in the descriptions of natural scenes or of interiors. Without being historical in the strict sense he conveys a sense of the past age by means of a wealth of colourful descriptions, boundless vitality and with much humour and sympathy. The historical characters which he has so beautifully portrayed that they challenge comparison with the characters of Shakespeare include Queen Elizabeth and Mary Queen of Scott. Besides these he has given us a number of imperishable portraits of the creatures of his imagination. Heis a superb master of the dialogue which is invariably true to character.

The novels of Scott betray the same imaginative joy in the recreation of the past as his poetry, but the novel offered him a more adaptable and wider field than the narrative poem. It gave him a better opportunity for the display of his varied gifts, his antiquarian knowledge, his observation of life and character, his delight in popular as well as courtly scenes, and his rich humour.

Scott is the first English writer of the historical novel, and he made very enduring contributions to its development in England as well as in Europe. He was by temperament and

training perfectly suited to the accomplishment of this task. In the first place he had acquired a profound knowledge of history by his copious reading since his earliest youth. He had the zest ofthe story-teller, and a natural heartiness which made him love life in all its manifestations. Hehad an innate sense of the picturesque, developed by his passion for antiquarianism. His conservative temper which turned him away from the contemporary revolutionary enthusiasm, gave him a natural sympathy for the days of chivalry. In the Romantic age, Scott was romantic only in his love of the picturesque and his interest in the Middle Ages.

Scott was the first novelist in Europe who made the scene an essential element in action. He knew Scotland, and loved it, and there is hardly an event in any of his Scottish novels in which we do not breathe the very atmosphere of the place, and feel the presence of its moors and mountains. He chooses the place so well and describes it so perfectly, that the action seems almost to be result of natural environment.

Though the style of Scott is often inartistic, heavy and dragging; the love interest in his novels is apt to be insipid and monotonous; he often sketches a character roughly and plunges him into the midst of stirring incidents; and he has no inclinations for tracing the logicalconsequences of human action—all these objections and criticisms are swept away in the end by the broad, powerful current of his narrative genius. Moreover, Scott's chief claim to greatness lies in the fact that he was the first novelist to recreate the past in such a manner that the men andwomen of the bygone ages, and the old scenes became actually living, and throbbing with life. Carlyle very pertinently remarked about Scott's novels: "These historical novels have taught this truth unknown to the writers of history, that the bygone ages of the world were actually filled by living men, not by protocols, state papers, controversies, and abstractions of men."

3.9 Summary

These ideals of Romanticism, first articulated by the English poets, spread to otherartistic genres, including music and the visual arts, as well as to other countries. For those countries which had not yet coalesced in terms of their own national identity, the Romanticism offered a creative framework for defining and

expressing what was unique to that region, for Romanticism was inherently creative and imaginative, inviting its adherents to envision possibilities that might never have been entertained before. As a result, the value of the individual, of the arts, and of emotional expression, was able to regain a place in thought and practice, tempering the logic-bound tendencies of science with the shifting philosophies ofemotion. As Bloom and Trilling observe, the contributions of the Romantics remain valuable and relevant in contemporary life. Perhaps, they write, "romanticism is…endemic in human nature," for "all men and women are questers to some degree.

3.10 Key Terms

- **Naturalism**: The new romantic taste favored (relative) simplicity and naturalness; and these were thought to flow most clearly and abundantly from the "spontaneous" outpourings of untutored rural people—or from the meditative reveries of poets.

- **Gothicism**: The interest in the Medieval art and architecture was, similarly, a celebration of Western European creativity. The fairies, witches, demons, and monsters of the medieval imagination reappear in a new genre, the Gothic novel. Coleridge's poetry frequently takes a Gothic turn, as, for example, in the *Rime of the Ancient Mariner* and *Christabel*.

- **Emotionalism**: As a further reaction to the strict formality and cool rationality of Enlightenment era art, emotion—particularly Gothic horror, amazement, sexual titillation, as well as the tender sentiments of affection, sorrow, and longing—became the subject of Romantic period art of all kinds. It is this sometimes sentimental feature of Romantic poetry that is most foreign to modern tastes. Its tendency to wallow in sorrow, to emphasize longing, and position its narrators as occupying places of lonely alienation occasionally crosses the line into the mawkish and melodramatic. Romantic poetry and novels are characterized by sentimentality and characters in thrall to powerful emotions and in search of sublime experiences.

- **Exoticism**: A further means by which the Romantics distanced themselves from the emphatic empiricism of the Enlightenment, was to imagine parallel worlds and times through which to contemplate new ways of approaching relationships, religion, and politics. The Romantics often symbolized alternative modes of living and thinking—as well as the authenticity and naturalness of those living in pre-civilized states—with images of foreign places. We see Spain, Italy, and particularly the Near East and northern Africa as the setting for a number of poems and novels of the period.

3.11 Review Questions

1. Compare and contrast the periods of enlightenment and romantic period.
2. Discuss the Major novelists of the age alongwith their key features and characteristics.
3. Elaborately explain the characteristics of the romantic age with references to the texts published.
4. Elucidate the effects of romanticism on the literature of the period.
5. Justify Wordsworth's view on romanticism.

3.12 References

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- Jump up to:$^{a\ b}$ Greenblatt et al., *Norton Anthology of English Literature*, eighth edition, "The Romantic Period – Volume D" (New York: W.W. Norton & Company Inc., 2006)
- Johnson, 147, inc. quotation
- Barzun, 469
- Day, 1–3; the arch-conservative and Romantic is Joseph de Maistre, but many Romantics swung from youthful radicalism to conservative views in middle age, for example Wordsworth. Samuel Palmer's only published text was a short piece opposing the Repeal of the corn laws.

BLOCK-2: VICTORIAN AGE

Unit-4: Victorian Age: Historical Perspective

Unit-5: Darwinism: Concept and Analysis

Unit-6: Victorian Society: The Working Class

Unit-7: Victorian Age & Literary works

UNIT-4: VICTORIAN AGE: HISTORICAL PERSPECTIVE

STRUCTURE

4.1 Objectives

- The learner will get the idea of the preceding age
- The learners will know the reason behind the rise of Victorian age.
- The learners will have an idea about the social and political changes during the Victorian era.
- The learners will know about the developments happened during this age.
- This unit shall guide the learners to have a concrete idea about the era and the ages in

English literature.

4.2 Introduction

The Victorian Age in English literature began in second quarter of the nineteenth century and ended by 1900. Though strictly speaking, the Victorian age ought to correspond with the reign of Queen Victoria, which extended from 1837 to 1901, yet literary movements rarely coincide with the exact year of royal accession or death. From the year 1798 with the publicationof the Lyrical Ballads till the year 1820 there was the heyday of Romanticism in England, but after that year there was a sudden decline. Wordsworth, who after his early effusion of revolutionary principles had relapsed into conservatism and positive opposition to social and political reforms, produced nothing of importance after the publication of his White Doe of Rylstone in 1815, though he lived till 1850. Coleridge wrote no poem of merit after 1817. Scott was still writing after 1820, but his work lacked the fire and originality of his early years. The Romantic poets of the younger generation unfortunately all died young—Keats in 1820, Shelley in 1822, and Byron in 1824.

Though the Romantic Age in the real sense of the term ended in 1820, the Victorian Age started from 1832 with the passing of the first Reform Act, 1832. The years 1820-1832 were the years of suspended animation in politics. It was a fact that England was fast turning from an agricultural into a manufacturing country, but it was only after the reform of the Constitution which gave right of vote to the new manufacturing centers, and gave power to the middle classes,that the way was opened for new experiments in constructive politics. The first Reform Act of 1832 was followed by the Repeal of the Corn Laws in 1846 which gave an immense advantageto the manufacturing interests, and the Second Reform Act of 1867. In the field of literature also the years 1820-1832 were singularly barren. As has already been pointed out, there was sudden decline of Romantic literature from the year 1820, but the new literature of England, called the Victorian literature, started from 1832 when Tennyson's first important volume, *Poems*, appeared. The following year saw Carlyle's *Sartor Resartus*, and Dickens' earliest work, *Sketches by Boz*. The literary career of Thackeray began about 1837, and Browning published his*Dramatic Lyrics* in 1842. Thus the Victorian period in literature officially starts from 1832, though the Romantic period ended in 1820,

and Queen Victoria ascended the throne in 1837.

The Victorian Age is so long and complicated and the great writers who flourished in it are so many, that for the sake of convenience it is often divided into two periods—EarlyVictorian Period and Later Victorian Period. The earlier period which was the period of middle class supremacy, the age of 'laissez-faire' or free trade, and of unrestricted competition, extendedfrom 1832 to 1870. The great writers of this period were Tennyson, Browning, Matthew Arnold, Carlyle, Ruskin, Dickens and Thackeray. All these poets, novelists and prose-writers form, a certain homogenous group, because in spite of individual differences they exhibit the same approach to the contemporary problems and the same literary, moral and social values. But the later Victorian writers who came into prominence after 1870—Rossetti, Swinburne, Morris, George Eliot, Meredith, Hardy, Newman and Pater seem to belong to a different age. In poetry Rossetti, Swinburne and Morris were the protagonists of new movement called the Pre- Raphaelite Movement, which was followed by the Aesthetic Movement. In the field of novel, George Eliot is the pioneer of what is called the modern psychological novel, followed by Meredith and Hardy. In prose Newman tried to revolutionize Victorian thought by turning it back to Catholicism, and Pater came out with his purely aesthetic doctrine of 'Art for Art'sSake', which was directly opposed to the fundamentally moral approach of the prose-writers of the earlier period—Carlyle, Arnold, and Ruskin. Thus we see a clear demarcation between the two periods of Victorian literature—the early Victorian period (1832-1870) and the later Victorian period (1870-1900).

But the difference between the writers of the two periods is more apparent than real. Fundamentally they belong to one group. They were all the children of the new age of democracy, of individualism, of rapid industrial development and material expansion, the age of doubt and pessimism, following the new conceptions of man which was formulated by science under the name of Evolution. All of them were men and women of marked originality in outlook and character or style. All of them were the critics of their age, and instead of being in sympathy with its spirit, were its very severe critics. All of them were in search of some sort of balance,

stability, a rational understanding, in the midst of the rapidly changing times. Most of them favored the return to precision in form, to beauty within the limits of reason, and to values which had received the stamp of universal approval. It was in fact their insistence on the rational elements of thought, which gave a distinctive character to the writings of the great Victorians,and which made them akin, to a certain extent, to the great writers of the neo-Classical school. All the great

writers of the Victorian Age were actuated by a definite moral purpose. Tennyson, Browning, Carlyle, Ruskin, Arnold wrote with a superb faith in their message, and with the conscious moral purpose to uplift and to instruct. Even the novel broke away from Scott's romantic influence. Dickens, Thackeray, George Eliot wrote with a definite purpose to sweep away error and reveal the underlying truth of humanity. For this reason the Victorian Age was fundamentally an age of realism rather than of romance.

But from another point of view, the Victorian Age in English literature was a continuation of the Romantic Age, because the Romantic Age came to a sudden and unnatural and mainly on account of the premature deaths of Byron, Shelley and Keats. If they had lived longer, the Age of Romanticism would have extended further. But after their death the coherent inspiration of romanticism disintegrated into separate lines of development, just as in the seventeenth century the single inspiration of the Renaissance broke into different schools. The result was that the spirit of Romanticism continued to influence the innermost consciousness of Victorian Age. Its influence is clearly visible on Tennyson, Browning, Arnold, Dickens, Thackeray, Ruskin, Meredith, Swinburne, Rossetti and others. Even its adversaries, and those who would escape its spell, were impregnated with it. While denouncing it, Carlyle does so in a style which is intensely charged with emotional fire and visionary colouring. In fact after 1870 we find that the romantic inspiration was again in the ascendent in the shape of the Pre-Raphaelite and Aesthetic movements.

There was also another reason of the continuation of Romanticism in the Victorian Age. There is no doubt that the Reform Act set at rest the political disturbances by satisfying the impatient demand of the middle classes, and seemed to inaugurate an age of stability. After the crisis which followed the struggle against the French Revolution and Napoleon, England set about organizing herself with a view to internal prosperity and progress. Moreover, with the advent to power of a middle class largely imbued with the spirit of Puritanism, and the accession of a queen to the throne, an era of self-restraint and discipline started. The English society accepted as its standard a stricter conventional morality which was voiced by writers likeCarlyle. But no sooner had the political disturbances subsided and a certain measure of stability and balance had been achieved then there was fresh and serious outbreak in the economic world. The result was that the Victorian period, quiet as it was, began to throb with the feverish tremors of anxiety and trouble, and the whole order of the nation was threatened with an upheaval. From 1840 to 1850 in particular, England seemed to

be on the verge of a social revolution, and its disturbed spirit was reflected, especially in the novel with a purpose. This special form of Romanticism which was fed by the emotional unrest in the social sphere, therefore, derived a renewed vitality from these sources. The combined effect of all these causes was the survival andprolongation of Romanticism in the Victorian Age which was otherwise opposed to it.

Moreover, Romanticism not only continued during the Victorian Age, but it appeared in new forms. The very exercise of reason and the pursuit of scientific studies which promoted the spirit of classicism, stirred up a desire for compensation and led to a reassertion of the imagination and the heart. The representatives of the growing civilization of the day— economists, masters of industry, businessmen—were considered as the enemies of nobility and beauty and the artisans of hopeless and joyless materialism. This fear obsessed the minds of those writers of the Victorian Age, to whom feelings and imagination were essentials of life itself. Thus the rationalistic age was rudely shaken by impassioned protestations of writers like Newman, Carlyle and Ruskin who were in conflict with the spirit of their time.

The Victorian Age, therefore, exhibits a very interesting and complex mixture of two opposing elements—Classicism and Romanticism. Basically it was inclined towards classicism on account of its rational approach to the problems of life, a search for balance and stability, and a deeply moral attitude; but on account of its close proximity to the Romantic Revival which hadnot completely exhausted itself, but had come to a sudden end on account of the prematuredeaths of Byron, Shelley and Keats, the social and economic unrest, the disillusionment caused by industrialization and material prosperity, the spirit of Romanticism also survived and produced counter currents.

4.3 Historical Perspective

➢ Democracy

Amid the multitude of social and political forces of this great age, four things stand out clearly. First, the long struggle of the Anglo-Saxons for personal liberty is definitely settled, and democracy becomes the established order of the day. The king, who appeared in an age of popular weakness

and ignorance, and the peers, who came with the Normans in triumph, are bothstripped of their power and left as figureheads of a past civilization. The last vestige of personal government and of the divine right of rulers disappears; the House of Commons becomes the ruling power in England; and a series of new reform bills rapidly extend suffrage, until the wholebody of English people choose for themselves the men who shall represent them.

- **Social Unrest**

Second, because it is an age of democracy, it is an age of popular education, of religious tolerance, of growing brotherhood, and of profound social unrest. The slaves had been freed in 1833; but in the middle of the century England awoke to the fact that slaves are not necessarily negroes, stolen in Africa to be sold like cattle in the market place, but that multitudes of men, women, and little children in the mines and factories were victims of a more terrible industrial and social slavery. To free these slaves also, the unwilling victims of the unnatural competitive methods, has been the growing purpose of the Victorian Age until the present day.

- **The Ideal of Peace**

Third, because it is an age of democracy and education, it is an age of comparative peace.England begins to think less of the pomp and false glitter of fighting, and more of its moral evils,as the nation realizes that it is the common people who bear the burden and the sorrow and the poverty of war, while the privileged classes reap most of the financial and political rewards. Moreover, with the growth of trade and of friendly foreign relations, it becomes evident that the social equality for which England was contending at home belongs to the whole race of men; thatbrotherhood is universal, not insular; that a question of justice is never settled by fighting; and that war is generally unmitigated horror and barbarism. Tennyson, who came of age when the great Reform Bill occupied attention, expresses the ideals of the Liberals of his day whoproposed to spread the gospel of peace, “Till the war-drum throbbed no longer, and the battle- flags were furled/In the parliament of Man, the Federation of the world…”

- **Arts and Sciences**

The Victorian Age is especially remarkable because of its rapid progress in all the arts and sciences and in mechanical inventions. A glance at any record of the industrial achievementsof the nineteenth century will show how vast they are, and it is necessary to repeat here the list ofthe inventions, from spinning looms to steamboats, and from matches to electric lights. All those material things, as well as the growth of education, have their influence upon the life of a people,and it is inevitable that they should react upon its prose and poetry; though as yet one is too much absorbed in the sciences and mechanics to determine accurately their influence upon literature. When these new things shall by long use have become familiar as country roads, or have been replaced by newer and better things, then they also will have their associations and memories, and a poem on the railroads maybe as suggestive as Wordsworth's sonnet on Westminster Bridge; and the busy, practical working men who to-day throng the streets and factories may seem, to a future and greater age, as quaint and poetical as the slow toilers of the Middle Ages seem now.

4.4 Victorian Timeline

The Victorian Era was a time of vast political reform and social change, the Industrial Revolution, authors Charles Dickens and Charles Darwin, a railway and shipping boom, profound scientific discovery and the first telephone and telegraph. But the Victorian Era—the 63-year period from 1837-1901 that marked the reign of Queen Victoria—also saw a demise of rural life as cities and slums rapidly grew, long and regimented factory hours for many laborers, the bloody Jack the Ripper and even bloodier Crimean War.

Queen Victoria, who was born in 1819 and ascended the throne at age 18, was Britain's second-longest reigning monarch (surpassed only by Queen Elizabeth II). Her rule during one of Britain's greatest eras saw the country create the world's biggest empire, with one-fourth of the global population owing allegiance to the queen.

Here's a timeline of innovations and events that helped define the Victorian Era.

May 24, 1819: Alexandrina Victoria is born in Kensington Palace. As a royal princess, she is recognized as a potential heir to the throne of Great Britain.

Aug. 1, 1834: The British empire abolishes slavery, and more than 800,000 formerly enslaved people in the British Caribbean are eventually set free. The government provides compensation to slave owners, but nothing to formerly enslaved people.

June 20, 1837: Queen Victoria takes the crown at the age of 18. The granddaughter of King George III, her father died when she was just 8 months old, and her three uncles also died, putting her first in line as heir to the throne. An estimated 400,000 people thronged the streets of London for her coronation in Westminster Abbey.

July 25, 1837: The first electric telegraph is sent between English inventor William Fothergill Cooke and scientist Charles Wheatstone, who went on to found The Electric Telegraph Company.

May 8, 1838: The People's Charter, the result of the Chartism protest movement, calls for a more democratic system including six points: the right to vote for men age 21 and older; no property qualification to run for Parliament; annual elections; equal representation; payment for members of Parliament; and vote by secret ballot.

Sept. 17, 1838: The first modern railroad line, the London-Birmingham Railway, opens, starting the steam-powered railway boom and revolutionizing travel.

Feb. 10, 1840: Queen Victoria marries German Prince Albert of Saxe-Coburg-Gotha, her first cousin. As queen, she was the one to propose. During their 21 years of marriage (until Albert died of typhoid in 1861) the couple had nine children. They also introduced many typically German Christmas traditions to Britain, such as decorated Christmas trees.

May 1, 1840: The Penny Black, the world's first postage stamp sold for one penny, is released in Britain, featuring a profile portrait of Queen Victoria. More than 70 million letters are sent within the next year, a number that tripled in two years. It's soon copied in other countries, and the stamp is used for 40 years.

Dec. 19, 1843: Charles Dickens, one of the era's greatest writers, publishes A Christmas Carol. Other works from the author during this period—many featuring protests against class and economic inequality—include *Oliver Twist*, *Great Expectations*, *David Copperfield* and *Nicholas Nickleby*.

September 1845: Ireland's potato crop begins to fail from a widespread mold infestation, causing the Irish Potato Famine, also known as the Great Hunger, that leads to 1 million deaths and caused 1 to 2 million people to emigrate from the country, landing in various cities throughout North America and Great Britain.

May 1, 1851: The brainchild of Prince Albert, the Great Exhibition opens in London's Crystal Palace, with 10,000-plus exhibitors displaying the world's technological wonders—from false teeth to farm machinery to telescopes. Six million visitors attend what would become the first world's fair before it closes in October.

April 7, 1853: Queen Victoria uses chloroform as an anesthetic during the delivery of her eighth child, Leopold. Though controversial at the time, Victoria's embrace of anesthesia quickly popularized the medical advancement.

Dec. 24, 1853: The Vaccination Act makes it mandatory for children born after Aug. 1, 1853, to be vaccinated against smallpox. Parents failing to comply are fined or imprisoned.

March 28, 1854: France and Britain declare war on Russia, launching the Crimean War, which largely surrounds the protection of the rights of minority Christians in the Ottoman Empire. History's most famous nurse, Florence Nightingale, helps reduce the death count by two-thirds by improving unsanitary conditions. An estimated 367,000 soldiers died in the two-year conflict.

Nov. 24, 1859: The controversial On the Origin of Species by Charles Darwin is published, presenting his theory of natural selection and challenging the theory of creation.

January 9, 1863: The world's first underground railway, the London Underground, opens. About 9.5 million people would ride the steam trains during their first year of operation.

Dec. 9, 1868: Liberal William Gladstone defeats Conservative Benjamin Disraeli to become prime minister, a position he held for four non-consecutive terms. His legacy includes reform for Ireland, establishing an elementary education program and instituting secret ballot voting.

March 7, 1876: Scotsman Alexander Graham Bell is awarded a patent on his invention of the telephone, and, three days later, famously makes the first phone call to Thomas Watson, his assistant.

May 1, 1876: Under the direction of Prime Minister Benjamin Disraeli, India, which has been under British rule since 1858, declares Queen Victoria Empress of India.

August 2, 1880: The Elementary Education Act of 1880 makes school attendance mandatory for children from ages five to 10, effectively reducing the hours children can be forced to spend working in fields, mills, mines and factories.

Aug.-Nov. 1888: An unknown killer named Jack the Ripper murders and mutilates five prostitutes in London, striking terror into the heart of the city.

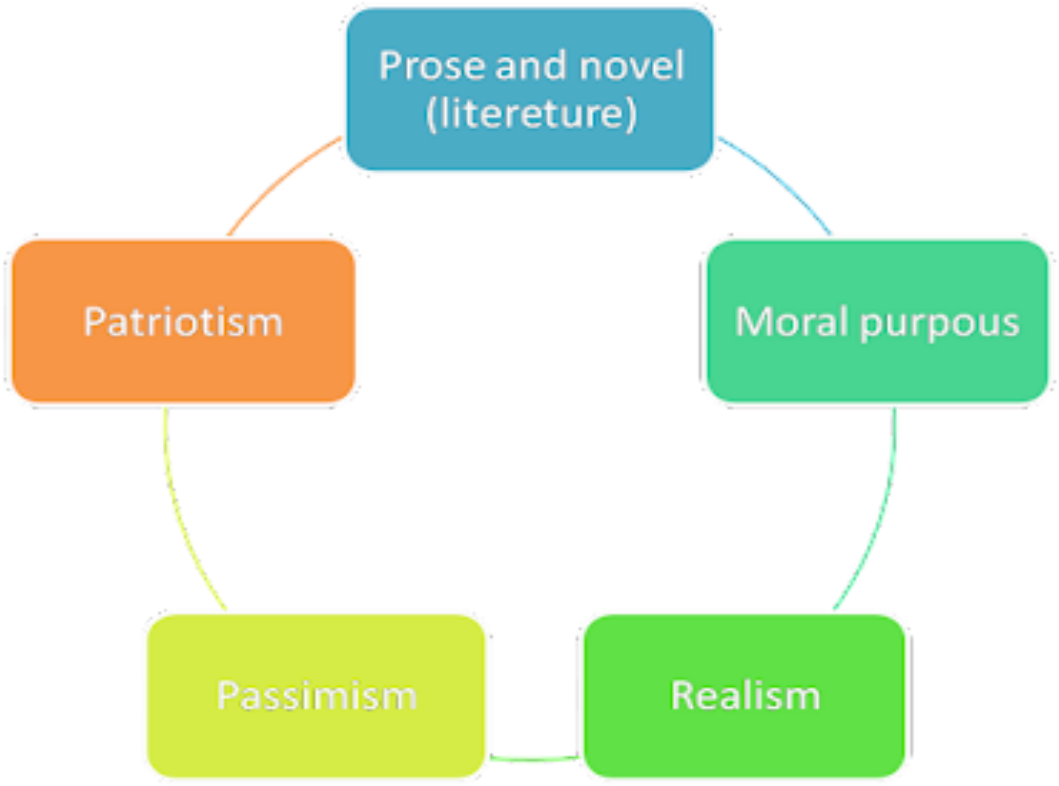
May 26, 1897: The Irish novelist Bram Stoker publishes Dracula, the story of a now-legendary vampire of aristocratic bearing, inspired in part by his visit to ghostly ruins in the seaside Yorkshire town of Whitby.

Jan. 22, 1901: Queen Victoria dies on the Isle of Wight at age 81, ending the Victorian Era. She is succeeded by Edward VII, her eldest son, who reigned until his death in 1910. At the time of her death, the British Empire extended over roughly one-fifth of the earth's land surface, giving rise to the claim, "The sun never sets on the British Empire."

4.5 Characteristics of the Age

During this period there was a progress in the field of science and arts. But this age was equally marked by its social unrest. There were some moments like Oxford Movement and The Pre-Raphaelite Scholl of Poetry, which were the reason of social unrest in this age. This age was also an age of truth and morality of truth. Because of spreading of knowledge, people of this age become knowledgeable and it was a time to stop the war by the help of knowledge. So let's have a look on the some important characteristic of the Victorian age.

Chief Characteristics of Victorian Age



➢ Industrial Revolution

The Victorian Age is the era of Political peace and prosperity in England. As a result, it brought the industrial progress. The Industrial Revolution gave the birth of industrial economy in England. Many factories and mills were established across the country. Industrial Revolution also brought the social disorder and economical sorrow in society. As a result two classes came into existence. On the one side there was a rich class of mill-owner and capitalist, while on the other side there was a poor class of labourers and factory workers. As a result a wave of social unrest blew over the England. The influences of this social unrest found their expression in the works of the writer like Mathew Arnold and Charles Dicknes.

➢ Victorian Realism

The literature of the Victorian Age is the literature of realism rather than of romance. In the Victorian Literature one can experience the feeling of a return from solitude to society, from nature to industry, from concepts to issues, from spiritualism to pragmatism, from optimism to agnosticism, from lyricism to criticism and from organicism to compromise. During this time, literature became an instrument of social reform. The Victorian literature was marked with focused, propagandistic and didactic aims.

- **The uniqueness of Individuality**

The writers of this age were gifted with striking originality in outlook, style, method, character and viewpoint. The uniqueness of individuality was a typical characteristic of this era. Charles Dickens was one of the most original writers and novelist in the world. The works of Bronte sisters are characterized by their lonely path of their work. In the work of Lord Macaulay, we find the energy and venture of the Victorian self-made man. William Thackeray loved to follow a haphazard path in the conduct of his stories.

- **The Age of Prose and Novel**

During the Victorian age among all literary forms novel were looking like the brightest star in the sky of England. In this age we had greatest novelist like Charles Dickens, Emily Bronte, Charlotte Bronte, Anne Bronte, George Eliot, Thomas Hardy William Thackeray and George Borrow. In this Age some of the famous novels of Charles Dickens that demands or attention, which are Oliver Twist, A Tale of Two Cities and Great Expectations.

- **Deep Moral Note**

Literature of this age was marked by a Deep Moral Note. The Prose and Poetry of this era was motivated by a definite moral note. Tennyson, Browning and Ruskin were interested in spreading their message and moral philosophy to their countrymen. They were teachers of England and wanted to uplift and instruct their fellowmen. The psychological studies of George Eliot brought out the underlying truth of human life.

➢ The Scientific Spirit

The literature of this age was significantly modified by the concept of science. Under the spirit of science, Victorian society lived their life. Scientific research also raised some doubtful tendencies. It could be observed in the works of this age. The questing spirit in Arthur Hugh Cough, the pessism of James Thomson and the melancholy of Mathew Arnold is the result of it. As well as the poetry of Tennyson was very much influenced by the advancement of science. In Memoriam also the undertones of scientific research could be heard. The social problems of the earlier Victorians writer like Charlotte Bronte, Dickens and Kingsley were connected with the advancement of the points in biology, psychology and pathology.

4.6 Major Literary Trends

The Victorian period of literature roughly coincides with the years that Queen Victoria ruled Great Britain and its Empire (1837-1901). During this era, Britain was transformed from a predominantly rural, agricultural society into an urban, industrial one. New technologies like railroads and the steam printing press united Britons both physically and intellectually. Although now the period is popularly known as a time of prim, conservative moral values, the Victorians perceived their world as rapidly changing. Religious faith was splintering into evangelical and even atheist beliefs. The working class, women, and people of color were agitating for the right to vote and rule themselves. Reformers fought for safe workplaces, sanitary reforms, and universal education. Victorian literature reflects these values, debates, and cultural concerns. Victorian literature differs from that of the eighteenth century and Romantic period most significantly because it was not aimed at a specialist or elite audience; rather, because the steam printing press made the production of texts much cheaper and because railroads could distribute texts quickly and easily, the Victorian period was a time when new genres appealed to newly mass audiences.

➢ Poetry

Poetry was one of the most popular genres of the Victorian period. The Romantic poets, particularly William Wordsworth (who lived through the beginning of the period, dying in 1850) were revered and widely quoted. The Victorians experimented with narrative poetry, which tells a story to its audience, including Elizabeth Barrett Browning's Aurora Leigh (1856), an entire novel

written in verse. The poem tells the story of Aurora Leigh, a woman who seeks a career as a poet after rejecting an inheritance and a male suitor, and so tells, in part, the story of Barrett Browning's own struggles to make her poetic way in the world. Narrative poetry could also be much shorter, like Christina Rossetti's "Goblin Market" (1862), which recounts how a woman is seduced into eating beautiful fruit sold by goblins and how her sister saves her after she sickens.

Victorian poets also developed a new form called the dramatic monologue, in which a speaker recites the substance of the poem to an audience within the poem itself. Robert Browning's "My Last Duchess" (1842), in which the Duke of Ferrara describes how he (probably) killed his last wife to the man who is arranging his next marriage, is one of the most famous examples of a dramatic monologue. Alfred, Lord Tennyson also used the form in "Ulysses" (1842), in which Ulysses recounts his reasons for setting out on a last voyage to the men with whom he will sail.

Tennyson also wrote lyric, or non-narrative poetry, including what is perhaps the most famous poem of the Victorian era, In Memoriam A. H. H. (1849). Tennyson wrote this book-length sequence of verses to commemorate the death of his close friend Arthur Henry Hallam. The poem contains some of the most famous lines in literature, including "'Tis better to have loved and lost/Than never to have loved at all," and was widely quoted in the Victorian period.

Poets like Tennyson, the Brownings, and Rossetti frequently wrote poetry in order to create a powerful emotional effect on the reader, but some Victorian poets also wrote simply to entertain. Lewis Carroll and Edward Lear wrote nonsense or light verse, a genre that plays with sounds and rhythm in melodious ways. Famous examples include Carroll's "Jabberwocky" (1871), a poem that uses many invented words to narrate the killing of a monster called the Jabberwock, and Lear's "The Owl and the Pussycat" (1871), which describes the adventures of the title characters.

➢ The Gothic, Sensation Fiction, and Melodrama

Although different kinds of realism (see below) dominated the novel in the Victorian period, the eighteenth-century tradition of the Gothic lived on, particularly in Charlotte Brontë's Jane Eyre (1847). Jane Eyre uses many Gothic conventions: a young, pure female heroine; a sinister house filled with mysteries; and a handsome, brooding older man – but within a Victorian frame. Jane Eyre

must make her own way in the world as a governess, and must also pursue what is right for her despite Victorian gender and class conventions.

Jane Eyre uses some Gothic tropes, but sensation fiction (so named because its suspenseful plots inspired dangerous "sensations" in readers) more fully embraced the surprise and horror typical of the Gothic. Sensation fiction typically centers on deception and bigamy, in which men or women are lured into fake marriages – and worse. Wilkie Collins' The Woman in White (1859), which tells the story of two women who look strangely alike and are substituted for each other at various points, is perhaps the most famous example. Mary Elizabeth Braddon's Lady Audley's Secret (1862), in which a supposedly deranged woman tries to kill her husband after he realizes that she has married another man, also shocked Victorian readers.

One of the aims of sensation fiction was to surprise and trouble readers by challenging social conventions, but another Victorian genre, melodrama, achieved popularity by upholding popular values. Melodramas divide characters starkly into those who are vicious and those who are virtuous. They evoke emotion in readers and viewers by making virtuous characters the subject of vicious plots. These were some of the most popular theatrical productions of the period.

4.7 Major Novelist of Victorian Age

➢ Charles Dickens (1812-1870)

He was the most popular Victorian novelist. His novels were very popular then and continue to be so even today. His novels were focused on the hardships faced by the middle class and other social issues. His writing style was florid, poetic and it had powerful comic touch. He is well known for his novel Oliver Twist. In which he portrayed the harsh reality of workhouse in the Victorian era and as well as the victimization of women characters in the Victorian age. His other major works are Nicholas Nickleby, The Old Curiosity Shop and Barnaby Rudge: A Tale of the Riots of Eighty. His work was liked and admired by eminent writers like George Gissing and G.K.Chesterton.

➢ George Eliot (1819-1880)

Mary Anne Evans who used to wrote under her penname George Eliot, was a master of novel in

second half of the 19th century. George Eliot was a master of writing portraits English rural societies, and this was what her novels were known for during the Victorian era. Eliot believed that there was something magical about her life. Her affection about this can be seen in Middlemarch, The Mill on the Floos and many more. Some of her books also had political undertones as well. She wrote about characters, who were social outsiders and also showcased the persecution of small towns in her works. The events in Middlemarch centre on the beginning of the Reform Bill of 1832 which pulls different characters in opposite directions. Her some other well known works are Romola, Silas Marner, The Mill on the Floss. Eliot is not just one of the most important female authors of all time but also one of the most important authors of all time. Her novels are just as good in style, substance, and staying power as her male Victorian counterparts like Charles Dickens, Thomas Hardy, Wilkie Collins, and more. Her novels showcase the best and worst parts of humanity and they will be lauded as long as the western canon continues to be read.

4.8 Major Poets of Victorian Age

➢ Alfred Lord Tennyson

One of the most important English poet of Victorian age was Alfred Lord Tennyson. The works of Alfred Lord Tennyson are best known for their close affinity with the English Mythology and English history. Tennyson's poetry is historically interesting on the social and political sides. Tennyson presented all the essential features of Victorian life, the ideas and tastes in his poetry and for this reason we can rightly call him the most representative literary man of the Victorian era. He is essentially a Victorian in his concept of love and his high regard for domestic virtues. In his attitude towards women he is also a true Victorian. The Victorians did not approve of women's struggle for rights of equality with men. It was thought that they were created for looking after the house-hold. Tennyson presents this faith in "The Princes". His well-known poems are In Memoriam, Ulysses, The Lady of Shalott, Break, Break Break, The Lotos Eaters, Mariana and the Eagle.

➢ Robert Browning

Robert Browning was a prolific Victorian era poet. He is naturally considered a Victorian poet, considering that he wrote during the time period of Victorian England. And yet Browning's work is simultaneously a revolt against some of the most well-defined aspects of that time, and a reflection of its characteristics. Robert Browning secured his place as a prominent poet with dramatic monologue, the form he mastered and for which he became known and influential. Browning's first published work *Pauline: A Fragment of a Confession* was although formally a dramatic monologue and embodied many of his own adolescent passions and anxieties. His noteworthy poems are My Last Duchess, Meeting at Night, The Ring and the Book, Fra Lippo Lippi, Men and Women and The Lost Leader.

4.9 Summary

Due to progress of science and art, Victorian age is also known as the modern period of progress and unrest. In this period writers were depicted about life of an individual and its connection in to Victorian society. It was an era of material development with ideal peace. This age was portrayed as a completely ideal life. It was an idealistic age where the great idea like truth, justice and brotherhood were emphasized by poets, essayist and novelists of the age.

4.10 Key Terms

- **Poetry:** Poetry was one of the most popular genres of the Victorian period. The Romantic poets, particularly **William Wordsworth** (who lived through the beginning of the period, dying in 1850) were revered and widely quoted. The Victorians experimented with **narrative poetry**, which tells a story to its audience, including **Elizabeth Barrett Browning's *Aurora Leigh*** (1856), an entire novel written in verse.
- **Dramatic monologue:** Victorian poets also developed a new form called the **dramatic monologue**, in which a speaker recites the substance of the poem to an audience within the poem itself. **Robert Browning's "My Last Duchess"** (1842), in which the Duke of Ferrara describes how he (probably) killed his last wife to the man who is arranging his next marriage, is one of the most famous examples of a dramatic monologue.

- **Realism**: which aims to portray realistic events happening to realistic people in a realistic way, was the dominant narrative mode of the Victorian novel – but it had many variants.

- **Industrial novels:** The rapid transformation of Britain into an industrial society prompted some writers to write novels which exposed the difficult plight of the working class. In **Dickens'** ***Hard Times*** (1854), the millworker hero, Stephen Blackpool, faces ostracism after his refusal to join the millworkers' union. **Elizabeth Gaskell's** ***North and South*** (1855) uses the viewpoint of Margaret Hale, an emigrant from southern England to a northern industrial city, to address the plight of millworkers.
- **The novel and empire:** As Dickens and Gaskell focused on important domestic issues, other writers turned their attention to Britain's rapidly-expanding empire, which they took as a subject for novels and poetry. Rudyard Kipling celebrated British rule in India with his novel Kim (1901), in which the young Kim becomes a British spy in India. Joseph Conrad took a more skeptical stance toward imperialism in Heart of Darkness (1899), in which the sailor Marlow journeys through the Belgian Congo. Although ostensibly about the Belgian rather than the British Empire, Marlow informs his fellow sailors that his tale applies to Britain as well.

4.11 Review Questions

1. Discuss the chief characteristics of Victorian Period.
2. What literary trends were developed in Victorian period? Discuss
3. Discuss the Charles Dickens's style of writing.
4. Trace out the historical timeline of the Victorian Period.
5. Elucidate the social changes took place in Victorian period.

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UNIT-5: DARWINISM: CONCEPT AND ANALYSIS

STRUCTURE

5.1 Objectives

- The learners will know the new concept of Darwinism.
- The learners shall be able to figure out the relation between Darwinism and literature.
- The learners will be able to know the effects of Darwinism on Victorian Age.
- The learners shall get to know the philosophical aspect of Darwin's theory.
- The learners shall know regarding the loopholes as well as the practical implications of Darwin's theory.

5.2 Introduction

Scientific theories are historical entities. Often you can identify key individuals and documents that are the sources of new theories—Einstein's 1905 papers, Copernicus' 1539 *De Revolutionibus*, Darwin's *On the Origin of Species*. Sometimes, but not always, the theory tends in popular parlance to be named after the author of these seminal documents, as is the case with Darwinism.

But like every historical entity, theories undergo change through time. Indeed a scientific theory might undergo such significant changes that the *only* point of continuing to name it after its source

is to identify its lineage and ancestry. This is decidedly *not* the case with Darwinism. As Jean Gayon has put it:

The Darwin-Darwinism relation is in certain respects a causal relation, in the sense that Darwin influenced the debates that followed him. But there is also something more: a kind of isomorphism between Darwin's Darwinism and historical Darwinism. It is as though Darwin's own contribution has constrained the conceptual and empirical development of evolutionary biology ever after. (Gayon 2003, 241)

Darwinism identifies a core set of concepts, principles and methodological maxims that were first articulated and defended by Charles Darwin and which continue to be identified with a certain approach to evolutionary questions. We will thus need to begin with Darwin's Darwinism as articulated in *On the Origin of Species* in 1859. We will then examine these same themes as they have been discussed by evolutionary biologists and philosophers of biology from the beginnings of the Neo-Darwinian Synthesis to the present.

Charles Darwin was not, as we use the term today, a philosopher, though he was often so described during his lifetime. Nevertheless, for an encyclopaedia of philosophy what is needed is a discussion of the impact of philosophy on Darwin's Darwinism, and the impact of Darwin's Darwinism on topics that both he, and we, would consider philosophical. We focus here on the impact of philosophical discussions about the nature of science during Darwin's lifetime on Darwin's scientific research, thinking and writing; and on the impact of that research, thinking and writing on philosophy. Taking the time to do such philosophical archaeology stems from a conviction that if the concept of Darwinism has legitimate application today, it is due to a set of principles, both scientific and philosophical, that were articulated by Darwin and that are still widely shared by those who call themselves 'Darwinians' or 'neo-Darwinians'.

5.3 Darwin – Early Life

Charles Darwin was born February 12, 1809 and died April 18, 1882. It was a time of radical changes in British culture, and his family background put him in the midst of those changes. His grandfather, Erasmus Darwin, was a prosperous and highly respected physician living in Western England, south of Birmingham. He was also a philosophical radical, advocating Enlightenment ideas about human

equality and liberty, including the liberty to think freely about the existence of God and about natural origins for the earth's creatures. He wrote a number of very popular works of natural history, some in verse, in which he defended views about progress that included evolutionary speculations about the upward progress of living things from primordial beginnings.

Erasmus Darwin was an early member of an informal group of free thinkers self-styled the Lunar Society,[3] that met regularly in Birmingham to discuss everything from the latest philosophical and scientific ideas to the latest advances in technology and industry. The Society included James Watt, Joseph Priestly and Charles Darwin's other grandfather, Josiah Wedgwood. Wedgwood, like Erasmus Darwin, lived in Staffordshire and was in the process of developing a family pottery works into a major industrial concern by applying new scientific and technological ideas to the production of 'china'. The religious inclinations of the group were 'non-conforming' and included a number of Unitarians, a sect Erasmus Darwin referred to as 'a featherbed to catch a falling Christian'. Looked upon with suspicion by High Church conservatives, they actively promoted in Great Britain the revolutionary philosophical, scientific and political ideas sweeping across Europe and the Americas. Most had spent considerable time absorbing Enlightenment ideas in Edinburgh, Scotland.

Under the circumstances, it is not surprising that Robert Darwin, Charles' father, should follow in his father's footsteps and become a doctor, nor that he should end up marrying Susannah Wedgwood, by all reports Josiah's favorite offspring. Politically and philosophically engaged, Susannah worked to organize her children's education in the town of Shrewsbury, where she and Robert took up residence. She sent her children to a day school operated by Unitarian minister Rev. George Case and this is where Charles began his education. Unfortunately, Susannah died in 1817 when Charles was only 8, and his father then transferred him to the Shrewsbury School, operated by Dr. Samuel Butler, grandfather of the novelist (and sometime satirist of Darwin's work) of the same name. "Nothing could have been worse for the development of my mind than Dr. Butler's school" Charles proclaimed in the autobiography he wrote for his family, and he escaped down the street to his home whenever he could.

His older siblings took good care of him, under the Doctor's watchful eye. Early letters indicate that he and his brother Erasmus were enthusiastic amateur chemists, and after his brother went up to Cambridge their letters were often full of possible experiments, orders to purchase chemicals and equipment for their 'laboratory', and discussions of the latest discoveries. This was an obvious enough passion that his classmates nicknamed him 'Gas'. During summers he helped his father on

his rounds to his patients, and when only 16 his father sent him and his brother to Edinburgh for the best medical education Great Britain had to offer. Erasmus needed to move from Cambridge to a proper medical school to complete his medical education, and young Charles was taken out of Shrewsbury School early to accompany his brother to Edinburgh, apparently being prepared to follow in his father's and grandfather's footsteps in medicine. The two brothers arrived in Edinburgh in October of 1825. Erasmus left after the first year, leaving his brother on his own during his second year at Edinburgh.

Privately, Darwin early on decided he could not practice medicine. But his already serious inclination toward science was considerably strengthened at Edinburgh both by some fine scientific lectures in chemistry, geology and anatomy and by the mentoring of Dr. Robert Grant. Grant certainly knew that young Charles was Erasmus Darwin's grandson; Grant expounded evolutionary ideas derived from Jean-Baptiste Lamarck and Charles' grandfather. But his primary gift to Charles was introducing him to marine invertebrate anatomy and the use of the microscope as a scientific tool and as an aid to dissecting extremely small creatures dredged out of the Firth of Forth. Darwin joined an Edinburgh scientific society, the Plinean society, of which Grant was a prominent member, and presented two lectures that reported discoveries he had made while working with Grant. This interest in marine invertebrates was to be a life long obsession, climaxing in his massive four-volume contribution to the comparative anatomy and systematics of fossil and living Cirripedia or 'barnacles' (Barrett & Freeman 1988, vols. 11–13).

When he finally broke the news of his distaste for medicine to his father, he enrolled to take a degree in Divinity at Christ College, Cambridge University, from which he graduated in January of 1831. As with the Shrewsbury School and Edinburgh, his official course of study had very little impact on him, but while in Cambridge he befriended two young men attempting to institute serious reforms in the natural science curriculum at Cambridge, Rev. John Henslow, trained in botany and mineralogy, and Rev. Adam Sedgwick, a leading member of the rapidly expanding community of geologists. Henslow and his wife treated Darwin almost as a son, and through Henslow Darwin was introduced to the men whose ideas were currently being debated in geology and natural history, as well as to men whom we look back on as among the very first to take up the historical and philosophical foundations of science as a distinct discipline, Sir John Herschel and Rev. William Whewell. As he wrote in his autobiography:

During my last year at Cambridge, I read with care and profound interest Humboldt's *Personal*

Narrative. This work, and Sir J. Herschel's *Introduction to the Study of Natural Philosophy*,[4] stirred up in me a burning zeal to add even the most humble contribution to the noble structure of Natural Science. No one or a dozen other books influenced me nearly so much as these two.
In the next section we will discuss the influence of the philosophical ideals of Herschel and Lyell on Darwin.

Furthering his scientific training, Adam Sedgwick on two occasions took Darwin on extended geological tours of England and Wales. In addition Darwin and a cousin, William Darwin Fox, a year ahead of him at Cambridge, developed what began as an amateur passion for bug collecting into serious entomology.

5.4 Darwinism: Theory and Philosophy

Charles Darwin's revolutionary idea of evolution sparked dramatic debate in the scientific and, most especially, religious communities, as well as inspiring a new wave ofthought in the minds of the world. There was also plenty of controversy, particularly from the many believers of creationism during the Victorian era. But by denying creationism with his owntheories, Darwin "made room for strictly scientific explanations of all natural phenomena," andas a result, initiated a "powerful intellectual and spiritual revolution" whose effects last to this day. Its profound impact meant that "nearly every field of social and cultural life was affected bythe idea of evolution."

Charles Darwin is best known as the father of evolutionary biology and the theory of evolution by natural selection. In 1859, he published his most important and most influential work, *On the Origin of Species*, which was an immediate success, selling most of its 1,250 copies on the first day. In it, Darwin described the theory of evolution and natural selection. Through natural selection, the organisms that are most suited to their environment will be more likely to survive over their competition, improving the species over time. It can also be called the"survival of the fittest," as only the most capable will ultimately survive. Darwin was not the firstto introduce the idea of evolution, which had been around long before his birth and was first presented to the public by Robert Chambers in *"Vestiges of the Natural History of Creation".* However, Darwin was the first to carry out extensive research to back up the theory, as well as expanded upon other theories by

suggesting the idea of evolution through random naturalselection.

His Edinburgh and Cambridge mentors were to shape Darwin's philosophical attitudes and scientific career decisively. It was Henslow who was the final link to Darwin in a chain connected to Captain Robert Fitzroy of H. M. S. Beagle. Fitzroy sought a gentleman companion who could also collect information on geology and natural history during a proposed circumnavigation of the globe. Henslow's note to Darwin, asking if he would be interested in being recommended for this post, arrived at the Darwin home, 'the Mount', while Charles Darwin was on a geological survey of Northern Wales with Adam Sedgwick. After resistance from his father had been overcome, Darwin was offered the post and accepted it.

The combination of meticulous field observation, collection and experimentation, note taking, reading and thinking during what turned into the Beagle's five year journey through a very wide cross-section of the earth's environments was to set the course for the rest of his life. During the voyage he read and reread Charles Lyell's newly published *Principles of Geology*, a three-volume work that articulated a philosophical vision of rigorously empirical historical science, oriented around five key ideas:

1. The geologist investigates both the animate and inanimate changes that have taken place during the earth's history.
2. His principal tasks are to develop an accurate and comprehensive record of those changes, to encapsulate that knowledge in general laws, and to search for their causes.
3. This search must be limited to causes that can be studied empirically—those 'now in operation', as Lyell puts it in the sub-title of his *Principles*.
4. The records or 'monuments' of the earth's past indicate a constant process of the 'introduction' and 'extinction' of species, and it is the geologist's task to search for the causes of these introductions and extinctions, according to the strictures note in 3., above.
5. The only serious attempt to do so according to the idea that species are capable of 'indefinite modification', that of Jean Baptiste Lamarck, is a failure on methodological grounds. All the evidence supports the view that species variability is limited, and that one species cannot be transformed into another.

This vision influenced Darwin profoundly, as he freely admitted. While he became convinced by his observations and reading that the fossil record and current distribution of species could only be due to the gradual transformation of one species into another, he was determined to articulate a theory that measured up to Lyell's principles. The crucial event in convincing him that this was to be his life's work was likely a visit to Cape Town, South Africa during the Beagle's return trip to England. John F. W. Herschel was in Cape Town on a mission to do for the Southern Hemisphere what his father William had done for the Northern, namely to develop a comprehensive star map with the new powerful telescopes developed by his father and aunt. As noted earlier, Darwin had been deeply impressed by Herschel's *Preliminary Discourse on the Study of Natural Philosophy* when it first appeared a year before the Beagle set sail, and in his private journal he referred to his meetings with Herschel during a week long stop in Cape Town in June of 1836 as among the most profound events of the entire voyage. Just five months before meeting Darwin, Herschel had finished reading the 2nd edition of Lyell's *Principles*. He sent Lyell a long letter filled with detailed constructive commentary. The letter opens by praising Lyell for facing the issue of the 'introduction of new species'—which Herschel calls 'that mystery of mysteries'—scientifically, and for advocating that we search for 'intermediate causes' to explain these 'introductions'—code for natural, as opposed to 'miraculous', causes.[5] This part of the letter was quoted in Charles Babbage's *Bridgewater Treatise*, published in 1837 while Darwin was struggling to develop just such a theory. Upon reading the Herschel quotation in Babbage, Darwin wrote in his private 'species' notebooks:

Babbage 2d Edit, p. 226.—Herschel calls the appearance of new species. the mystery of mysteries. & has grand passage upon problem.! Hurrah.—"intermediate causes". (Barrett et al., 1987, 413; original punctuation)

He clearly recognizes that Herschel is here providing a philosophical justification for the project upon which Darwin was secretly working. And, in the very first paragraph of *On the Origin of Species*, Darwin looks back to this 'Hurrah', attributing the idea that the origin of species is 'that mystery of mysteries' to 'one of our greatest philosophers', without mentioning Herschel by name. The first mention of the possibility of an evolutionary solution to this problem is in his *Ornithological Notebooks*, in a note written shortly after departing Cape Town.[6]

Darwin's theoretical task was, by the time he opened his species notebooks, tolerably clear: the only process that could produce the systematic patterns in the fossil record and the otherwise strange biogeographic distribution of species he now understood so widely and deeply was a process of slow,

gradual transformation of species. He needed to come up with a natural, causal theory that would account for such transformations, and every element of that theory had to identify 'causes now in operation', causes that could be investigated empirically. The problem, and the methodological constraints, had been advocated by his geological hero, and now close friend, Charles Lyell; and they had been defended philosophically by his philosophical hero, Sir John Herschel.

Darwin, of course, expected, and got, outraged reactions from religiously conservative colleagues, such as his old geology teacher Sedgwick, who in a review expressed his "deep aversion to the theory; because of its unflinching materialism;--because it has deserted the inductive track,--the only track that leads to physical truth;--because it utterly repudiates final causes, and therby [sic] indicates a demoralized understanding on the part of its advocates." What he had not expected was Lyell's refusal to openly endorse his theory and Herschel's decisive (if polite) rejection of its key elements. After we set out the theory in its Darwinian form, we can consider these reactions from those who apparently shared Darwin's philosophical norms about scientific theory, explanation and confirmation.

The theory can be set out as a series of causal elements that, working together, will produce the needed transformations.

1. Species are comprised of individuals that vary ever so slightly from each other with respect to their many traits.
2. Species have a tendency to increase in numbers over generations at a geometric rate.
3. This tendency is checked, to use the language of Thomas Malthus' *On the Principle of Population*, by limited resources, disease, predation, and so on, creating a struggle for survival among the members of a species.
4. Some individuals will have variations that give them a slight advantage in this struggle, variations that allow more efficient or better access to resources, greater resistance to disease, greater success at avoiding predation, and so on.
5. These individuals will tend to survive better and leave more offspring.
6. Offspring tend to inherit the variations of their parents.
7. Therefore favorable variations will tend to be passed on more frequently than others and thus be preserved, a tendency Darwin labeled 'Natural Selection'.

8. Over time, especially in a slowly changing environment, this process will cause the character of species to change.
9. Given a long enough period of time, the descendant populations of an ancestor species will differ enough both from it and each other to be classified as different species, a process capable of indefinite iteration. There are, in addition, forces that encourage *divergence* among descendant populations, and the elimination of intermediate varieties.

It will be noticed that there is no element of this theory that is incapable of empirical investigation—indeed by now the published confirmatory studies of this process would fill a small library.[7] One can understand why devout and orthodox Christians would have problems; but why Darwin's philosophical and scientific mentors? It would seem to be the model of Herschelian/Lyellian orthodoxy.

In this time of the Victorian era, almost all leading scientists and philosophers were Christian men who believed in creationism and that God had designed creatures to fit their environment perfectly. These Victorians, especially conservative theologians, strongly opposed his theories and continued to uphold the Bible's creationist teachings. Even some of the greatest minds of the era scoffed at evolution, including Albert Einstein, who, at the idea that randomness plays a vital role in natural selection, expressed his disapproval in his statement, "God does not play dice." Darwin pointed out that every aspect of these perfect designs could be explained through natural selection and that creation was contradicted by every part of the natural world. Evolution "dispelled any belief in the Christian dogma of creation" as it eliminated the need for some supernatural force as a creator or designer.

Darwin's idea of natural selection also helped to explain social evolution and development. More organized social groups would be stronger than less organized ones, and through natural selection be more likely to survive through wars or disasters. Inferior organization would thus be eliminated from the human ancestry, allowing the more developed groups to pass on their skills to the next generation.

In *Dr. Jekyll and Mr. Hyde*, Stevenson explains to the reader through Jekyll that man has a basic dual nature with both a calm, civilized side and a troglodytic, primitive being. In a way, his novel is a comment on Darwin's evolutionary theories. As Petri Liukkonen puts it, when attempting (and

failing) to separate the two basic sides of himself, Dr. Jekyll "turns in his experiment the evolution backwards," revealing the "primitive background of a cultured human being." It is no coincidence that the book, published 27 years after Darwin's *On the Origin of Species,* inherits a corollary of evolution as the core of its plot. Stevenson turns the idea that we are animals into a man's struggle to separate that ancestry, only to find out that he can isolate it but cannot eliminate it.

"Charles Darwin's evolutionary theory shocked Victorians with the idea that humans are basically animals. Hyde represents the primitive, animal side of human nature, which is closer than Victorians liked to think." Aside from the effects on religion and science, the theory of evolution itself brought up another point – we humans are simply animals that evolved in the same way as every other animal. Charles Darwin once said: "Animals, whom we have made our slaves, we do not like to consider our equal." We want to think of us as superior to the animals surrounding us, but evolution shows that we really are animals ourselves.

What was then a rebellious thought, Darwinism has now become nearly unanimously accepted by science. It has also become the basis of the modern philosophy of biology. But the most important contribution to both science and to society is that it, in a way, offers an explanation of the world around us. "The living world, through evolution, can be explained without recourse to supernaturalism." Darwin shows us a new way of thinking that in essence changes the world from God's playing field into a game of chance. No longer does the differencein religious beliefs tie up an effort to rationalize what seems to be an irrational universe, as natural selection allows us to simplify life, the universe, and everything into time, location, and alittle bit of luck.

5.5 Philosophical Problems with Darwin's Darwinism

So reads the heading of the very first section of the first chapter of Gould's monumental *The Structure of Evolutionary Theory*. Opening with a subtle reading of an exchange of letters in 1863 between palaeontologist Hugh Falconer and Charles Darwin, Gould eventually explains what he has in mind by this section heading:

In short, "The structure of evolutionary theory" combines enough stability for coherence with enough change to keep any keen mind in a perpetual mode of search and challenge. (Gould 2002, 6)

Gould, of course, was both an unabashed admirer of Charles Darwin and one of the most outspoken critics of the 'neo-Darwinian synthesis'. I will be using both his account of 'the Essence of

Darwinism' in Part I of this magnum opus and his arguments for a 'Revised and Expanded Evolutionary Theory' in its Part II as touchstones and targets.

In the preceding section of this essay, I organized my discussion of the problems that Darwin's allies had with *Darwin's* Darwinism around five issues: [i] the role of chance as a factor in evolutionary theory and the theory's apparently probabilistic nature; [ii] the nature of selection; [iii] the question of whether selection/adaptation explanations are teleological; [iv] the ontological status of species and the epistemological status of species concepts; and [v] the implications of Darwin's insistence on the slow and gradual nature of evolutionary change. I claimed that one very good reason for continuing to characterize one dominant approach to evolutionary biology, that represented by the so-called 'Neo-Darwinian Synthesis', as 'Darwinism' is that its proponents side with Darwin on these issues (and on many less fundamental ones besides). That in itself is remarkable, but it is the more so because the Darwinian position on each of these issues is under as much pressure from non-Darwinian evolutionary biologists today as it was in the wake of the *Origin*. It is not surprising, given the situation as I have just characterized it, that historians and philosophers of biology have made significant contributions to the discussion, especially in pointing out the underlying philosophical issues and conceptual confusions and ambiguities that stand in the way of resolving the issues at hand, and their historical origins.

It is my conviction that a full understanding of the underlying philosophical disagreements on these questions will only come from a patient historical study of how the 'Synthesis' positions on these various issues, and those of their critics, arose. That I cannot do here. Rather, in what follows I will simply be presupposing certain answers to these questions of historical origins. The list of references at the end of this essay includes a number of excellent pieces of work on this subject for those who share my convictions about its importance.

5.6 Victorian Crisis of Faith

The Victorian Era was one of change and growth, which both helped and hurt society as awhole. The change and growth was seen in railway construction, a boom in factory and industry, a female Queen, scientific discoveries, and higher education for females. These factors showed advancements in

several areas, but these advancements brought about many questions andconcerns. Children as young as nine were working, instead of going to school, to help support their families, regular churchgoers were beginning to question their faith due to Darwinism, and women were leaving their role as caregiver to pursue an education.

The Victorian Era was known as the "age of energy and invention; the age of doubt in faith and industry; the age of reform in politics and social class status, along with the reform of a woman's role; the age of empire; the age of reading; and the age of self-scrutiny" (Longman, 1102-1117). But, for the most part, this era was the age of prosperity and economic expansion which caused the Victorians to struggle with many questions and doubts about religion, and life as they once knew it. This doubt led to the writing of much poetry centering on the faith crisis, including "Dover Beach" by Matthew Arnold and "God's Grandeur" by Gerard Manley Hopkins, both of which contemplate religion and science during their era.

Victorian England was extremely religious. Families during this time period were usually large, hard-working, respectable, and were taught religion at home. They were frequent church goers and read the Bible regularly. While church attendance during this era contributed to a family's social standing, the lower middle and upper working class felt left out because they were not socially accepted at churches with the upper class citizens who formed the Anglican Church or Church of England. To profess to be Roman Catholic during this era was to proclaim that you were poor and low class. You "were excluded from political office and suffered other penalties" (xxxi). This caused the two lower classes of citizens to form the Methodist and Nonconformist churches that are still prominent in today's society. Although Nonconformists and Anglicanism was always an option in religion, many people became Methodists when they left home and branched out on their own. These new churches were run by Evangelicals and middle-class philanthropists. They attracted the working-class who were taught to read the Bible, and gave them the opportunity to socialize with the opposite sex, which was largely unheard of at this time. Although the churches were fuller than before, most middle and working-class people still felt that they were not welcome; therefore, attending church could bring them attention they did not want because they did not have the money to give the church like the upper class did. Many people today still do not attend church for this same reason. Certain churches are still considered for the "wealthy only" and those with a poorer background do not feel that they would be welcome. Religion was considered a middle-class proprietary or luxury, although most were still married in a church and children were still christened

there.

During this time, churches began programs to help provide food, clothing, shelter, monetary assistance, and a copy of their own Bible in an attempt to help the working class rise above their situation. This is equivalent to the programs now run by, not only churches in this area, but Agape, Good Samaritan and the Jesus Community Center which provides food, shelter, clothing, and financial assistance to the working poor in Logan County. The down-side to this was the fact that the working poor began to learn how to "work the system" to their advantage because they were felt that they were owed what the churches gave to them. After working as a church secretary for several years, I realized that those who are still considered the working classor working poor, along with those caught up in the welfare system, still feel that they are owed certain rights from the church and "work the system" to take advantage of things that will benefitthem.

Geologists, physicists, and other scientists started delving into religion, questioning the writings of the oldest book known to man, the Bible. This was very hard on the people of this time because science and religion had once worked hand in hand; making it seem like the world was in harmony. Now, all that they held near and dear was causing great debate. Charles Darwin did not make things any better with his work, *"The Origin of Species"*, better known as the Darwinism theory. Darwinism is a theory of biological evolution stating that, "all species of organisms arise and develop through the natural selection of small, inherited variations that increase the individual's ability to compete, survive, and reproduce." (Webster Online) This brought about the term 'survival of the fittest', or predominance by any one species, from Britisheconomist Herbert Spencer, who paralleled his ideas of economics with Charles Darwin's theories of evolution by what Darwin termed natural selection. Survival of the fittest enhanced the belief that fate knew that people would not be able to handle every little thing that is thrownat them; therefore, for the sake of survival people don't always say what they want. People wear masks, observe boundaries, and say some things to some people and other things to other people in order to not reveal too much about themselves. This theory added to the belief from the Romantic Age that people should not have more children than they can afford to raise on what little money they made. Darwinism, coupled with the new science discoveries being made, posed serious problems for the church and society, causing people to challenge their religious beliefs and have many doubts. Although Darwinism has been refuted and proven to be wrong, the speculation and questioning has continued from the nineteenth century, all the way through to the twenty-first century.

Although Arnold and Hopkins both try to find some sort of religious truth in their poems by using vivid imagery, setting the tone and discussing their view of religion, both manage to arrive at different conclusions. Arnold's poem almost spells doom for the world, whereas Hopkins' poem gives one a feeling of hope.

The poem, "Dover Beach" by Matthew Arnold, is about religion. It seems to talk about the lack of spiritual values during that the era and the loss of faith due to existentialism,materialism, socialism, and Darwinism caused a downward spiral in the Christian faith. Arnold uses the sea to demonstrate a promise of eternity, continuity, and stability; his real view of the church, but the crisis comes in the poem when he talks about the "melancholy, long, withdrawingroar, retreating…" (1662). These lines give a feeling of lost hope, abandoned faith, and a longingto return to the days of old before faith as he knew it is gone forever. The "…pebbles which the wave draw back, and fling…" (Longman, 1662) symbolizes the people in that, 'what goes out always come back in'. People may leave the church, or their religion and faith behind because ofthe waves of science, but someway and somehow, they are always drawn back to their beliefs forsome reason. Arnold mentions Sophocles and compares Sophocles' belief that the water is like

human emotion as he states, "…the turbid ebb and flow of human misery…" (Longman, 1662), because the sound of the waves is compared to human sorrow, which is a reference to Sophocles' *Antigone*. The sea is also unpredictable, and Darwin's theory of evolution caused more disillusion to the crisis of religious faith they were already going through. "Dover Beach" tries to show that the world would be a sad place if people stopped believing in the existence of God and took the side of science. Arnold tried to express, through this poem, that philosophy and religion should be a comfort in a world where there are no guarantees.

Gerard Manley Hopkins also used his poem, "God's Grandeur", to talk about the negative turn Victorian people had taken from God and religion, but he offers hope by speaking of how things could get better. He begins by talking about the world being "…charged with the grandeur of God…shining from shook foil…" (Longman, 1792). This is a metaphor for God's light in reference to electricity or flashes of light as in lightning bolts, but the Biblical meaning would include:

"Your word is a lamp to my feet and a light for my path." (NIV, Psalm 119:105)

His next symbol of Biblical meaning, "…the ooze of oil crushed…" means richness, and refers to

the sacrament of olives that were used for food, medicine, lamplight, and religious purposes. This is evident in the following verse:

> "…olive oil for the light…" (NIV, Exodus 35:8)

So far, Hopkins' poem is very light in discussing God's presence in our world. He then tells the world to beware as he states, "…Why do men then now not reck his rod? Generations have trod, have trod, have trod…" (Longman, 1792). Hopkins reminds us that "…nature is never spent…" (Longman, 1793), which reminds us that there are always things to remind us of the beauty God has put on earth, it is continually renewed each season, and God promised us His grace through rebirth with each season. Hopkins uses nature, and the abuse of nature from each generation, to lay blame and show us what needs to be changed in order for God to bless His children again.

Science, industry, and religion all played vital roles in the Victorian Era, but while science and industry were on the rise, religion felt a terrible decline. Scientists were finding advances in medicine; geologists were finding that the earth was older than previously thought and disputing all Biblical teachings; the theory of Darwinism put further religious doubt into their minds; and industry was moving more toward machines which caused the working class to have to work harder and longer hours. These factors managed to keep all but the higher social classes out of church. Although new labor laws, amendments, and acts were introduced, it did very little to diminish the stereotype of the working poor. With twelve hour workdays for men, women, and children of the lower class, there was often little time left over for religion; and whatlittle faith they did have was diminished by their social status.

Arnold and Hopkins used their poetry to convey to the world, through words, imagery, and symbols, to urge the Victorians to return to the religious ways of the Romantic Era. They stress that the abuse of previous generations, along with the modernization of science, technology, industry, and the Darwinism theory, are to blame for the deterioration of religion andfaith. All of these factors are still true today. God continues to have his hand on the world, and His people, but He is slowly withdrawing it due to the moral dilemmas that we face without seeking His guidance.

5.7 Expression in English Literature

The theory of evolution by natural selection, devised by Charles Darwin, caused considerable intellectual ferment in mid- and late Victorian England. After having read Charles Lyell's *The Principles of Geology* (1830-1833) and *The Poetical Works of John Milton* duringhis voyage on the Beagle, Darwin concluded that the physical world had been and still was subject to continuous change through the action of natural forces, and man is the product of theseforces. No book has so profoundly affected the modern view of man than Darwin's *The Origin ofthe Species* (1859), although some groundwork of evolutionary theory was earlier done by a number of scientists, including Darwin's grandfather, Erasmus, and Robert Chambers, the authorof *Vestiges of the Natural History of Creation* (1844). The publication of Darwin's book, which cast strong doubts on the traditional belief in the origins of life, also prompted a sharp reorientation of philosophical and moral attitudes.

Until 1859, all evolutionary theories were teleological — that is, they indicated some development of the chain of being towards perfection. In the "Great Chain of Being" human beings appeared in the superior position. Furthermore, man, consisting of body, mind and soul, as described in Genesis, was totally unrelated to other species. Darwin questioned this orthodox view. He saw no final purpose of evolution. His doctrine of "survival of the fittest" (a term later coined by Darwin's contemporary, Herbert Spencer) treats the world as an incessant struggle for survival. It is a sinister world where everybody "fights" against everybody, but "survival of the fittest" does not literally mean fighting better, or making more money, or dominating others thanks to one's higher intelligence. Instead, it refers solely to reproductive fitness. In other words, whichever group or individual reproduces more successfully is most fit.

Darwin, who observed a continuing struggle for existence in the natural world, showed that the determining factors of life are chance and necessity in the "survival of the fittest." Darwin's theory of evolution thereby undermined the value of traditional religion and morality, which had been accepted for centuries as the guiding principle of mankind, because it implied that man was no more than a "talking monkey", and no God was necessary to create him. It revolutionized man's conception of himself. Darwin thus started a new anthropocentrism that deprived man of his unique position in the world. In the light of Darwin's theory, man appears left alone in the universe without

any divine power which should — or could — protect him. When Darwin's followers realized that man is no more or no less that a "naked ape", they concluded that such close similarities between man and the rest of the animal world destroyed any purpose of human existence other than that which all animals have. Darwin's theory claimedthat since the individual is merely a servant to his species, the overall purpose of existence is the necessity of reproduction. Sexuality therefore becomes the most important motivation for human behavior: Each individual is only a black box that carries and transmits the biological featuresof his species to progeny.

Darwin's *Origin of Species* denied a divine hand in creation. In consequence, those who read it inferred that no absolute good or absolute evil exists. Moral norms, which had seemed universal, proved to be relative and dependent on the societies which had created them at definitetime in history. Moral norms were thus man-made constructs and not universal truths. On this view, man began to feel lonelier and more isolated in an infinite and indifferent universe. Man wasirrevocably thrown off the supreme pedestal on which he had been placed by former philosophical and religious systems. But as a matter of fact, according to Darwin, man does not need supernatural protection because he is endowed with a faculty to which previous philosophical systems hardly alluded. Darwin believed that in the deterministic world man is freeto be what he wants to be. Homo sapiens is the only species which developed various forms of culture and genuine ethical systems. Paradoxically, the development of human society was an attempt to escape from the natural selection. Human beings create social systems in order to protect themselves from the uncontrollable forces of nature.

Evolutionary theory provoked in Victorian letters a wave of pessimism and skepticism about the human condition. Darwin made it necessary to re-evaluate the most essential concepts which humanity had created for the last 2000 years: man, nature, consciousness, God, soul, and so on. Mankind had been proud of these concepts because they put man in a superior position in relation to the world of nature, but Darwin shattered them by one theory. Darwin's theory of evolution appealed not only to eminent scientists, such as the biologist Thomas Henry Huxley, the botanist Joseph Dalton Hooker, the anthropologist and eugenicist Francis Galton, but also to novelists and poets. As a result, many Victorian writers dramatically modified their opinions about man's origins and the physical aspect of man's existence.

Darwin's works provoked a continuing moral and existential debate which also found expression in English literature, although it must be admitted that the two poems associated with evolutionary theory, Alfred Tennyson's *In Memoriam* and Matthew Arnold's "Dover Beach", were written before 1859 — Tennyson's two decades earlier! A number of Victorian novelists absorbed some tenets of Darwinian theory and provided varied, often contradictory interpretations. They introduced to their fictions lay scientists who contested traditional religious beliefs about the natural world. In her last, unfinished novel, *Daughters and Wives* (1866) Elizabeth Gaskell modeled one of her characters, Roger Hamley, on Charles Darwin, incidentally, a cousin of Gaskell on her mother's side. Gaskell's naturalist hero represents a new moral authority based on scientific research which is relevant to the modern world.

George Eliot and Thomas Hardy, who had a particular interest in science, were close readers of Darwin's works. Eliot's *Middlemarch* is regarded by some as an exemplification of the ideas of social Darwinism. For many late Victorians, including Thomas Hardy, the traditionalteleological interpretation of the world lost its sense. They realized that religion and science, which were mutually supportive in the eighteenth century, in the nineteenth century fell into open conflict. Inspired by Darwin's biologism, Thomas Hardy showed that man is the only animal for whom existence is a problem that he has to solve by his own choice and from whichhe cannot escape. Hardy adapted Darwin's ideas to his later fiction showing characters to be at the mercy of their environment, heredity and adaptability rather than more in control of fate. His two novels, *Tess of the d'Urbervilles* and *Jude the Obscure*, depict a ruthless Darwinian world inwhich protagonists fail to survive because they cannot adapt to the changing social environment.

5.8 Summary

Unlike many of the other topics that define the history of Darwinism, there is no clear-cut position on this question that can be identified as 'Darwinian' or 'neo-Darwinian'. In a recent collection of papers defending most of the alternatives currently being advanced (Ereshefsky 1992), my suspicion is that virtually every author in that collection would identify himself as Darwinian. This may be because, as different as they are, a number of positions currently being defended have their

roots in Darwin's own theory and practice (see Beatty 1985; reprinted in Ereshefsky 1992).

5.9 Key Terms

- **Common Descent:** The belief that all present life evolved from a few common ancestors.
- **Gradualism:** The Darwinian belief that evolution takes place in innumerable small steps. Led Darwin to believe that the world was much older than previously thought.
- **Darwinism:** The theory of evolution proposed by Charles Darwin. It holds that species change over time and that this change comes about through the mechanism of natural selection.
- **Natural Selection:** The theory holding that competition exists within species, determining which species live to have offspring, and pass their traits on to those offspring.
- **Population Speciation:** The Darwinian belief that there are random phenotypic variations within species that confer advantages selected for by natural selection; these variations can be passed from parent to offspring.

5.10 Review Questions

1. Discuss elaborately Darwinism and its philosophy.
2. Did social differences, such as gender and class, matter in scientific exchange?
3. Did social differences, such as gender and class, matter in scientific exchange?
4. How did Darwin investigate beauty in nature and human society?
5. What philosophical challenges were seen in Darwinism?

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UNIT-6: VICTORIAN SOCIETY: THE WORKING CLASS

STRUCTURE

6.1 Objectives

- The learners shall know the detailed societal structure of Victorian age.
- The learners shall know about the working class in particular.
- The learners will get an in- depth knowledge about the conditions of working class in Victorian society.
- The learners shall know about the influence of these working class in the literature.
- The learners shall know about the major writers influenced by the working-class division of the society

6.2 Introduction

Victorian Era society has long been discussed as a period of change in the traditional social and political hierarchies in England, due largely to the Industrial Revolution and the continued instability of the monarchy itself. The four main class distinctions of the time were the upper class, which consisted of royalty and the very wealthy: the middle class, represented by educated professionals; the working class, dominated by those with sparse to no education; and the underclass, the very poor. It was extremely rare to advance in social class for British citizens at the time.

6.3 Social Class

The Victorian Era in Britain was dominated by the reign of Queen Victoria (1837-1901). Although it was a peaceful and prosperous time, there were still issues within the social structure. The social classes of this era included the Upper class, Middle class, and lower class. Those who were fortunate enough to be in the Upper class did not usually perform manual labor. Instead, they were landowners and hired lower class workers to work for them, or made investments to create a profit. This class was divided into three subcategories: Royal, those who came from a royal family, Middle Upper, important officers and lords, and Lower Upper, wealthy men and business owners (Victorian England Social Hierarchy).

The expansion of the Middle class during this time was due to the rapid growth of cities and the economy. It was also referred to as the Bourgeoisie, and consisted of those who had skilled jobs to support themselves and their families. Merchants and shopkeepers became popular occupations as trade, both domestic and overseas, flourished. The large scale of new industries such as railroads, banks, and government meant that more labor was needed to make sure the cities were able to function (Loftus). The white collar professions had the ability to move up in the corporate rankings and earn a higher salary. It was helpful to have connections to those in powerful positions as they were able to get jobs more easily. Moreover, the Middle class was also divided into two categories, higher level and lower

level. People from the lower middle class typically worked for those in the Higher level (Victorian England Social Hierarchy).

6.4 The Working Class

The Working class consisted of unskilled laborers who worked in brutal and unsanitary conditions (Victorian England Social Hierarchy). They did not have access to clean water and food, education for their children, or proper clothing. Often, they lived on the streets and were far from the work they could get, so they would have to walk to where they needed to get to. Unfortunately, many workers resorted to the use of drugs like opium and alcohol to cope with their hardships (Thomas).

The Under class were those who were helpless and depended on the support of others. The poor and young orphans relied on donations to survive (Victorian England Social Hierarchy). Some women who were unskilled and could not get any jobs became prostitutes in order to make a living. As they were extremely controversial, Parliament voted to pass the "Contagious Diseases Act" (1864, 1866, 1869) which allowed prostitution in military towns, but meant the women had to be forcibly checked for diseases (Landow). The act was meant to protect the men from contracting diseases; not the women from being harmed. This mistreatment created a strong feminist movement among Victorian women who yearned for fair treatment. Finally in 1885, Parliament passed the "Criminal Law Amendment Act", which raised the age of consent and prohibited the use of brothels (Landow).

6.5 Children – Related Issues

- **Child Labor**

During the Victorian Age, there was an early baby boom, which led to not only an increase in population, but also an advancement of industrialization. The progression of England as a society led to a greater demand for labor from both adults and children. Children took on hard-working jobs as coal miners, chimney sweepers, farm workers and domestic servants. omen children were even forced to take on the role of a railroad worker due to the invention of The Railway brought by the Industrial Revolution.

Child labor became an overarching issue in the early 1800s due to a lack of effort to improve working conditions by the upper class. Because the government was influenced by the wealthy to invest in luxury rather than promote protection for laborers, many children suffered at work. The most brutal form of child labor took place in coal mines. Children were required to work 12 to 18 hours a day in mines that were infested with rats and disease, and had poor ventilation. Such harsh working conditions led to the development respiratory problems and an increase in mine disasters/casualties.

It was not until at least thirty years later when reformers began to take action against child labor. In 1875, The New York Society for the Prevention of Cruelty to Children was founded as the first child protective agency in the world. This organization set the tone for social reform and ultimately, saved children from a life of cruelty and hardship.

- **Bastardy/Childcare**

The term illegitimacy became popular in English society, as the population continued to expand. Many parents, especially those of the lower class, were unable to support and account for their children due to poverty and unstable marriages. It was also common for individuals to have children out of wedlock. A child was considered a “bastard” in a case where the male would leave all support and care of the child to the female. Bastardy became an issue for children-it led to an unstable home life and more importantly, limited an equal opportunity to education. As a result, the Bastardy Clause was enacted to issue “relief” for illegitimate children; however it enhanced the illegitimacy of children.

The Bastardy Clause, also known as the Poor Law Amendment Act of 1834, prohibited parishes from granting unwed mothers any relief. The law forced women and their children, without fathers, to enter workhouses that granted them a horrible reputation. However, there were some people who accepted the law as it would provide food and clothing for the poor, as well as schooling for children.

As the poor women could not afford to support their children, most chose to work as servants and lived in their employers' homes without their children. Their wages would pay these other women, called Baby Farmers, to raise their children. The system functioned well until industrialization and urbanization led to a greater need for different kinds of paid fosterage. Mothers were determined to keep working in the city as wages were higher, but chose to keep their children in villages and towns with total strangers where conditions were safer. Unfortunately, this form of abandonment led to worsened treatment of children, and prolonged child labor.

6.6 Important Authors and Literature

Charles Dickens was not just one of the first great English novelists. By using his writings as a means to defend the vulnerable people of the Victorian Era and criticize the societal structure of the time, he was also a huge contributor to several important social reforms. The social conscious he developed in his adult years led to some of the most influential pieces of literature the Victorian Era had seen, such as Great Expectations, The Pickwick Papers, Oliver Twist, and many more. Although he was not the first to use his skills in writing to address the issues in English society, he was by far the most successful. Dickens was able to bring to light a serious issue that England itself could not see, and with the spread and increased fame of his works people everywhere were beginning to see that something had to be done (Diniejko).

Thomas Hardy was one of the first "realist" novelists of the Victorian Era. His use of powerful emotions and pessimistic views was highly criticized because no one had ever read something like it before. Most novelists up to Hardy's point were laid-back, accepting-natured optimists. Works such as *The Return of The Native*, *Far from the Madding Crowd*, and *Tess of the d'Urbervilles* introduced characters with such deep and intense emotion (whether it was slightly

comedic or very tragic) that most writers before him failed to do. Hardy was also considered a social critic of sorts, identifying the low standards of living that the poor endured in the industrial cities. The mix of realism and social criticism in one style of writing was the reason why Thomas Hardy was one of the most influential and important authors of the Victorian Era (Allingham).

George Elliot was a third author who used literature not simply just to entertain, but also to inform people of the conditions of people in the society around her. Growing up in a hectic and interesting environment herself, Mary Ann Evans (who's pen names was George Elliot) used her stories to study how environments, especially social environments, affect people and their character. Elliot, who was a fan of art and its origins, believed that any form of art should be based off of life rather than other pieces of art. For instance, The Mill on the Floss was taken and modeled from her real life experience of being rejected by her friends and family for her common-law marriage. Although she was also an influential author of the Victorian Era, she criticized authors like Dickens and Austen on their styles of writing (Allingham).

6.7 Women in Victorian Age

1. **Queen Victoria**

Queen Victoria reigned over the United Kingdom of Great Britain and Ireland from June 20th, 1837 until her death on January 22nd. 1901. She came to represent femininity that was revolved around the family, motherhood, and respectability, the idea that the woman's responsibilities were to love and respect her husband before anything, and perform all of the duties and chores for the household. Herself, her husband Albert, and their many children became an icon of late-19th-century middle class femininity and domesticity.

2. **"Separate Spheres"**

During this period, the roles of men and women became more sharply defined than they had ever been in history. Rather than women working alongside the men in family businesses, the 19th century

saw an increase in men commuting away to their places of work, leaving the women home all day to oversee the household. This ideology of men and women occupying "Separate Spheres" was supported by the idea that there were "natural" characteristics of men and women that suited each for different roles. Women, considered physically weaker yet morally superior, best suiting them for the domestic sphere.

3. Marriage and Sexuality

Women could not seem too focused on finding a husband, lest it appeared they had a worrying amount of sexual desire. Women were meant to only desire marriage in that it allowed them to become mothers rather than for any sexual or emotional satisfaction. Women had no choice but to stay pure until marriage, usually not even being allowed to speak to a man unless there was a married woman chaperoning.

Girls typically married in their early to mid 20's to a groom around 5 years older than them in order to reinforce the "natural" hierarchy between the sexes. After a woman married, her rights and property ceased to remain her own. Everything that she owned now belonged to her husband, including her body, property, and money.

4. Roles of Upper Class Women

The responsibilities of upper-class and aristocratic women were limited because of the common opinion that they were weak. These women had a range of servants to perform the domestic chores for them, so they usually just had to oversee them. An everyday task of upper-class women was accepting and paying visits, as well as organizing dinner parties for their friends and family. These were occasions where women could prove their homemaking skills and good taste, and to serve as symbols to others about their social status.

5. Roles of Working/Lower Class Women

These women were distinguished from the upper class by having less education and fewer opportunities. Most women worked in domestic service, either as a cook, maid, or laundress to a

wealthier woman. Other women were employed as barmaids, waitresses, chambermaids, and washerwomen. To be able to go to work, mothers would often pay other women, usually very elderly or very young, to watch their children.Working women could not afford to pay for servants, so besides their actual jobs they had to do all of the household chores themselves. This was used as evidence to support that women should not belong in the workplace, because their families were not being properly taken care of.

6.8 Crime in the Age

By the start of the Victorian Era, it had become clear that the prevalence of crime in England was an issue that needed to be addressed. “The industrial revolution put new pressures on society, leading to violence. Collective living led to collective organization, which helped to create social disorder on a larger scale” (Bloy). However, while the need for a police force was evident, it wasn’t until 1829, when Robert Peele sponsored the Metropolitan Police Act, that the beginnings of a resolution were reached.

The result of the Act was the Metropolitan Police, headquartered at Scotland Yard. One of the earliest uniformed police forces, they replaced military troops and militia as the peacekeeping force in the London metropolitan area (although they had no jurisdiction in the City of London, itself). In early years, the police had minimal authority, but their jurisdiction grew during the following forty years. For example, they were given the authority to arrest nuisance boys and street musicians (British Library Board), board vessels, enter gaming establishments, patrol fairs, and perform search and seizures (National Archives).

Such authority was needed, as crime rates were high. Evidence of the pervasiveness of criminal activity is found in The Night Side of London (1858), written by J. Ewing Richie. Ritchie provides the following statistics for 1856: “it appears that in all 73,240 persons were taken into custody, of whom 45,941 were males, and 27,209 were females; 18,000 of the apprehensions were on account of drunkenness, 8160 for unlawful possession of goods, 7021 for simple larceny, 6763 for common

assaults, 2194 for assaults on the police; 4303 women were taken into custody as prostitutes" (Banerjee). Even these high numbers might be an underestimate as the poor often failed to report crimes due to a lack of faith in the police force (Emsley).

This distinction between the wealthy and the poor with respect to law enforcement stemmed in part from the new concept of a 'criminal class.' In the minds of the upper classes, the members of this underworld lived in the filth of the East End and consisted of the poorest members of society. They "lived entirely on the proceeds of crime and preyed upon the respectable people of the West End of London" (Beaven & Pulham). This idea was popularized by authors such as Charles Dickens, and is best evidenced in Oliver Twist, where the likes of Fagin and his boys live in squalor and spend their time robbing wealthy gentlemen.

After the formation and growth of the police force, crime began to decline. The penalties inflicted seemed to be a sufficient deterrent to criminal behavior. Punishments ranged from imprisonment or flogging to capital punishment, and the introduction of psychiatry to the judicial system led to experimental treatments such as is olation, bible study, and forced silence (Emsley). Others, such as Abel Magwitch in Dickens' Great Expectations, were transported to Australia to serve their prison sentence.Although crime rates were decreasing, several crime sprees occurred in the late 1800s that w ere highly publicized and caused social unrest. For example, in the 1850s and 60s, multiple robberies accompanied by garroting took place. These violent events caused many, particularly those in the upper classes, to panic. Garroting became a common point of conversation, poems were written from the perspective of the garroter, and spiked collars were designed and marketed to protect the wearer (Dictionary of Victorian London).

Newspapers sensationalized the violence, particularly if there was a sexual component to the crime, and people became obsessed with criminals such as Jack the Ripper. Jack the Ripper gained his infamy by murdering at least five prostitutes, four of whom he brutally mutilated, in the fall of 1888. The murderer was suspected of leaving chalk messages and sending letters, and while these actions were never confirmed, they made for dramatic reading.

6.9 Summary

Thus, together with the underclass, they were largely unrepresented in government and had virtually no economic or social power. The working class was the successors of the earlier defined peasant class, and their living and working conditions were equally as bad as previous generations

6.10 Key Terms

- **Prose fiction:** Dickens worked diligently and prolifically to produce the entertaining writing that the public wanted, but also to offer commentary on social problems and the plight of the poor and oppressed. His most important works include *Oliver Twist* (1837–1839), *Nicholas Nickleby* (1838–1839), *A Christmas Carol* (1843), *Dombey and Son* (1846–1848), *David Copperfield* (1849–1850), *Bleak House* (1852–1853), *Little Dorrit* (1855–1857), *A Tale of Two Cities* (1859), and *Great Expectations* (1860–1861). There is a gradual trend in his fiction towards darker themes which mirrors a tendency in much of the writing of the 19th century.
- **Craftsman:** The Hierarchies of Victorian Workers: Craftsman, Semi-skilled Factory Operatives, and Laborers
- **Semi-Skilled Labor:** Miners; "Possibly the most murderous mining conditions in the world" — working conditions in Cornish copper & tin mines

6.11 Review Questions

1. What happened with regards to becoming a more social and democratic country?

2. How did the working class in Victorian England differ from the working class in England today?
3. How bad were working conditions in Victorian England?
4. Discuss the conditions of women and children during the Victorian period.
5. Elucidate some major contribution of the writers depicting the social class in their texts.
6. actions were never confirmed, they made for dramatic reading.

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UNIT-7: VICTORIAN AGE & LITERARY WORKS

STRUCTURE

7.1 Objectives

- The learners shall have a panoramic idea about the Victorian age.
- The learners shall know about the dedicated figures of the age.
- The learners shall get an insight of their literary works.
- The learners will get an idea of how the works were the picturisation of the society.
- The learner will develop this positive attitude towards his/her own society.

7.2 Introduction

All literary periods, or movements, are really just a scholarly construct to help readers understand and classify literature from different time periods or that have been written in different styles. So, it's not like Charles Dickens got together with George Eliot and Robert Browning and went, 'Hey, we're Victorian writers, so our work better have a strong sense of right and wrong.' That's not how it worked.

Characteristics of Victorian literature are likely similar because the artists were inspired both by the art that came before them and the events occurring during the time that they were working. So, something can seem Victorian, but not have been written in the Victorian era, or something written in the Victorian era might not actually seem Victorian. For example, Charlotte and Emily

Bronte wrote *Jane Eyre* and *Wuthering Heights* in what would be considered the Victorian era, but those novels have much more qualities of the Romantic period.

7.3 Major Events

Victorian literature is just literature written during the reign of **Queen Victoria** in Great Britain. So, Queen Victoria reigned from 1837-1901.

Some major events that took place during the Victoria era include:

- A **huge growth in population**. During Victoria's reign, the population of England more than doubled, from 14 million to 32 million.
- There were also some significant **improvements in technology**. The Victorian era slightly overlaps with Britain's Industrial Revolution, which saw big changes to the way that people lived, worked, and traveled. These improvements in technology offered a lot of opportunities for the people in England but also represented a major upheaval in regards to how people lived their lives and interacted with the world.
- Another characteristic of the Victorian era are **changing world views**. In addition to the major developments in technology, there were emerging scientific beliefs, like Charles Darwin's theory of evolution, and those things were changing how people in England thought about themselves and how they interacted with the world around them. Most notably, a lot of people were distancing themselves from the church.
- And finally, there were **poor conditions for the working class**. The Industrial Revolution led to the distance between the haves and have-nots growing at a really high rate, and a lot of people (especially artists, like writers) felt obligated to speak out against what they believed to be societal injustices, which if you've followed any of the 'We are the 99%' movement, it might sound familiar to things that are happening right now.

7.4 Victorian Literary Characteristics

There are a few primary characteristics of Victorian literature:

- Literature of this age tends to depict daily life. It reflected the practical problems and interests of daily life. Victorian literature often presented varied social classes of people rather than just the aristocracy. This made it more popular among the middle classes.
- Victorian literature often had a moral purpose and tended to deviate from the earlier concept of art for arts sake. Victorians wanted their art to do more than just appease the senses; they wanted it to serve a purpose, often a moral or a political one.
- The Victorian era tended to be an era of doubt and pessimism. The influence of science is felt here as scientific advances led people to feel uncertain about the future. The second half of the Victorian era is influenced by Charles Darwin's theory of evolution.
- Books of the Victorian era was characterized by things both practical and materialistic. Most of the writers exalted a purely ideal life.

7.5 Major Writers and their works

➢ Victorian Prose

The early Victorian prose is in keeping with the energetic temperament of the time. An expansive energy seems to be characteristic of the whole period, displaying itself as freely in literature as in the development of science, geographical exploration and the rapidity of economic change.This energetic mood prescribes the inventiveness and fertility of the prose-writers of the period and explains the vitality of so many of their works. Carlyle's *The French Revolution*, Ruskin's *Modern Painters* and Arnold's *Essays in Criticism* are not modest and light-hearted compositions, but they represent the aesthetic equivalent of self-assertion and an urgent 'will to survive' which was characteristic of the early Victorians. Their prose is not, as a rule, flawless in diction and rhythm, or easily related to a central standard of correctness or polished to a uniform high finish, but it is a prose which is vigorous, intricate and ample, and is more conscious of vocabulary and imagery than

of balance and rhythm.

As the number of prose-writers during the period is quite large, there is a greater variety of style among them than to be found in any other period. In the absence any well-defined tradition of prose-writing, each writer cherishes his oddities and idiosyncrasies and is not prepared to sacrifice his peculiarities in deference to a received tradition. Victorian individualism, the 'Doing As One Likes', censured by Matthew Arnold, reverberates in prose style.

Taking the Victorian prose as a whole, we can say that it is Romantic prose. Though Romanticism gave a new direction to English poetry between 1780 and 1830, its full effects on prose were delayed until the eighteen-thirties when all the major Romantic poets were eitherdead or moribund. That is why, early Victorian prose is, properly speaking, Romantic prose, and Carlyle is the best example of a Romantic prose-artist. In fact it were the romantic elements— unevenness, seriousness of tone, concreteness and particularity—which constitute the underlyingunity of the prose of the early Victorian period. All the great prose writers of period—Carlyle, Ruskin, Macaulay and Matthew Arnold have these qualities in common.

Victorian era literature was characterized by depictions of everyday people, hard lives, and moral lessons. They were meant for more than just entertainment. Victorians were interested in the hero as well as folk art. Victorian novels often focused on these themes.

There are a few authors and pieces that are classics of the Victorian era.

- Charles Dickens - author of *The Pickwick Papers* (1836-1837)
- George Eliot (pseudonym for Mary Ann Evans) - author of *Adam Bede* (1859,) *The Mill on the Floss* (1860), and *Middlemarch* (1871-1872).

Arguably the most well-known Victorian writer was **Charles Dickens**. He wrote a lot of novels about the struggles of the poor and the battle between right and wrong. His characters were really vivid but not terribly nuanced, so it's pretty obvious from the get-go who's good, who's bad, who can be reformed, and who can't.

Dickens himself had to leave school early to work in a factory to support his family after his father was sent to jail, so it's not really surprising that a lot of his works, including *Oliver Twist* or *David Copperfield*, have protagonists who are good people that fall into bad circumstances that they don't deserve. It seems like that's something he could really relate to personally.

Dickens' novels usually end with every character getting the kind of ending they deserve. So, the good people get happy endings, and the bad people get sad endings, and there really aren't that many loose ends left at the end of the novel.

➢ Thomas Carlyle (1795-1881)

Carlyle was the dominant figure of the Victorian period. He made his influence felt in every department of Victorian life. In the general prose literature of his age he was incomparablythe greatest figure, and one of the greatest moral forces. In his youth he suffered from doubts which assailed him during the many dark years in which he wandered in the 'howling wilderness of infidelity,' striving vainly to recover his lost belief in God. Then suddenly there came a moment of mystical illumination, or 'spiritual new birth', which brought him back to the mood of courage and faith. The history of these years of struggle and conflict and the ultimate triumph of his spirit is written with great power in the second book of *Sartor Restartus* which is his most characteristic literary production, and one of the most remarkable and vital books in the English language. His other works are: *French Revolution* (1837); his *Lectures on Heroes and Hero- Worship; Past and Present* (1843); the *Letters and Speeches of Oliver Cromwell* (1845); *Latter- day Pamphlets* (1850); *The Life of John Sterling* (1851); *The History of Frederick the Great* (1858-65).

Basically Carlyle was a Puritan, and in him the strenuous and uncompromising spirit of the seventeenth century Puritanism found its last great exponent. Always passionately in earnest and unyielding in temper, he could not tolerate any moral weakness or social evil. He wanted people to be sincere and he hated conventions and unrealities. In the spheres of religion, society and politics he sought reality and criticized all sham and falsehood. To him history was the revelation of God's righteous dealings with men and he applied the lessons derived from the pastto the present. He had no faith in democracy. He believed in the 'hero' under whose guidance and leadership the masses

can march to glory. This is the theme of his *Lectures on Heroes and Hero-Worship.* He proclaimed a spiritual standard of life to a generation which had started worshipping the 'mud-gods of modern civilization'. He denounced scientific materialism and utilitarianism in *Past and Present*. He preached to his contemporaries in a most forceful manner that spiritual freedom was the only life-giving truth. Carlyle could not turn back the currents of his age, but he exerted a tremendous influence.

Carlyle's style is the reflection of his personality. In fact in hardly any English writer are personal and literary characters more closely and strongly blended. He twists the language to suithis needs. In order to achieve this he makes use of strange 'tricks'—the use of capital initials, thedropping of conjunctions, pronouns, verbs, the quaint conversion of any noun into a verb, freeuse of foreign words or literal English translations of foreign words. Thus his language is like a mercenary army formed of all sorts of incongruous and exotic elements. His personifications and abstractions sometimes become irritating and even tiresome. At times he deliberately avoids simplicity, directness, proportion and form. He is in fact the most irregular and erratic of English writers. But in spite of all these faults, it is impossible to read him at his best without the sentiment of enthusiasm. In his mastery of vivid and telling phraseology he is unrivalled and his powers of description and characterization are remarkable. His style with its enormous wealth of vocabulary, its strangely constructed sentences, its breaks, abrupt turns, apostrophes and exclamations, is unique in English prose literature, and there is no doubt that he is one of thegreatest literary artists in the English language.

➢ John Ruskin (1819-1900)

In the general prose literature of the early Victorian period Ruskin is ranked next to Carlyle. Of all the Victorian writers who were conscious of the defeats in contemporary life, he expressed himself most voluminously. Being one of the greatest masters of English he became interested in art and wrote *Modern Painters* (1843-1860) in five volumes in order to vindicatethe position of Turner as a great artist. Being a man of deeply religious and pious nature he couldnot separate Beauty from Religion, and he endeavoured to prove that 'all great art is praise'. Examination of the principles of art gradually led Ruskin to the study of social ethics. He found that architecture, even more than

painting, indicated the state of a nation's health. In his *The Seven Lamps of Architecture* (1849) and *The Stones of Venice* (1851-53) he tried to prove thatthe best type of architecture can be produced only in those ages which are morally superior.

The year 1860 when Ruskin published *Unto this Last* marks a great change in him. From this time onward he wrote little on art and devoted himself to the discussing of the ills of society.In this book he attacked the prevalent system of political economy, and protested against unrestricted competition, the law of 'Devil-take-the-hindmost', as Ruskin called it. In his later books—*Sesame and Lilies* (1865) and *The Crown of Wild Olive* (1866), Ruskin showed himself as a popular educator, clear in argument and skilful in illustration. His last work, an autobiography called *Praterita,* is full of interesting reminiscences.

The prose of Ruskin has a rhythmic, melodious quality which makes it almost equal to poetry. Being highly sensitive to beauty in every form, he helps the reader to see and appreciate the beauty of the world around us. In his economic essays he tried to mitigate the evils of the competitive system; to bring the employer and the employed together in mutual trust andhelpfulness; to seek beauty, truth, goodness as the chief ends of life. There is no doubt that he was the prophet in an age of rank materialism, utilitarianism and competition, and pointed outthe solution to the grave problems which were confronting his age.

➢ Thomas Babington Lord Macaulay (1800-59)

Though Carlyle and Ruskin are now considered to be the great prose-writers of the Victorian period, contemporary opinion gave the first place to Macaulay, who in popularity far exceeded both of them. He was a voracious reader, and he remembered everything he read. He could repeat from memory all the twelve books of Paradise Lost. At the age of twenty-five he wrote his essay on poetry in general and on Milton as poet, man and politician in particular, which brought him immediate popularity as Byron's Childe Harold had done. Besides biographical and critical essays which won for him great fame and popularity, Macaulay, like Carlyle; wrote historical essays as well as History of England. As early as 1828, he wrote, 'a perfect historian must possess an imagination sufficiently powerful to make his narrative affecting and picturesque." That power of imagination he possessed and exercised so delightfullythat his History was at once purchased more

eagerly than a poem of romance.

Macaulay was the representative of the popular sentiments and prejudices of the commonEnglish man of the first half of the nineteenth century. But his popularity was based mainly on the energy and capacity of his mind, and the eloquence with which he enlivened whatever he wrote. By the resources and the quickness of his memory, by his wide learning which was always at his command, he rose to the high rank as the exponent of the matter of history, and as acritic of opinions.

The chief quality which makes Macaulay distinct from the other prose writers of the period is the variety and brilliance of details in his writings. There is a fondness for particulars inhis descriptions which distinguished the poems and novels of the new age from the moregeneralised and abstract compositions of the old school. Though he may be more extravagant and profuse in his variety of details than is consistent with the 'dignity' of history, this variety is always supported by a structure of great plainness. The only fault of his style is that at times it becomes too rhetorical and so the continuity of the narrative is sacrificed. His short sentences, and his description of particular interference with the flow of the narrative, and so the cumulativeeffect of the story is not always secured. Besides this weakness of style, Macaulay is now given arank lower than that of Carlyle, Ruskin and Arnold on account of his lack of originality and depth as a thinker. But on the whole he still remains as one of the most enjoyable of all Victorianprose-writers.

➢ Matthew Arnold (1822-88)

Besides being a poet, Matthew Arnold was a prose-writer of a high order. He was also a great literary as well as social critic. Like Carlyle and Ruskin, he was vehement critic of his age. According to him, the Englishmen needed classical qualities in order to attain harmonious perfection in morals and in literature. It was not to the Hebrews or the Germans (as suggested by Carlyle), or to the men of the Middle Age (as suggested by Ruskin) that England could with advantage look for teaching, but to the Greeks or to that people which among the moderns had imbibed most of Hellenic culture, the French.

In literature Arnold strove to rehabilitate and to propagate the classical spirit in his country. England had reason to be proud of the literary splendor of the Elizabethan period, or of the glories of her Romantic movement, but according to Arnold, she had to long condemned or disdained the

"indispensable eighteenth century." From 1855 onwards Arnold wrote incessantly in order to raise the intellectual and cultural level of his countrymen. All his prose works are directed to this end: *On Translating Homer* (1861), *The Study of Celtic Literature* (1867), *Essaysin Criticism* (1865 and 1888) and *Culture and Anarchy* (1869) in which he declared that "culture is the minister of the sweetness and light essential to the perfect character". Being a poet himself,he looked upon poetry as "a criticism of life", and laid great emphasis on the part it played in the formation of character and the guidance of conduct. He always attacked "the Philistines", by whom he meant the middle class indifferent to the disinterested joys of pure intelligence. Arnold also attempted to eliminate the dogmatic element from Christianity in order to preserve its true spirit and bring it into the line with the discoveries of science and the progress of liberal thought.

Unlike the teachings of Carlyle and Ruskin, which appealed to the masses, Arnold's teaching appealed mainly to the educated classes. As a writer of prose he is simply superb. His style is brilliant and polished to a nicety, possessing' the virtues of quietness and proportion which we associate with no other English writer except Dryden. As his object was to bring home to his countrymen certain fundamental principles of cultured and intellectual life, he has the habitof repeating the same word and phrase with a sort of refrain effect. It was no wonder that critics first and the public afterwards, were attracted, irritated, amused or charmed by his writings. His loud praise of 'sweetness' and 'culture', his denunciation of the 'Philistine', the 'Barbarian', and so forth, were ridiculed by some unkind critics. But rightly considered we find that there is something of justice in all that he wrote, and on every line there is the stamp of his sincerity.

When Arnold returned from religion and politics to his natural sphere of literature, then the substance of his criticism is admirably sound and its expression always delightful and distinguished. In spite of its extreme mannerism and the apparently obvious tricks by which that mannerism is reached, the style of Arnold is not easy to imitate. It is almost perfectly clear with aclearness rather French than English. It sparkles with wit which seldom diverts or distracts the attention. Such a style was eminently fitted for the purposes of criticism. As a writer of essays hehad no superior among the writers of his time, and he can probably never be surpassed by anyone in a certain mild ironic handling of a subject which he disapproves. He may not be considered as one of the strongest writers of English prose, but he must always hold a high rank in it for grace, for elegance, and for an elaborate and calculated charm.

7.6 Other Novelists of the Period

Among the minor novelists of the early Victorian period, Benjamin Disraeli, the Brontes, Mrs. Gaskell, Charles Kingsley, Charles Reade, 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) Disraeli was among the first to point out that the amelioration of the wretched lot of the working class was a social duty of the aristocracy. 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 arewritten with a purpose, and as the characters in them are created with a view to the thesis, they retain a certain air of unreality.

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 industrialization, 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 thedescendants 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 artof plot construction.

Anthony Trollope (1815-88) wrote a number of novels, in which he presented real life without distorting or idealizing 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 truepicture of middle-class life, and there is neither heroism nor villainy there. His style is easy, regular, uniform and almost impersonal.

Robert Louis 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 wasworking on unfinished novel, *Weir of Hermiston*, which is considered by some critics as the mostfinished product of his whole work. In it he dramatized the conflict between father and son—the Lord Justice-Clerk, the hanging

judge, and his son Archie who has the courage to face him. The contribution of Stevenson to the English novel is that he introduced into it romantic adventure. His rediscovery of the art of narrative, of conscious and clever calculation in telling a story so that the maximum effect of clarity and suspense is achieved, meant the birth of the novel of action. He gave a wholly new literary dignity and impetus to light fiction whose main aim is entertainment.

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7.7 Depiction of the society in Literature

Throughout history, there have been defining social periods which have dramatically changed the world and strongly influenced its respective literary canon. One such epoch was the Victorian era and 19th century literature, which has fascinated novelists over the last two centuries. Defined by its industrialism, political upheaval, imperialism and growing economic state, the Victorian period was a melting pot of sociological inspiration for literary contributors. One of the most heavily explored ideas was the era's classicism and hierarchical structures. This hierarchy was embedded in the Victorian social system, but was also common across the world.

Overrun by poverty, tyranny and hypocrisy, the nature of Victorian existence was captured by many classical novelists in Britain such as Charles Dickens, the Brontë sisters and Thomas Hardy. This theme was also indicative across the globe, with many writers exploring their unpleasant experiences through their novels. Society is a crucial aspect that is typically explored to reflect the growing concerns of the time. Although we have decided to highlight that of the Victorian times, it is important to recall additional examples around the globe. Therefore, in this issue, the classics team will be discussing some of our favourite Victorian novels which broach the subject with driving themes connected with the class structure of the 19th century and look into how similar examples were perceived globally with special insight into one of our favourite French classics.

➢ *North and South* by Elizabeth Gaskell

When it came to choosing a novel that explores class in Victorian society, Elizabeth Gaskell's *North and South* was a no-brainer. Published in 1854, this classic remains highly significant and recommended. As the title hints, the novel addresses a very important issue and one that has persistent elements even today; through Margaret Hale, Gaskell presents attitudes from southern England compared to the north – a fictionalised Manchester. Margaret and her family relocate to Milton which is very different from the wealthy life Margaret is used to with her aunt in London. The effects of the Industrial Revolution are made explicitly clear with the story's focus on worker strikes and social conditions. Gaskell sympathises with the poor and supports a growing modernity pushing for changes to class tradition. The societal shift echoed many contextual experiences and through essential themes of authority and tradition, Gaskell passionately yet accurately depicts the north and south divide, and the effect of larger societal shifts on individuals and small communities.

➢ *Vanity Fair* by William Makepeace Thackeray

The theme of social class is deeply rooted in William Thackeray's *Vanity Fair*. In Victorian England, class was intrinsic to the societal structure and its rigidity meant that many people fell into poverty while trying to maintain their class image and adhere to societal rules. For the women in the novel, their sexuality and marriage are the only ways to change their social standing. The character Becky is from humble beginnings and spends her whole life trying to charm richer men in order to survive. Contrastingly, her friend Amelia was born into wealth, left in an unstable position following the loss of her family fortune which leaves her ill-equipped for navigating the cruelty of Victorian society.

Thackeray bases this rise and fall of class on his own experiences, which he uses to highlight the futility of the social system and the snobbery of the upper classes. Ultimately, dependence on money and fortune is proven to be worthless as the wealthy spend their lives fearful of losing their position, while the lower classes spend their lives chasing for it. Thackeray's novel is an interesting and

detailed analysis of the hypocrisy of society explored through a set of intriguing and flawed characters who seek to survive in an unforgiving environment.

➢ *Madame Bovary* by Gustave Flaubert

Our global example is *Madame Bovary*, written by the French writer Gustave Flaubert and published in 1856. The novel follows a young woman called Emma Bovary who is married to a small-town doctor in provincial Northern France. Throughout the novel, Emma's dangerous habit of living beyond her means, and her growing attachment to the materialistic aspects of life as a way to escape the banalities of her provincial life, bring the theme of social class to the forefront of this novel.

Flaubert, through Emma and other characters, focuses on people's desperate attempt to climb up the ladder to reach high within and beyond middle-class (bourgeoise) status, which he criticises as not only superficial and selfish but also monotonous with dangerous consequences. Emma becomes a victim of the materialistic desires of her social world, and her notions of wealth and romance become entangled within the superficiality and greediness of bourgeois life. Emma's strong desire for love and money causes her to commit adultery, leading her into a spiralling financial debt which she cannot repay and ultimately causing her to commit suicide. Flaubert's novel shows the readers the excesses of the bourgeoisie and the hardships and brutality experienced by those trying to survive in a class-obsessed society.

7.8 Summary

Contrary to popular belief, Victorian society understood that both men and women enjoyed copulation. Chastity was expected of women, whilst attitudes to male sexual behaviour were more relaxed. The development of police forces led to a rise in prosecutions for illegal sodomy in the middle of the 19th century. Male sexuality became a favourite subject of medical researchers'

study. For the first time, all male homosexual acts were outlawed. At a time when job options for women were limited and generally low-paying, some women, particularly those without familial support, took to prostitution to support themselves. Attitudes in public life and among the general population to prostitution varied. Evidence about prostitutes' situation also varies. One contemporary study argues that the trade was a short-term stepping stone to a different lifestyle for many women, while another, more recent study argues they were subject to physical abuse, financial exploitation, state persecution, and difficult working conditions. Due to worries about venereal disease, especially among soldiers, women suspected of prostitution were for a period between the 1860s and 1880s subject to spot compulsory examinations for sexually transmitted infections, and detainment if they were found to be infected. This caused a great deal of resentment among women in general due to the principle underlying the checks, that women had to be controlled in order to be safe for sexual use by men, and the checks were opposed by some of the earliest feminist campaigning. Concern about sexual exploitation of adolescent girls increased during the period, especially following the white slavery scandal, which contributed to the increasing of the age of consent from 13 to 16.

7.9 Key Terms

- **Urbanisation:** Urbanization proceeded across the period 1600–1800, but accelerated in the first half of the nineteenth century (figure 1a). By 1851 over half the population lived in settlements of 2,500 or more, peaking at around 80 per cent by the 1890s.
- **Respectability:** Respectability was a very flexible and complex concept. Indeed its vagueness constituted part of its function. A working-class person had never definitively gained the label of 'respectable': it could always be lost again by reprehensible behaviour of some kind.

- **Migration:** With the discovery of gold in 1851 and a booming economy, people were now coming to Victoria and Australia by choice. People came from many countries, the majority from England, Ireland, Scotland, Wales, America, China and Germany.
- **Suffrage:** Many women during the Victorian period thought that suffrage was not the way for women to pursue equality, while others criticized and recognized the racial inequality amongst women and how passing legislation would not provide truly equal rights.
- **Progress:** The period saw the British Empire grow to become the first global industrial power, producing much of the world's coal, iron, steel and textiles. The Victorian era saw revolutionary breakthroughs in the arts and sciences, which shaped the world as we know it today.

7.10 Review Questions

1. Discuss the major and minor figures of the Victorian period along with their works.
2. How did the society and its thought were shaped in the literature of the age.
3. What great developments were seen in the age.
4. Elucidate the chief characteristics of the Victorian period.
5. How did the social class division shape the literature of the age.

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BLOCK-3: FEMINISM

UNIT-8: HISTORICAL PERSPECTIVE

STRUCTURE

8.1 Objectives

- The learners shall know about the historical perspective of feminism.
- The learners shall get an idea of the new term ‘Feminism’.
- The Learners will be enabled to Know an idea of feminist theory model.
- The learners will know about the theory of feminism.
- The learners will get to know the reason behind the beginning of feminism.

8.2 Introduction

Feminism is both an intellectual commitment and a political movement that seeks justice for women and the end of sexism in all forms. However, there are many different kinds of feminism. Feminists disagree about what sexism consists in, and what exactly ought to be done about it; they disagree about what it means to be a woman or a man and what social and political implications gender has or should have. Nonetheless, motivated by the quest for social justice, feminist inquiry provides a

wide range of perspectives on social, cultural, and political phenomena. Important topics for feminist theory and politics include: the body, class and work, disability, the family, globalization, human rights, popular culture, race and racism, reproduction, science, the self, sex work, and sexuality. Extended discussion of these topics is included in the sub-entries.

Feminist theory, which emerged from feminist movements, aims to understand thenature of gender inequality by examining women's social roles and lived experience; it has developed theories in a variety of disciplines in order to respond to issues such as the social construction of sex and gender. Some of the earlier forms of feminism have been criticized for taking into account only white, middle-class, educated perspectives. Thisled to the creation of ethnically specific or multiculturalist forms of feminism.

Feminist activists' campaign for women's rights – such as in contract law, property,and voting – while also promoting bodily integrity, autonomy, and reproductive rights forwomen. Feminist campaigns have changed societies, particularly in the West, by achieving women's suffrage, gender neutrality in English, equal pay for women, reproductive rights for women (including access to contraceptives and abortion), and the right to enter into contracts and own property. Feminists have worked to protect women and girls from domestic violence, sexual harassment, and sexual assault. They have also advocated for workplace rights, including maternity leave, and against forms of discrimination against women. Feminism is mainly focused on women's issues, butauthor bell hooks and others have argued that, since feminism seeks gender equality, it must necessarily include men's liberation because men are also harmed by sexism and gender roles.

Feminism brings many things to philosophy including not only a variety of particular moral and political claims, but ways of asking and answering questions, critiques of mainstream philosophical views and methods, and new topics of inquiry. Feminist contributions to and interventions in mainstream philosophical debates arecovered in entries under "Feminism, interventions". Entries covered under the rubric "Feminism, topics" concern philosophical issues that arise as feminists articulate accounts of sexism, critique sexist social and cultural practices, and develop alternative visions of a just world. In short, they are philosophical topics that arise within feminism.

Although there are many different and sometimes conflicting approaches to feminist philosophy, it is instructive to begin by asking what, if anything, feminists as a group are committed to. Considering some of the controversies over what feminism is provides a springboard for seeing how feminist commitments generate a host of philosophical topics, especially as those commitments confront the world as we know it.

8.3 Definition

Feminism is a range of socio-political movements and ideologies that aim to define and establish the political, economic, personal, and social equality of the sexes. Feminism holds the position that societies prioritize the male point of view and that women are treated unjustly in these societies.[6] Efforts to change this include fighting against gender stereotypes and improving educational, professional, and interpersonal opportunities and outcomes for women.

Originating in late 18th-century Europe, feminist movements have campaigned and continue to campaign for women's rights, including the right to vote, run for public office, work, earn equal pay, own property, receive education, enter into contracts, have equal rights within marriage, and maternity leave. Feminists have also worked to ensure access to contraception, legal abortions, and social integration; and to protect women and girls from sexual assault, sexual harassment, and domestic violence. Changes in female dress standards and acceptable physical activities for females have also been part of feminist movements.

Many scholars consider feminist campaigns 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-neutral language, 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 argue for the inclusion of men's liberation within its aims, because they believe that men are also harmed by

traditional gender roles. Feminist theory, which emerged from feminist movements, aims to understand the nature of gender inequality by examining women's social roles and lived experiences. Feminist theorists have developed theories in a variety of disciplines in order to respond to issues concerning gender.

Numerous feminist movements and ideologies have developed over the years, representing different viewpoints and political aims. Traditionally, since the 19th century, first-wave liberal feminism, which sought political and legal equality through reforms within a liberal democratic framework, was contrasted with labour-based proletarian women's movements that over time developed into socialist and Marxist feminism based on class struggle theory. Since the 1960s, both of these traditions are also contrasted with the radical feminism that arose from the radical wing of second-wave feminism and that calls for a radical reordering of society to eliminate patriarchy. Liberal, socialist, and radical feminism are sometimes referred to as the "Big Three" schools of feminist thought.

Since the late 20th century, many newer forms of feminism have emerged. Some forms, such as white feminism and gender-critical feminism, have been criticized as taking into account only white, middle class, college-educated, heterosexual, or cisgender perspectives. These criticisms have led to the creation of ethnically specific or multicultural forms of feminism, such as black feminism and intersectional feminism. Some have argued that feminism often promotes misandry and the elevation of women's interests above men's, and criticize radical feminist positions as harmful to both men and women.

8.4 Historical Perspective

➢ The Ancient World

There is scant evidence of early organized protest against such circumscribed status. In the 3rd century BCE, Roman women filled the Capitoline Hill and blocked every entrance to

the Forum when consul Marcus Porcius Cato resisted attempts to repeal laws limiting women's use of expensive goods. "If they are victorious now, what will they not attempt?" Cato cried. "As soon as they begin to be your equals, they will have become your superiors."

That rebellion proved exceptional, however. For most of recorded history, only isolated voices spoke out against the inferior status of women, presaging the arguments to come. In late 14th- and early 15th-century France, the first feminist philosopher, Christine de Pisan, challenged prevailing attitudes toward women with a bold call for female education. Her mantle was taken up later in the century by Laura Cereta, a 15th-century Venetian woman who published *Epistolae familiares* (1488; "Personal Letters"; Eng. trans. *Collected Letters of a Renaissance Feminist*), a volume of letters dealing with a panoply of women's complaints, from denial of education and marital oppression to the frivolity of women's attire.

The defense of women had become a literary subgenre by the end of the 16th century, when *Il merito delle donne* (1600; *The Worth of Women*), a feminist broadside by another Venetian author, Moderata Fonte, was published posthumously. Defenders of the status quo painted women as superficial and inherently immoral, while the emerging feminists produced long lists of women of courage and accomplishment and proclaimed that women would be the intellectual equals of men if they were given equal access to education.

The so-called "debate about women" did not reach England until the late 16th century, when pamphleteers and polemicists joined battle over the true nature of womanhood. After a series of satiric pieces mocking women was published, the first feminist pamphleteer in England, writing as Jane Anger, responded with *Jane Anger, Her Protection for Women* (1589). This volley of opinion continued for more than a century, until another English author, Mary Astell, issued a more reasoned rejoinder in *A Serious Proposal to the Ladies* (1694, 1697). The two-volume work suggested that women inclined neither toward marriage nor a religious vocation should set up secular convents where they might live, study, and teach.

➢ The suffrage movement

These debates and discussions culminated in the first women's rights convention, held in July 1848 in the small town of Seneca Falls, New York. It was a spur-of-the-moment idea that sprang up during a social gathering of Lucretia Mott, a Quaker preacher and veteran social activist, Martha Wright (Mott's sister), Mary Ann McClintock, Jane Hunt, and Elizabeth Cady Stanton, the wife of an abolitionist and the only non-Quaker in the group. The convention was planned with five days' notice, publicized only by a small unsigned advertisement in a local newspaper.

Stanton drew up the "Declaration of Sentiments" that guided the Seneca Falls Convention. Using the Declaration of Independence as her guide to proclaim that "all men and women [had been] created equal," she drafted 11 resolutions, including the most radical demand—the right to the vote. With Frederick Douglass, a former slave, arguing eloquently on their behalf, all 11 resolutions passed, and Mott even won approval of a final declaration "for the overthrowing of the monopoly of the pulpit, and for the securing to woman equal participation with men in the various trades, professions and commerce."

Yet by emphasizing education and political rights that were the privileges of the upper classes, the embryonic feminist movement had little connection with ordinary women cleaning houses in Liverpool or picking cotton in Georgia. The single nonwhite woman's voice heard at this time—that of Sojourner Truth, a former slave—symbolized the distance between the ordinary and the elite. Her famous "Ain't I a Woman" speech was delivered in 1851 before the Women's Rights Convention in Akron, Ohio, but Truth did not dedicate her life to women's rights. Instead, she promoted abolitionism and a land-distribution program for other former slaves. In the speech, Truth remarked, "That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman?"

Although Seneca Falls was followed by women's rights conventions in other states, the interest spurred by those first moments of organizing quickly faded. Concern in the United States turned to the pending Civil War, while in Europe the reformism of the 1840s gave way to the repression of the late 1850s. When the feminist movement rebounded, it became focused on a single issue, women's suffrage, a goal that would dominate international feminism for almost 70 years.

After the American Civil War, feminists assumed that women's suffrage would be included in the Fifteenth Amendment to the U.S. Constitution, which prohibited disfranchisement on the basis of race. Yet leading abolitionists refused to support such inclusion, which prompted Stanton and Susan B. Anthony, a temperance activist, to form the National Woman Suffrage Association in 1869. At first they based their demand for the vote on the Enlightenment principle of natural law, regularly invoking the concept of inalienable rights granted to all Americans by the Declaration of Independence. By 1900, however, the American passion for such principles as equality had been dampened by a flood of Eastern European immigrants and the growth of urban slums. Suffragist leaders, reflecting that shift in attitude, began appealing for the vote not on the principle of justice or on the common humanity of men and women but on racist and nativist grounds. As early as 1894, Carrie Chapman Catt declared that the votes of literate, American-born, middle-class women would balance the votes of foreigners: "[C]ut off the vote of the slums and give to woman…the ballot."

This elitist inclination widened the divide between feminist organizers and the masses of American women who lived in those slums or spoke with foreign accents. As a result, working-class women—already more concerned with wages, hours, and protective legislation than with either the vote or issues such as women's property rights—threw themselves into the trade union movement rather than the feminists' ranks. Anthony, however, ceded no ground. In the 1890s she asked for labour's support for women's suffrage but insisted that she and her movement would do nothing about the demands made by working women until her own battle had been won. Similarly, when asked to support the fight against Jim Crow segregation on the nation's railroads, she refused.

Radical feminists challenged the single-minded focus on suffrage as the sine qua non of women's liberation. Emma Goldman, the nation's leading anarchist, mocked the notion that the ballot could secure equality for women, since it hardly accomplished that for the majority of American men. Women would gain their freedom, she said, only "by refusing the right to anyone over her body…by refusing to be a servant to God, the state, society, the husband, the family, etc., by making her life simpler but deeper and richer." Likewise, Charlotte Perkins Gilman, in *Women and Economics* (1898), insisted that women would not be liberated until they were freed from the "domestic mythology" of home and family that kept them dependent on men.

Mainstream feminist leaders such as Stanton succeeded in marginalizing more extreme demands such as Goldman's and Gilman's, but they failed to secure the vote for women. It was not until a different kind of radical, Alice Paul, reignited the women's suffrage movement in the United States by copying English activists. Like the Americans, British suffragists, led by the National Union of Woman Suffrage Societies, had initially approached their struggle politely, with ladylike lobbying. But in 1903 a dissident faction led by Emmeline Pankhurst began a series of boycotts, bombings, and pickets. Their tactics ignited the nation, and in 1918 the British Parliament extended the vote to women householders, householders' wives, and female university graduates over the age of 30.

Following the British lead, Paul's forces, the "shock troops" of the American suffrage crusade, organized mass demonstrations, parades, and confrontations with the police. In 1920 American feminism claimed its first major triumph with the passage of the Nineteenth Amendment to the Constitution.

- **The post-suffrage era**

Once the crucial goal of suffrage had been achieved, the feminist movement virtually collapsed in both Europe and the United States. Lacking an ideology beyond the achievement of the vote, feminism fractured into a dozen splinter groups: the Women's Joint Congressional Committee, a lobbying group, fought for legislation to promote education and maternal and infant health care; the League of Women Voters organized voter registration and education drives; and the Women's Trade Union League launched a campaign for protective labour legislation for women.

Each of these groups offered some civic contribution, but none was specifically feminist in nature. Filling the vacuum, the National Woman's Party, led by Paul, proposed a new initiative meant to remove discrimination from American laws and move women closer to equality through an Equal Rights Amendment (ERA) that would ban any government-sanctioned discrimination based on sex. Infighting began because many feminists were not looking for strict equality; they were fighting for laws that would directly benefit women. Paul, however, argued that protective legislation—such as laws mandating maximum eight-hour shifts for female factory workers—actually closed the door of opportunity on women by imposing costly rules on employers, who would then be inclined to hire fewer women.

Questions abounded. Could women be freed from discrimination without damaging the welfare and protective apparatus so many needed? What was the goal of the feminist movement—to create full equality, or to respond to the needs of women? And if the price of equality was the absence of protection, how many women really wanted equality? The debate was not limited to the United States. Some proponents of women's rights, such as Aletta Jacobs of the Netherlands or Beatrice Webb of England, agreed with Paul's demand for equality and opposed protective legislation for women. Women members of trade unions, however, defended the need for laws that would help them.

This philosophical dispute was confined to relatively rarefied circles. Throughout the United States, as across Europe, Americans believed that women had achieved their liberation. Women were voting, although in small numbers and almost exactly like their male counterparts. Even Suzanne LaFollette, a radical feminist, concluded in 1926 that women's struggle "is very largely won." Before any flaws in that pronouncement could be probed, the nation—and the world—plunged into the Great Depression. Next, World War II largely obliterated feminist activism on any continent. The war did open employment opportunities for women—from working in factories ("Rosie the Riveter" became an American icon) to playing professional baseball—but these doors of opportunity were largely closed after the war, when women routinely lost their jobs to men discharged from military service. This turn of events angered many women, but few were willing to mount any organized protest.

In the United States the difficulties of the preceding 15 years were followed by a new culture of domesticity. Women began marrying younger and having more children than they had in the 1920s. Such television programs as *Father Knows Best* and *Ozzie and Harriet* reflected what many observers called an idyllic suburban life. By 1960 the percentage of employed female professionals was down compared with figures for 1930.

8.5 Influence of the Enlightenment

The feminist voices of the Renaissance never coalesced into a coherent philosophy or movement. This happened only with the Enlightenment, when women began to demand that the new reformist rhetoric about liberty, equality, and natural rights be applied to both sexes.

Initially, Enlightenment philosophers focused on the inequities of social class and caste to the exclusion of gender. Swiss-born French philosopher Jean-Jacques Rousseau, for example, portrayed women as silly and frivolous creatures, born to be subordinate to men. In addition, the Declaration of the Rights of Man and of the Citizen, which defined French citizenship after the revolution of 1789, pointedly failed to address the legal status of women.

Female intellectuals of the Enlightenment were quick to point out this lack of inclusivity and the limited scope of reformist rhetoric. Olympe de Gouges, a noted playwright, published *Déclaration des droits de la femme et de la citoyenne* (1791; "Declaration of the Rights of Woman and of the [Female] Citizen"), declaring women to be not only man's equal but his partner. The following year Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792), the seminal English-language feminist work, was published in England. Challenging the notion that women exist only to please men, she proposed that women and men be given equal opportunities in education, work, and politics. Women, she wrote, are as naturally rational as men. If they are silly, it is only because society trains them to be irrelevant.

The Age of Enlightenment turned into an era of political ferment marked by revolutions in France, Germany, and Italy and the rise of abolitionism. In the United States, feminist activism took root when female abolitionists sought to apply the concepts of freedom and equality to their own social and political situations. Their work brought them in contact with female abolitionists in England who were reaching the same conclusions. By the mid-19th century, issues surrounding feminism had added to the tumult of social change, with ideas being exchanged across Europe and North America.

In the first feminist article she dared sign with her own name, Louise Otto, a German, built on the work of Charles Fourier, a French social theorist, quoting his dictum that "by the position which women hold in a land, you can see whether the air of a state is thick with dirty fog or free and clear." And after Parisian feminists began publishing a daily newspaper entitled *La Voix des femmes* ("The Voice of Women") in 1848, Luise Dittmar, a German writer, followed suit one year later with her

journal, *Soziale Reform*.

8.6 The Globalization of Feminism

By the end of the 20th century, European and American feminists had begun to interact with the nascent feminist movements of Asia, Africa, and Latin America. As this happened, women in developed countries, especially intellectuals, were horrified to discover that women in some countries were required to wear veils in public or to endure forced marriage, female infanticide, widow burning, or female genital cutting (FGC). Many Western feminists soon perceived themselves as saviours of Third World women, little realizing that their perceptions of and solutions to social problems were often at odds with the real lives and concerns of women in these regions. In many parts of Africa, for example, the status of women had begun to erode significantly only with the arrival of European colonialism. In those regions, then, the notion that patriarchy was the chief problem—rather than European imperialism—seemed absurd.

The conflicts between women in developed and developing nations played out most vividly at international conferences. After the 1980 World Conference of the United Nations Decade for Women: Equality, Development and Peace, in Copenhagen, women from less-developed nations complained that the veil and FGC had been chosen as conference priorities without consulting the women most concerned. It seemed that their counterparts in the West were not listening to them. During the 1994 International Conference on Population and Development, in Cairo, women from the Third World protested outside because they believed the agenda had been hijacked by Europeans and Americans. The protesters had expected to talk about ways that underdevelopment was holding women back. Instead, conference organizers chose to focus on contraception and abortion. “[Third World women] noted that they could not very well worry about other matters when their children were dying from thirst, hunger or war,” wrote Azizah al-Hibri, a law professor and scholar of Muslim women’s rights. “The conference instead centred around reducing the number of Third World babies in order to preserve the earth’s resources, despite (or is it ‘because of’) the fact that the First World consumes much of these resources.” In Beijing, at the Fourth World Conference on Women in 1995,

Third World women again criticized the priority American and European women put on reproductive rights language and issues of discrimination on the basis of sexual orientation and their disinterest in the platform proposal that was most important to less-developed nations—that of restructuring international debt.

Still, the close of the 20th century saw women around the world advancing their interests, although often in fits and starts. Feminism was derailed in countries such as Afghanistan, where the staunchly reactionary and antifeminist Taliban banned even the education of girls. Elsewhere, however, feminism achieved significant gains for women, as seen in the eradication of FGC in many African countries or government efforts to end widow burning in India. More generally, and especially in the West, feminism had influenced every aspect of contemporary life, communication, and debate, from the heightened concern over sexist language to the rise of academic fields such as women's studies and ecofeminism. Sports, divorce laws, sexual mores, organized religion—all had been affected, in many parts of the world, by feminism.

Yet questions remained: How would Western feminism deal with the dissension of women who believed the movement had gone too far and grown too radical? How uniform and successful could feminism be at the global level? Could the problems confronting women in the mountains of Pakistan or the deserts of the Middle East be addressed in isolation, or must such issues be pursued through international forums? Given the unique economic, political, and cultural situations that obtained across the globe, the answers to these questions looked quite different in Nairobi than in New York.

8.7 Theory of Feminism

Feminist theory is the extension of feminism into theoretical, fictional, or philosophical discourse. It aims to understand the nature of gender inequality. It examines women's and men's social roles, experiences, interests, chores, and feminist politics in a variety of fields, such as anthropology and sociology, communication, media studies, psychoanalysis, political theory, home economics, literature, education, and philosophy. Feminist theory often focuses on

analyzing gender inequality. Themes often explored in feminist theory include discrimination, objectification (especially sexual objectification), oppression, patriarchy, stereotyping, art history and contemporary art, and aesthetics.

Feminist theory falls under the umbrella of critical theory, which in general have the purpose of destabilizing systems of power and oppression. Feminist theory will be discussed here as a theory with a lower case 't', however this is not meant to imply that it is not a Theory or cannot be used as one, only to acknowledge that for some it may be a sub-genre of Critical Theory, while for others it stands alone. According to Egbert and Sanden (2020), some scholars see critical paradigms as extensions of the interpretivist, but there is also an emphasis on oppression and lived experience grounded in subjectivist epistemology.

The purpose of using a feminist lens is to enable the discovery of how people interact within systems and possibly offer solutions to confront and eradicate oppressive systems and structures. Feminist theory considers the lived experience of any person/people, not just women, with an emphasis on oppression. While there may not be a consensus on where feminist theory fits as a theory or paradigm, disruption of oppression is a core tenant of feminist work. As hooks (2000) states, "Simply put, feminism is a movement to end sexism, sexist exploitation and oppression. I liked this definition because it does not imply that men were the enemy"

8.7.1 Previous Studies

Marxism and socialism are key components in the heritage.of feminist theory. The origins of feminist theory can be found in the 18th century with growth in the 1970s' and 1980s' equality movements. According to Burton (2014), feminist theory has its roots in Marxism but specifically looks to Engles' (1884) work as one possible starting point. Burton (2014) notes that, "Origin of the Family and commentaries on it were central texts to the feminist movement in its early years because of the felt need to understand the origins and subsequent development of the subordination of the female sex" (p. 2). Work in feminist theory, including research regarding gender equality, is ongoing.

Gender equality continues to be an issue today, and research into gender equality in education is still moving feminist theory forward. For example, Pincock's (2017) study discusses the impact of repressive norms on the education of girls in Tanzania. The author states that, "…considerations of what empowerment looks like in relation to one's sexuality are particularly important in relation to schooling for teenage girls as a route to expanding their agency" (p. 909). This consideration can be extended to any oppressed group within an educational setting and is not an area of inquiry relegated to the oppression of only female students. For example, non-binary students face oppression within educational systems and even male students can face barriers, and students are often still led towards what are considered "gender appropriate" studies. This creates a system of oppression that requires active work to disrupt.

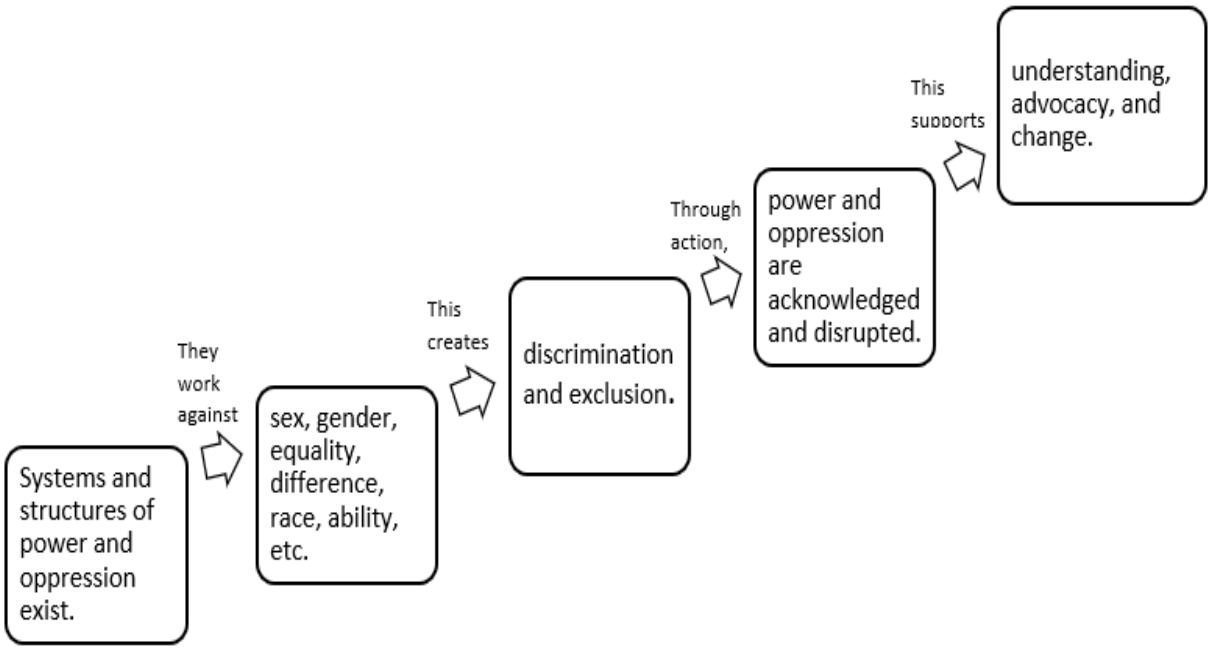
Looking at representation in the literature used in education is another area of inquiry in feminist research. For example, Earles (2017) focused on physical educational settings to explore relationships "between gendered literary characters and stories and the normative and marginal responses produced by children" (p. 369). In this research, Earles found evidence to support that a contradiction between the literature and children's lived experiences exists. The author suggests that educators can help to continue the reduction of oppressive gender norms through careful selection of literature and spaces to allow learners opportunities for appropriate discussions about these inconsistencies.

In another study, Mackie (1999) explored incorporating feminist theory into evaluation research. Mackie was evaluating curriculum created for English language learners that recognized the dual realities of some students, also known as the intersectionality of identity, and concluded that this recognition empowered students. Mackie noted that valuing experience and identity created a potential for change on an individual and community level and "Feminist and other types of critical teaching and research provide needed balance to TESL and applied linguistics" (p. 571). Further, Bierema and Cseh (2003) used a feminist research framework to examine previously ignored structural inequalities that affect the lives of women working in the field of human resources.

8.8 Model of Feminist Theory

Figure 1 presents a model of feminist theory that begins with the belief that systems exist that oppress and work against individuals. The model then shows that oppression is based on intersecting identities that can create discrimination and exclusion. The model indicates the idea that, through knowledge and action, oppressive systems can be disrupted to support change and understanding.

Figure 1
Model of Feminist Theory



➢ Concepts

The core concepts in feminist theory are sex, gender, race, discrimination, equality, difference, and choice. There are systems and structures in place that work against

individuals based on these qualities and against equality and equity. Research in critical paradigms requires the belief that, through the exploration of these existing conditions in the current social order, truths can be revealed. More important, however, this exploration can simultaneously build awareness of oppressive systems and create spaces for diverse voices to speak for themselves (Egbert & Sanden, 2019).

- **Constructs**

Feminism is concerned with the constructs of intersectionality, dimensions of social life, social inequality, and social transformation. Through feminist research, lasting contributions have been made to understanding the complexities and changes in the gendered division of labor. Men and women should be politically, economically, and socially equal and this theory does not subscribe to differences or similarities between men, nor does it refer to excluding men or only furthering women's causes. Feminist theory works to support change and understanding through acknowledging and disrupting power and oppression.

- **Proposition**

Feminist theory proposes that when power and oppression are acknowledged and disrupted, understanding, advocacy, and change can occur.

- **Using the Model**

There are many potential ways to utilize this model in research and practice. First, teachers and students can consider what systems of power exist in their classroom, school, or district. They can question how these systems are working to create discrimination and exclusion. By considering existing social structures, they can acknowledge barriers and issues inherit to the system. Once these issues are acknowledged, they can be disrupted so that change and understanding can begin. This

may manifest, for example, as considering how past colonialism has oppressed learners of English as a second or foreign language.

The use of feminist theory in the classroom can ensure that the classroom is created, in advance, to consider barriers to learning faced by learners due to sex, gender, difference, race, or ability. This can help to reduce oppression created by systemic issues. In the case of the English language classroom, learners may be facing oppression based on their native language or country of origin. Facing these barriers in and out of the classroom can affect learners' access to education. Considering these barriers in planning and including efforts to mitigate the issues and barriers faced by learners is a use of feminist theory.

Feminist research is interested in disrupting systems of oppression or barriers created from these systems with a goal of creating change. All research can include feminist theory when the research adds to efforts to work against and advocate to eliminate the power and oppression that exists within systems or structures that, in particular, oppress women. An examination of education in general could be useful since education is a field typically dominated by women; however, women are not often in leadership roles in the field. In the same way, using feminist theory for an examination into the lack of people of color and male teachers represented in education might also be useful. Action research is another area that can use feminist theory. Action research is often conducted in the pursuit of establishing changes that are discovered during a project. Feminism and action research are both concerned with creating change, which makes them a natural pairing.

8.9 Summary

Pre-existing beliefs about what feminism means can make including it in classroom practice or research challenging. Understanding that feminism is about reducing oppression for everyone and sharing that definition can reduce this challenge. hooks (2000) said that, "A male who has divested of male privilege, who has embraced feminist politics, is a worthy comrade in struggle, in no way a threat to feminism, whereas a female who remains wedded to sexist thinking and behavior infiltrating feminist movement is a dangerous threat" (p. 12). As Angela Davis noted during a speech at Western

Washington University in 2017, “Everything is a feminist issue.” Feminist theory is about questioning existing structures and whether they are creating barriers for anyone. An interest in the reduction of barriers is feminist. Anyone can believe in the need to eliminate oppression and work as teachers or researchers to actively to disrupt systems of oppression.

8.10 Key Terms

- **Patriarchy:** A hierarchical-structured society in which men hold more power.
- **Sexism:** The idea that women are inferior to men.
- **Misogyny:** Hatred of women.
- **Misandry:** Hatred of men.
- **Internalized sexism:** When the belief in women's inferiority becomes part of one's own worldview and self-concept.
- **Non-binary:** An umbrella term for people who don't identify as female/male or woman/man.

8.11 Review Questions

1. Why is there a stereotype of feminists hating men? Elucidate.
2. What have feminist movements achieved so far? Explain.
3. What are the factors responsible for women empowerment? Does it vary across class, climate and race?
4. Trace out the History of Feminism.
5. How has been Feminism shaped throughout the centuries? Elucidate with reference to the movements.

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UNIT-9: FEMINISIM: PHASES OF FEMINISM

STRUCTURE

9.1 Objectives

- The learners will get to know about a new concept of Feminism.
- The learners shall know about the phases of Feminism.
- The learners will be helpful to know the women empowerment.
- The learners will know about the different reforms in the field of feminism.
- The learners will know about the Existing and continuing phase of feminism.

9.2 Introduction

Although the concept of feminist waves may sound familiar to those swimming within anglophone feminist waters, its concrete meaning often evaporates from our minds into a vague, nebulous notion. In essence, the waves of feminism seek to analyse the trajectory of modern feminism by subdividing it into several time frames, starting in the late 19th century with the fight for women suffrage, up to the plurality of movements coexisting in our current day. The concept was popularised by a 1968 New York Times article by Martha Lear, in which she distinguished the feminist movement of her time, the second wave, from the previous generation of activists.

This unit shall an overview of the timespan and distinct features of each feminist wave, and will then discuss criticism on the relevancy of the concept as a whole. Please bear in mind that this line of analysis reflects a Western-centric view on modern feminist movements, and therefore the focus lies on American and European events.

9.3 Feminism and Reforms

Women entered the labor market during the First World War in unprecedented numbers, often in new sectors, and discovered the value of their work. The war also left large numbers of women bereaved and with a net loss of household income. The scoresof men killed and wounded shifted the demographic composition. War also split the feminist groups, with many women opposed to the war and others involved in the white feather campaign.

Feminist scholars like Francoise Thebaud and Nancy Cott note a conservative reaction to World War I in some countries, citing a reinforcement of traditional imagery and literature that promotes motherhood. The appearance of these traits in wartime has been called the "nationalization of women".

In the years between the wars, feminists fought discrimination and establishment opposition. In Virginia Woolf's *A Room of One's Own*, Woolf describes the extent of the backlash and her frustration at the waste of so much talent. By now, the word "feminism"was in use, but with a negative connotation from mass media, which discouraged women from self-identifying as such. In 1938, Woolf wrote of the term in *Three Guineas*, "an oldword ... that has much harm in its day and is now obsolete". When Rebecca West, anotherprominent writer, had been attacked as "a feminist", Woolf defended her. West has perhaps best been remembered for her comment, "I myself have never been able to find out precisely what feminism is: I only know that people call me a feminist whenever I express sentiments that differentiate me from a doormat, or a prostitute." Woolf's writing also examined gender constructs and portrayed lesbian sexuality positively. In the 1920s, the nontraditional styles and attitudes of flappers were popularamong American and British women.

9.3.1 Electoral Reform

The United Kingdom's Representation of the People Act 1918 gave near-universal suffrage to men, and suffrage to women over 30. The Representation of the People Act 1928 extended equal suffrage

to both men and women. It also shifted the socioeconomic makeup of the electorate towards the working class, favoring the Labour Party, who weremore sympathetic to women's issues. The following election and gave Labour the most seats in the house to date. The electoral reforms also allowed women to run for Parliament. Christabel Pankhurst narrowly failed to win a seat in 1918, but in 1919 and 1920, both Lady Astor and Margaret Wintringham won seats for the Conservatives and Liberals respectively by succeeding their husband's seats. Labour swept to power in1924. Constance Markievicz (Sinn Féin) was the first woman elected in Ireland in 1918, but as an Irish nationalist, refused to take her seat. Astor's proposal to form a women's party in 1929 was unsuccessful, which some historians feel was a missed opportunity, as there were only 12 women in Parliament by 1940. Women gained considerable electoral experience over the next few years as a series of minority governments ensured almost annual elections. Close affiliation with Labour also proved to be a problem for theNational Union of Societies for Equal Citizenship (NUSEC), which had little support in the Conservative party. However, their persistence with Prime Minister Stanley Baldwin was rewarded with the passage of the Representation of the People (Equal Franchise) Act1928.

European women received the vote in Denmark and Iceland in 1915 (full in 1919),the Russian Republic in 1917, Austria, Germany and Canada in 1918, many countries including the Netherlands in 1919, and Turkey and South Africa in 1930. French womendid not receive the vote until 1945. Liechtenstein was one of the last countries, in 1984.

9.3.2 Social Reform

The political change did not immediately change social circumstances. With the economic recession, women were the most vulnerable sector of the workforce. Some women who held jobs prior to the war were obliged to forfeit them to returning soldiers, and others were excessed. With limited franchise, the UK National Union of Women's Suffrage Societies (NUWSS) pivoted into a new organization, the National Union of Societies for Equal Citizenship (NUSEC), which still advocated for equality in franchise, but extended its scope to examine equality in social and economic areas. Legislative reform was sought for discriminatory laws (e.g., family law and prostitution) and over thedifferences between equality and equity, the accommodations that would allow women toovercome barriers to fulfillment (known in later years as the "equality vs. difference

conundrum"). Eleanor Rathbone, who became a British Member of Parliament in 1929, succeeded Millicent Garrett as president of NUSEC in 1919. She expressed the critical need for consideration of difference in gender relationships as "what women need tofulfill the potentialities of their own natures". The 1924 Labour government's social reforms created a formal split, as a splinter group of strict egalitarians formed the Open Door Council in May 1926. This eventually became an international movement, and continued until 1965. Other important social legislation of this period included the Sex Disqualification (Removal) Act 1919 (which opened professions to women), and the Matrimonial Causes Act 1923. In 1932, NUSEC separated advocacy from education, and continued the former activities as the National Council for Equal Citizenship and thelatter as the Townswomen's Guild. The council continued until the end of the Second World War.

9.4 Feminism and Phases

It is common to speak of three phases of modern feminism; however, there is little consensus as to how to characterize these three waves or what to do with women's movements before the late nineteenth century. Making the landscape even harder to navigate, a new silhouette is emerging on the horizon and taking the shape of a fourth wave of feminism.

Some thinkers have sought to locate the roots of feminism in ancient Greece with Sappho (d. c. 570 BCE), or the medieval world with Hildegard of Bingen (d. 1179) or Christine de Pisan (d. 1434). Certainly Olympes de Gouge (d. 1791), Mary Wollstonecraft (d. 1797) and Jane Austen (d. 1817) are foremothers of the modern women's movement. All of these people advocated for the dignity, intelligence, and basic human potential of the female sex. However, it was not until the late nineteenth century that the efforts for women's equal rights coalesced into a clearly identifiable and self-conscious movement, or rather a series of movements.

9.4.1 First – Wave

The first wave of feminism took place in the late nineteenth and early twentieth centuries, emerging out of an environment of urban industrialism and liberal, socialist politics. The goal of this wave was to open up opportunities for women, with a focus on suffrage. The wave formally began at the Seneca Falls Convention in 1848 when three hundred men and women rallied to the cause of equality for women. Elizabeth Cady Stanton (d.1902) drafted the Seneca Falls Declaration outlining the new movement's ideology and political strategies.

In its early stages, feminism was interrelated with the temperance and abolitionist movements and gave voice to now-famous activists like the African-American Sojourner Truth (d. 1883), who demanded: "Ain't I a woman?" Victorian America saw women acting in very "un-ladylike" ways (public speaking, demonstrating, stints in jail), which challenged the "cult of domesticity." Discussions about the vote and women's participation in politics led to an examination of the differences between men and women as they were then viewed. Some claimed that women were morally superior to men, and so their presence in the civic sphere would improve public behaviour and the political process.

➢ Reproductive Rights

Laws prevented feminists from discussing and addressing reproductive rights. Annie Besant was tried under the Obscene Publications Act 1857 in 1877 for publishing Charles Knowlton's Fruits of Philosophy, a work on family planning. Knowlton had previously been convicted in the United States. She and her colleague Charles Bradlaugh were convicted but acquitted on appeal. The subsequent publicity resulted in a decline in the birth rate. Besant later wrote The Law of Population.

In America, Margaret Sanger was prosecuted for her book Family Limitation under the Comstock Act in 1914, and fled to Britain until it was safe to return. Sanger's work was prosecuted in Britain. She met Marie Stopes in Britain, who was never prosecuted but regularly denounced for her promotion of birth control. In 1917, Sanger started the Birth Control Review. In 1926, Sanger gave a lecture on birth control to the women's auxiliary of the Ku Klux Klan in Silver Lake, New Jersey, which she referred to as a "weird experience". The establishment of the Abortion Law Reform Association in 1936 was even more controversial. The British penalty for abortion had been reduced from execution to life imprisonment by the Offences against the Person Act 1861, although some exceptions were allowed in the Infant Life (Preservation) Act 1929. Following Aleck Bourne's

prosecution in 1938, the 1939 Birkett Committee made recommendations for reform that were set aside at the Second World War's outbreak, along with many other women's issues.

In the Netherlands, Aletta H. Jacobs, the first Dutch female doctor, and Wilhelmina Drucker led discussion and action for reproductive rights. Jacobs imported diaphragms from Germany and distributed them to poor women for free.

1940s

In most front line countries, women volunteered or were conscripted for various duties in support of the national war effort. In Britain, women were drafted and assigned to industrial jobs or to non-combat military service. The British services enrolled 460,000 women. The largest service, Auxiliary Territorial Service, had a maximum of 213,000 women enrolled, many of whom served in anti-aircraft gun combat roles. In manycountries, including Germany and the Soviet Union, women volunteered or were conscripted. In Germany, women volunteered in the League of German Girls and assistedthe Luftwaffe as anti-aircraft gunners, or as guerrilla fighters in Werwolf units behind Allied lines. In the Soviet Union, about 820,000 women served in the military as medics, radio operators, truck drivers, snipers, combat pilots, and junior commanding officers.

Many American women retained their domestic chores and often added a paid job,especially one related to a war industry. Much more so than in the previous war, large numbers of women were hired for unskilled or semi-skilled jobs in munitions, andbarriers against married women taking jobs were eased. The popular Rosie the Riveter icon became a symbol for a generation of American working women. In addition, some 300,000 women served in U.S. military uniform with organizations such as Women's Army Corps and WAVES. With many young men gone, sports organizers tried to set up professional women's teams, such as the All-American Girls Professional Baseball League, which closed after the war. After the war, most munitions plants closed, and civilian plants replaced their temporary female workers with returning veterans, who had priority.

In the beginning, equal property rights and the abolishment of a husband’s ownership of his wife stood at the forefront. Towards the end of the 19th century, the focus shifted to demanding women suffrage, with the hope that the right to vote would preface the access to further rights. Many advocates in the US, especially women of colour such as Sojourner Truth or Maria Stewart, fought

for this to be paralleled with universal suffrage. However, the established feminist movement, members of which include Susan B. Anthony, ignored these voices and instrumentalised racist argumentation for its own cause, for example after the 15th Amendment of 1870, which (theoretically) gave voting rights to African American men, causing outrage among many white suffragettes.

The first wave came to a close in around 1920, when some white women (of a certain age and economic background) had been granted the right to vote in the US and the UK.

9.4.2 Second – Wave

The second wave is said to have begun in 1963, catalysed by the publishing of Betty Friedan's "The Feminine Mystique", a work that gained remarkable reach in the US. It argues, contrary to the 1950's female stereotype, that women are not fulfilled by caretaking, marriage or housework duties, and ties into the statement that "the personal is political", which has become a representative slogan of the second wave.

Over the next two decades, Western feminist movements achieved legislative milestones in terms of reproductive rights, the right to equal pay and to equal education. It fought for women to possess their own bank accounts without a husband's approval, and denounced domestic violence and sexual harassment. Sexual violence was a central theme to the movement, and in the US there were also campaigns to eliminate forced sterilisations of people of colour and people with disabilities.

Betty Friedan, *The Feminine Mystique*, and Women's Liberation

In 1963, Betty Friedan's exposé *The Feminine Mystique* became the voice for the discontent and disorientation women felt in being shunted into homemaking positions after their college graduations. In the book, Friedan explored the roots of the change in women's roles from essential workforce during World War II to homebound housewife and mother after the war, and assessed the forces that drove this change in perception of women's roles.

Over the following decade, "Women's Liberation" became a common phrase and concept.

The expression "Women's Liberation" is sometimes used to refer to feminism throughout history, but the term only became widespread recently. "Liberation" has been associated with feminist aspirations since 1895, and appears in the context of "women's liberation" in Simone de Beauvoir's 1949 *The Second Sex*, which appeared in English translation in 1953. The phrase "women's liberation" was first used in 1964, in print in 1966, though the French equivalent, libération des femmes, occurred as far back as 1911. "Women's liberation" was in use at the 1967 American Students for a Democratic Society(SDS) convention, which held a panel discussion on the topic. In 1968, the term "Women's Liberation Front" appeared in *Ramparts* magazine, and began to refer to the whole women's movement. In Chicago, women disillusioned with the New Left met separately in 1967, and published *Voice of the Women's Liberation Movement* in March 1968. When the Miss America pageant took place in Atlantic City in September 1968, the media referred to the resulting demonstrations as "Women's Liberation". The Chicago Women's Liberation Union was formed in 1969. Similar groups with similar titles appeared in many parts of the United States. Bra-burning, although fictional, became associated with the movement, and the media coined other terms such as "libber". "Women's Liberation" persisted over the other rival terms for the new feminism, capturedthe popular imagination, and has endured alongside the older term "Women'sMovement".

1960s feminism, its theory, and its activism was informed and fueled by the social,cultural, and political climate of that decade. This time was marked by increased female enrollment in higher education, the establishment of academic women's studies courses and departments, and feminist ideology in other related fields, such as politics, sociology,history, and literature. This academic shift in interests questioned the status quo, and its standards and authority.

The rise of the Women's Liberation movement revealed "multiple feminisms", or different underlying feminist lenses, due to the diverse origins from which groups had coalesced and intersected, and the complexity and contentiousness of the issues involved.Bell Hooks is noted as a prominent critic of the movement for its lack of voice given to the most oppressed women, its lack of emphasis on the inequalities of race and class, and its distance from the issues that divide women.

➢ Feminist Writing

Empowered by *The Feminine Mystique*, new feminist activists of the 1970s addressed more political and sexual issues in their writing, including Gloria Steinem's *Ms.* magazine and Kate Millett's *Sexual*

Politics. Millett's bleak survey of male writers, their attitudes and biases, to demonstrate that sex is politics, and politics is powerimbalance in relationships. Shulamith Firestone's *The Dialectic of Sex* described a revolution based in Marxism, referenced as the "sex war". Considering the debates over patriarchy, she claimed that male domination dated to "back beyond recorded history to the animal kingdom itself".

Germaine Greer's *The Female Eunuch*, Sheila Rowbotham's *Women's Liberation and the New Politics*, and Juliet Mitchell's *Woman's Estate* represent the English perspective. Mitchell argued that the movement should be seen as an international phenomenon with different manifestations based on local culture. British women drew onleft-wing politics and organized small local discussion groups, partly through the LondonWomen's Liberation Workshop and its publications, *Shrew* and the LWLW Newsletter. Although there were marches, the focus was on consciousness-raising, or political activism intended to bring a cause or condition to a wider audience. Kathie Sarachild of Redstockings described its function as such that women would "find what they thought was an individual dilemma is social predicament". Women found that their own personal experiences were information that they could trust in formulating political analyses.

Meanwhile in the U.S., women's frustrations crystallized around the failure to ratify the Equal Rights Amendment during the 1970s. Susan Brownmiller's 1975 *Against Our Will* introduced an explicit agenda against male violence, specifically male sexual violence, in a treatise on rape. Her assertion that "pornography is the theory and rape the practice" created deep fault lines around the concepts of objectification and commodification. Brownmiller's other major book, In our Time (2000), is a history of women's liberation.

The second wave managed to mobilise large groups for protest and activism, which fuelled the trope of the “angry feminist”, brought about the myth of bra-burning, and portrayed feminists as hysterical women who were falling out of line.

9.4.3 Third – Wave

Third-wave feminism began in the early 1990s in response to what young women perceived as failures of the second-wave. It also responds to the backlash against the second-wave's initiatives and movements. Third-wave feminism seeks to challenge or avoid second-wave "essentialist"

definitions of femininity, which over-emphasized the experiences of white, upper middle class women. A post-structuralist interpretation of gender and sexuality, or an understanding of gender as outside binary maleness and femaleness, is central to much of the third wave's ideology. Third-wave feminists often describe "micropolitics", and challenge second-wave paradigms about whether actionsare unilaterally good for females.

These aspects of third-wave feminism arose in the mid-1980s. Feminist leaders rooted in the second wave like Gloria Anzaldúa, bell hooks, Chela Sandoval, Cherríe Moraga, Audre Lorde, Luisa Accati, Maxine Hong Kingston, and many other feminists ofcolor, called for a new subjectivity in feminist voice. They wanted prominent feminist thought to consider race-related subjectivities. This focus on the intersection between race and gender remained prominent through the 1991 Hill–Thomas hearings, but began to shift with the Freedom Ride 1992, a drive to register voters in poor minority communities whose rhetoric intended to rally young feminists. For many, the rallying of the young is the common link within third-wave feminism.

Furthermore, the third wave is characterised by an increasing awareness of intersectionality, a term coined by Kimberlé Crenshaw in the 80's. It recognised the interwoven forms of discrimination of racism, classism, ableism and more, and also criticised the second wave for primarily representing the demands of white, cis, straight, middle-class women. Philosopher Judith Butler is also considered a central figure to the third wave, as she defends the differentiation between sex and gender, strengthening the support of trans rights.

Lastly, riot girl music groups emerged, giving rise to punk feminism and contrasting the previous wave with a reclamation of femininity. While there are many claims that only these first three waves of feminism exist, meaning that the 3rd wave is still ongoing, others argue the third gave way to a fourth wave in the 2010s.

9.4.4 Fourth – Wave

The main attribute of the fourth wave is its relationship to the media and its online advocacy for social change. This means that it promotes feminist causes on the internet, especially on social media, with campaigns on rape culture and body shaming, or hashtags like #MeToo or #YesAllWomen.

This has led to a transformation of pop culture, resonating with young girls, women and minority genders around the world, giving rise to young activist online spaces. While the fourth wave supports the features of the third, it is argued that it goes a step further in terms of sex- and body-positivity, as well as reinforcing women's empowerment.

Some people who wish to ride this new fourth wave have trouble with the word "feminism," not just because of its older connotations of radicalism, but because the word feels like it is underpinned by assumptions of a gender binary and an exclusionary subtext: "for women only." Many fourth wavers who are completely on-board with the movement's tenants find the term "feminism" sticking in their craws and worry that it is hard to get their message out with a label that raises hackles for a broader audience. Yet the word is winning the day. The generation now coming of age sees that we face serious problems because of the way society genders and is gendered, and we need a strong "in-your-face" word to combat those problems. Feminism no longer just refers to the struggles of women; it is a clarion call for gender equity.

The emerging fourth wavers are not just reincarnations of their second wave grandmothers; they bring to the discussion important perspectives taught by third wave feminism. They speak in terms of intersectionality whereby women's suppression can only fully be understood in a context of the marginalization of other groups and genders—feminism is part of a larger consciousness of oppression along with racism, ageism, classism, abelism, and sexual orientation (no "ism" to go with that). Among the third wave's bequests is the importance of inclusion, an acceptance of the sexualized human body as non-threatening, and the role the internet can play in gender-bending and leveling hierarchies. Part of the reason a fourth wave can emerge is because these millennials' articulation of themselves as "feminists" is their own: not a hand-me-down from grandma. The beauty of the fourth wave is that there is a place in it for all –together. The academic and theoretical apparatus is extensive and well-honed in the academy, ready to support a new broad-based activism in the home, in the workplace, in the sphere of social media, and in the streets.

9.4.5 Fifth – Wave

The fifth wave is the most controversial, since there is much debate on whether it even exists and what its main features are. Proponents claim this wave was created in around 2015, with fake news,

trolls and online harassment increasing in momentum. This is said to have caused a wake-up call to a stronger organisation between feminist groups and to action-oriented activism. The preceding movement is portrayed as more individualistic and personal, while the fifth wave is more concentrated on large-scale changemaking.

Although the wave-metaphor is a simple tool to grasp basic historical developments, it has been subdued to various criticisms.

1. The categorisation of a multi-faceted movement like feminism can be dangerously prone to oversimplification. While mainstream ideas and values of a certain time period might be portrayed, one wave doesn't represent the full picture. This model is primarily focused on the evolvement of Anglo-Saxon feminism, which, as so often, shifts the narrative of feminism from a more holistic approach towards a Western perspective, without recognising global movements or side-lined participants. In addition, each wave has been comprised of subgroups, completely detached or even excluded movements, employing different methods of action, fighting for varying ideals of gender equality.

2. Secondly, the rigidity of these set time frames implies a fragmented history, conveying a false sense of a linear trajectory. Feminist movements have not continuously developed to become more progressive, and feminist waves have been pulled by currents of all directions.

3. Thirdly, critics claim that the waves suggest a generational conflict among feminists, failing to address a parallel evolvement of each generation over time.

4. And lastly, it is important to note that such a historical classification is rather difficult given that the examined events are of such recent date. We will have to wait and see whether the metaphor stands the test of time.

9.5 History of Feminist Theory

Feminist theories first emerged as early as 1792 in publications such as “The Changing Woman”, “Ain’t I a Woman”, “Speech after Arrest for Illegal Voting”, and so on. “The Changing Woman” is a Navajo Myth that gave credit to a woman who, in the end, populated the world. In 1851, Sojourner Truth addressed women’s rights issues through her publication, “Ain’t I a Woman.” Sojourner Truth addressed the issue of women having limited rights due to men's flawed perception of women. Truth argued thatif a woman of color can perform tasks that were supposedly limited to men, then any woman of any color could perform those same tasks. After her arrest for illegally voting, Susan B. Anthony gave a speech within court in which she addressed the issues of language within the constitution documented in her publication, “Speech after Arrest for Illegal voting” in 1872. Anthony questioned the authoritative principles of the constitution and its male gendered language. She raised the question of why women are accountable to be punished under law but they cannot use the law for their own protection (women could not vote, own property, nor themselves in marriage). She also critiqued the constitution for its male gendered language and questioned why women should have to abide by laws that do not specify women.

Nancy Cott makes a distinction between *modern feminism* and its antecedents, particularly the struggle for suffrage. In the United States she places the turning point in the decades before and after women obtained the vote in 1920 (1910–1930). She argues that the prior woman movement was primarily about woman as a *universal* entity,whereas over this 20 year period it transformed itself into one primarily concerned with social differentiation, attentive to *individuality* and diversity. New issues dealt more with woman's condition as a social construct, gender identity, and relationships within and between genders. Politically this represented a shift from an ideological alignment comfortable with the right, to one more radically associated with the left.

Susan Kingsley Kent says that Freudian patriarchy was responsible for the diminished profile of feminism in the inter-war years; others such as Juliet Mitchell consider this to be overly simplistic since Freudian theory is not wholly incompatiblewith feminism. Some feminist scholarship shifted away from the need to establish the origins of family, and towards analyzing the process of patriarchy. In the immediate postwar period, Simone de Beauvoir stood in opposition to an image of "the woman inthe home". De Beauvoir

provided an existentialist dimension to feminism with the publication of *Le Deuxième Sexe* (*The Second Sex*) in 1949. As the title implies, the starting point is the implicit inferiority of women, and the first question de Beauvoir asks is "what is a woman"?. Woman she realizes is always perceived of as the "other", "*she is defined and differentiated with reference to man and not he with reference to her"*. In thisbook and her essay, *"Woman: Myth & Reality"*, de Beauvoir anticipates Betty Friedan in seeking to demythologise the male concept of woman. *"A myth invented by men to confine women to their oppressed state. For women it is not a question of asserting themselves as women, but of becoming full-scale human beings."* "One is not born, but rather becomes, a woman", or as Toril Moi puts it "a woman defines herself through the way she lives her embodied situation in the world, or in other words, through the way in which she makes something of what the world makes of her". Therefore, woman must regain subject, to escape her defined role as "other", as a Cartesian point of departure. In her examination of myth, she appears as one who does not accept any special privileges for women. Ironically, feminist philosophers have had to extract de Beauvoir herself fromout of the shadow of Jean-Paul Sartre to fully appreciate her. While more philosopher and novelist than activist, she did sign one of the *Mouvement de Libération des Femmes manifestos.*

The resurgence of feminist activism in the late 1960s was accompanied by an emerging literature of what might be considered female associated issues, such as concerns for the earth and spirituality, and environmentalism. This in turn created an atmosphere conducive to reigniting the study of and debate on matricentricity, as arejection of determinism, such as Adrienne Rich and Marilyn French while for socialist feminists like Evelyn Reed, patriarchy held the properties of capitalism. Feminist psychologists, such as Jean Baker Miller, sought to bring a feminist analysis to previous psychological theories, proving that "there was nothing wrong with women, but rather with the way modern culture viewed them."

Elaine Showalter describes the development of Feminist theory as having a number of phases. The first she calls "feminist critique" - where the feminist reader examines the ideologies behind literary phenomena. The second Showalter calls "Gynocritics" - where the "woman is producer of textual meaning" including "the psychodynamics of female creativity; linguistics and the problem of a

female language; the trajectory of the individual or collective female literary career and literary history". The last phase she calls "gender theory" - where the "ideological inscription and the literary effects of the sex/gender system" are explored." This model has been criticized byToril Moi who sees it as an essentialist and deterministic model for female subjectivity. She also criticized it for not taking account of the situation for women outside the west. From the 1970s onwards, psychoanalytical ideas that have been arising in the field of French feminism have gained a decisive influence on feminist theory. Feminist psychoanalysis deconstructed the phallic hypotheses regarding the Unconscious. Julia Kristeva, Bracha Ettinger and Luce Irigaray developed specific notions concerning unconscious sexual difference, the feminine and motherhood, with wide implications for film and literature analysis.

9.5.1 Disciplines

There are a number of distinct feminist disciplines, in which experts in other areas apply feminist techniques and principles to their own fields. Additionally, these are also debates which shape feminist theory and they can be applied interchangeably in the arguments of feminist theorists.

9.5.2 Bodies

In western thought, the body has been historically associated solely with women, whereas men have been associated with the mind. Susan Bordo, a modern feminist philosopher, in her writings elaborates the dualistic nature of the mind/body connection by examining the early philosophies of Aristotle, Hegel and Descartes, revealing how such distinguishing binaries such as spirit/matter and male activity/female passivity have worked to solidify gender characteristics and categorization. Bordo goes on to point out that while men have historically been associated with the intellect and the mind or spirit, women have long been associated with the body, the subordinated, negatively imbued term in the mind/body dichotomy. The notion of the body (but not the mind) being associated with women has served as a justification to deem women as property, objects, and exchangeable commodities (among men). For example, women’s bodies have been objectified throughout history through the changing ideologies of fashion, diet, exercise programs, cosmetic surgery, childbearing, etc. This contrasts to men's role as a moral agent, responsible for working or being allowed to fight in bloody wars. The race and class of a woman can determine whether her

body will be treated as decoration and protected, which is associated with middle or upper-class women's bodies. On the other hand, the other body is recognized for its use in labor and exploitation which is generally associated with women's bodies in the working-class or with women of color. Second- wave feminist activism has argued for reproductive rights and choice, women's health (movement), and lesbian rights (movement) which are also associated with this Bodies debate.

9.6 Summary

At this point we are still not sure how feminism will mutate. Will the fourth wave fully materialize and in what direction? There have always been many feminisms in the movement, not just one ideology, and there have always been tensions, points and counter-points. The political, social and intellectual feminist movements have always been chaotic, multivalenced, and disconcerting; and let's hope they continue to be so; it's a sign that they are thriving.

9.7 Key Terms

- **Cisgender:** A term used to describe a person whose gender identity aligns with the sex assigned to them at birth.
- **Transgender:** A person whose gender identity differs from the cultural expectations of the sex they were assigned at birth.
- **Transphobia:** Prejudice toward trans people.
- **Transmisogyny:** A blend of transphobia and misogyny, which manifests as discrimination against "trans women and trans and gender non-conforming people on the feminine end of the gender spectrum."
- **TERF:** The acronym for "trans exclusionary radical feminists," referring to feminists who are transphobic.

9.8 Review Questions

1. What is the nature and the role of the contradictions between men and women? Should the contradiction between the sexes be placed on an equal footing with the class contradiction?
2. What is a genuine revolutionary strategy for women's liberation?
3. How has feminism changed our lives?
4. Question about the role of feminism in WWII Europe.
5. Describe the phases of feminism and how it affected the society. Elucidate.

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UNIT-10: FEMINIST MOVEMENT: A BIRD'S EYE VIEW

STRUCTURE

10.1 Objectives

- The learners will understand the feminism as a movement.
- The learners will get to know the whole movement in details.
- The learners shall know about the other facts and myths regarding feminism.
- The learners will be interested to know the future perspective of the movement feminism.
- The learners shall be introduced to how the feminism affected the lives of the women.

10.2 Introduction

Feminism in parts of the Western world has been an ongoing movement since the turn of the century. During its inception, feminism has gone through a series of four high moments termed Waves. First-wave feminism was oriented around the station of middle- or upper-class white women and involved suffrage and political equality, education, right to property, organizational leadership, and marital freedoms. Second-wave feminism attempted to further combat social and cultural inequalities. Although the first wave of feminism involved mainly middle class white women, the second wave brought in women of different social classes, women of color, and women from other developing nations that were seeking solidarity. Third-wave feminism continued to address the financial, social, and cultural inequalities of women in business and in their home lives, and included renewed campaigning for greater influence of women in politics and media. In reaction to political activism, feminists have also had to maintain focus on women's reproductive rights, such as the right to abortion. Fourth-wave feminism examines the interlocking systems of power that contribute to the social stratification of traditionally marginalized groups, as well as the world around them.

10.3 Feminism: A Movement

The base of the Women's Movement, since its inception, has been grounded in the injustice of inequality between men and women. Throughout history, the relationship between men and women has been that of a patriarchal society, citing the law of nature as the justification, which was interpreted to mean women are inferior to men. Allan Johnson, a sociologist who studies masculinity, wrote of patriarchy: "Patriarchy encourages men to seek security, status, and other rewards through control; to fear other men's ability to control and harm them; and to identify being in control as both their best defense against loss and humiliation and the surest route to what they need and desire"(Johnson 26).

During the pre-feminist era, women were expected to be proper, delicate, and emotional nurturers of the household. They were raised in a manner in which gaining a husband to take care of them and

raising a family was their ultimate priority. Author Mary Wollstonecraft wrote of the lesser sex in her 1792 novels *A Vindication of the Rights of Woman & A Vindication of the Rights of Men*, "..for, like the flowers which are planted in too rich a soil, strength and usefulness are Sacrificed to beauty; and the flaunting leaves, after having pleased a fastidious eye, fade, disregarded on the stalk, long before the season when they ought to have arrived at maturity" (Wollstonecraft 9). Early ideas and activism of pro-feminism beliefs before the existence of the Feminist movement are described as protofeminist.

Protofeminists in the United States organized before the Seneca Falls convention as part of the suffrage, abolition, and other movements.[9] Gender equality movements were practiced within the Haudenosaunee (Iroquois) nations long before America was colonized (Wagner, Steinem 45). Some have come to recognize the beginning of the feminist movement in 1832, as The American Anti-Slavery Society (AASS), and The Connecticut Female Anti-Slavery Society formed as early as 1833 (Wagner, Steinem 48). By the year 1837, 139 AASS societies were formed across the nation (Wagner, Steinem 47). The first national AASS convention was held in New York City in 1837 (Wagner, Steinem 48). During the first convention, it was debated there whether black women could participate(48). By the second and third conventions, demands were heard which saw to it that conventions were open to African American leadership and membership participation. On the evening of the second convention held in Philadelphia Hall, after the meeting adjourned and the attendees left, a violent mob burned down the hall(49). The issues discussed included the vote, oppression, and slavery, and laid the basis for future movements.

On November 15, 1895, Elizabeth Cady Stanton wrote an address describing how, in her perspective, the Seneca Falls Convention "... was the first woman's rights convention ever held in the world ... a declaration was read and signed by most of those present, and a series of radical resolutions adopted" (356-7). Stanton's recollection prompted historians since the 1950s to attribute the Seneca Falls Convention in 1848 (at which the Women's Suffrage Movement began in the United States) as the earliest North American Feminist Movement. The convention met annually for fifteen years thereafter. Attendees drafted the Seneca Falls Declaration of Sentiments, outlining the new movement's ideology and political strategies. The earliest North American and European international women's organizations were the International Council of Women**,** established in 1888 in Washington, DC, USA. The term Feminist Movement was coined in the late nineteenth century

to distinguish the Feminist Movement from the Women's Movement, allowing for inclusion of male feminists. The new movement thus prompted the likes of male feminists George Lansbury of the British Labour Party to run for political candidacy on the feminist ticket in 1906. As the awareness of feminist movements evolved, transnational feminism and nationalist feminist movements established themselves worldwide.

10.3.1 Pre – Feminism Society

The feminist movement has been an ongoing force throughout history. There is no way to determine when the exact date was when the feminist movement was first thought up, because women and men have been writing on the topic for thousands of years. For instance, the female poet from Ancient Greece, Sappho, born in roughly 615 BC, made waves as an acclaimed poet during a time when the written word was conducted primarily by men. She wrote poetry about, among other things, sexuality.

There have been four main waves of feminism since the beginning of the feminist movement in Western society, each with their own fight for women's rights. The first in the wave was in the 1840s. It was based on Education, right to property, organizational leadership, right to vote, and marital freedoms. The second wave was in the 1960s. It was based on gender issues, women's sexual liberation, reproductive rights, job opportunities for women, violence against women, and changes in custody and divorce laws. The third wave was in the 1990s. It was based on individualism, diversity, redefined what it meant to be a feminist, intersectionality, sex positivity, transfeminism, and postmodern feminism. Lastly, the fourth wave began in the 2000s, and is currently still in progress. It has been based around female empowerment, body shaming, sexual harassment, spiritual concerns, human rights, and concerns for the planet. The feminist movement continued during the periods between waves, just not to the extent of the four large motions.

The first documented gathering of women to form a movement with a common goal was on 5 October 1789, during the French Revolution. The event was later referred to as the Women's March on Versailles. The gathering was based on a lack of food, high market prices, and the fear of another famine occurring across France. On that day, women along with revolutionaries, had planned to

gather in the market. Once gathered, the crowd stormed the Hotel de Ville (the City Hall of Paris) where weapons were being stored. The armed crowd then marched to the Palace of Versailles to draw King Louis XVI's attention to the high prices and food shortages. For King Louis XVI's remaining time on the throne, he stopped fighting the Revolutionaries.[13] The march signaled a sort of change of power, showing that there is power in the people, and diminished the perception that the monarch was invincible.

The French Revolution began with the inequality felt by French citizens and came as a reaction from the "Declaration of the Rights of Man and of the Citizen" which was signed in August 1789. The declaration gave rights to men who were termed Active Citizens. Active Citizenship was given to French men who were twenty-five years, or older, worked, and paid taxes, and who could not be titled a servant. The declaration dismissed the population who were women, foreigners, children, and servants, as passive citizens. Passive citizens, French women in particular, focused their fight on gaining citizenship and equal rights. One of the first women to speak out on women's rights and inequality was French playwright Olympes de Gouges, who wrote the "Declaration of the Rights of Woman" in 1791, in contrast to the "Declaration of the Rights of Man and of the Citizen." She famously stated, "Women are born free and are man's equal in law. Social distinctions can be founded solely on common utility"(De Gouges 1791). Olympes used her words to urge women to speak up and take control of their rights. She demonstrated the similarity between the duties as a citizen of both men and women and the cohesion to ensue if both genders were considered equal.

British philosopher and writer Mary Wollstonecraft published in 1792 what has been seen as the first feminist treaty on the human rights of women, "Vindication of the Rights of Woman." She pressed the issue of equality between men and women, stating: "No society can be either virtuous or moral while half of the population are being subjugated by the other half'(Wollstonecraft 2009 p.59). She went on to write about the Law of Nature and the desire for women to present more as themselves, and demand respect and equality from their male counterparts, "...men endeavor to sink us still lower, merely to render us alluring objects for a moment; and women, intoxicated by the adoration which men, under the influence of their senses, pay them, do not see, to obtain a durable interest in their hearts, or to become the friends of the fellow-creatures who find amusement in their society"(Wollstonecraft 2008, p. 10).

During the mid-nineteenth century, the women's movement developed as a result of women striving to improve their status and usefulness in society. Nancy Cott, historian and professor, wrote about

the objectives of the feminist movement: "to initiate measures of charitable benevolence, temperance, and social welfare and to initiate struggles for civil rights, social freedoms, higher education, remunerative occupations, and the ballot"(Cott 1987, p. 3). True Womanhood was the ideal that women were meant to be pure and moral. A true woman was raised learning manners and submission to males to be a good wife and mother.

Real Womanhood came to be with the Civil war, when women were forced to work in place of men who were at war. Real Women learned how to support themselves and took that knowledge with them in their marriage and education. Public Womanhood came with women being allowed to work domestic type jobs such as nursing, teaching, and secretary, which were jobs previously performed by men, but the corporation could pay women much less than men. New Womanhood was based on eliminating the traditional conformity of women's roles, inferiority from men, and living a more fulfilled life. In the 1820s the women's movement, then called the Temperance movement, expanded from Europe and moved into the United States. Women began speaking out on the effects of the consumption of alcohol had on the morals of their husbands and blamed it on the problems within their household. They called for a moral reform by limiting or prohibiting the sale and consumption of alcohol, beginning the fight toward Prohibition which did not begin until 1920. The women fighting for the temperance movement came to the realization, without the ability to vote on the issues they were fighting for, nothing would ever change.

10.4 Feminist Movement in Western Society

Feminism in the United States, Canada, and a number of countries in Western Europe has been divided by scholars into three waves: first, second and third-wave feminism. Recent (early 2010s) research suggests there may be a fourth wave characterized, in part, by new media platforms. The feminist movement's agenda includes acting as a counterpart to the putatively patriarchal strands in the dominant masculine culture. While differing during the progression of "waves", it is a movement that has sought to challenge the political structure, power holders, and cultural beliefs or practices. Although antecedents to feminism may be found far back before the 18th century, the seeds of the modern feminist movement were planted during the late part of that century. Christine de Pizan, a late medieval writer, was possibly the earliest feminist in the western tradition. She is believed to be

the first woman to make a living out of writing. Feminist thought began to take a more substantial shape during the Enlightenment with such thinkers as Lady Mary Wortley Montagu and the Marquis de Condorcet championing women's education. The first scientific society for women was founded in Middelburg, a city in the south of the Dutch republic, in 1785.

10.5 Feminist Movement in Eastern Society

➢ Feminism in China

Prior to the 20th century, women in China were considered essentially different from men. Feminism in China started in the 20th century with the Chinese Revolution in 1911. In China, Feminism has a strong association with socialism and class issues. Some commentators believe that this close association is damaging to Chinese feminism and argue that the interests of party are placed before those of women. In the patriarchal society, the struggle for women's emancipation means to enact laws that guarantee women's full equality of race, sex, property and freedom of marriage. To further eliminate the legacy of the class society of patriarchal women (drowning of infants, corset, foot binding, etc.), discrimination, play, mutilate women's traditional prejudice and habitual forces on the basis of the development of productive forces, it is gradually needful on achieving gender in politics, economy, social and family aspects of equality.

Before the westernization movement and the reform movement, women had set off a wave of their own strength in the Taiping Heavenly Kingdom (1851–1864). However, there are too many women from the bottom identities in the Taiping Heavenly Kingdom. It is difficult to get rid of the fate of being used. Until the end of the Qing Dynasty, women with more knowledges took the initiative in the fight for women's rights and that is where feminism basically started.

The term 'feminism' was first transmitted to China in 1791 which was proposed by Olympe de Gouges and promoted the 'women's liberation'. The feminist movement in China was mainly kickstarted and driven by male feminists prior to female feminists.

Key male feminists in China in the 19th to 20th century included Liang Qichao, Ma Junwu and Jin Tianhe. In 1897, Liang Qichao proposed banning of foot-binding and encouraged women to engage

in the workforce, political environment and education. The foot-binding costume had long been established in China which was an act to display the beauty and social status of women by binding their feet into an extremely small shoe with good decorations and ornaments. Liang Qichao proposed the abolishment of this act due to concern the health of female being a supportive wives and caring mothers. He also proposed to reduce the number of female dependents in family and encouraged women to receive the rights of education and enter the workforce to be economic independent from men and finally help the nation to reach higher wealth and prosperity. For feminist Ma Junwu and Jin Tianhe, they both supported the equality between husbands and wives, women enjoy legitimate and equal rights and also rights to enter the political sphere. A key assertion from Jin Tianhe was women as the mother of the nation. These views from male feminists in early feminism in China represented the image of ideal women in the imagination of men.

Key female feminists in China in the 19th to 20th century included Lin Zongsu, He Zhen, Chen Xiefen and Qiu Jin. The female feminists in early China focused more on the methods or ways that women should behave and liberate themselves to achieve equal and deserved rights and independence. He Zhen expressed her opinion that women's liberation was not correlated to the interest of the nation and she analysed three reasons behind the male feminists included: following the Western trend, to alleviate their financial burdens and high quality of reproduction. Besides, Li Zongsu proposed that women should strive for their legitimate rights which includes broader aspects than the male feminists: call for their own right over men, the Qing Court and in an international extent. In the Qing Dynasty, the discussion on feminism had two dimensions including the sex differences between men and women such as maternal role and duties of women and social difference between genders; the other dimension was the aim of liberation of women. The view of the feminists were diverse: some believed feminism was benefiting the nation and some believed feminism was associated with the individual development of female in improving their rights and welfare.

In the 1970s, the Marxist philosophy about female and feminism was transmitted to China and became the guiding principle of feminism movement in China by introducing class struggle theories to address gender quality. In the 1990s, more female scholars were adapted to feminism in Western countries, and they promoted feminism and equal rights for women by publishing, translating and carrying out research on global feminism and made feminism in China as one part of their study to raise more concern and awareness for gender equality issues.An important means of improving

women's status in China was through legislation. After the PRC's founding in 1949, women were granted the same rights that men were entitled to by law, largely because women's liberation was presented as part of the Chinese nation's liberation.

10.6 Language

Feminists are sometimes, though not exclusively, proponents of using non-sexist language, such as using "Ms" to refer to both married and unmarried women. Feminists are also often proponents of using *gender-inclusive* language, such as "humanity" instead of "mankind", or "they" in place of "he" where the gender is unknown. Gender-neutral language is language usage which is aimed at minimizing assumptions regarding the gender of human referents. The advocacy of gender-neutral language reflects, at least, two different agendas: one aims to clarify the *inclusion* of both sexes or genders (gender-inclusive language); the other proposes that gender, as a category, is rarely worth marking in language (gender-neutral language). Gender-neutral language is sometimes described as *non-sexist language* by advocates and *politically correct language* by opponents.

Not only has the movement come to change the language into gender neutral but the feminist movement has brought up how people use language. Emily Martin describes the concept of how metaphors are gendered and ingrained into everyday life. Metaphors are used in everyday language and have become a way that people describe the world. Martin explains that these metaphors structure how people think and in regards to science can shape what questions are being asked. If the right questions are not being asked then the answers are not going to be the right either. For example, the aggressive sperm and passive egg is a metaphor that felt 'natural' to people in history but as scientists have reexamined this phenomenon they have come up with a new answer. "The sperm tries to pull its getaway act even on the egg itself, but is held down against its struggles by molecules on the surface of the egg that hook together with counterparts on the sperm's surface, fastening the sperm until the egg can absorb it."[47] This is a goal in feminism to see these gendered metaphors and bring it to the public's attention. The outcome of looking at things in a new perspective can produce new information.

10.7 Heterosexual Relationships

The increased entry of women into the workplace beginning in the 20th century has affected gender roles and the division of labor within households. Sociologist Arlie Russell Hochschild in *The Second Shift* and *The Time Bind* presents evidence that in two-career couples, men and women, on average, spend about equal amounts of time working, but women still spend more time on housework.

Feminist writer Cathy Young responds to Hochschild's assertions by arguing that, in some cases, women may prevent the equal participation of men in housework and parenting. Economists Mark Aguiar and Erik Hurst calculate that the amount of time spent on housework by women since the 1960s has dropped considerably. Leisure for both men and women has risen significantly and by about the same amount for both sexes. Jeremy Greenwood, Ananth Seshadri and Mehmet Yorukoglu argue that the introduction of modern appliances into the home has allowed women to enter the work force. Feminist criticisms of men's contributions to child care and domestic labor in the Western middle class are typically centered around the idea that it is unfair for women to be expected to perform more than half of a household's domestic work and child care when both members of the relationship perform an equal share of work outside the home. Several studies provide statistical evidence that the financial income of married men does not affect their rate of attending to household duties.

In *Dubious Conceptions*, Kristin Luker discusses the effect of feminism on teenage women's choices to bear children, both in and out of wedlock. She says that as childbearing out of wedlock has become more socially acceptable, young women, especially poor young women, while not bearing children at a higher rate than in the 1950s, now see less of a reason to get married before having a child. Her explanation for this is that the economic prospects for poor men are slim, hence poor women have a low chance of finding a husband who will be able to provide reliable financial support due to the rise of unemployment from more workers on the market, from just men to women and men. Some studies have suggested that both men and women perceive feminism as being incompatible with romance.

However, a recent survey of U.S. undergraduates and older adults found that feminism actually has a positive impact on relationship health for women and sexual satisfaction for men, and found no support for negative stereotypes of feminists.

Virginia Satir said the need for relationship education emerged from shifting gender roles as women gained greater rights and freedoms during the 20th century:

> "As we moved into the 20th century, we arrived with a very clearly prescribed way that males and females in marriage were to behave with one another ... The pattern of the relationship between husband and wife was that of the dominant male and submissive female ... A new era has since dawned ... the climate of relationships had changed, and women were no longer willing to be submissive ... The end of the dominant/submissive model in relationships was in sight. However, there was very little that had developed to replace the old pattern; couples floundered ... Retrospectively, one could have expected that there would be a lot of chaos and a lot of fall-out. The change from the dominant/submissive model to one of equality is a monumental shift. We are learning how a relationship based on genuine feelings of equality can operate practically."
>
> —*Virginia Satir, Introduction to PAIRS*

10.8 Women's Health

Historically there has been a need to study and contribute to the health and well-being of a woman that previously has been lacking. Londa Schiebinger suggests that the common biomedical model is no longer adequate and there is a need for a broader model to ensure that all aspects of a woman are being cared for. Schiebinger describes six contributions that must occur to have success: political movement, academic women studies, affirmative action, health equality act, geo-political forces, and professional women not being afraid to talk openly about women issues. Political movements come from the streets and are what the people as a whole want to see changed. An academic women study is the support from universities in order to teach a subject that most people have never encountered. Affirmative action enacted is a legal change to acknowledge and do something for the times of neglect people were subjected to. Women's Health Equity Act legally enforces the idea that

medicine needs to be tested in suitable standards such as including women in research studies and is also allocates a set amount of money to research diseases that are specific towards women. Research has shown that there is a lack of research in autoimmune disease, which mainly affects women. "Despite their prevalence and morbidity, little progress has been made toward a better understanding of those conditions, identifying risk factors, or developing a cure" this article reinforces the progress that still needs to be made. Geo-political forces can improve health, when the country is not at a sense of threat in war there is more funding and resources to focus on other needs, such as women's health. Lastly, professional women not being afraid to talk about women's issues moves women from entering into these jobs and preventing them for just acting as men and instead embracing their concerns for the health of women. These six factors need to be included for there to be change in women's health.

10.9 Religion in feminism

Feminist theology is a movement that reconsiders the traditions, practices, scriptures, and theologies of religions from a feminist perspective. Some of the goals of feminist theology include increasing the role of women among the clergy and religious authorities, reinterpreting male-dominated imagery and language about God, determining the place of women in relation to career and motherhood, and studying images of women in the religion's sacred texts. The feminist movement has affected religion and theology in profound ways. In liberal branches of Protestant Christianity, women are now allowed to be ordained as clergy, and in Reform, Conservative and Reconstructionist Judaism, women are now allowed to be ordained as rabbis and cantors. In some of these groups, some women are gradually obtaining positions of power that were formerly only held by men, and their perspectives are now sought out in developing new statements of belief. These trends, however, have been resisted within most sects of Islam, Roman Catholicism, and Orthodox Christianity. Within Roman Catholicism, most women understand that, through the dogma of the faith, they are to hold, within the family, a place of love and focus on the family. They also understand the need to rise above that does not necessarily constitute a woman to be considered less than, but in fact equal to, that of her husband who is called to be the patriarch of the family and provide love and guidance to his family as well. Christian feminism is a branch of feminist theology which seeks to reinterpret and

understand Christianity in light of the equality of women and men. While there is no standard set of beliefs among Christian feminists, most agree that God does not discriminate on the basis of biologically determined characteristics such as sex.

Early feminists such as Elizabeth Cady Stanton concentrated almost solely on "making women equal to men." However, the Christian feminist movement chose to concentrate on the language of religion because they viewed the historic gendering of God as male as a result of the pervasive influence of patriarchy. Rosemary Radford Ruether provided a systematic critique of Christian theology from a feminist and theist point of view.

Stanton was an agnostic and Reuther is an agnostic who was born to Catholic parents but no longer practices the faith. Islamic feminism is concerned with the role of women in Islam and aims for the full equality of all Muslims, regardless of gender, in public and private life. Although rooted in Islam, the movement's pioneers have also used secular and Western feminist discourses.

Advocates of the movement seek to highlight the deeply rooted teachings of equality in the Quran and encourage a questioning of the patriarchal interpretation of Islamic teaching through the Quran, *hadith* (sayings of Muhammad), and *sharia* (law) towards the creation of a more equal and just society.

Jewish feminism seeks to improve the religious, legal, and social status of women within Judaism and to open up new opportunities for religious experience and leadership for Jewish women. In its modern form, the movement can be traced to the early 1970s in the United States. According to Judith Plaskow, who has focused on feminism in Reform Judaism, the main issues for early Jewish feminists in these movements were the exclusion from the all-male prayer group or *minyan*, the exemption from positive time-bound *mitzvot*, and women's inability to function as witnesses and to initiate divorce.

Starting since the 1970s, the Goddess movement has been embraced by some feminists as well.

10.10 Summary

There are people who believe that we do not need feminism today, but nothing could be further from the truth. Women have struggled for equality and against oppression for centuries, and although some

battles have been partly won - such as the right to vote and equal access to education – women are still disproportionally affected by all forms of violence and by discrimination in every aspect of life.

10.11 Key Terms

- **Gender fluidity:** Not identifying with a single, fixed gender.
- **Non-binary:** An umbrella term for people who don't identify as female/male or woman/man.
- **Women of color:** A political term to unite women from marginalized communities of color who have experienced oppression. It could include women of African, Asian, Latin or Native American descent.
- **Title IX:** Protects people from discrimination based on sex in education programs or activities that receive federal financial assistance.
- **Victim-blaming:** When the victim of a crime or harmful act is held fully or partially responsible for it. If you hear someone questioning what a victim could have done to prevent a crime, that's victim-blaming, and it makes it harder for people to come forward and report abuse. Groups working to eradicate abuse and sexual assault are clear: No woman is guilty for violence committed by a man.

10.12 Review Questions

1. How is Feminism Related to religion?
2. What is the role of feminism in heterosexual relationship?
3. How is feminism concerned with women’s health? Explain with examples.
4. How has western feminism influenced feminism in China? Elucidate with examples.
5. Trace the concept of feminism as a socio – political movement.

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UNIT 11: MAJOR FEMINIST THINKERS

STRUCTURE

11.1 Objectives

- This unit shall be a wrap to the whole of Feminism.
- The learners will come to know the literary advancement during this phase of feminist movement.
- The learners shall be exposed to several academic texts written by the prominent writers.
- The learners will be able to find out the pattern justifying the characteristics of feminism writings or texts.
- The learners will be able to understand the whole of feminism from every angle in order to know the impact on the women's life.

11.2 Introduction

The feminist movement produced both feminist fiction and non-fiction, and created new interest in women's writing. It also prompted a general reevaluation of women's historical and academic contributions in response to the belief that women's lives and contributions have been underrepresented as areas of scholarly interest. Muchof the early period of feminist literary scholarship was given over to the rediscovery and reclamation of texts written by women. Studies like Dale Spender's *Mothers of the Novel* (1986) and Jane Spencer's *The Rise of the Woman Novelist* (1986) were ground-breaking in their insistence that women have always been writing. Commensurate with this growthin scholarly interest, various presses began the task of reissuing long-out-of-print texts.

Virago Press began to publish its large list of 19th and early-20th-century novels in 1975 and became one of the first commercial presses to join in the project of reclamation. Inthe 1980s Pandora Press, responsible for publishing Spender's study, issued a companion line of 18th-century novels written by women. More recently, Broadview Press continuesto issue 18th- and 19th-century novels, many hitherto out of print, and the University of Kentucky has a series of republications of early women's novels. *A Vindication of the Rights of Woman* (1792) by Mary Wollstonecraft, is one of the earliest works of feminist philosophy. *A Room of One's Own* (1929) by Virginia Woolf, is noted in its argument for both a literal and figural space for women writers within a literary tradition dominated bypatriarchy.

The widespread interest in women's writing is related to a general reassessment and expansion of the literary canon. Interest in post-colonial literatures, gay and lesbian literature, writing by people of colour, working people's writing, and the cultural productions of other historically marginalized groups has resulted in a whole scale expansion of what is considered "literature," and genres hitherto not regarded as "literary," such as children's writing, journals, letters, travel writing, and many others are now the subjects of scholarly interest. Most genres and sub-genres have undergone a similar analysis, so that one now sees work on the "female gothic" or women's science fiction.

According to Elyce Rae Helford, "Science fiction and fantasy serve as important vehicles for feminist thought, particularly as bridges between theory and practice." Feminist science fiction is sometimes taught at the university level to explore the role of social constructs in understanding gender. Notable texts of this kind are Ursula K. Le Guin's *The Left Hand of Darkness* (1969), Joanna Russ' *The Female Man* (1970), OctaviaButler's *Kindred* (1979) and Margaret Atwood's *Handmaid's*

Tale (1985).

Thus, Feminist literature is fiction or nonfiction which supports the feminist goals of defining, establishing and defending equal civil, political, economic and social rights for women. It often identifies women's roles as unequal to those of men – particularly as regards status, privilege and power – and generally portrays the consequences to women, men, families, communities and societies as undesirable. Feminist literature existed long before feminist movements gave us the words to describe it. Even when writing literature was considered a man's occupation, some women authors, such as the Brontë sisters, were anonymously publishing works of feminist literature under the guises of pen names.

Feminist literature continues to grow and develop alongside the feminist movement, and it presents a fascinating lens through which we can explore the historical evolution of attitudes around women's equality. This article will introduce you to the key characteristics of feminist literature and intersectional feminist literature. Then, we will dive into some examples of feminist literature, including books and poems. Feminist literature is fiction, nonfiction, drama, or poetry, which supports the feminist goals of defining, establishing, and defending equal civil, political, economic, and social rights for women. It often identifies women's roles as unequal to those of men – particularly as regarding status, privilege, and power – and generally portrays the consequences to women, men, families, communities, and societies as undesirable.

Women in Britain have started to fight for their rights and independence since the beginning of the 19th century, the aim was to have the same opportunity for education, occupation and life as men. The perception of an independent woman has changed throughout the centuries as well, from a woman who was supposed to be a wife, mother, and keeper of a household, more precisely how Martin Luther claimed: “Women should remain at home, sit still, keep house, and bear and bring up children. A woman is, or at least should be, a friendly, courteous, and a merry companion in life, the honour and ornament of the house, and inclined to tenderness, for thereunto are they chiefly created, to bear children, and to be the pleasure, joy and solace of their husban

11.3 Feminism and Literature

11.3.1 History of Feminist Literature

In the 15th century, Christine de Pizan wrote *The Book of the City of Ladies* which combats prejudices and enhances the importance of women in society. The book follows the model of De Mulieribus Claris, written in the 14th century by Giovanni Boccaccio.[*citation needed*]

The feminist movement produced feminist fiction, feminist non-fiction, and feminist poetry, which created new interest in women's writing. It also prompted a general reevaluation of women's historical and academic contributions in response to the belief that women's lives and contributions have been underrepresented as areas of scholarly interest.[1] There has also been a close link between feminist literature and activism, with feminist writing typically voicing key concerns or ideas of feminism in a particular era.

Much of the early feminist literary scholarship was given over to the rediscovery and reclamation of texts written by women. In Western feminist literary scholarship, studies such as Dale Spender's *Mothers of the Novel* (1986) and Jane Spencer's *The Rise of the Woman Novelist* (1986) were ground-breaking in their insistence that women have always been writing.

Commensurate with this growth in scholarly interest, various presses began the task of reissuing long-out-of-print texts. Virago Press began to publish its large list of 19th and early-20th-century novels in 1975 and became one of the first commercial presses to join in the project of reclamation. In the 1980s, Pandora Press, responsible for publishing Spender's study, issued a companion line of 18th-century novels written by women.[2] More recently, Broadview Press continues to issue 18th- and 19th-century novels, many hitherto out of print, and the University of Kentucky has a series of republications of early women's novels.

Particular works of literature have come to be known as key feminist texts. *A Vindication of the Rights of Woman* (1792) by Mary Wollstonecraft, is one of the earliest works of feminist philosophy. *A Room of One's Own* (1929) by Virginia Woolf, is noted in its argument for both a literal and figural space for women writers within a literary tradition dominated by

patriarchy. Germaine Greer's *The Female Eunuch* (1970) questions the self-limiting role of the woman homemaker.

The widespread interest in women's writing is related to a general reassessment and expansion of the literary canon. Interest in post-colonial literature, gay and lesbian literature, writing by people of color, working people's writing, and the cultural productions of other historically marginalized groups have resulted in a whole scale expansion of what is considered "literature" and genres hitherto not regarded as "literary" such as children's writing, journals, letters, travel writing, and many others are now the subjects of scholarly interest.[1][3][4] Most genres and subgenres have undergone a similar analysis, so literary studies have entered new territories such as the "female gothic"[5] or women's science fiction.

According to Elyce Rae Helford, "Science fiction and fantasy serve as important vehicles for feminist thought, particularly as bridges between theory and practice."[6] Feminist science fiction is sometimes taught at the university level to explore the role of social constructs in understanding gender.[7] Notable texts of this kind are Ursula K. Le Guin's *The Left Hand of Darkness* (1969), Joanna Russ' *The Female Man* (1970), Octavia Butler's *Kindred* (1979), and Margaret Atwood's *Handmaid's Tale* (1985).

Feminist nonfiction has played an important role in voicing concerns about women's lived experiences. For example, Maya Angelou's *I Know Why The Caged Bird Sings* was extremely influential, as it represented the specific racism and sexism experienced by black women growing up in the United States.[8]

In addition, many feminist movements have embraced poetry as a vehicle to communicate feminist ideas to public audiences through anthologies, poetry collections, and public readings.

11.3.2 Types of feminist literature

- **Feminist children's literature**

Feminist children's literature is the writing of children's literature through a feminist lens. Children's literature and women's literature have many similarities. Both often deal with being weak and placed towards the bottom of a hierarchy. In this way feminist ideas are regularly found in the structure of children's literature. Feminist criticism of children's literature is therefore expected, since it is a type

of feminist literature.[10] Feminist children's literature has played a critical role for the feminist movement, especially in the past half century. In her book *Feminism Is for Everybody: Passionate Politics*, bell hooks states her belief that all types of media, including writing and children's books, need to promote feminist ideals. She argues "Children's literature is one of the most crucial sites for feminist education for critical consciousness precisely because beliefs and identities are still being formed".

- **Feminist science fiction**

Feminist science fiction is a subgenre of science fiction (abbreviated "SF") focused on theories that include feminist themes including but not limited to, gender inequality, sexuality, race, economics, and reproduction. Feminist SF is political because of its tendency to critique the dominant culture. Some of the most notable feminist science fiction works have illustrated these themes using utopias to explore a society in which gender differences or gender power imbalances do not exist, or dystopias to explore worlds in which gender inequalities are intensified, thus asserting a need for feminist work to continue.

11.4 Characteristics of Feminist Writings

Feminist literature is identified by the characteristics of the feminist movement. Authors of feminist literature are known to understand and explain the difference between sex and gender. They believe that though a person's sex is predetermined and natural, it is the gender that has been created by society, along with a particular perception about gender roles. Gender roles, they believe, can be altered over time. The predominance of one gender over the other, is a common concept across almost all societies, and the fact that it is not in favor of women is an underlying, yet blatant, characteristic of feminist or women's literature. Here, it is argued that any society that does not provide channels of learning and knowledge to both genders equally is not a complete and impartial society.

Critics argue that there wasn't much difference between male and female authors, and that there

was no need to identify a separate class of literature termed as feminist or look for traces of feminism in literature. However, if you read any such work, you will realize how such writers criticized society's andocentric (male-centered) approach, and tried to understand the beliefs and needs of the opposite sex with a subjective, and not an objective, approach. Take for example Jane Austen's *Pride and Prejudice*. The protagonist, Elizabeth Bennett was a woman of her mind. Despite the societal pressure (put on her by her mother) to choose a partner, and to lead a life that was decided for all women, she decided to choose her own path towards what she wanted. And none of this was blatantly approached. She did not put an outward fight, in order to choose her life course. The entire piece of work is subtle, and the only clear characteristic of the protagonist you will notice is her assertiveness. And that is one clear characteristic of the feminist approach toward literature.

Women in literature of the feminist nature are always featured as the protagonist, who, more often than not, do not readily accept the traditional role of women as decided by society. They are ready to make their own decisions, to express this choice of personaldecision-making, and are ready to deal with the consequences of these choices, actions, and decisions. Though a daughter, a mother, a sister, or a wife, any piece of feminist literature first deals with a woman as a woman. It is not these relationships, roles, or stereotypes that give these female characters in literature their identity. Their identity is defined by their choices and their beliefs which are then associated with these roles. It is important to note that not all works of feminist literature have happy endings, both for thecharacter, and for the author of the work. Women have been ostracized by society for openly demanding equality, and have had to face several negative consequences of their decision to go against the waves.

Women have been treated as important subjects even in many literary works by men. For instance, Henrik Ibsen, a Norwegian author and playwright, often focused on women, women's issues, their troubles faced by society, and the decisions they made based on their personal values and beliefs. If you take a look at the play called A *Doll's House*, by this very same author, you will clearly notice the strength and character of the protagonist.

Not all, but some pieces of feminist literature (particularly non-fiction) showcase and stress on women's suffrage and a demand for equality in society, for political, social, and economic rights. In modern feminist literature, the attack on a male-dominated society became more

forthright and straightforward, where women demanded a closer look into the patriarchal and capitalistic approach towards feminism.

11.5 Kinds of Feminism

- **Liberal Feminism**

This is the variety of feminism that works within the structure of mainstream society to integrate women into that structure. Its roots stretch back to the social contract theory of government instituted by the American Revolution. Abigail Adams and Mary Wollstonecraft were there from the start, proposing equality for women. As is often the case with liberals, they slog along inside the system, getting little done amongst the compromises until some radical movement shows up and pulls those compromises left of center. This is how it operated in the days of the suffragist movement and again with the emergence of the radical feminists. [JD]
[See *Daring to be Bad*, by Alice Echols (1989) for more detail on this contrast.]

- **Radical Feminism**

Provides the bulwark of theoretical thought in feminism. Radical feminism provides an important foundation for the rest of "feminist flavors". Seen by many as the "undesirable" element of feminism, Radical feminism is actually the breeding ground for many of the ideas arising from feminism; ideas which get shaped and pounded out in various ways by other (but not all) branches of feminism. [CTM]

Radical feminism was the cutting edge of feminist theory from approximately 1967-1975. It is no longer as universally accepted as it was then, nor does it provide a foundation for, for example, cultural feminism. [EE]

This term refers to the feminist movement that sprung out of the civil rights and peace movements in 1967-1968. The reason this group gets the "radical" label is that they view the oppression of women as the most fundamental form of oppression, one that cuts across boundaries of race, culture, and economic class. This is a movement intent on social change, change of rather revolutionary proportions, in fact. [JD]

The best history of this movement is a book called *Daring to be Bad*, by Alice Echols (1989). I consider that book a must! [JD] Another excellent book is simply titled *Radical Feminism* and is an anthology edited by Anne Koedt, a well-known radical feminist [EE].

- **Marxist and Socialist Feminism**

Marxism recognizes that women are oppressed, and attributes the oppression to the capitalist/private property system. Thus they insist that the only way to end the oppression of women is to overthrow the capitalist system. Socialist feminism is the result of Marxism meeting radical feminism. Jaggar and Rothenberg [*Feminist Frameworks: Alternative Theoretical Accounts of the Relations Between Women and Men* by Alison M. Jaggar and Paula S. Rothenberg, 1993] point to significant differences between socialist feminism and Marxism, but for our purposes I'll present the two together. Echols offers a description of socialist feminism as a marriage between Marxism and radical feminism, with Marxism the dominant partner. Marxists and socialists often call themselves "radical," but they use the term to refer to a completely different "root" of society: the economic system.

- **Cultural Feminism**

As radical feminism died out as a movement, cultural feminism got rolling. In fact, many of the same people moved from the former to the latter. They carried the name "radical feminism" with them, and some cultural feminists use that name still. (Jaggar and Rothenberg [*Feminist Frameworks]* don't even list cultural feminism as a framework separate from radical feminism, but Echols spells out the distinctions in great detail.) The difference between the two is quite striking: whereas radical feminism was a movement to transform society, cultural feminism retreated to

vanguardism, working instead to build a women's culture. Some of this effort has had some social benefit: rape crisis centers, for example; and of course many cultural feminists have been active in social issues (but as individuals, not as part of a movement). [JD]

As various 1960s movements for social change fell apart or got co-opted, folks got pessimistic about the very possibility of social change. Many of then turned their attention to building alternatives, so that if they couldn't change the dominant society, they could avoid it as much as possible. That, in a nutshell, is what the shift from radical feminism to cultural feminism was about. These alternative-building efforts were accompanied with reasons explaining (perhaps justifying) the abandonment of working for social change. Notions that women are "inherently kinder and gentler" are one of the foundations of cultural feminism, and remain a major part of it. A similar concept held by some cultural feminists is that while various sex differences might not be biologically determined, they are still so thoroughly ingrained as to be intractable.

- **Eco-Feminism**

This branch of feminism is much more spiritual than political or theoretical in nature. It may or may not be wrapped up with Goddess worship and vegetarianism. Its basic tenet is that a patriarchal society will exploit its resources without regard to long term consequences as a direct result of the attitudes fostered in a patriarchal/hierarchical society. Parallels are often drawn between society's treatment of the environment, animals, or resources and its treatment of women. In resisting patriarchal culture, eco-feminists feel that they are also resisting plundering and destroying the Earth. And vice-versa.

11.6 Major Feminist writers

Each of the four writers, Charlotte Brontë, Thomas Hardy, Virginia Woolf and Jeanette Winterson, are connected to feminism and approached the topic in a slightly different way. This chapter, however, discusses their lives and mentions their bestknown works.

Charlotte Brontë (1816-1855), a British novelist and poet, was the eldest of three Brontë sisters. When she was five years old her mother died of cancer and she and her siblings were raised by her aunt. Charlotte and her sisters were then sent to a Clergy Daughter's School to gain an education, however, the school's poor conditions permanently affected Charlotte's physical and mental development, which she afterwards depicted in Jane Eyre. When Charlotte returned home from school, she acted as the oldest sibling as a mother towards her sisters and brother. The family lived in a Haworth Parsonage which is also the place where the siblings started creating their fiction. The siblings created fictional worlds and began chronicle the lives and struggles of their characters. Charlotte with her brother Branwell wrote about imagined country Angria, whereas Emily and Anne wrote poems about the country of Gondal. Charlotte, nonetheless, continued her education and between 1835 and 1838 was a teacher and after that also worked as a governess. In 1846 Charlotte, Emily and Anne published a collection of their poems under pseudonyms of Currer, Ellis and Acton Bell. And a year later she published her masterpiece Jane Eyre (1847), which is inspired by the author's life and the book became an immediate success. Among her other novels are Shirley (1848), which concerns with the role of women in society, and Villette (1853), that deals with isolation and social repression of individual desire. The deaths of Branwell, Emily and Anne affected Charlotte on a great scale, nevertheless, she managed to get married despite her father's disapproval. However, in 1854 while expecting a baby she caught pneumonia and after a lengthy illness she died the following year. Thomas Hardy (1840-1928) is considered to be one of the most renowned authors of British history. He was born in Dorchester, in a rural area of Wessex, and studied architecture and consequently became an architect, however, when he came to London in 1891 he found himself to be more interested in writing poetry and fiction. Hardy regarded himself as a poet, however, his poems were not received very well during his lifetime. After publishing Far from the Madding Crowd

(1874), which was a success, he decided to pursue his literary career and give up architectural work, nonetheless, after publishing Tess of the d'Urbervilles (1891), and Jude the Obscure (1895) he received very harsh critiques which sent him back to poetry. The area of Wessex had a huge influence on him, as most of his fictional works are set there. He created a semi-fictional region of Wessex based on one of the kingdoms of Anglo-Saxon Britain. His works are influenced by Romanticism, especially William Wordsworth and Charles Dickens. Hardy was a Victorian realist and in his novels he tried to depict the social constraints on the lives of those living in Victorian England, he also criticized beliefs relating to marriage and religion, which limit people's lives and cause sadness. Hardy was married twice, however, the death of his first wife affected him tremendously and in many of his poems he is dealing with her death. Hardy himself died in January 1928 and is buried in the Poet's Corner in Westminster Abbey. Virginia Woolf (1882-1941) was an English writer, philosopher, critic and foremost modernist of the 20th century. At the age of six she was sexually abused by her brother and the memory of this incident became only more permanent after her mother suddenly died. As a result of that she suffered from nervous breakdowns and anxiety. In her twenties, after the death of her father, she moved to Bloomsbury and became a member of the Bloomsbury Groups. The group consisted of many influential figures; writers, intellectuals, and artists, who were united by a belief in the importance of the arts. In 1912 she got married to Leonard Woolf, a member of the Bloomsbury Group, 15 however, she kept a romantic relationship with Vita Sackville-West. Woolf was known for her mood swings and deep depression, and she committed suicide in 1941, in her late fifties. She pioneered a new style of writing – the stream of consciousness, which she applied in most of her novels. In her writings, she explores problems of personal identity and relationships, love, isolation and change. Woolf's highly acclaimed novels are Mrs. Dalloway (1925), To the Lighthouse (1927) and Orlando (1928). Nonetheless, Woolf was not only a novelist

but also a feminist and she is also known for her essays, especially for A Room of One's Own, which is an extended essay defending women's rights. The essay also includes the very famous quote "A woman must have money and a room of her own if she is to write fiction."23 A contemporary English writer Jeanette Winterson, born in August 1959 in Manchester, is known for her quirky and unconventional novels. She was strictly brought up by her religious mother who intended her to be a missionary, however, at the age of 16 Winterson identified herself as a lesbian and moved to London. After gaining diploma from St. Catherine's College, Oxford, she had various jobs while working on her novels. After publishing Oranges Are Not the Only Fruit (1985) the novel received high acclaim and won a Whitbread Award for the best novel. Among her other novels are The Passion (1987), that is inspired by her affair with her literary agent, and Sexting the Cherry (1989), which is considered to be very important for women as it deals with position of women in patriarchal society. In 2006 Winterson was made an officer of Order of the British Empire for her services to literature. Her novels are very popular and many of them were also adapted for television.

- **Charlotte Brontë**

Charlotte Brontë's Jane Eyre was published under her pen name Currer Bell in 1847, which was a period when women were still oppressed, had no rights nor were respected among men. The publication caused both high acclaim and harsh criticism because of how the author dealt with the topic of sexuality. In the infamous Elizabeth Rigby's review of Jane Eyre is even suggested that if the book was written by a woman "she would forfeited the society of her own sex."30 The puritan Victorian readership criticized the author's sex, suggesting that such behaviour is not appropriate for a woman, female character of even a female writer. The harsh critiques advocated that Jane's description as a strong, self-sufficient woman with no obligations to men is a

quality only belonging to men, thus is unnatural for women. Jane's passionate rebellion was perceived by some as absolutely unacceptable suggesting that women are supposed to be subordinate to men. Bulwer Lytton in her letter on Jane Eyre even complains that "British females are intense men worshippers – and in their disgusting books the young ladies make all the advances – and do all the love-making – and this flatters the hoggish vanity of English men."31 In spite of the criticism the novel was still a success. Brontë developed a type of heroine who was fearless, firm, independent and did not need to depend on a man, yet who calls for true love and for equality. Brontë created a character that is unlike any other, Jane Eyre seeks dignity and respect, and throughout the book the reader see the evolution of the protagonist. Jane describes herself as: "I am no bird; and no net ensnares me: I am a free human being with an independent will."32 Even though Jane was always strong, her maturation throughout the novel gives her the ability to cope with unfortunate events in her life more readily. When she found out that the man she loved was already married, she was able to control herself, and even though leaving Mr. Rochester made her feel miserable, betrayed, and her sorrow was overwhelming, she was still able to break free.33 Jane did not perceived her life to be fulfilled only if she got married, that is also reason why she left Mr. Rochester, and despite loving him she was strong and independent enough to continue working as a governess and teacher although this occupation was no better than being a servant. Due to the fact that this masterpiece is inspired by the life of the author herself, the book is considered to be very influential during the time it was published, and it also represented the modern view of women's position in society. Though many agree that Charlotte Brontë was a feminist and Jane Eyre is a feminist novel, there are some who claim that Brontë's only intention was to point out the social structure of that time. However, this following quote from the book suggest that Jane was truly a woman fighting for her own values, and in this excerpt Brontë also addresses the issue of sexual equality. The quote shows Jane's fighting for her

individuality and her emphasising on the fact that she will not behave upon conventions but rather upon her free will, pointing out that she is not a ‘machine’. This is a female’s attempt to break free of the conventionalities and customs that society has attempted to set her in.

The novel depicts Jane as a firm, independent heroine who is also described with strong desires. In the scene when Jane is courted by St. John Rivers, she fears that if they marry, he would “scrupulously observe all the forms of love”37 while the spirit of love would be absent, in other words he would offer sex without romantic love, and Jane feels this would force her to “burn inwardly and never utter a cry,”38 as Sally Shuttleworth remarked in her essay Jane Eyre and the 19th Century Woman. Even though the author herself probably did not even have much knowledge about men, the relationship between Jane and Mr. Rochester is depicted as very passionate and the sexual tension is apparent. They wittily test each other and every time Jane speaks with Mr. Rochester he tries to read her expression and she usually leaves him baffled.

- **Thomas Hardy**

The second part of the 19th century was the era when women started to realize that being a wife and mother without having the opportunity to study or to have a proper job is not acceptable. The term feminism was not coined yet, nor there were any female groups supporting women’s rights, however, Hardy portrayed some of his female characters as feminists. Far From the Madding Crowd (1874) is not considered to be Hardy’s masterpiece, nonetheless, the protagonist, Bathsheba Everdene, is portrayed as a feisty feminist, who as she says: “Well, what I mean is that I shouldn't mind being a bride at a wedding, if I could be one without having a husband.”44 It was not only the protagonist in Far From the Madding Crowd who is a feminist, but also other characters in Hardy’s novels, such as Tess in Tess of the d’Urbervilles or Sue in Jude

the Obscure can be perceived as feminists. Even though the female characters in Hardy's books seem to be radicals, and in this case Bathsheba Everdene does have strong feminist attitude and is provocative, outspoken and always seems to be ahead of her time, some claim that Hardy was a misogynist. However, as states Alisar M. Duckworth in her essay Women and Sexuality in the Novels of Thomas Hardy, Hardy was seemed misogynist predominantly to Victorian readers. Mainly because he "neglected to provide comforting portraits of women finding the proper outlet for their energy in marriage,"45 nonetheless, Duckworth also claims that these critiques lead to conclusion that Victorian novels "points to sexist ethics of a bourgeois society that had domesticated the political oppression of earlier social structures."46 More recent readers have already started to identify themselves with more modern point of view. Moreover, rebellious Hardy refused to follow the dictate of the society, hence the tragic ending of Jude the Obscure and Tess of the D'Urbervilles, and even though the ending of Far From the Madding Crowd was happy, he disputed the idea that marriage is the only goal of a woman's sexuality. The author also criticized the Victorian patriarchy by the critique of the legal system, he did not agree with the fact that a woman should hand over all her property to her husband after getting married. Hardy's Far From the Madding Crowd promotes a feminist ideology that suggest that women are as strong and capable of having power in work and romantic relationship as men are,48 which shows Hardy's approval of female autonomy. Bathsheba, as independent as she can be, encounters three men throughout the book who affect her and each of them represent different values to her; farmer Gabriel Oak represents domesticity and equal partnership, wealthy William Boldwood is offering her high status in society but is attracted to the idea of love more than to Bathsheba, and Sergeant Troy is driven to Bathsheba by passionate love and her money. As these men gradually walk into her life her own perspective of life changes. There is apparent Hardy's argument for love, he prefers love based on equality and friendship which shows the relationship of

Bathsheba and Gabriel Oak, rather than based on superficial love which shows the marriage of Bathsheba and Sergeant Troy. The relationship between Gabriel and Bathsheba is mutually beneficial and positive, they both change their opinions on each other throughout the whole book, which also develops into their marriage. Even though Gabriel thought of Bathsheba that she is vain and superficial and she declined his first proposal, at the end of the novel they finally found a way how to be together. Nicole Miller argues in her analysis of the novel that Hardy depicts Bathsheba as "a self-reliant and a strong woman whose strength only increases in the face of adversity."49 The feeling of independence is also very important for the female protagonist, her courtship to Gabriel and her refusal to move away and give up her farm shows that she never loses her individuality or personal integrity. Hardy depicts her self-sufficiency, independence and youthful frivolity as her strengths. As Alistar Duckworth says in her analysis there is apparent approval of women's sexuality and implicit erotic implications in Hardy's novels.

Duckworth also states that in Hardy infiltrates his "subversively erotic descriptions of Bathsheba's sexual nature in metaphoric sequences that barely conceal their sexual content," as in descriptions of Bathsheba's sexual desires and receptivity. The most sexual scene of the novel is the encounter of Bathsheba and Sergeant Troy in a forest. The scene is outrageous and explicit and Bathsheba's longing for Troy is palpable; "She felt powerless to withstand or deny him. He was altogether too much for her. [The kiss] brought the blood beating into her face, set her feet stinging as if aflame to the very hollows of her feet and enlarged emotion to a compass which quite swamped thought... She felt like one who has sinned a great sin." The encounter leaves Bathsheba breathless and confused as she never felt such desire for a man before. Essentially, the story is about 'breaking' or 'taming' Bathsheba, before the marriage she wanted to prove everyone that she is capable of everything; "I shall be up before

you are awake, I shall be afield before you are up... In short, I shall astonish you all"55 but after marrying Gabriel she became console that to rely on somebody is beneficial and that it does not ultimately mean losing her independence. This fact demonstrates that Hardy projected her with female and male characteristics; she is a brilliant businesswoman, she can take a man's job yet she also shows her feminine self. Bathsheba's argument: "It is difficult for a woman to define her feelings in language which is chiefly made by men to express theirs" also suggests that Hardy was ahead of time because this quote has been used many times since then and supports a feminist viewpoint. Hardy shows that both sexes are capable of embodying masculine and feminine strengths and weaknesses,57 and that women do not have only feminine virtues.

- **Virginia Woolf**

The 20th century brought a new style into literature which was modernism, and Virginia Woolf was very influenced by that, she also pioneered the stream of consciousness narrative technique which was very typical for her. Woolf was also an experimenter with psychological and emotional motives of characters. She was a foremost feminist and a very significant figure during the beginning of the 20th century, however, as Plan and Seller states in their book A History of Feminism Literary Criticism, some thought she was "overly genteel, far too ladylike to be taken seriously, part of effete Bloomsbury, and even those who praised her, like David Daiches, agreed her art was 'limited.'"

Nonetheless, Woolf is considered to be feminist and feminist themes are dominant in her books, her focus on the topic even arose after the World War II. She is also an author of critical essays about feminism, for instance, the very influential A Room of

One's Own. Bhaskar A. Shukla suggests in her book called Virginia Woolf – An Introduction that Woolf focused mainly on women and that "she developed innovative literary techniques in order to reveal women's experience and she attempted to find an alternative to the male-dominated views of reality."59 Woolf is also the author of a quote: "As long as she thinks of a man, nobody objects to a woman thinking,"60 which is from her novel Orlando, that applies also to the British society of early 20th century, when women were still very oppressed not taken seriously and were not able to work in higher occupations. She wanted to point out sexism and criticize the patriarchy through her writing.

The beginning of the century was a breaking point for the feminist movement, the word feminism itself was more frequent in society then and women started the fight for suffragette and for the right to earn the living in general. Plain and Sellers also state that during this period "female writers were attacking patriarchal attitudes, cultural misogyny and the ingrained belittlement of women,"61 and it was not only Virginia Woolf who was concerned with this topic, but also Charlotte Perkins Gilman or Simone de Beauvoir. Mrs. Dalloway (1925) is one of Woolf's best-known novels, which is very experimental in the style of writing. The novel tells a story about Clarissa Dalloway who is attempting to organize a party but the story focuses also on events from Clarissa's life, which is depicted in a form of a mosaic portrait; random visions from the past and present put together. As James Schiff states in Rewriting Woolf's Mrs. Dalloway, "the novel is about what it feels like to be alive—to be a self-passing through the moments and hours of a day,"62 it also deals with a question of searching for self and with the ambiguity of sexual identity and desire. The period when the novel was published gone through a shift in public attitudes towards sexual orientation, hence it was more acceptable to criticize patriarchy and to be more sexually open than before. Nonetheless, the novel also focuses on the London's society and people's

behaviour. For Woolf herself as well as for Mrs. Dalloway the importance of independence is vital. The author also depicts Clarissa's loneliness and agony, which can be understood as a result of her sexual repression and submission to the social norms. "It was not beauty; it was not mind. It was something central which permeated; something warm which broke up surfaces and rippled the cold contact of man and woman or of woman together."63 This refers to what Clarissa lacks, and that is her sexual lack of interest to men and her denial to realize her affection towards Sally. Clarissa feels frustrated, she cannot forget the love for Peter nor the passionate kiss she shared with her friend Sally; "The most exquisite moment of her whole life. Sally stopped; picked a flower; kissed her on the lips. The whole world might have turned upside down!"64 These moments with Sally evoked notion of female desire in her and she started questioning monogamy and heterosexuality. With the romantic friendship Clarissa-Sally Woolf reacts to the prejudicing society in which lesbian relationship was a taboo and she also tries to criticize the patriarchy. Nonetheless, Woolf also illustrates the importance of independence in the relationship with Clarissa's friend Peter Walsh, with whom she has been in love with since she was young. She claims that if she had married him, he would have suffocated her and restricted her soul, and at the beginning of the story she gives reasons for rejecting him and marrying Richard; "For in marriage a little licence, a little independence there must be between people living together day in day out in the same house; which Richard gave her, and she him (where was he this morning, for instance? Some committee, she never asked what.) But with Peter everything had to be shared, everything gone into".65 That is to say, Clarissa rejected Peter in the past and married Richard mainly because what she craved was freedom to do anything she wanted.66 The motif of homosexuality is not only apparent in the relationship between Clarissa and Sally, but also between Miss Kilman and Clarissa's daughter Elizabeth. "Miss Kilman could not let her go! This youth that was so beautiful, this girl, whom she genuinely loved,"67 this quote depicts Miss

Kilman's burst of emotions and homosexual desires for Elizabeth. As an unmarried working woman, Miss Kilman is seeking human connection, however, unsure of her homosexual feelings she is unable to express herself and is rather repressed. Nonetheless, Woolf pulls out of the depths of Miss Kilman's subconscious focus on what would otherwise be a meaningless physical gesture: "Her large hand opened and shut on the table,"68 this slight movement of Miss Kilman's hand holds a significant meaning. Her repression manifests itself physically, perhaps in a different era she could have grabbed Elizabeth's hand – as the confines of societal convention. Elaine Fulton suggests in her article Mrs. Dalloway: Sexuality in post-war London that Woolf uses Miss Kilman's hand "to indicate her homosexuality as the focus on Miss Kilman's hands is depicted as one of her masculine traits."

The focus on feminism and sexuality was major, however, Woolf also tried to concentrate on society, especially on the English upper middle class which is represented by the Dalloways and their friends. She is criticizing the superficial way of living which at the same time has a wider significance in the fact that many of the characters are people who are the leaders of their society. For example, the character of Hugh Whitebread who works at the Court and represents what is most detestable in the English middle class. He, as Soumia Bouzid claims in The Use of Stream of Consciousness in Virginia Woolf's Mrs. Dalloway, "has read nothing, thought nothing."70 Even the life of Clarissa Dalloway is rather shallow and meaningless as Woolf depicts her in: "half the time she did things not simply, not for themselves, but to make people think this or that; perfect idiocy she knew for no one was ever for a second taken in."71 Mrs. Dalloway is not only the representative of her social environment, she is somewhat different from the others, although the fact of living among them has made her adopt the superficial view of life of a society hostess and what she admires is the mere surface of life in that society and described in this passage

of the novel: “In the people’s eyes, in the swings, tramps and trudge; in the below and the uproar; the carriages, motorcars, omnibuses, vans, sandwich man, brass bands, barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life, London, this moment of June.”

The themes of feminism and homosexuality are strong throughout the whole novel, mostly because both of the themes were part of Woolf’s life as well and it affected both her life and her writing. Woolf portrayed her female characters in conflict with society. The gender roles in the first part of 20th century demanded certain firmness, although Woolf pushed the boundaries when writing about marriage life, relationships, and love.

- **Jeanette Winterson**

Jeanette Winterson is an English writer who has dealt with the topic of lesbianism and sexuality in her novels very often, and the highly acclaimed semiautobiographical novel Oranges Are Not the Only Fruit (1985) also focuses on representation of lesbian characters. The motif of lesbianism already brought up Virginia Woolf in her novel Orlando: A Biography but also in already mentioned Mrs. Dalloway, where Clarissa Dalloway has a relationship with Sally Seton. However, despite the protagonist is a lesbian the author herself does not agree with the fact that it is a lesbian fiction. Winterson said that she “never understood why straight fiction is supposed to be for everyone, but anything with a gay character or that includes gay experience is only for queers.”73 Not only are the themes of homosexuality and accepting oneself the core of the novel but also the theme of love. For Winterson love is something very special and it has been treated that way in all of her seven novels, Winterson even says: “love is a condition that is painful, but it is the cross we all have to bear, and this goes beyond

overcoming prejudices against homosexuality, because love is held up as transcendent and unavoidable."74 The second part of the 20th century was a period of the second wave of feminism, women won the fight for the suffragette, although they still fought for the same opportunities and social position as men had. The period after the World War II has gone through shift in attitudes in sexuality and gender. The sexual revolution in 1950s and 1960s and the effect of feminist movement changed the way men and women related to each other socially and culturally. Therefore, the book was well accepted even though it is revolting against the conventional heterosexual life and family values. Winterson herself addressed in the introduction that the book openly engages in political debates and challenges the stereotypical family life; "Oranges is a threatening novel. It exposes the sanctity of family life as something of a sham; it illustrates by example that what the church calls love is actually psychosis and it dares to suggest that what makes life difficult for homosexuals is not their perversity but other people's."

The novel deals with themes of injustices between homosexual and heterosexual women, disposing prejudices about homosexuality, hetero-patriarchal society, and self-awareness and finding one's own space. And as Elizabeth Russel states, the novel also explores "the concept of a normal sexuality and refuses the prejudice against loving the 'wrong' or 'right' sort of people."76 It illustrates a love story between adolescent girl Jeanette and her lover Melanie, Jeanette does not understand what is wrong about loving someone of the same sex, however, the religious society surrounding her strictly disagrees with her sexuality and they believe that she is possessed. When the pastor of the church where Jeanette goes to asks her: "Do you deny you love this woman with a love reserved for man and wife?" she replies: "No, yes, I mean of course I love her,"77 this points out the presumptions that love is reserved only for a 'man and wife'. Winterson tries to illustrate the injustice between

homosexual and heterosexual relationships and the prejudices about homosexuality. She declines to accept homosexual relationship to be an imitation of the heterosexual one. Winterson also uses very few male characters by which she points out women's superiority. In Oranges Are Not the Only Fruit Jeanette's father does not play big role in her life, her mother is the dominant one, she either controls her husband's life or she ignores him completely. Jeanette herself says about her father that "he was never quite good enough."78 The protagonist grew up hearing only negative opinions on men and even the time when she was an adolescent her life was predominantly surrounded by women, the church she attended with her mother was also kind of matriarchy because except the male pastor there were only females. From the beginning of the story Jeanette prefers women to men and she cannot understand why liking a woman is not normal and that it is considered as a sin. "As far as I was concerned men were something you had around the place, not particularly interesting, but quite harmless. I had never shown the slightest feeling for them," as is suggested in this quote, she was never interested in men nor she has never had an intimate relationship with a man and from her early age she always reacted with rage towards men, even when a postman offered her sweets, she refused it. Her whole life she was surrounded by strong, independent women who were negatively speaking about their husbands, thus she does not consider a marriage with a man to be necessary to fulfil her life as Jeanette explains in this passage: "Romantic love has been diluted into paperback form and has sold thousands and millions of copies. Somewhere it is still in the original, written on tablets of stone. I would cross seas and suffer sunstroke and give away all I have, but not for a man, because they want to be the destroyer and never the destroyed."

Nonetheless, her relationship with Melanie, her lover, was very natural for her and she did not feel guilty when they were accused of being possessed by the Church. Melanie

was of a different opinion and she ended the relationship, moved away and got married. According to Sonia Front and her book Transgressing Boundaries in Jeanette Winterson's Fiction, “for Melanie this lesbian experience was a part of her transitional stage in her sexual development,”81 however, Jeanette felt that her sexual orientation is nothing she should be ashamed of although her family and the whole society ostracized her. The only person who accepted Jeanette washer neighbour Elsie Norris, who was also a lesbian, she became a role model for her, and she supported her and listened to her. Nonetheless, Jeanette’s strict mother experienced having feelings for women as well, when Jeanette and her go through old photo albums Jeanette spots a beautiful woman and asks about her, her mother pretends that it is no one important, however, next time Jeanette looks through the album the photo is gone. This repressed sexuality and fear of unacceptance of society made her mother marry a man and adopt a child as she was not even interested in having sex with her husband. For Jeanette’s mother sex is a taboo, hence she never talk about it with Jeanette, that is also due to the fact that she is very religious.

The community in the novel ostracizes the homosexuals in the village, and it is not only Jeanette but also two other older women, they avoid contacting them, or as for Jeanette the community tries to change her mind about her own sexuality. The fact of being a homosexual is not portrayed as disturbing, it is rather the fear of the other people’s reaction to it. Winterson also addresses this in the introduction of the novel: “what makes life difficult for homosexuals is not their perversity but other people’s.”82 Through this novel Winterson escapes from gender stereotypes, as Sonia Front claims: “it is not an attempt to determine between the essentialist and constructionist source of Jeanette’s orientation, but the novel emphasizes her approval of it.”83 The main message of the novel is present in the protagonist herself, as she fought for her justice and against the society when she was accused of possession.

Jeanette remained as strong and rational as she was even when her mother or the church tried to persuade her and change her mind, she developed her own judgement and endured the influence of others. The protagonist's journey and persistence highlight the oppression and the injustice of homosexuals and it offers a permanent deconstruction of the male/female binary.

11.7 Perception of Feminism Today

The third wave feminism or sometimes also called the post-feminism begins in the 1990s and continues up to present. Post-feminism refers to the perceived failures of the second wave feminism and it continues in fighting for the same beliefs as in the previous waves. However, the movement's focus has slightly shifted; it is less focused on political processes and on laws but more on the individual self. Also, the feminists are more diverse now, the first and the second wave feminists were mostly Westers, middle-class, white women, whereas the third wave feminists are women from different ethnicities, colours, religions and social backgrounds.

Since 1990s women are more recognized in society and not only in the United Kingdom but also in other countries all over the world. In Britain women have the same opportunities for education and can have the same occupations as men and most importantly their opinions are valued and respected.

Over the several decades the feminist movement has helped women to stand for their own and to be acknowledged. However, feminism today cannot be easily defined anymore, it is not as visible as it used to be during the first wave, and some women do

not want to be associated with feminism as they still perceive it as a rigid and outdated movement. Nonetheless, in September 2014 United Nations launched a new campaign called HeForShe whose Women Global Goodwill Ambassador became a British actress Emma Watson. Not only is Watson widely known persona but she actively participates in the campaign and her speeches at the conferences have drawn attention of many. The HeForShe campaign aims for gender equality, which "is not only women issue but rather human rights issue."21 As Watson herself mentioned at one of the HeForShe conferences: "How can we effect change in the world when only half of it is invited or feel welcome to participate in the conversation?"22 One of the goals of the campaign is also to lure men and boys to advocate for their own rights, not only women, which is very important because the campaign aims to make men comfortable to call themselves feminist as well. Even though, the campaign is being criticized as for being run by women exclusively, the publicity that was drawn on the feminist issue is gradual again which is a good sign, hitherto there is no country in the world where women are absolutely equal to men.

11.8 Summary

As the whole feminist movement has developed over the centuries, the style of writing has changed as well, and the need to address new themes; for example, sexuality, homosexuality, the importance of freedom, became more apparent. During the 19th century writers have started addressing the topic of importance of independence for women, their need for acknowledgement and freedom. Whereas in the 20th century, when women finally gained their right to vote, became respected in society and were more equal to men, writers wrote about new topics more openly which is also one of the main differences in the development of literature. Some of the topic of the 20th

century literature would probably even be perceived as taboos in the 19th century, however, among them were for instance rejection of religion, homosexuality and sexuality in general.

11.9 Key Terms

- **Intersectional feminism:** If feminism is advocating for women's rights and equality between the sexes, intersectional feminism is the understanding of how women's overlapping identities — including race, class, ethnicity, religion, sexual orientation and disability status — impact the way they experience oppression and discrimination.

- **Transfeminism:** Defined as "a movement by and for trans women who view their liberation to be intrinsically linked to the liberation of all women and beyond." It's a form of feminism that includes all self-identified women, regardless of assigned sex, and challenges cisgender privilege. A central tenet is that individuals have the right to define who they are.

- **Women of color feminism:** A form of feminism that seeks to clarify and combat the unique struggles women of color face. It's a feminism that struggles against intersecting forms of oppression.

- **Womanism:** A social and ecological change perspective that emerged out of Africana women's culture and women of color around the world.

- **Empowerment feminism:** Beyoncé's *Formation* comes on at the club, and you and your friends hit the dance floor hard. Empowerment feminism puts the emphasis on "feeling," though some feminists would argue feeling amazing is not a great gauge of how society is actually supporting your self-expression and flourishing. Sheryl Sandberg's perpetually controversial *Lean In*, which focuses on how women can make changes to achieve greater success in the workplace, is another example of empowerment feminism.

11.10 References

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BLOCK-4: MODERNISM & POST-MODERNISM PERIOD

Unit-12: Historical Overview

Unit-13: Modernism & Modernist Movements

Unit-14: Crisis of Empire & The Rise of English

Unit-15: Post-Modern and Culture Studies

Unit-16: Relevance of the movements & Literary Implications

UNIT 12: MODERNISM: HISTORICAL PERSPECTIVE

STRUCTURE

12.1 Objectives

- The learners shall learn a new concept in literature.
- The learners will have the idea of modernism.
- The learners will know the beginning of Modernism.
- The learners will know the importance of modernism in literature.
- The learners will get to know about the factors affecting modernism.

12.2 Introduction

The Modern Age in English Literature started from the beginning of the twentiethcentury, and it followed the Victorian Age. The most important characteristic of Modern Literature is that it is opposed to the general attitude to life and its problems adopted by the Victorian writers and the public, which may be termed ‘Victorian’. The young people during the first decade of the present century regarded the Victorian age as hypocritical, and the Victorian ideals as mean, superficial and

stupid.

This rebellious mood affected modern literature, which was directed by mental attitudes moral ideals and spiritual values diametrically opposed to those of the Victorians. Nothing was considered as certain; everything was questioned. In the field of literary technique also some fundamental changes took place. Standards of artistic workmanship and of aesthetic appreciations also underwent radical changes.

What the Victorians had considered as honorable and beautiful, their children and grandchildren considered as mean and ugly. The Victorians accepted the Voice of Authority, andacknowledged the rule of the Expert in religion, in politics, in literature and family life. They hadthe innate desire to affirm and confirm rather than to reject or question the opinions of theexperts in their respective fields. They showed readiness to accept their words at face value without critical examinations. This was their attitude to religion and science. They believed in the truths revealed in the Bible, and accepted the new scientific theories as propounded by Darwin and others. On the other hand, the twentieth century minds did not take anything for granted; they questioned everything.

Another characteristic of Victorianism was an implicit faith in the permanence of nineteenth century institutions, both secular and spiritual. The Victorians believed that their family life, their Constitution, the British Empire and the Christian religion were based on sound footings, and that they would last forever. This Victorian idea of the Permanence of Institutions was replaced among the early twentieth century writers by the sense that nothing is fixed and final in this world. H. G. Wells spoke of the flow of things and of "all this world of ours being nomore than the prelude to the real civilization". The simple faith of the Victorians was replaced bythe modern man's desire to probe and question, Bernard Shaw, foremost among the rebels, attacked not only the 'old' superstitions of religion, but also the 'new' superstitions of science. The watchwords of his creed were: Question! Examine! Test! He challenged the Voice of Authority and the rule of the Expert. He was responsible for producing the interrogative habit of the mind in all spheres of life. He made the people question the basic conceptions of religion and morality. Andrew Undershift declares in Bernard Shaw's *Major Barbara*: "That is what is wrongwith the world at present. It scraps its obsolete steam engines and dynamos; but it won't scrap its old prejudices and its old moralities and its old religions and its old political institutions". Such a radical proclamation invigorated some whereas others were completely shaken, as Barbaraherself: "I stood on the rock I thought eternal;

and without a word it reeled and crumbled under me."

The modern mind was outraged by the Victorian self-complacency. The social and religious reformers at first raised this complaint, and they were followed by men of letters, because they echo the voice around them. Of course, the accusation of self-complacency cannot be rightly leveled against many of the Victorian writers, especially the authors of *Vanity Fair*, *David Copperfield, Maud, Past and Present, Bishop Blouhram, Culture and Anarchy, Richard Feveral* and *Tess*. But there was felt the need of a change in the sphere of literature also because the idiom, the manner of presentment, the play of imagination, and the rhythm and structure of the verse, of the Victorian writers were becoming stale, and seemed gradually to be losing theold magic. Their words failed to evoke the spirit.

Thus, a reaction was even otherwise overdue in the field of literature, because art has tobe renewed in order to revitalize it. The Victorian literature had lost its freshness and it lacked in the element of surprise which is its very soul. It had relapsed into life of the common day, and could not give the reader a shock of novelty. At the end of the Victorian era it was felt that the ideas, experiences, moods and attitudes had changed, and so the freshness which was lacking in literature had to be supplied on another level.

Besides the modern reaction against the attitude of self-complacency of the Victorians, there was also failure or disintegration of values in the twentieth century. The young men, who were being taught by their elders to prize 'the things of the spirit' above worldly prosperity,found in actual experience that nothing could be attained without money. Material prosperity hadbecome the basis of social standing. Whereas in 1777 Dr. Johnson affirmed that 'opulence excludes but one evil Poverty', in 1863, Samuel Butler who was much ahead of his time, voiced the experience of the twentieth century, when he wrote: "Money is like antennae; without it the human insect loses touch with its environment. He who would acquire scholarship or gentility must first acquire cash. In order to make the best of himself, the average youth must first make money. He would have to sacrifice to possessiveness the qualities which should render possession worthwhile."

Besides the immense importance which began to be attached to money in the twentieth century, there was also a more acute and pressing consciousness of the social life. Whereas someof the Victorians could satisfy themselves with the contemplation of cosmic order, identification with some Divine Intelligence or Superhuman plan which absorbs and purifies our petty egoisms, and

with the merging of our will in a higher will, their successors in the twentieth century could not do so. They realized every day that man was more of a social being than a spiritual being, and that industrial problems were already menacing the peace of Europe. Instead of believing in the cult of self-perfection as the Victorians did, they were ready to accept the dutyof working for others. A number of twentieth century writers began to study and ponder seriously over the writings of Karl Marx, Engels, Ruskin, Morris, and some of them like Henry James, discussed practical suggestions for the reconstruction of society.

The Victorians believed in the sanctity of home life, but in the twentieth century the sentiments for the family circle declined. Young men and women who realized the prospect of financial independence refused to submit to parental authority, and considered domestic life as too narrow. Moreover, young people who began early to earn their living got greater opportunity of mixing with each other, and to them sex no longer remained a mystery. So love became much less of a romance and much more of an experience.

These are some of the examples of the disintegration of values in the twentieth century. The result was that the modern writers could no longer write in the old manner. If they played on such sentiments as the contempt for money, divine love, natural beauty, the sentiments of home and life, classical scholarship, and communication with the spirit of the past, they were running the risk of striking a false note. Even if they treated the same themes, they had to do it in a different manner, and evoke different thoughts and emotions from what were normally associated with them. The modern writer had, therefore, to cultivate a fresh point of view, and also a fresh technique.

The impact of scientific thought was mainly responsible for this attitude of interrogations and disintegration of old values. The scientific truths which were previously the proud possessions of the privileged few were now equally intelligible to all. In an age of mass education, they began to appeal to the masses. The physical and biological conclusions of great scientists like Darwin, Lyell and Huxley, created the impression on the new generation that the universe looks like a colossal blunder, that human life on our inhospitable globe is an accident due to unknown causes, and that this accident had led to untold misery. They began to look upon Nature not as a system planned by Divine Architect, but as a powerful, but blind, pitiless and wasteful force. These impressions filled the people of the twentieth century with overwhelming pity, despair or stoicism. A number of writers bred and brought up in such an atmosphere began to voice these ideas in their writings.

The twentieth century has become the age of machine. Machinery has, no doubt, dominated every aspect of modern life, and it has produced mixed response from the readers and writers. Some of them have been alarmed at the materialism which machinery has brought in its wake, and they seek consolation and self-expression in the bygone unmechanised and pre-mechanical ages. Others, however, being impressed by the spectacle of mechanical power producing a sense of mathematical adjustment and simplicity of design, and conferring untold blessings on mankind, find a certain rhythm and beauty in it. But there is no doubt, that whereas machinery has reduced drudgery, accelerated production and raised the standard of living, it has given rise to several distressing complications. The various scientific appliances confer freedom and enslavement, efficiency and embarrassment. The modern man has now to live by the clock applying his energies not according to mood and impulse, but according to the time scheme. All

these ideas are found expressed in modern literature, because the twentieth century author has to reflect this atmosphere, and he finds little help from the nineteenth century.

Another important factor which influenced modern literature was the large number of people of the poor classes who were educated by the State. In order to meet their demand for reading the publishers of the early twentieth century began whole series of cheaply reprinted classics. This was supplemented by the issue of anthologies of Victorian literature, whichillustrated a stable society fit for a governing class which had established itself on the economic laws of wealth, the truth of Christianity and the legality of the English Constitution. But these failed to appeal to the new cheaply educated reading public who had no share in the inheritance of those ideals, who wanted redistribution of wealth, and had their own peculiar codes of moral and sexual freedom. Even those who were impressed by the wit and wisdom of the past could notshut their eyes to the change that had come about on account of the use of machinery, scientific development, and the general atmosphere of instability and flux in which they lived. So they demanded a literature which suited the new atmosphere. The modern writers found in these readers a source of power and income, if they could only appeal to them, and give them whatthey wanted. The temptation to do so was great and it was fraught with great dangers, becausethe new reading public was uncertain of their ideologies, detached from their background, but desperately anxious to be impressed. They wanted to be led and shown the way. The result was that some of the twentieth century authors exploited their enthusiasm and tried to lead their innocent readers in the quickest, easiest way, by playing on their susceptibilities. In some cases the clever writer might end as a prophet of a school in which he

did not believe. Such was the power wielded by the reading public.

One great disadvantage under which the modern writers labour is that there is no common ground on which they and their readers meet. This was not so during the Victorian period, where the authors and the reading public understood each other, and had the common outlook on and attitude to life and its problems. In the atmosphere of disillusionment, discontent and doubt, different authors show different approaches to life. Some lament the passing of old values, and express a sense of nostalgia. Some show an utter despair of the future; while others recommend reverting to an artificial primitivism. Some concentrate on sentiment, style or dictionin order to recover what has been lost. Thus among the twentieth century writers are sometimes found aggressive attempts to retain or revitalize old values in a new setting or, if it is not possible, to create new values to take their place.

The twentieth century literature which is the product of this tension is, therefore, unique. It is extremely fascinating and, at the same time, very difficult to evaluate, because, to a certain extent, it is a record of uncoordinated efforts. It is not easy to divide it into school and types. It isfull of adventures and experiments peculiar to the modern age which is an age of transition and discovery. But there is an undercurrent in it which runs parallel to the turbulent current of ideas which flows with great impetuosity. Though it started as a reaction against 'Victorianism' in the beginning of the twentieth century, it is closely bound up with the new ideas which are agitating the mind of the modern man.

12.3 Modernism: Definition

Modernism, in its broadest definition, is modern thought, character, or practice. More specifically, the term describes both a set of cultural tendencies and an array of associated cultural movements, originally arising from wide-scale and far-reaching changes to Western society in the late 19th century and early 20th century. Modernism was a revolt against the conservative values of realism. The term encompasses the activities and output of those who felt the "traditional" forms of art, architecture, literature, religious faith, social organization and daily life were becoming outdated in the new economic, social, and political conditions of an emerging fully industrialized world.

Modernism rejected the lingering certainty of Enlightenment thinking, and also that of the existence of a compassionate, all-powerful Creator. This is not to say that all modernists or modernist movements rejected either religion or all aspects of Enlightenment thought, rather that modernism can be viewed as a questioning of the axioms of the previous age. A salient characteristic of modernism is self-consciousness. This often led to experimentswith form, and work that draws attention to the processes and materials used (and to the further tendency of abstraction). The poet Ezra Pound's paradigmatic injunction was to "Make it new!" Whether or not the "making new" of the modernists constituted a new historical epoch is up for debate. Philosopher and composer Theodor Adorno warns us.

Adorno would have us understand modernity as the rejection of the false rationality, harmony, and coherence of Enlightenment thinking, art, and music. But the past proves sticky. Pound's general imperative to make new, and Adorno's exhortation to challenge false coherence and harmony, faces T. S. Eliot's emphasis on the relation of the artist to tradition. Eliot wrote:

Literary scholar Peter Childs sums up the complexity:

These oppositions are inherent to modernism: it is in its broadest cultural sense the assessment of the past *as* different to the modern age, the recognition that the world was becoming more complex, and that the old "final authorities" (God, government, science, andreason) were subject to intense critical scrutiny.

12.4 Historical Background

The long and progressive reign of Queen Victoria came to a climax in the Diamond Jubilee Year (1897), a time of peace and plenty when the British Empire seemed to be at the summit of its power and security. Of the discord that soon followed the below mentioned factors had a large influence on contemporary English literature.

12.4.1 Imperialism

The first disturbing factor was imperialism, the reawakening of a dominant spirit which had

seemingly been put to sleep by the proclamation of an Imperial Federation. Its coming was heralded by the Boer War in South Africa, through which Britain blundered to what was hopedto be an era of peace and good will. Other nations promptly joined in. Germany demanded her larger "place in the sun" and began warlike preparation for a future "push to the East". France enlarged her huge empire in Africa and Indo-China. Italy began a career of disaster by her first attack on Abyssinia. Japanese war lords, inflated by victory over Russia, began a career of conquest which aimed to make Japan master of Asia and East Indies. Five nations began to overpower China by seizing treaty ports and claiming special concessions in trade. Even the United States after its triumph in the Spanish War, started on an imperialistic adventure by takingcontrol of the Philippines, thus making an implacable enemy of Japan, which had wanted to take over Philippines too. (William J. Long)

An inevitable result of such imperialistic tendencies was the First World War and the greater horror of a Second World War, the two calamities being different acts of the sametragedy of imperialism, separated only by a breathing spell.

12.4.2 Social Unrest

Another factor that influenced literature for the worse was a widespread demand for social reform of every kind; not slow and orderly reform, which is progress, but immediate and intemperate reform, which breeds a spirit of rebellion and despair. There ensued a period of sweeping social reform and unprecedented progress. The reawakening of a social conscience found its expression in the development of local government and rapid extension of its influence upon the health, education, and happiness of the citizen. More than ever before political issues were fought on the basis of class loyalties, and this period saw the emergence and rapid growthof the Labour Party. Political passions ran high, and the years before the War saw serious labour troubles, many of them connected with the growth of Trades Unionism, Home Rule for Ireland, Free Trade or Protection, Votes for Women, the decline of agriculture and the growing urbanization of the country were major problems of the day. After the Boer War the aloofness which Britain had so long and prosperously maintained from European conflicts was abandoned in face of growing German strength, and national rivalries finally came to a head in the appallingstruggles of 1914-18.

12.4.3 The Two World Wars

Even before the catastrophe of World War I (1914-1918), many Western thinkers, writers, and

artists had began to question nineteenth-century "certainties that had supported traditional modes of social organization, religion and morality," as well as "traditional ways of conceiving the human self . . .” (Abrams 119). Loss of faith in "received" Western [so-called "First World"] ideas of progress, science, religion, politics, bourgeois morality; was influenced by new scientific discoveries and theories, and radical thinkers like Friedrich Nietzsche (1844- 1900), Karl Marx, Sigmund Freud, James G. Frazer, and others. Traditional Western structures of human life--e.g. Christianity--were questioned and challenged as self-serving "convenient fictions" created to preserve power for privileged groups, and impose artificial order & meaning on what increasingly seemed to be a random, unjust, senseless, violent world of predatory "haves" (i.e. the rich, privileged, powerful) exploiting the "have nots" (i.e. the poor, disenfranchised, powerless).

Ironically and naively called "The Great War to End All Wars", World War I seemed a new Apocalypse. Worldwide devastation and senseless sacrifices (esp. those exacted by trench warfare) wiped out nearly an entire generation of young men, leaving a stunned and alienated group of survivors whom Gertrude Stein (U.S. writer/expatriate) famously labeled a "lost generation". It shook to the core faith in Western civilization, its cultural-social values, its imperialistic rhetoric and political-economic policies, and their violent military consequences. Post-World War I mood was dominated by profound disillusionment and despair, cynicism and/or mindless hedonism. The period also witnessed a radical break from past traditionalstructures of Western culture & art, which seemed the only possible response for many Modernist artists and writers. Modernists sought new sources of inspiration and/or turn inward to create new art forms equal to representing their experiences and perceptions of disorder, chaos, injustice, hypocrisy, bankruptcy, and alienation; and to forging some new meaning or quest for meaning in a seemingly meaningless post World War I world.

After World War I economic conflicts and competition among Western colonial powers brought about a world-wide depression in the 1930s. This period also saw a rise of dictators, ultra-nationalism, and militarism in Europe and Asia. Fascism (Hitler in Germany, Mussolini in Italy, Franco in Spain) rose to its full force, vowing to reverse decline of West, and preserve “pure” European culture. In 1939 after U.K. and other Western European attempts at Appeasement of Hitler fail, World War II began: "Axis" (Germany, Italy, Spain, Japan & occupied territories) vs. "Allies" (led by U.K. and unoccupied W. European democracies, later tobe joined by USSR and USA). In 1945 World War II ended after U.S. dropped atomic bombs on Hiroshima & Nagasaki,

Japan (demonstrating human technology's capability to end our world and stimulating an arms race that continues to this day). Allies "won" World War II and world powers were politically defined, and a "Cold War" among these powers is waged, for the next 40years.

WWII was a global nightmare of devastation, suffering, and death. Global scale of this "world" war, waged on many fronts, affected nearly every continent and its peoples. Western science, technology, industrialism were applied with devastating success to waging "total" warfare; dealing serious, if not fatal, blows to residual Enlightenment faith in human reason, knowledge science, technology, education, etc., as trustworthy guides to human progress and betterment. Unprecedented and horrific numbers of World War II civilian casualties and deaths resulted from, Aerial blanket bombings (because targeting technology was notoriously imprecise) of strategic targets, as well as of cities and heavily populated areas, Deliberate, unconscionable genocide campaigns systematically enacted with lethal technologically-assisted success (e.g. against millions of victims interred in German and Japanese concentration camps).

World War II's manifestation of the human capacity for evil & the apparent triumph of human nature's "dark side" raised profound moral, religious, and spiritual questions. The survivors struggled to come to terms with their own feelings of guilt and responsibility, deserved or not, for what happened in the War, and could not bring themselves to speak/write of their condition which eventually led to a response in the art world in the form of existentialism and theater of the absurd.

12.5 The Rise of Modernism

Modernism was essentially based on a utopian vision of human life and society and a belief in progress, or moving forward. It assumed that certain ultimate universal principles or truths such as those formulated by religion or science could be used to understand or explain reality.

Modernist ideals were far-reaching, pervading art, architecture, literature, religious faith, philosophy, social organization, activities of daily life, and even the sciences. The poet Ezra Pound's 1934 injunction to "Make it new!" was the touchstone of the movement's approach towards what it saw as the now obsolete culture of the past. In this spirit, its innovations, like the stream-of-consciousness novel, atonal (or pantonal) and twelve-tone music, divisionist painting and abstract art, all had

precursors in the 19th century. In painting, during the 1920s and the 1930s and the Great Depression, modernism is defined by Surrealism, late Cubism, Bauhaus, De Stijl, Dada, German Expressionism, and Modernist and masterful color painters like Henri Matisse as well as the abstractions of artists like Piet Mondrian and Wassily Kandinsky, which characterized the European art scene. In Germany, Max Beckmann, Otto Dix, George Grosz, and others politicized their paintings, foreshadowing the coming of World War II, while in America, modernism is seen in the form of American Scene painting and the social realism and regionalism movements that contained both political and social commentary dominated the art world. Modernism is defined in Latin America by painters Joaquín Torres García from Uruguay and Rufino Tamayo from Mexico, while the muralist movement with Diego Rivera, David Siqueiros, José Clemente Orozco, Pedro Nel Gómez, and Santiago Martinez Delgado, and Symbolist paintings by Frida Kahlo, began a renaissance of the arts for the region, characterized by a freer use of color and an emphasis on political messages. The end of modernism and beginning of postmodernism is a hotly contested issue, though many consider it to have ended roughly around 1940.

12.6 Features of Modernism

The first characteristic associated with modernism is nihilism, the rejection of all religious and moral principles as the only means of obtaining social progress. In other words, the modernists repudiated the moral codes of the society in which they were living in. The reason that they did so was not necessarily because they did not believe in God, although there was a great majority of them who were atheists, or that they experienced great doubt about the meaninglessness of life. Rather, their rejection of conventional morality was based on its arbitrariness, its conformity and its exertion of control over human feelings. In other words, the rules of conduct were a restrictive and limiting force over the human spirit. The modernists believed that for an individual to feel whole and a contributor to the re-vitalization of the social process, he or she needed to be free of all the encumbering baggage of hundreds of years of hypocrisy

The rejection of moral and religious principles was compounded by the repudiation of all systems of beliefs, whether in the arts, politics, sciences or philosophy. Doubt was not necessarily the most significant reason why this questioning took place. One of the causes of this iconoclasm was the fact that early 20th-century culture was literally re-inventing itself on a daily basis. With so many

scientific discoveries and technological innovations taking place, the world was changing so quickly that culture had to re-define itself constantly in order to keep pace with modernity and not appear anachronistic. By the time a new scientific or philosophical system or artistic style had found acceptance, each was soon after questioned and discarded for an even newer one. Another reason for this fickleness was the fact that people felt a tremendous creative energy always looming in the background as if to announce the birth of some new invention or theory.

As a consequence of the new technological dynamics, the modernists felt a sense of constant anticipation and did not want to commit to any one system that would thereby harness creativity, ultimately restricting and annihilating it. And so, in the arts, for instance, at the beginning of the 20th-century, artists questioned academic art for its lack of freedom and flirted with so many isms: secessionism, fauvism, expressionism, cubism, futurism, constructivism, dada, and surrealism. Pablo Picasso, for instance, went as far as experimenting with several of these styles, never wanting to feel too comfortable with any one style.

The wrestling with all the new assumptions about reality and culture generated a new permissiveness in the realm of the arts. The arts were now beginning to break all of the rules since they were trying to keep pace with all of the theoretical and technological advances that were changing the whole structure of life. In doing so, artists broke rank with everything that hadbeen taught as being sacred and invented and experimented with new artistic languages thatcould more appropriately express the meaning of all of the new changes that were occurring. Theresult was a new art that appeared strange and radical to whoever experienced it because the artistic standard had always been mimesis, the literal imitation or representation of the appearance of nature, people, and society. In other words, art was supposed to be judged on the standard of how well it realistically reflected what something looked or sounded like.

12.7 Summary

Modernism and Post – Modernism is Basically, though: modernism is what happened to art and philosophy in the early 20th century. It was a reaction to technology and science, against the cultural norms that had come before. It's most clear in art, which introduced non-realistic forms of painting like impressionism. The camera was doing the job of capturing an image, so painters began to experiment with ways that they could capture subjective senses and express emotion. That same

sensibility translated into other fields: poetry, art, psychology, music, and so on, freed from the structures that had become rigid in the 19th century.

That's pretty vaguely defined, and post-modernism is even less well defined. It's simply "what came after modernism". It can be thought of as modernism taken to its logical conclusion, from an Old Master's "this is what there is to see" to Picasso's modernist "this is the way I see it" to Jackson Pollock's postmodern "here's a blotch, see whatever the hell you want to see, now get me another drink or go the hell away". It's the reaction of people reacting to modernism, once it had been around for a few decades to become something to be reacted to.

I associate "postmodernism" most closely with its philosophical expressions, trying to puzzle out the nature of "meaning" and discovering that in many ways meaning is more arbitrary than had previously been thought. A painting or book or literally anything can be thought of as meaning different things to different people, possibly without limit. This had a nihilistic effect on culture and art, and that nihilism is what people most commonly associate with "postmodernism" today.

12.8 Key Terms

- **Post – Impressionism:** (Art) a genre of painting that rejected the naturalism of impressionism, using color and form in more expressive manners.
- **Post – Impressionist:** French art or artists belonging to a genre after Manet, which extended the style of Impressionism while rejecting its limitations; they continued using vivid colors, thick application of paint, distinctive brush strokes, and real-life subject matter, but they were more inclined to emphasize geometric forms, to distort form for expressive effect, and to use unnatural or arbitrary color.
- **Post – and - lintel:** A simple construction method using a header or architrave as the horizontal member over a building void (lintel) supported at its ends by two vertical columns or pillars (posts).

12.9 Review Questions

1. Trace out the rise of Modernism in the world.

2. What factors are responsible for the rise of Modernism?
3. Describe in details the features of Modernism.
4. How has the world war affected the new concept of Modernism.
5. Compare and contrast the historical background of modernism and post – modernism.

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UNIT 13: MODERNISM AND MODERN MOVEMENTS

STRUCTURE

13.1 Objectives

- The learners will know the key ideas of modernism.
- The learners will know about the dark period.
- The learners will know the general features of modernism.
- The learners shall gain an idea about the post – impressionism.
- The learners will know the moving from naturalism.

13.2 Introduction

Some commentators define modernism as a mode of thinking—one or more philosophically defined characteristics, like self-consciousness or self-reference, that run across all the novelties in the arts and the disciplines. More common, especially in the West, are those who see it as a socially progressive trend of thought that affirms the power of human beings to create, improve, and reshape their environment with the aid of practical experimentation, scientific knowledge, or technology. From this perspective, modernism encouraged the re-examination of every aspect of existence, from commerce to philosophy, with the goal of finding that which was holding back progress, and replacing it with new ways of reaching the same end.

According to Roger Griffin, modernism can be defined as a broad cultural, social, or political initiative, sustained by the ethos of "the temporality of the new". Modernism sought to restore, Griffin writes, a "sense of sublime order and purpose to the contemporary world, thereby counteracting the (perceived) erosion of an overarching 'nomos', or 'sacred canopy', under the fragmenting and secularizing impact of modernity." Therefore, phenomena apparently unrelated to each other such as "Expressionism, Futurism, vitalism, Theosophy, psychoanalysis, nudism, eugenics, utopian town planning and architecture, modern dance, Bolshevism, organic nationalism – and even the cult of self-sacrifice that sustained the hecatomb of the First World War – disclose a common cause and psychological matrix in the fight against (perceived) decadence." All of them embody bids to access a "supra-personal experience of reality", in which individuals believed they could transcend their own mortality, and eventually that they had ceased to be victims of history to become instead its creators.

13.3 Modernism: A Movement in Arts

13.3.1 Impressionism

Impressionism is the name given to a colorful style of painting in France at the end of the 19th century. The Impressionists searched for a more exact analysis of the effects of color and light in nature. They sought to capture the atmosphere of a particular time of day or the effects ofdifferent weather conditions. They often worked outdoors and applied their paint in smallbrightly colored strokes which meant sacrificing much of the outline and detail of their subject. Impressionism abandoned the conventional idea that the shadow of an object was made up from its color with some brown or black added. Instead, the Impressionists enriched their colors with the idea that a shadow is broken up with dashes of its complementary color.

The term 'Impressionism' comes from the school of mid-nineteenth century Frenchpainting, which was in reaction to the academic style of the day. The Impressionists, as they called themselves, made the act of perception the key for the understanding of the structure of reality. They developed a technique by which objects were not seen as solids but as fragments of colour which the spectator's eye unified. The basic premise involved was that "truth" lay in the mental processes, not in the precise representation of external reality.

The literary use of the term 'Impressionism' is, however, far less precise. Many of the French Symbolist poets have at one time or another been called Impressionists. In England, Walter Pater, concerned with aesthetic matters, used the term 'impressionism' in *The Renaissance* (1873) to indicate that the critic must first examine his own reactions in judging a work of art. Arthur Symons felt that the Impressionist in verse should record his sensitivity to experience, not the experience itself; he should express the inexpressible. In Wilde's *Impression du Matin,* perhaps influenced by Whistler's painting, the Impressionist technique is apparent in the subjectivity of description.

In the modern novel, 'Impressionism frequently refers to the technique of centering on the mental life of the chief character rather than on the chief character rather than on the reality around him. Writers such as Proust, Joyce and Virginia Woolf dwell on their character's memories, associations, and inner emotional reactions. In *A Portrait of the Artist as a Young Man,* for example, Joyce presents Stephen Dedalus' unarticulated feelings but little of physical surroundings.

13.3.2 Symbolism

Symbolism was a late nineteenth-century art movement of French, Russian and Belgian origin in poetry and other arts. In literature, the style had its beginnings with the publication *Les Fleurs du mal* (*The Flowers of Evil*, 1857) by Charles Baudelaire. The works of Edgar AllanPoe, which Baudelaire admired greatly and translated into French, were a significant influence and the source of many stock tropes and images. The aesthetic was developed by Stéphane Mallarmé and Paul Verlaine during the 1860s and '70s. In the 1880s, the aesthetic was articulatedby a series of manifestos and attracted a generation of writers. The name "symbolist" itself was first applied by the critic Jean Moréas, who invented the term to distinguish the symbolists from the related decadents of literature and of art. Distinct from, but related to, the style of literature, symbolism of art is related to the gothic component of Romanticism.

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 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.

The principal Symbolist poets include the Frenchmen Stéphane Mallarmé, Paul Verlaine, Arthur Rimbaud, Jules Laforgue, Henri de Régnier, René Ghil, and Gustave Kahn; the Belgians Émile Verhaeren and Georges Rodenbach; the Greek-born Jean Moréas; and Francis Viélé- Griffin and Stuart Merrill, who were American by birth. Rémy de Gourmont was the principal Symbolist critic, while Symbolist criteria were applied most successfully to the novel by Joris- Karl Huysmans and to the theatre by the Belgian Maurice Maeterlinck. The French poets Paul Valéry and Paul Claudel are sometimes considered to be direct 20th-century heirs of the Symbolists.

Symbolism originated in the revolt of certain French poets against the rigid conventions governing both technique and theme in traditional French poetry, as evidenced in the precise description of Parnassian poetry. The Symbolists wished to liberate poetry from its expository functions and its formalized oratory in order to describe instead the fleeting, immediate sensations of man's inner life and experience. They attempted to evoke the ineffable intuitions and sense impressions of man's inner life and to communicate the underlying mystery of existence through a free and highly personal use of metaphors and images that, though lacking inprecise meaning, would nevertheless convey the state of the poet's mind and hint at the "dark and confused unity" of an inexpressible

reality.

Such Symbolist forerunners as Verlaine and Rimbaud were greatly influenced by the poetry and thought of Charles Baudelaire, particularly by the poems in his *Les Fleurs du mal* (1857). They adopted Baudelaire's concept of the *correspondances* between the senses and combined this with the Wagnerian ideal of a synthesis of the arts to produce an original conception of the musical qualities of poetry. Thus, to the Symbolists, the theme within a poem could be developed and "orchestrated" by the sensitive manipulation of the harmonies, tones,and colours inherent in carefully chosen words. The Symbolists' attempt to emphasize the essential and innate qualities of the poetic medium was based on their conviction of the supremacy of art over all other means of expression or knowledge. This in turn was partly based on their idealistic conviction that underlying the materiality and individuality of the physical world was another reality whose essence could best be glimpsed through the subjective emotional responses contributing to and generated by the work of art.

Such masterpieces as Verlaine's *Romances sans paroles* (1874; *Songs Without Words*) and Mallarmé's *L'Après-midi d'un faune* (1876) sparked a growing interest in the nascentinnovations of progressive French poets. The Symbolist manifesto itself was published by Jean Moréas in *Le Figaro* on September 18, 1886; in it he attacked the descriptive tendencies of Realist theatre, Naturalistic novels, and Parnassian poetry. He also proposed replacing the term *décadent*, which was used to describe Baudelaire and others, with the terms *symboliste* and *symbolisme*. Many little Symbolist reviews and magazines sprang up in the late 1880s, their authors freely participating in the controversies generated by the attacks of hostile critics on the movement. Mallarmé became the leader of the Symbolists, and his *Divagations* (1897) remains the most valuable statement of the movement's aesthetics. In their efforts to escape rigid metricalpatterns and to achieve freer poetic rhythms, many Symbolist poets resorted to the composition

of prose poems and the use of *vers libre* (free verse), which has now become a fundamental formof contemporary poetry.

The Symbolist movement also spread to Russia, where Valery Bryusov published an anthology of Russian and French Symbolist poems in 1894–95. The revival of poetry in Russia stemming from this movement had as its leader Vladimir Sergeyevich Solovyov. His poetry expressed a belief that the world was a system of symbols expressing metaphysical realities. The greatest poet of the movement was Aleksandr Blok, who in *Dvenadtsat* (1918; *The Twelve*) united the Russian Revolution and God in an apocalyptic vision in which 12 Red Army men became apostles of the New World, headed by Christ. Other Russian Symbolist poets were Vyacheslav Ivanovich Ivanov, Fyodor Sologub, Andrey Bely, and Nikolay Gumilyov.

The Symbolist movement in poetry reached its peak around 1890 and began to enter a precipitous decline in popularity about 1900. The atmospheric, unfocused imagery of Symbolist poetry eventually came to be seen as over-refined and affected, and the term *décadent*, which the Symbolists had once proudly flaunted, became with others a term of derision denoting mere fin-de-siècle preciosity. Symbolist works had a strong and lasting influence on much British and American literature in the 20th century, however. Their experimental techniques greatly enriched the technical repertoire of modern poetry, and Symbolist theories bore fruit both in the poetry of W.B. Yeats and T.S. Eliot and in the modern novel as represented by James Joyce and Virginia Woolf, in which word harmonies and patterns of images often take preeminence over thenarrative.

One of the few successful Symbolist novels was *À rebours* (1884; *Against Nature*) by J.-

K. Huysmans. The book relates the varied and surprisingly resourceful experiments in aesthetic decadence undertaken by a bored aristocrat. The 20th-century American critic Edmund Wilson's survey of the Symbolist movement, *Axel's Castle* (1931), is considered a classic of modern literary analysis and the authoritative study of the movement.

13.3.3 Imagism

The Imagist movement included English and American poets in the early twentieth century who wrote free verse and were devoted to "clarity of expression through the use of precise visual images." A strand of modernism, Imagism was officially launched in 1912 when

Ezra Pound read and marked up a poem by Hilda Doolittle, signed it “H. D. Imagiste," and sentit to Harriet Monroe at *Poetry* magazine.

The movement sprang from ideas developed by T. E. Hulme, who—as early as 1908— was proposing to the Poets’ Club in London a poetry based on absolutely accurate presentation of its subject with no excess verbiage. The first tenet of the Imagist manifesto was “To use the language of common speech, but to employ always the exact word, not the nearly-exact, nor the merely decorative word.”

Imagism was a reaction against the flabby abstract language and “careless thinking” of Georgian Romanticism. Imagist poetry aimed to replace muddy abstractions with exactness of observed detail, apt metaphors, and economy of language. For example, Pound’s "In a Station of the Metro" started from a glimpse of beautiful faces in a dark subway and elevated that perception into a crisp vision by finding an intensified equivalent image. The metaphor provokes a sharp, intuitive discovery in order to get at the essence of life.

Pound’s definition of the image was “that which presents an intellectual and emotional complex in an instant of time.” Pound defined the tenets of Imagist poetry as:

1. Direct treatment of the “thing," whether subjective or objective.

2. To use absolutely no word that does not contribute to the presentation.

3. As regarding rhythm: to compose in sequence of the musical phrase, not insequence of the metronome.

An Imagist anthology was published in 1914 that collected work by William Carlos Williams, Richard Aldington, and James Joyce, as well as H. D. and Pound. Other Imagists included F. S. Flint, D. H. Lawrence, and John Gould Fletcher. By the time the anthology appeared, Amy Lowell had effectively appropriated Imagism and was seen as the movement’s leader. Three years later, even Amy Lowell thought the movement had run its course. Pound by then was claiming that he invented Imagism to launch H. D’s career. Though Imagism as a movement was over by 1917, the ideas about poetry embedded in the Imagist doctrine profoundly influenced free verse poets throughout the twentieth century.

13.3.4 Stream of Consciousness

Stream of consciousness is a narrative device used in literature "to depict the multitudinous thoughts and feelings which pass through the mind. Another phrase for it is 'interior monologue'." The term "Stream of Consciousness" was coined by philosopher and psychologist William James in *The Principles of Psychology* (1890):

> *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.*

In literary criticism, stream of consciousness is a narrative mode that seeks to portray an individual's point of view by giving 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 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. Instream of consciousness the speaker's thought processes are more often depicted as overheard in the mind (or addressed to oneself); it is primarily a fictional device.

The stream-of-consciousness novel commonly uses the narrative techniques of interior monologue. Probably the most famous example is James Joyce's *Ulysses* (1922), a complex evocation of the inner states of the characters Leopold and Molly Bloom and Stephen Dedalus. Other notable examples include *Leutnant Gustl* (1901) by Arthur Schnitzler, an early use of stream of consciousness to re-create the atmosphere of pre-World War I Vienna; William Faulkner's *The Sound and the Fury* (1929), which records the fragmentary and impressionistic responses in the minds of three members of the Compson family to events that are immediately being experienced or events that are being remembered; and Virginia Woolf's *The Waves* (1931),a complex novel in which six characters recount their lives from childhood to old age.

In the following example of stream of consciousness from James Joyce's *Ulysses*, Molly seeks sleep:

a quarter after what an unearthly hour I suppose theyre just getting up in China now combing

out their pigtails for the day well soon have the nuns ringing the angelus theyve nobody coming in to spoil their sleep except an odd priest or two for his night office or the alarmlock next doorat cockshout clattering the brain out of itself let me see if I can doze off 1 2 3 4 5 what kind of flowers are those they invented like the stars the wallpaper in Lombard street was much nicer theapron he gave me was like that something only I only wore it twice better lower this lamp and tryagain so that I can get up early.

While many sources use the terms stream of consciousness and interior monologue as synonyms, the *Oxford Dictionary of Literary Terms* suggests, that "they can also be distinguished psychologically and literarily. In a psychological sense, stream of consciousness is the subject-matter, while interior monologue is the technique for presenting it". And for literature
... "while an interior monologue always presents a character's thoughts 'directly', without the apparent intervention of a summarizing and selecting narrator, it does not necessarily mingle them with impressions and perceptions, nor does it necessarily violate the norms of grammar, or logic-but the stream-of-consciousness technique also does one or both of these things." Similarly the *Encyclopædia Britannica Online*, while agreeing that these terms are "often used interchangeably," suggests, that "while an interior monologue may mirror all the half thoughts, impressions, and associations that impinge upon the character's consciousness, it may also be restricted to an organized presentation of that character's rational thoughts".

13.3.5 Realism

Realism is an aesthetic mode which broke with the classical demands of art to show lifeas it should be in order to show life "as it is." The work of realist art tends to eschew the elevatedsubject matter of tragedy in favour of the quotidian; the average, the commonplace, the middle classes and their daily struggles with the mean verities of everyday existence--these are the typical subject matters of realism.

The attempt, however, to render life as it is, to use language as a kind of undistorting mirror of, or perfectly transparent window to, the "real" is fraught with contradictions. Realismin this simplified sense must assume a one-to-one relationship between the signifier (the word, "tree" for example) and the thing it represents (the actual arboreal object typically found in forests). Realism must, in effect, disguise its own status as artifice, must try and force language into transparency through

an appeal to our ideologically constructed sense of the real. The readermust be addressed in such a way that he or she is always, in some way, saying, "Yes. That's it, that's how it really is."

Realism can never fully offer up the world in all its complexity, its irreducible plenitude. Its verisimilitude is an effect achieved through the deployment of certain literary and ideological conventions which have been invested with a kind of truth value. The use of an omniscient narrator who gives us access to a character's thoughts, feelings and motivations, for example, is ahighly formalized convention that produces a sense of psychological depth; the characters seem to have "lives" independent of the text itself. They, of course, do not; the sense that they do is achieved entirely by the fact that both the author and the reader share these codes of the real. Theconsensual nature of such codes is so deep that we forget that we are in the presence of fiction. As Terry Eagleton notes,

> *The sign as "reflection," "expression" or "representation" denies the productive character of language: it suppresses the fact that what we only have a "world" at all because we have language to signify it.*

The realist novel first developed in the nineteenth century and is the form we associate with the work of writers such as Austen, Balzac, George Eliot and Tolstoy. According toBarthes, the narrative or plot of a realist novel is structured around an opening enigma which throws the conventional cultural and signifying practices into disarray. In a detective novel, for example, the opening enigma is usually a murder, or a theft. The event throws the world into a paranoid state of suspicion; the reader and the protagonist can no longer trust anyone because signs--people, objects, words--no longer have the obvious meaning they had before the event. But the story must move inevitably towards closure, which in the realist novel involves some dissolution or resolution of the enigma: the murderer is caught, the case is solved, the hero marries the girl. The realist novel drives toward the final re-establishment of harmony and thus re-assures the reader that the value system of signs and cultural practices which he or she shares with the author is not in danger. The political affiliation of the realist novel is thus evident; in trying to show us the world as it is, it often reaffirms, in the last instance, the way things are.

13.4 General Features

- **Perspectivism:** the locating of meaning from the viewpoint of the individual; the use of narrators located within the action of the fiction, experiencing from a personal, particular (as opposed to an omniscient, 'objective') perspective; the use of many voices, contrasts and contestations of perspective; the consequent disappearance of the

omniscient narrator, especially as 'spokesperson' for the author; the author retires from the scene of representation, files her or his fingernails (says Joyce).

- **Impressionism**: an emphasis on the process of perception and knowing: the use of devices (formal, linguistic, representational), to present more closely the texture or process or structure of knowing and perceiving. A re-structuring of literature and the experience of reality it re-presents.
- A re-structuring of literature and the experience of reality it re-presents. (Art always attempts to 'imitate' or re-present reality; what changes is our understanding of what constitutes reality, and how that reality can best be re-presented, presented to the mind and senses most faithfully and fully.) Modernist literature is marked by a break with the sequential, developmental, cause-and-effect presentation of the 'reality' of realist fiction, toward a presentation of experience as layered, allusive, discontinuous; the use, to these ends, of fragmentation and juxtaposition, motif, symbol, allusion.
- Experimentation in **form** in order to present differently, afresh, the structure, the connections, and the experience of life (see next point); also, not necessarily in connection with the former, to create a sense of art as artifact, art as 'other' than diurnal reality (art is seen as 'high', as opposed to popular).
- The tightening of form: an emphasis on cohesion, interrelatedness and depth in thestructure of the aesthetic object and of experience; this is accomplished in part throughthe use of various devices such as motif, juxtaposition, significant parallels, different voices, shifts and overlays in time and place and perspective.
- The (re)presentation of inner (psychological) reality, including the 'flow' of experience, through devices such as stream of consciousness.
- The use of such structural approaches to experience as psychoanalysis, myth, the symbolic apprehension and comprehension of reality.
- The use of interior or symbolic landscape: the world is moved 'inside', structured symbolically or metaphorically -- as opposed to the Romantic interaction with transcendent forces acting through the exterior world, and Realist representations of the exterior world as a physical, historical, contiguous site of experience. David Lodgesuggests in *Modes of Modern Writing* that the realist mode of fiction is based on metonomy, or contiguity, and the modernist mode is based on metaphor, or substitution.

- Time is moved into the interior as well: time becomes psychological time (time as innerly experienced) or symbolic time (time or measures of time as symbols, or time as it accommodates a symbolic rather than a historical reality), not the 'historical' or railway time of realism. Time is used as well more complexly as a structuring device through a movement backwards and forwards through time, the juxtaposing of events of different times, and so forth.
- A turn to 'open' or ambiguous endings, again seen to be more representative of 'reality' -- as opposed to 'closed' endings, in which matters are resolved.
- The search for symbolic ground or an ontological or epistemic ground for reality, especially through the device of 'epiphany' (Joyce), 'inscape' (Hopkins), 'moment of being' (Woolf), '*Jetztzeit*' (Benjamin) (no, evidently not the source of 'jet-set') -- the moment of revelation of a reality beneath and grounding appearances. This relates as wellto the move to tighten up form, to move experience inwards, and to explore the structural aspects of experience.
- The appearance of various typical themes, including: question of the reality of experience itself; the search for a ground of meaning in a world without God; the critique of the traditional values of the culture; the loss of meaning and hope in the modern world and an exploration of how this loss may be faced.

13.5 Move from Naturalism

Post-Impression refers to a genre of painting that rejected the naturalism of Impressionism, in favor of using color and form in more expressive manners. The term "Post-Impressionism" was coined by the British artist and art critic Roger Fry in 1910 to describe the development of French art since Manet. Post-Impressionists extended Impressionism while rejecting its limitations. For example, they continued using vivid colors, thick application of paint, distinctive brush strokes, and real-life subject matter, but they were also more inclined to emphasize geometric forms, distort forms for expressive effect, and to use unnatural or arbitrary colors in their compositions.

13.6 Significant Artist of Post - Impressionism

Post-Impressionism developed from Impressionism. From the 1880s onward, several artists, including Vincent Van Gogh, Paul Gauguin, Georges Seurat, and Henri de Toulouse-Lautrec, envisioned different precepts for the use of color, pattern, form, and line, deriving these new directions from the Impressionist example. These artists were slightly younger than the Impressionists, and their work contemporaneously became known as Post-Impressionism. Some of the original Impressionist artists also ventured into this new territory. Camille Pissarro briefly painted in a pointillist manner, and even Monet abandoned strict *en plein air* painting. Paul Cézanne, who participated in the first and third Impressionist exhibitions, developed a highly individual vision emphasizing pictorial structure; he is most often called a post-Impressionist. Although these cases illustrate the difficulty of assigning labels, the work of the original Impressionist painters may, by definition, be categorized as Impressionism.

The Post-Impressionists were dissatisfied with the triviality of subject matter and the loss of structure in Impressionist paintings, although they did not agree on the way forward. Georges Seurat and his followers, for instance, concerned themselves with Pointillism, the systematic use of tiny dots of color. Paul Cézanne set out to restore a sense of order and structure to painting by reducing objects to their basic shapes while retaining the bright fresh colors of Impressionism. Vincent van Gogh used vibrant colors and swirling brush strokes to convey his feelings and his state of mind. Hence, although they were often exhibited together, Post-Impressionist artists were not in agreement concerning a cohesive movement, and younger painters in the early 20th century worked in geographically disparate regions and in various stylistic categories, such as Fauvism and Cubism.

13.7 Dark Period

Paul Cézanne (1839–1906) was a French artist and Post- Impressionism painter whose work began the transition from the 19th century conception of artistic endeavor to a new and radically different world of art. Cézanne's often repetitive brushstrokes are highly characteristic and clearly recognizable. He used planes of color and small brushstrokes to form complex fields and convey intense study of his subjects. Cézanne's early work is often concerned with the figure in the landscape, often depicting groups of large, heavy figures. Later, he became more interested in working from direct observation, gradually developing a light, airy painting style. Nevertheless, in

Cézanne's mature work, there is development of a solidified, almost architectural style of painting. To this end, he structurally ordered whatever he perceived into simple forms and color planes.

Cézanne was interested in the simplification of naturally occurring forms to their geometric essentials, wanting to "treat nature by the cylinder, the sphere, the cone." For example, a tree trunk may be conceived of as a cylinder and an apple or orange as a sphere. Additionally, his desire to capture the truth of perception led him to explore binocular graphic vision. This exploration rendered slightly different, yet simultaneous, visual perceptions of the same phenomena, providing the viewer with a different aesthetic experience of depth.

Cezanne's "Dark Period" in 1861–1870 was comprised of works that are characterized by dark colors and the heavy use of black. They differ sharply from his earlier watercolors and sketches at the École Spéciale de dessin at Aix-en-Provence in 1859. In 1866–67, inspired by the example of Courbet, Cézanne painted a series of paintings with a palette knife. He later called these works, mostly portraits, *une couillarde* (a coarse word for ostentatious virility). All in all, works of the Dark Period include several erotic or violent subjects.

After the start of the Franco-Prussian War in July 1870, Cézanne's canvases grew much brighter and more reflective of Impressionism. Cézanne moved between Paris and Provence, exhibiting in the first (1874) and third Impressionist shows (1877). In 1875, he attracted the attention of collector Victor Chocquet, whose commissions provided some financial relief. On the whole, however, Cézanne's exhibited paintings attracted hilarity, outrage, and sarcasm.

The lightness of his Impressionist works contrast sharply with his dramatic resignation in his final period of productivity from 1898–1905. This resignation informs several still life paintings that depict skulls as their subject.

Cézanne's explorations of geometric simplification and optical phenomena inspired Picasso, Braque, Gris, and others to experiment with ever more complex multiple views of the same subject. Cézanne thus sparked one of the most revolutionary areas of artistic enquiry of the 20th century, one which was to affect the development of modern art. A prize for special achievement in the arts was created in his memory. The "Cézanne medal" is granted by the French city of Aix en Provence.

13.8 Summary

Modernism explicitly rejected the ideology of realism and made use of the works of the past by the employment of reprise, incorporation, rewriting, recapitulation, revision and parody. Modernism also rejected the certainty of Enlightenment thinking, and many modernists also rejected religious belief. In some fields, the effects of modernism have remained stronger and more persistent than in others. Visual art has made the most complete break with its past. Most major capital cities have museums devoted to modern art as distinct from post-Renaissance art (c. 1400 to c. 1900). Examples include the Museum of Modern Art in New York, the Tate Modern in London, and the Centre Pompidou in Paris. These galleries make no distinction between modernist and Postmodernist phases, seeing both as developments within Modern Art.

13.9 Key Terms

- **Cezanne:** Paul Cézanne (1839–1906) was a French artist and Post-Impressionist painter whose work laid the foundations of the transition from the 19th century conception of artistic endeavour to a new and radically different world of art in the 20th century.

- **Impressionism:** A 19th-century art movement that originated with a group of Paris-based artists. Impressionist painting characteristics include relatively small, thin, yet visible brush strokes, open composition, emphasis on accurate depiction of light in its changing qualities (often accentuating the effects of the passage of time), common, ordinary subject matter, inclusion of movement as a crucial element of human perception and experience, and unusual visual angles.

13.10 Review Questions

1. What is Impressionism? Elucidate with examples.
2. What is difference between impressionism and post – impressionism?
3. How is the art in modernism is shaped throughout the period? Elucidate.
4. What is Dark Period? How is it important for the modernist artists?

5. How did modernism change the world of arts? Explain with reference to the works by renowned modern artists.

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UNIT 14: CRISIS OF EMPIRE & THE RISE OF ENGLISH

STRUCTURE

14.1 Objectives

- The learners will know about the rise of empire.
- The learners will know about the crisis of the empire.
- The learners will know about the rise of the English.
- The learners will know about the causes for the crisis of the empire.
- The learners will be able to know the reasons behind the decline of the English.

14.2 Introduction

Despite the conflicts and obstacles that the British Empire faced during its rise and development, it spread to the far corners of the world and ultimately exerted its influence in numerous territories. At the dawn of the twentieth century, Britain fought an imperial war for the Boer republic in Africa and won political and economic control but faced much criticism from the British people. When the world found itself facing the First World War in 1914, Britain's affinity for imperialism meant that a fourth of the world's people under the Empire dominion ("Historical Background"). When the Treaty of Versailles ended the war in 1919, the British Empire was awarded large portions of Africa, Palestine, and Iraq. Although the Empire contained over 400 million people and covered the span of 13 million miles at this point, it would not be able to hold control of its colonies for much longer (Gandhi). Under the increasing resentment of the colonies, Great Britain began granting independence after the second World War to countries such as Ireland and India. Ultimately, the billions of dollars worth of debt following World War II marked the ultimate cause of the Empire's fall by forcing Britain to "[rev-evaluate] the value and cost of its colonial possessions" under pressure from the United States and United Nations ("A History of the British Empire"). Though the process of decolonization had begun, the effects of British dominance would last for decades to come (Gandhi).

14.3 History and Historiography of European Empires

The end of formal overseas empires is one of the great stories of the post-World War II era. Alongside the Cold War's apogee, nuclear weapons, a global popula-tion boom, the information age, the advent of the Anthropocene, and the Soviet Union's demise, decolonization was central to the second half of the 20th Century. Europe's massive overseas empires collapsed spectacularly in just three decades. Despite much violence, the 1950s and 1960s were hopeful years, with political independence having been achieved or restored in India (1947), China (1949), and then across most of Africa, the Middle East, and the rest of Asia. It was a sign of the times that many called the 1960s "the decade of Africa".During this same post-war era, history writing about nineteenth and twenti-eth century overseas empire remained limited. As history writing centered on the (formerly) colonial world waxed in the 1960s and 1970s, scholarship on the history of imperialism waned, or at least regarding Britain and France, two empires for which a significant historiography had developed. In other cases, such scholar-ship had never taken off, for instance the history of Belgian colonialism, which had not attracted much attention within or beyond Belgium.1 For years, Angelo del Boca struck a

lonely figure among Italian historians and historians of Italy as he produced studies about that country's African colonialism. As to Germany, scholars dwelled on questions of Nazi empire rather than the country's earlier ambitions in Africa, China, the Near East, or the Pacific. Into the 1970s Portu-gal's "third empire" remained current affairs. In general, the historiography of imperialism was weighted toward Europe's "first" overseas empires, such as the Dutch Vereenigde Oostindische Compagnie (V.O.C., United East India Company), Britain's seventeenth – eighteenth century empire, or the French in India and the Americas, with an emphasis on economics, strategy, diplomacy, and colo-nial administration. For some, this made the field rather conservative, even dull. The discipline had become so moribund by the early 1980s that David Fieldhouse asked whether imperial history, fallen and broken like Humpty Dumpty, could be "put back together again".

It is telling that some who paved the way for a renaissance of the history of empire beginning in the late 1980s approached it either from other fields of history or other disciplines entirely. Edward Said, author of the hugely influential Orientalism (1978), was from the field of literary studies, for example. But why a revival at that point in time? By the late 1970s, an economic downturn, a decline in commodity prices, neo-colonialism, and development problems had taken the shine off early expectations in the formerly colonial world, and some turned to the past for explanation. Post-war and post-colonial immigration into Europe from Africa, the Caribbean, and South Asia had swelled the numbers of non-European immigrants, stirring memories and raising new issues. The post-1989 lifting of the Cold War refocused attention on imperialism as a framing global construct, as did growing concern with unbridled U.S. "imperial" power. A kind of coming to terms with World War II and the Holocaust – think of Jacques Chirac's 1995 speech rec-ognizing the French state's responsibility in the Holocaust – freed up intellec-tual space and energy to revisit the misdeeds of colonial rule. Many scholars had turned from social history and Marxist theory toward anthropology, structural-ism, and Michel Foucault for insights on power. Stuart Hall and the emergence of cultural studies in the U.K. and the flourishing of literary and postcolonial studies steered in the direction of a "cultural turn", bolstered by post-structuralism and the so-called linguistic turn. The rediscovery of Antonio Gramsci propelled Sub-altern Studies and the interrogation of silences in the archive. All this had histo-rians not merely using gender, race, class, and nation to understand the past, but questioning those very categories and terms. Many thought these insights could be usefully applied to the study of recent empire.

Thus did the “imperial turn” or “new imperial history” arrive. The imperial turn invites scholars to emphasize representations of power (social, cultural, political), networks and flows of people and ideas, gender, race, language, iden-tity, knowledge formation – including “colonial” knowledge – and to question the nation-state as a tool to understand the past. Dipesh Chakrabarty pushed to “provincialize Europe” by decentering Eurocentric theory and historical knowledge, undetected after-effects of the “age of empire”.3 A central text was Frederick Cooper and Ann Laura Stoler’s Tensions of Empire, which called for studying empires within a “single analytic field”.4 Rather than see the metropole at the center with colonies “out there”, they should be viewed within one space, even if, as I have argued elsewhere, it remains important to recognize distinc-tions between metropole and colony (or colonies) and among empires, making the single analytic field more appropriate in some cases than others.5 At this point numerous works – I think of Gary Wilder’s The French Imperial Nation-State or Antoinette Burton’s Beyond the Imperial Turn – have challenged the idea that empires were relatively uncomplicated two-sided exchanges with “Europe” (or Britain, or France, etc.) a kind of unassailable beast extending its tentacles outward to command and reshape the world.6 Still, this presumption continues to underpin some of the most recent scholarship in postcolonialism.

Academics at work in the U.S. and Britain were at the forefront of the “new imperial history” as it emerged against the “old”, and debate centered mainly on the British empire before spreading, in particular to address France and its erst-while empire. Many working in other contexts, for example in Germany or Portu-gal, did not take up many of its tendencies or embrace its leading authors. While the imperial turn led to a more cosmopolitan historiography of empire, intellec-tual currents and theories circulated and were embraced in different ways in dif-ferent countries. The ambit grew further with renewed interest in the “old” landed empires of the Romanovs, Ottomans, and Habsburgs. Scholarship moved beyond intersections of empire, culture, and society to embrace intra- and inter-imperial transfers, commonalities of structures, and the management of imperial forma-tions including the handling of diversity.8 Ambitious scholars have extended their optic geographically and temporally across world history, resulting in magisterial accounts. John Darwin’s global and comparative After Tamerlane: The Rise and Fall of Global Empires (2008) insists on the clout of non-European empires to the late 1700s and how Europe’s control in the Americas and India revolutionized international relations, economics, and culture to reorder the global balance of power. Frederick Cooper and Jane Burbank’s Empires in World History:

Power and the Politics of Difference (2011) explores "technologies" of imperial rule and how empires dating back to Rome managed difference among subject peoples (or failed to do so). Such global views, literally and figuratively, raise the question as to what "European" empire was, in practice or otherwise, or if it existed at all

14.4 Maximalists and Minimalists: Culture and Empire

One of the most vibrant sub-fields in the resurgence of empire studies has been culture and imperialism. From one standpoint this is unsurprising because people long believed overseas empire and culture were necessarily intertwined, the dif-fusion of culture being fundamental to the so-called civilizing mission. Education spread European languages and values, and thus (for example) Kamara Laye at the end of his memoir L'enfant noir (The Dark Child, 1953) – written in French – leaves his home in French Guinea on a Paris-bound flight to continue his education. Urban design and architecture in colonial cities like Tsingtao, New Delhi, Tripoli, and Hanoi disseminated European ideas about rational planning, hygiene, aes-thetics, and racial hierarchy. Missionaries extended the realm of Christendom, and so today the world's largest church, the Basilique Notre-Dame de la Paix, is found in Yamoussoukro, Côte d'Ivoire. That these cultural transfers were long thought to have been one-way explains why it took so long for European "colo-nial culture" to garner much scrutiny. The inattention was itself a symptom of imperialism: Westerners presumed a superiority making their cultures immune from great influence. Sure, colonial issues affected diplomacy and economics, yet national narratives by master historians downplayed the significance of empire to European politics, society, or culture.9 Even specialists long rejected the idea that empire influenced people's everyday lives, two writing that in the French case, "Frenchmen remained stubbornly indifferent to colonial affairs [...] they became colonialists only in a moment of national crisis."10Research over the past three decades has shown us otherwise. A key text is Said's Orientalism, which revealed how Europe and its study of the Orient said more about the former than the latter. Rather than Europe being a fixed "thing" that projected itself overseas to distant lands, and that then knew those places and peoples as a result, Europe had been defined through imperialism – in par-ticular the production of knowledge – and knew itself in reference to non-Euro-pean "Others". Not only did experts misapprehend their own knowledge about the world "out there", it was the rest of the world that defined or shaped Europe rather than the other way around.Pioneering work on cultures of empire focused on Britain, a milestone being

John MacKenzie's Propaganda and Empire. As an Africanist, MacKenzie (like Said) came at the history of imperialism as somewhat of an outsider.11 His schol-arship unveiled ways in which empire became so fundamental to British culture that it went largely unnoticed, be it in literature, theater, film, board games, advertising, postcards, or expositions.12 Works that followed – including many in the Studies in Imperialism series at Manchester University Press that MacKenzie founded – showed how the empire had "come home" in myriad ways, in some ways "making" Britain in fundamental respects.13Studies in Imperialism recently passed 100 volumes, commemorated by Andrew Thompson's Writing Imperial Histories that reflects on the state of scholarship and MacKenzie's legacy.

Studies of the "imperial experience" in other cases followed, for example in that of France, its empire, and culture.15 Interest in Germany's overseas empire grew, jolted in part by work coming out of U.S. German studies programs, some-times home to German scholars, for example the late Susanne Zantop. The inter-disciplinarity and openness to cultural and postcolonial studies of such programs showed in the work of Zantop, Lora Wildenthal, and Marcia Klotz, among others, who unearthed how empire (real or imagined) affected Germany; for instance how colonial intermarriage influenced German citizenship laws, how colonial tropes reinforced a Weimar-era sense of victimhood, and potential links between colonial genocide and the Holocaust.16 Works by Margarida Calafate Ribeiro, Alex Keese, Miguel Bandeira Jerónimo, António Costa Pinto, Juan B. Vilar, and Andreas Stucki have extended the optic to the Iberian empires of the 1800s and 1900s, as others have for Italy.17 Essays in Vincent Viaene, Bambi Ceuppens, and David Van Reybrouck's Congo in België and my own work have taken up the Belgian case.18 MacKenzie himself then embraced this growing cosmopolitanism by producing European Empires and the People, whose essays invite comparison of the "imperial experiences" of Britain, France, the Netherlands, Belgium, Italy and Germany.19Many agree empire profoundly (re)shaped European cultures, but not every-one. One can identify "maximalists" and "minimalists", the former of whom seeempire prevalent in European cultures, from artwork to literature to self-iden-tity to notions of race, class, or gender. Maximalists in the French case believe it impossible to understand French conceptions of citizenship or republicanism without understanding how empire molded them.20 One can point to foods with obvious colonial connections (Banania in France, tikka masala in England), everyday consumer goods from tropical (i.e., colonial or formerly colonial) regions (tea, sugar, palm oil, cocoa), to knowledge, its production, and its ordering. Major institutions

like the British Museum or Antwerp's Institute for Tropical Medicine owe their very existence to overseas expansion. The development of European sci-ences is in many ways inseparable from colonialism. Fenneke Sysling has shown how, "Dutch anthropology was shaped above all by its empire in the east. [...] The first half of the twentieth century may well be considered the heyday of Dutch anthropology, partly thanks to the colonies that provided opportunities for more research in this period."21 Academic disciplines like anthropology emerged not prior to and somehow "above" the colonial situation before radiating outward to the world but simultaneous with and from the colonial experience.

Minimalists downplay the significance of empire. To the contention that the imperial experience somehow constituted "Britishness" or "Britain", John Darwin counters in Unfinished Empire that:

> contrary to what is sometimes suggested, Britain was not in any obvious way a product of empire. It was not 'constituted' by empire [...] its English core was already an exceptionally strong and culturally unified state (taking language and law as the most obvious criteria) long before it acquired an empire beyond Europe.

In The Absent-Minded Imperialists, Bernard Porter examines a litany of British cultural manifestations to show how the common person took little notice of empire.24 If Europe was so imbued with empire, to follow Porter, why did enthusi-asts produce so many films, put on so many exhibitions, found so many colonial The colonial past is never dead 159institutes, teach the colonies in the classroom, build monuments, and create so much propaganda – and over so many years – to stimulate pro-empire attitudes? Because in fact the population remained unconvinced, unaffected, and unmoved. Less contentious is whether empire had affected Europe by the interwar era; even Porter admits the possibility that empire had made inroads into British culture by the early 1900s.

Porter's book elicited lively rejoinders from Antoinette Burton, MacKenzie, and others, just as Darwin's provoked a blistering critique from Bill Schwarz.26Porter's skeptical review of MacKenzie's European Empires and the People has remained one of Journal of Imperial and Commonwealth History's "most read" articles online for months if not years, suggesting the intensity of the dispute.27The debate raises three questions about how to study empire, Europe, and their history into the post-1945 era. First there is the question of who is correct, max-imalists or

minimalists, a debate that at this point has played itself out. We can safely conclude it is not an either-or proposition. Of greater significance is the debate over shared understandings of what is a proper focus of historical study. Are discourse, the production of knowledge, ideas about culture, and the schol-ar's position vis-à-vis his or her subject suitable objects of historical study, or should scholars study more "traditional" objects such as economics, diplomacy, and politics? A third and related argument is whether certain tools, such as par-ticular theoretical approaches or borrowings, are useful or even appropriate. Many who have taken the "imperial turn" embrace "theory" broadly speaking whereas, as Schwarz puts it, Porter "offers an intransigently literal reading of the evidence."

14.5 Echoes, Echoes

The above quote is drawn from Bill Schwarz's The White Man's World (2011), the first volume in a planned Memories of Empire trilogy. Bringing in Schwarz's outstanding book at this point allows this essay to turn to another key question about research into culture and empire, not whether a theoretical or empirical approach is better but whether European culture and empire are best addressed through comparative study or on a case-by-case basis. Comparison of Schwarz's study with two other recent, exemplary works illustrates the variety of possible lines of attack as well as some of the latest findings in this field. What is more, the contrasting backgrounds of the authors and editors of these books reveal the interdisciplinarity of the study of empire and culture at this point. Schwarz, author of The White Man's World, did undergraduate work in English and History at York University, graduate study at the Centre for Contemporary Cultural Studies (CCCS), and is now Professor in the School of English and Drama at Queen Mary, University of London. His CCCS roots are reflected in the fact that he is both hard at work on Memories of Empire volumes two and three – The Caribbean Comes to England and Postcolonial England – and editor of the series "The Writings of Stuart Hall" with Duke University Press. Gabrielle Maas, Kalypso Nicolaïdis, and Berny Sèbe, like the contributors to their collective volume discussed below, approach the study of empire from different disciplines. Maas and Sèbe both took doctor-ates in history at Oxford. She, formerly of the Institute of Historical Research, is now an independent scholar, whereas Sèbe is Senior Lecturer in colonial and postcolonial studies at the University of Birmingham (U.K.). Kalypso Nicolaïdis, who holds a Ph.D. in Political Economy and Government from Harvard, is at St. Anthony's College, where she focuses on international relations, global

gover-nance, and European integration. Buettner, also discussed below, is a History Ph.D. (University of Michigan) who is today Professor of Modern History at the University of Amsterdam. The most common approach for studying empire's cultural reverberations in the metropole is to limit the scope to one national experience. This is the approach White Man's World takes. Yet Schwarz's study is not "limited", for his analysis is expansive and his learning deep, though he wears it lightly. Starting with Enoch Powell's 1968 "Rivers of Blood" speech that warned against postcolonial immi-gration to Britain in apocalyptic terms, Schwarz works backward to explore how empire made Britain in specific ways. He focuses on the "imperial experience" in England, Australia, and south-central Africa, and the development of concep-tions of whiteness, which were forged on real or metaphorical colonial frontiers, for instance 1800s Australia or 1970s Rhodesia. Ideas of whiteness and British-ness then fed back to the metropole, later to be agitated through the workings of memory. Keeping the focus on one case, the British Empire, allows Schwarz the room to work through methodological problems, most prominently the mechanisms of memory and history, as well as to scrutinize particular issues or figures in depth. To point to just one example, Schwarz examines the life and career of Anglo-Australian Henry Parkes, who was born in England and made a career in New South Wales. In their strivings to ensure Australia be a "white man's country", colonists like Parkes defined whiteness. It was more on the colo-nial frontier than anywhere in the metropole that such notions congealed. "Con-fronted by alien peoples and by an alien landscape, the white man in the colony could more fully realize himself than his counterpart in the metropole."29 England then learned "from its frontier societies how to become a properly white man's country."30 Memory later catalyzed the (re)activation of racial conceptions. Aus-tralia's founding in 1901, for instance, passed unnoticed in Britain at the time, but memory later made the moment, retroactively, one of great import when (white) colony and (white) metropole fought side by side during World War II.

14.6 Summary

In addition to highlighting the importance of generational change, reading Schwarz, Buettner, and Nicolaïdis, Maas, and Sèbe's books together offers a persuasive case for the maximalists, that is, that recent empire was transforma-tive for Europe and its cultures. Much work still remains to be done to refine the terms of debate and to uncover basic facts. One area in need of attention is a clar-

ification of terms. Both “imperial turn” and “the new imperial history” probably deserve to be jettisoned because they are confusing, impractical, and unneces-sarily provocative. In many ways the “new imperial history” was not so new as it developed in the 1990s, considering the earlier work of Aimé Césaire and Frantz Fanon, among others. Contemporaries referred to the burst of late-19th Century empire-building as the “New Imperialism”, and many continue to do so. Because the “New Imperialism” is often the subject of the “new imperial history”, this creates potential confusion for those embarking on study in this area, for instance undergraduates. Unlike a movement or school – empiricism, the Annales, psy-chohistory – a “turn” implies an orthodoxy or a blanket shift; that everyone is on board, or ought to be. Many scholars indicate the imperial turn has “happened”, including Buettner.42 Antoinette Burton also believes so, to the point that we can move “beyond” it.43 The truth is, many have not taken the turn.

14.7 Key Terms

- **Empire**

A group of nations or peoples ruled over by an emperor, empress, or other powerful sovereign or government: usually a territory of greater extent than a kingdom, as the former British Empire, French Empire, Russian Empire, Byzantine Empire, or Roman Empire.

- **Imperialism**

The policy of extending the rule or authority of an empire or nation over foreign countries, or of acquiring and holding colonies and dependencies.

- **Informal empire**

Describes the spheres of influence which an empire may develop that translate into a degree of influence over a region or country, which is not a formal colony in the empire, as a result of the extension of commercial, strategic or military interests of the empire.

14.8 Review Questions

1. Discuss the reasons behind the rise of Empire.
2. How are culture and empire related? Explain with examples.
3. What do you mean by Maximalists and Minimalists in context to culture and the empire. Elucidate.
4. Trace the history of the rise of English.
5. Explain in details the contribution of the society in shaping the culture and the rise of English.

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UNIT 15: POST – COLONIALISM AND CULTURE STUDIES

STRUCTURE

15.1 Objectives

From this unit the learners will be benefitted in the following ways:

- They shall learn about the concept of post – colonialism.
- They shall know about the culture studies and its perspectives.
- They will get to know the relation between culture studies and post colonialism.
- They will know about the perspectives of post colonialism.

15.2 Introduction

The giant composite field of colonialism and postcolonialism studies has had a transforming effect on virtually every academic field in the humanities and social sciences. Anthropologists have been particularly innovative users of its multidisciplinary perspectives, and have responded with vigour and creativity when accused by practitioners of its deconstructive critiques of being ‘handmaidens’ of colonial power and heirs to the subjugating knowledge strategies that underpinned imperial rule (Asad 1973). There have been major changes in anthropology’s aims and claims arising from theorists’ insistence that the enduring forms of subjugation and ‘epistemic violence’ (Spivak 1985) engendered by modern empires must be recognised as distinctive pathologies of the contemporary world. The call to prioritise colonial and postcolonial perspectives in framing virtually all analytical

accounts and research questions has greatly extended anthropology's range and scope. It has led to the use of tools from both within and beyond the discipline, including poststructuralist understandings of power and subjectivity, and the contingency and open-endedness of historical change. These perspectives have fed debate on a wide range of topics: anticolonial nationalism; religious conversion; capitalist market transformations; gender relations and domestic intimacies; urban experience and historicity; citizenship and migration, as well as resistance and hegemonic power effects.

15.3 Colonialism Vs Post colonialism

Within and beyond anthropology, 'colonial' is now mainly used for the transformations wrought by high modern empire, i.e. for contexts of Western conquest and rule in the age of globally expansive commercial and industrial capitalism. Some 80 to 90 percent of the global landmass and a majority of the world's population had come under direct or indirect colonial rule by the processes initially set in train during the so-called early modern Age of Discovery, though greatly accelerated in their range and impact by the early twentieth century. It is equally important for the study of colonialism and postcolonialism to acknowledge the massive violence and displacement marking these phenomena. These include, for example, an estimated 1 million deaths in Algeria's 1954–62 liberation war, and as many as 500,000 deaths and 14 million people displaced in the catastrophic process known as the Partition of India. There is much dispute about the extent to which the colonised can be seen as active agents in these dislocations and displacements. But it is widely agreed that modern empire produced unprecedented change and novelty, including massive and profoundly destructive material transformations, and the constitution of a new kind of person: a colonial subject with a 'colonized mind', painfully if never fully subordinated by the coercions and 'othering' effects of the coloniser's power-knowledge. These processes have been documented in many settings, including the modern colonial metropolis and other sites of 'panoptic' surveillance and self-subjugation.

Despite their ancient origins, the terms colonial and colonialism are not widely used for pre-modern and non-Western empires. The rule of Rome, the Ottomans and China's Qing (Manchus) are commonly defined as imperial, while the term colonial is commonly used for such cases as the rule of the British in India, the French in Algeria, and the Dutch in insular Southeast Asia. These, together with sub-Saharan Africa, the Pacific, Latin America, and the Islamic Middle East, have been the main contexts for studies of colonial and postcolonial projects and practices, frequently in terms deeply critical of the strategies of historians, political sociologists, and anthropologists. The works thus targeted include classic ethnographies condemned for their purported failure to problematize Enlightenment epistemologies as the critical grounding of their work.

Some critics regard binary models of coloniser-colonised relations as too narrow to capture the full dynamics of imperial and post-imperial modernity. What has been seen as the open-ended or

'rhizomatic' qualities of empire has generated rich ethnographic work on such people as the 'mobile cosmopolitans' whose far-flung trading and religious networks challenged the boundedness of all the imperial systems that sought to contain them (Ho 2004).[6] But for theorists including Barlow (1997) and Chakrabarty (2012), colonialism is modernity's most important progenitor and the source of its most toxic forms and penetrations. These include its corrosive powers of individuation and commodification, and its routinization of state violence through the practices of bureaucratised truth-seeking: ranging from the legalistic witch-hunts of Spanish-ruled Peru to the treaties and constitution-making of more recent colonial regimes (Benton 2002; Comaroff 2001; Silverblatt 2004).

Postcolonialism has become an equally pervasive term, especially in studies of the enduring after-effects of colonial rule and the oppressive 'necropolitics' of post-independence states and elites (Chakrabarty 1992; Mbembe 2001; Sarkar 1985). Poststructuralist identity and language theory have been key resources for this work, initially through the concept of colonial discourse: the use of signifying regimens that delegitimate the knowledge practices of the colonised and install as authoritative truths the conqueror's narratives of superior rationality and 'civilizing mission' (Chafer 1992). Foucault's early work on governmentality and the biopolitical sources of modern power were the initial grounding for these perspectives, together with Said's critique of the self-glorifying cultural essentialism engendered by European Orientalists (Said 1995). Those embracing these understandings of the colonisers' power used them to illuminate the psychic and cultural dislocations of colonial rule, exposing as instruments of subjugation and disempowerment the compilation of scholar-officials' dictionaries, maps and legal codes, their manipulation of foreign scripts and vernaculars, and their fabrication of subordinating 'languages of command' (Cohn 1996; Errington 2008; Raheja 1996).

The deconstructive analysis of imperial texts and representational strategies has generated much debate about whether colonial encounters were invariably collisions of radically divergent epistemes (Marglin & Marglin 1990). Cohn's accounts of the *Census of India* and imperial *darbar* (ruler's audience) (1987, 1996) treated the representational strategies of British rule as disruptively alien, its regimes of enumeration and visuality a break with the far more fluid relations and identities of the pre-conquest period. The idea of novel reality production under colonial rule has been contested from many perspectives, including those identifying India's expansive Mughal dynasts and their successors as knowledge-gatherers in their own right, thus as creators of novel enumerating and classification strategies that anticipated and set the model for those of the British Raj (Peabody 2001).

Some historians have challenged the value of all deconstructive critique, dismissing the study of knowledge politics and colonial subjectivities and calling instead for continued attempts to understand the processes underlying such key transformations as the immiseration of peasantries and the spread of intercommunal blood-letting in colonised societies (O'Hanlon & Washbrook 1992; cf. Prakash 1992, 1993). What has been called for by anthropologists is not so much a change of research questions, as a search for better tools with which to study colonialism's conceptual power and effects.

For Kelly and Kaplan (2001), Bakhtin's concepts of dialogics and heteroglossia make visible a process of 'communicative traffic' between colonisers and the colonised in British-ruled Fiji, hence 'co-production' rather than top-down imposition of authorising power-knowledge in the turbulent interactions which they explore.

Despite these challenges, the concerns of the early landmark studies still interest scholars debating the sources and effects of imperial power. So too does the radical feminist critique of Spivak (e.g. Spivak 1996), often united with Derrida's treatment of writing as the inscription of difference as both source and manifestation of the will to power, with an emphasis on the inherent violence of such inscriptions, and the 'deferrals' of meaning inherent in their constitutive texts and narratives. A related reference point has been Lacanian psychology's understanding of desiring selfhood and the decentred nature of subjectivity (Bhabha 2004; Khanna 2004). The treatment of colonial rule as agonising 'psychodrama' produced in the 'play of power within colonial discourse' (Bhabha 1996: 92) has drawn further inspiration from Fanon's accounts of the crippling identity effects of empire, entangling colonisers and the colonised in a mesh of mutual desires and delusions.

15.4 Transforming Events and Resistance

Colonialism became a major scholarly concern in the late 1970s, while postcolonialism came to prominence in the 1980s. Both singly and together, their embrace signaled an attack on perspectives deemed outmoded and inadequate for an understanding of the global world order. A particular target for such challenges has been the concept of imperialism, formerly the dominant idiom in Marxist and related 'world systems' accounts of the global expansion of capitalist modernity (Frank 1978; Wallerstein 1974). In the study of imperialism, scholars' key concerns were with motivations and actions initiated from colonisers' metropoles: the economic logic of empires; how they were structured and expanded. Their treatment of what would now be characterised as 'experience' within the colonised world related largely to structural transformations in the material sphere. The most notable of these were massive social and environmental changes wrought by novel land control systems, including coercive cash-cropping schemes and the widespread destruction of forests and grasslands, and the forcible creation of new production and labour systems to meet the commodifying needs of Western capitalist economies.

With anthropologists' turn to globally framed historical perspectives in the 1980s, the implications of empire and world systems theory were addressed by some of the discipline's leading innovators. Taussig's (1980) study of the economics of empire in Bolivia focused on Amerindian tin miners' narratives of the Devil as presiding agent of the commoditization of their labour under Spanish rule. And in Sahlins's celebrated account of the death of the English explorer-navigator James Cook at the hands of Hawaiians in 1779, the killing was a transformative event, interpretable through the concept of 'mythopraxis': in the islanders' perceptions, an occurrence taking place in mythic rather than linear time (1985; see Weiner 2006). Sahlins claimed that this was not an account of a fixed Hawaiian cultural framing counterpoised to an equally static Western 'trade and empire' worldview. Instead, mythopraxis allowed for a notion of dialectical conjuncture between two dynamic historicities, thus a forging of something new in the context of this early moment of imperial 'fatal impact' (Moorehead 2000).

15.4.1 Relating the economic and the cultural

Though much contested, such studies created provocative links between anthropologists' concerns with the economic and the cultural, as in Comaroff's treatment (1985) of the southern African Zion Church faith as symbolic bricolage: an expression of 'cultural resistance' to the forced integration of adherents into the alienating structures of capitalist commodity production. In other studies too, resistance to colonial power is discerned not so much in confrontation or counter-hegemonic 'hidden transcripts' (Scott 1990), but in poetics, i.e. the expressiveness and play of the creative mind, as in the imagining of alternative spiritual realities in millenarian 'cargo cults'.[13] Related works on colonial contexts have discerned historicity in the form of invention or co-fabrication in what had previously been seen as timeless ethnographic givens, including 'tribe' in Africa and caste and ethno-religious community in India. This raised the contentious question of whether even grossly disadvantaged subjects were active agents in the making of their new epistemic and material realities,

rather than mere recipients of whatever the coloniser constructed and imposed (Bayly 1999; Godelier 1975; Spear 2003; Wolf 1982).

Debate about how to relate the economic and the cultural in colonial contexts has been further nourished by anthropologists' studies of the creation of new economies through the mass recruitment of enslaved or indentured labour. In another of Kelly's works dealing with plantation-based sugar production in Fiji (1992), concepts once thought of as universals in economic anthropology are found to be the subjects of highly divergent moral narratives about trade, value, and production. These were not just a matter of disparities in the thinking of whites as opposed to non-whites, or even opposition in the thinking of the island's massive influx of Indian indentured labourers as compared to native Fijians. What is striking in his account is that it was the two key groups of Indian incomers – field workers and trader-shopkeepers – who were sharply divided in their ideas about the morality of trade, value, and labour. Moreover, Kelly finds a way to account for this which productively rethinks and elasticises both the Marxist legacy as deployed in colonial political economy studies, and the theories of culture which have been embraced as their alternative.

Despite the sophistication of such ethnographically grounded political economy perspectives, many scholars reject them, even when insisting that they too see the world historically, i.e. marked and shaped by the predatory power of colonisers and their collaborators. The legacy of Marxism in the study of empire has been widely dismissed for its perceived evolutionism: identifying the effects of Western rule as bloody and disruptive for colonised societies, yet still a prelude to progress and emancipation in their transformative structural effects.

15.4.2 Typologies of colonialism

But what has become a very deep scholarly dividing line is the point at which anthropologists have turned their skills of ethnographic specificity to the forging of typologies, distinguishing, as many historians have done, between the effects of different varieties of imperial rule and power. A revealing case is the contrast drawn by Wolfe (2006) between two radically different forms or modes of colonial rule. The first of these was administrative/extractive colonialism, as in British India. Wolfe sees this as based on a framing logic that was dehumanising but not genocidal. It included the idea of the 'native' as a dangerous but desirable asset, making profit for empire through cash-cropping and other precarious forms of land use. Despite its many immiserating effects on indigenous peoples, this for Wolfe was still very different from colonialism in its other conceptual mode: mass-migration or settler colonialism. The critical premise in this case was that of '*terra nullius*' (unclaimed terrain). It defined Aboriginal people as lacking the capacity to understand land as an asset with use-value, which determined for British colonisers who was and was not to be placed within the pale of productive humankind. The result was unabashedly exterminatory: portraying indigenous Australians as a nullity to be expunged, whether by direct violence or eugenicist child-seizure aimed at the 'breeding out' of non-white 'racial stock'.

But rather than hailing this as an exercise in right-minded deconstructive critique, there are critics who see the thinking behind any typologising of colonialism's variants as in itself colonial, a defining

of difference which replicates the coloniser's defining and thus silencing of the colonised subject, through the structural violence of 'naming power' (Krautwurst 2003). Studies framed like Wolfe's have thus been condemned as a back-door whitewashing of empire, at odds with the mission of postcolonial criticism to expose and destabilise Eurocentric master narratives and 'discourses of domination' through 'radical re-thinking and re-formulation of the forms of knowledge and social identities authored and authorized by colonialism and Western domination' (Prakash 1992: 8).

15.4.3 The value of Ethnography

Yet there are influential works in which the turning of an ethnographer's eye to the specificities of context have been applauded for providing in-depth accounts of colonial and postcolonial settings, rather than broad-brush accounts of the colonial and postcolonial as generic states or qualities. Notable examples include treatments of colonial or formerly colonised sites as spaces of distinctive constructions of reality, through the operations of myth, narrative, and other processes of imagination and embodied practice (Ariel de Vidas 2002; Gow 2001; Graham 1998; Stoller 1995). Such works have greatly enriched the ways in which culture itself is understood within and beyond anthropology, revealing the great breadth of its manifestations as experience and reference point in different political and social contexts, for example:

- as an indeterminate meeting ground between alien worldviews and meaning systems;
- as the construction of essences and boundaries defining subjects' ethnic or moral otherness;
- and as a tool of resistance and assertive nationhood (Gupta & Ferguson 1992).

There has also been work on colonial cultural processes in which the concerns of classic land and labour studies have been productively reframed. Authors noting empire's role as solvent of established forms of sovereignty and community and destroyer of livelihoods and environments such as those of pastoralists and hunter/gatherers have enriched these concerns through interest in colonialism's dislocations of identity and selfhood. Key reference points in these explorations of fractured subjectivities and psychic trauma have been such concepts as mimesis, hybridity, and creolization to capture the blendings and assimilations as well as the traumatising disjunctures of the colonial encounter.

Thus another study by Taussig focusing on the extreme violence of colonial rule in the Amazonian Putumayo (1987) makes the region's ruthlessly labour-hungry mode of rubber production central to his account. But Taussig's claim is that the cruelty displayed towards the Amerindian plantation workers was not a tool used with the cold rationality of means-and-ends 'trade and empire' logic to solve a central problem of colonial political economy: how to control a workforce indifferent to money, clock-time, and the market. What he finds instead is a 'culture of terror' trapping coloniser and colonised in a state of mutual psychic dysfunction. Colonialism's corrosive self/other identity effects are thus a pathology, to be understood in terms drawn from Benjamin and the Frankfurt School theorists Adorno and Horkheimer on the processes of mimesis in the perceiving mind: that is, the compulsive force of one's destabilising identifications with those to whom we are 'other'. The

colonisers' horrific acts are therefore to be seen as a projection of their own fears and aggressions. In the alienation and insecurity of colonial existence, the coloniser's disordered mind strives nightmarishly through its mimetic image-making faculties to vest the colonised with an imagined subhuman otherness, in the unattainable hope of expunging or deflecting the savage urges they find within themselves.

Psychic dysfunctionality has been a major reference point in many works identifying the ambiguities of desire and sexuality in colonial settings as central to the 'tensions of empire' (Cooper & Stoler 1997). Stoler united disparate strands of Foucault's work concerned with issues of gender, race, and sexuality to explore the destabilising biopolitical intimacies of interracial households and affective attachments in colonial Southeast Asian contexts (1995; 2002). Much use has also been made of the political psychologist Ashis Nandy's notion of hypermasculinity as a critical dysfunction of the coloniser's condition. Here the male coloniser is to be seen as perpetually unsure of his power, hence compulsively driven to inflate the expressions of his maleness through the fetishising of manly prowess and comradeship in pursuits such as hunting and team sport (Nandy 1989).

A striking exploration of dysfunctional hypermasculinity in the relations of colonisers and their subjects is provided in Banerjee's account of the sexualised humiliations perpetrated by British officers against prisoners from one of India's most remarkable anti-colonial nationalist groups: the Red Shirts, composed of Muslim Pathans (Pukhthuns) based in what is now the North West Frontier of Pakistan (2000). What Banerjee sees as the source of this abuse is that the Red Shirts were from a group classed by the British as a 'martial race' who had become keen adherents of Gandhi's doctrine of pacifist non-violent resistance.

This meant that they were no longer willing to play the game of manly conflict expected of them in the form of the raids and counter-raids which had nourished the white soldiers' fragile male selfhood. This, Banerjee argues, is what generated the sense of psychic challenge to which they responded with eerily Abu Ghraib-like acts of violence. Psycho-sexual dysfunction is also a central theme in Luhrmann's account of fieldwork with western India's distinctive Parsi community (1996). Under British rule this small urban group was disproportionately influential as a commercial and professional elite, much praised for their modernity: prosperous and Western-educated, both their men and women highly visible in the arenas and pursuits of the colonial public sphere. But in postcolonial India, she found them to have become strikingly akin to what Nandy found for the colonial period: a community enmeshed in the painful psychic life of 'intimate enemies'. In their case, strikingly, this involved entangled relations with other Indians rather than the colonising 'other'. Luhrmann found her informants much afflicted with anxieties about their place in a society where they had lost their former 'collaborator' niche, with these tensions playing out in the form of abiding fears about male Parsis' masculine potency and procreative abilities.

15.4.4 Resistance

What then of the possibility of resistance in conditions of colonial subjugation and rule? The works of the historians and culture theorists whose initial inspiration was Gramsci's neo-Marxist concept of the subaltern (from *subalterno*: the subordinated) identified the workings of an anti-hegemonic 'subaltern consciousness' in such events as India's pre-Independence forest uprisings and peasant millenarian movements. Contributors saw these as expressions of a non-elite insurgent value system, wrongly treated as mindless disorder or criminality, both by Marxist historians and triumphalist 'bourgeois nationalist' narratives of the Indian freedom struggle (Guha 1999; see Chaturvedi 2000). Key contributors to this subaltern studies project saw only Gandhi as an exception to their view of organised nationalist movements and leaders as purveyors of 'derivative discourse', i.e. premised on alien concepts of the bourgeois liberal individual, and producing elitist and perniciously gendered scriptings of nationhood (Chatterjee 1986, 2012). Subsequent contributors lost interest in the study of rebellions and popular violence and merged their concerns with those of emerging theorists of colonial discourse and governmentality. Yet the possibility of resistance to the coloniser's power was still a tantalising presence in some of this work. Bhabha's celebrated reading of a key text of colonial discourse, the scholar-official T.B. Macaulay's notorious 1835 *Minute on education*, raised the provocative possibility that even the most apparently one-sided exercises in authoritative power-knowledge may open up spaces for 'sly subversion' of the coloniser's truth regimes. Thus despite the *Minute*'s unblushing dismissal of India's entire cultural heritage, Bhabha's claim was that the class of 'almost white but not-quite' Western-educated Indians – imagined by Macaulay as compliant props of colonial rule – were actually skilled parodists, using the arts of mimetic burlesque to destabilise the colonisers' sense of confidence and superiority.

15.5 Colonialism and Postcolonialism Today

So do studies of colonialism and postcolonialism have a future in a world now widely said to require the multidimensional framings provided by today's high-profile theorists of globalization and cosmopolitanism? One sign of the rich potential still offered by the colonialism/postcolonialism field's tools and perspectives is its elasticity, as in the ways its insights have been merged and synthesised with those of other history-conscious areas of research and debate. This includes the work of scholars of socialism and postsocialism who have addressed the transformations and problematic vernacularizations of modernity in their own complex research contexts by reflecting productively on the ways in which key themes from the study of colonialism and postcolonialism can be engaged and expanded on (Bayly 2007; Kandiyoti 2002; Ssorin-Chaikov 2003).

Furthermore, as Ania Loomba has shown, many variants of contemporary globalization studies have absorbed rather than overridden the key elements of colonial and postcolonial studies (2005). Their use has provided a powerful means of avoiding the end-of-history triumphalism and ahistorical thinness with which many commentators have defined, celebrated or demonised the conditions of globalised cultural and economic life in today's world of flexible citizenship and fractured sovereignties. Consciousness of empire and a continuing engagement with the rich and varied

literature on its impacts and afterlife thus has the potential to nuance and ground the many ways in which scholars now seek to grasp all that is local, translocal and global in the world today.

15.6 Post colonial Cultural Studies

Postcolonial (cultural) studies (PCS) constitutes a major intervention in the widespread revisionist project that has impacted academia since the 1960s—together with such other counterdiscourses that are gaining academic and disciplinary recognition as cultural studies, women's studies, Chicano studies, African-American studies, gender studies, and ethnic studies. Postcolonial (mostly literary) studies is one of the latest "tempests" in a postist world replacing *Prospero's Books* (the title of Peter Greenaway's 1991 film) with a Calibanic viewpoint. The beginning of this new project can be approximately located in the year 1952, when the academy was still more attendant to works such as Samuel Beckett's *Waiting for Godot* and in anticipation of Roland Barthes's *Writing Degree Zero* (1953). In other words, the project of validating modernism, a project so heavily indebted to "primitive" (other) cultures and, directly or indirectly, to colonialism, was on the verge of being institutionalized. In the meantime, the connection between colonialism, modernism, and structuralism has been fairly well established and has provoked a similar awareness of the considerably more problematic correlation between the postmodern, post structural, and postcolonial.

It was precisely during this decade of the 1950s that a great shift occurred. This was the period of the end of France's involvement in Indochina (Dien Bien Phu), the Algerian war, the Mau Mau uprisings in Kenya, the dethroning of King Farouk in Egypt. It was the time when Jean-Paul Sartre broke with Albert Camus for reasons intrinsic to colonial studies, namely, opposing attitudes toward Algeria. In 1950 Aimé Césaire's pamphlet on colonialism, *Discours sur le colonialisme*, appeared. Two years later, Fidel Castro gave his speech "History Shall Absolve Me," and Frantz Fanon published *Black Skin, White Masks*. In London the Faber and Faber publishing house, for which T. S. Eliot was a reader at the time, issued Nigerian Amos Tutuola's *The Palm Wine Drinker*, which led to "curiosity" about Anglo-African writing. It was the year the French demographer Alfred Sauvy coined the term "Third World," a term scrutinized ever since. Some see this term as derogative (mainly in the Englishspeaking world), while the term has become a staple in the French-, German-, and Spanish-speaking worlds.

Also in the 1950s, the founders of colonialist discourse, Fanon, Césaire, and Albert Memmi, published their works, which became foundational texts of colonialist discourse some decades later. In 1958 the Western narrative paradigm in which an author-anthropologist fabricates the other was seriously questioned in Chinua Achebe's novel *Things Fall Apart*, which clearly illustrates the sensationalism and inaccuracy of Western anthropology and history. The 1960s then saw major

developments in the critical formulation of the problematic, with the appearance of Fanon's *The Wretched of the Earth* (1961), including Sartre's preface, which legitimized for many the issues raised and postulated the Western "Manichean delirium" (good versus bad, black versus white, etc.). In Fanon's book Western racism is seen as a form of scapegoating that permits the West to cling to its power and leads to violent reaction by the colonized. A year before, the Caribbean novelist George Lamming had given us his Calibanic reading of a classical text, William Shakespeare's *The Tempest*, in *The Pleasures of Exile* (1960). The 1970s then saw further increases in colonialist studies with Roberto Fernández Retamar's "Caliban" essays (1971 and 1986) and Edward Said 's *Orientalism* (1978), which most likely is the central text in the establishment of PCS. While Said could still deplore that the literary establishment had declared the serious study of imperialism off limits, the 1980s established the centrality of the colonialist debate with its focus on how imperialism affected the colonies and how the former colonies then wrote back in an attempt to correct Western views.

"To be colonized," according to Walter Rodney, "is to be removed from history." And Memmi, defining the situation of the colonized, claims that "the most serious blow suffered by the colonized is being removed from history" (*Colonizer* 91). Postcolonial writing, then, is the slow, painful, and highly complex means of fighting one's way into European-made history, in other words, a process of dialogue and necessary correction. That this writing back into history becomes institutionalized precisely at the moment when postmodernism questions the category of history should make us think about the implications of postmodernism in relation to the postcolonial.

The designation "postcolonial" has been used to describe writing and reading practices grounded in colonial experience occurring outside of Europe but as a consequence of European expansion and exploitation of "other" worlds. Postcolonial literature is constituted in counter discoursive practices. Postcolonial writing is also related to other concepts that have resulted from internal colonialization, such as the repression of minority groups: Chicanos in the United States, *Gastarbeiter* in Germany, Beurs in France, and so on. It is similarly related to women voicing concern and frustration over colonialization by men, or a "double" colonialization when women of color are concerned. Among the large nomenclature, which includes so-called Third World literature, minority discourse, resistance literature, response literature (writing back or rewriting the Western "classics"), subaltern studies, othering discourse, colonialist discourse, and so on, the term "postcolonial" (sometimes hyphenated, sometimes not) has gained notoriety in recent years and clearly has replaced "Commonwealth literature" or "Commonwealth studies." It may even be on its way toward replacing "Third World literature" or "studies."

PCS is not a discipline but a distinctive problematic that can be described as an abstract combination of all the problems inherent in such newly emerging fields as minority discourse, Latin American studies, African studies, Caribbean studies, Third World studies (as the comparative umbrella term), *Gastarbeiterliteratur,* Chicano studies, and so on, all of which participated in the significant and overdue recognition that "minority" cultures are actually "majority" cultures and that

hegemonized Western (Euro-American) studies have been unduly overprivileged for political reasons. The Australians Bill Ashcroft, Gareth Griffiths, and Helen Tiffin in their influential *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (1989) define "postcolonial" "to cover all the culture affected by the imperial process from the moment of colonization to the present day" (2). This undoubtedly makes PCS an enormously large field, particularly since these critics see literature as offering one of the most important ways to express these new perceptions. In other words, PCS is the study of the totality of "texts" (in the largest sense of "text") that participate in hegemonizing other cultures and the study of texts that write back to correct or undo Western hegemony, or what Gayatri Spivak has called "our ideological acceptance of error as truth" (*In Other* 109). The emphasis, therefore, is bound to be on the political and ideological rather than the aesthetic. By no means, however, does this exclude the aesthetic, but it links definitions of aesthetics with the ideology of the aesthetic, with hegemony, with what Louis Althusser has termed the Ideological State Apparatus, and connected with these issues, it obviously has to question the genesis of the Western canon. In other words, PCS is instrumental in curricular debates and demands a multicultural curriculum. It also perceives the former disciplines as participating in the colonizing process and is therefore bound to cross borders and be interdisciplinary. We cannot disconnect postcolonial studies from previous disciplines, nor can we attribute a definable core to such a "field." Cultural and postcolonial studies are deliberately not disciplinary but rather inquisitive activities that question the inherent problems of disciplinary studies; they "discipline the disciplines," as Patrick Brantlinger said about cultural studies.

In a way, cultural and postcolonial studies are what comparative literature always wanted or claimed to be but in reality never was, due to a deliberate and almost desperate clinging to Eurocentric values, canons, cultures, and languages. The closest parallels in the many debates within the field of comparative literature from the 1950s and 1960s are those involving the French comparatist René Etiemble, who pleaded for an open and planetary comparativism that would address questions of coloniality and examine literatures outside the EuroAmerican center. No discipline is unaffected by the colonialist paradigm, and every discipline, from anthropology to cartography, needs to be decolonized.

The word "postcolonial" shows up in a variety of journal titles since the mid-1980s but is used as a full title in a collection of interviews with a leading Indo-American critic, Gayatri Spivak, *The Post-Colonial Critic* (1990), as a subtitle to the book by Ashcroft, Griffiths, and Tiffin, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (1989), and again in a subtitle by the Canadian and Australian critics Ian Adam and Helen Tiffin, *Past the Last Post: Theorizing Post-Colonialism and Post-Modernism* (1990), thus showing clearly the preoccupation with the term in discourse from British Commonwealth countries. Benita Parry, one of the leading critics of the various attempts to come to terms with the colonialist formation, still speaks of colonial discourse. The term was probably used for the first time by Australian Simon During in his 1985 *Landfall* essay. Max Dorsinville had used "post-European" already in 1974, while Helen Tiffin used "commonwealth literature" still in 1984 but switched to the new term by 1987. By now, and largely

due to Australian efforts, the terms “postcolonial literature” and “postcolonial culture” are well established.

This shift in terminology clearly is due to a wave of various postist constructions, such as “postindustrial,” “poststructuralism,” “postmodernism,” “post-Marxism,” and even “postfeminism.” However, it hardly can make sense to speak of, say, South African literature as postcolonial, even though it has many or most of the characteristics we associate with postcolonial literature. Needless to say, the term has a jargonizing quality and lacks precision. Postist terminology in general is to be understood as a signpost for new emphases in literary and cultural studies, indicative of the long-felt move from the margin (minorities) to the center that is also the major contribution of Derridean Deconstruction . Both came into being in the wake of developments since Charles de Gaulle’s referendum and the new emphasis on countries that had gained flag-independence in the 1960s. Robert Young points out that it is significant that Sartre, Althusser, Derrida, Lyotard, and Hélène Cixous were all either born in Algeria or personally involved with the events of the war (1).

Though seldom identical with the other “post”— postmodernism—PCS is nevertheless involved in a broad network of conflicting attempts at intervention into the master narrative of Western discourse. It is part of postal politics and a series of inventions and interventions that the Western post(al) network suddenly seems to be assimilating. The urge of postmodernism is to incorporate or coopt almost everything, including its oppositional other. Even the postcolonial paradigm is not free of such absorption, so that one can already speak of the postmodern colonialization of the postcolonial. To preserve in this multifarious network some unitary sense without falling prey to homogenizing tendencies that underlie most theories, one may assume that the postcolonial critics and writers basically claim that the term “postcolonial” covers the cultures affected by the imperial process; in other words, postcolonial critics inevitably homogenize as “imperialist” critics did before them. The difference is that they typically profess an awareness of the problematics to a degree the others did not.

We can single out various schools of postcolonial criticism, those who homogenize and see postcolonial writing as resistance (Said, Barbara Harlow, Abdul Jan- Mohamed, Spivak) and those who point out that there is no unitary quality to postcolonial writing (Homi Bhabha, Arun P. Mukherjee, Parry). Among the key terms and main figures associated with postcolonial discourse one often finds the following: “Orientalism” (Said); “minority discourse” (JanMohamed); “subaltern studies” (Spivak and Ranajit Guha); “resistance literature” (Harlow); “The Empire Writes Back” (Tiffin, Ashcroft, Stephen Slemon, During); “Third World literature” (Peter Nazareth, Fredric Jameson, Georg M. Gugelberger); “hybridity,” “mimicry,” and “civility” (Bhabha). Generally speaking, the term “postcolonial” is used when texts in various forms of English are explored and when Canada and Australia are brought into the debate, while “Third World literature” is used more by those who approach the problem from a comparative point of view. Marxists also tend to use the term “Third World,” while nonMarxists often accuse them of using pejorative language.

Diana Bryden (*Past the Last Post* 193) distinguishes postcolonial criticism by such writers as Ashcroft, Griffiths, and Tiffin (*Empire Writes Back*) from that developed by the U.S.-based Jameson, Henry Louis Gates, and Spivak. The main dividing line at present appears to be a postcolonial discourse by those who come from a EuroAmerican literary and critical background (Jameson, Harlow, Gugelberger), those who come originally from so-called Third World places but reside in the West (Spivak, Said, JanMohamed, Bhabha, Nazareth), and those from Third World countries adamantly opposed to the homogenizing tendencies of some of these critics (Mukherjee, Aijaz Ahmad).

Another way of ordering this manifold discourse could be via reference to the foundational texts: Fanonists such as JanMohamed, Said, Bhabha, and Parry; Calibanic critics such as Retamar and José David Saldivar founding their discursive practices on José Marti's concept of "Our America"; empire-ists such as Tiffin and Ashcroft; and Marxist deconstructionists such as Spivak. PCS is foremost a shift in emphasis, a strategy of reading, an attempt to point out what was missing in previous analyses, and an attempt to rewrite and to correct. Any account of PCS will have to come to terms with the (equally problematical) concept of postcoloniality. Kwame Anthony Appiah has said that "postcoloniality is the condition of what we might ungenerously call a *comprador* intelligentsia: a relatively small, Westernstyle, Western-trained group of writers and thinkers, who mediate the trade in cultural commodities of world capitalism at the periphery" (348). In other words, PCS is not really performed by those who have been colonized and gained problematical flag-independence, nor is it the discourse that pushes former marginalized subjects into the center, as is often assumed in the many canon debates. PCS is a dialogue leading to the significant insight that the Western paradigm (Manichean and binary) is highly problematical. In other words, PCS does not necessarily imply the change that Western and nonWestern intellectuals foresee but remains constituted in a particular class of well-educated people who should not confuse their theoretical insights with change. Though it is a correcting instrument that believes in facilitating change, no change is likely to occur with academic debates. Postcolonial discourse problematizes one face of the response to former Western hegemonic discourse paradigms, but it does not abolish anything; rather, it replaces one problematic with another. As Parry states, "The labour of producing a counter-discourse displacing imperialism's dominative system of knowledge rests with those engaged in developing a critique from outside its cultural hegemony" (55).

While postmodern literature tends to postulate the death of history, postcolonial writing insists on the historical as the foundational and all-embracing. Similarly, postmodernism refuses any representational quality, though the representational mandate remains strong in postcolonial writing and at times even relies on the topological. Postcolonial critical activity is "the deimperialization of apparently monolithic European forms, ontologies, and epistemologies" (Ashcroft, Griffiths, and Tiffin 153). If postmodernism is identified with the "cultural logic of late capitalism" (Jameson), postcolonialism can be conceptualized as the last bulwark against an encroaching total capitalism. In a sense it is the only true counterdiscourse we are left with, truly "past the last post."

15.7 ABORIGINAL/INDIGENOUS PEOPLES

Indigenous peoples are those ‘born in a place or region’(OED). The term ‘aboriginal’ was coined as early as 1667 to describe the indigenous inhabitants of places encountered by European explorers, adventurers or seamen. While the terms ‘aboriginal’ and ‘aborigine’ have been used from time to time to describe the indigenous inhabitants of many settler colonies, they are now most frequently used as a shortened form of ‘Australian Aborigine’ to describe the indigenous inhabitants of Australia. The adjective ‘aboriginal’ has been more frequently used as the generic noun in recent times, the term ‘aborigine’ being considered by many to be too burdened with derogatory associations. Furthermore, the feeling that the term fails to distinguish and discriminate among the great variety of peoples who were lumped together generically as ‘aborigines’ by the colonial white settlers has been resisted with the assertion of special, local terms for different peoples and/or language groups such as the use of South-Eastern Australian terms like Koori, Queens land terms such as Murri and Western Australian terms such as Nyoongah. So far, though, no single term has been accepted as a general term by all the various peoples concerned, and the generic term most frequently used for the descendants of all pre-colonial indigenes is ‘Australian Aboriginal peoples.’

15.8 Summary

In conclusion, we must reemphasize that despite apparent similarities between postmodern and postcolonial modes of writing (particularly in cross-cultural texts by, for example, Salman Rushdie, J. M. Coetzee, Wilson Harris, and Gabriel García Márquez), the postmodern aestheticization of politics only appears radical (a kind of radical chic-ism) but is essentially conservative and tends to prolong the imperial, while the postcolonial frequently appears conservative or is bound to use a conventional mimetic mode (related to realism and its many debates) but is essentially radical in the sense of demanding change.

15.9 Key Terms

Agency: Agency refers to the ability to act or perform an action. In contemporary theory, it hinges on the question of whether individuals can freely and autonomously initiate action, or whether the things they do are in some sense determined by the ways in which their identity has been constructed.

Abrogation: Abrogation refers to the rejection by post-colonial writers of a normative concept of ‘correct’ or ‘standard’ English used by certain classes or groups, and of the corresponding concepts of inferior ‘dialects’ or ‘marginal variants’.

Deracinate: Deracinate/ Deracination Deracinate literally means to pull out a plant's roots. In postcolonial studies, it implies the literal removal of African peoples from their original cultures and then their enslavement and transportation to the Americas and the Caribbean.

Diaspora: Originally, Diaspora literally meant a "scattering" of the people and referred to the early Greek populations that scattered to colonize other territories.

15.10 Review Questions

1. What do you understand by Post Colonial Cultural studies? Explain.
2. How is the society affected by the Post colonialism.
3. Compare and contrast the terms colonialism and post colonialism. Elucidate.
4. 'Can the subaltern speak?' Explain with reference to the theorists of the period.
5. How are culture and post colonialism related? Discuss with reference to the texts based on cultural studies.

15.11 References

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UNIT-16: MODERNIST MOVEMENTS & LITERARY IMPLICATIONS

STRUCTURE

16.1 Objectives

- The learners will get to know the following:
    - Modernism as a movement.
    - The beginning of the modernist movements.
    - Importance of modernist movements.
    - The literary implications of these modernist movements.

16.2 Introduction

Broadly speaking, ‘modernism’ might be said to have been characterised by a deliberate and often radical shift away from tradition, and consequently by the use of new and innovative forms of expression Thus, many styles in art and literature from the late 19th and early 20th centuries are markedly different from those that preceded them. The term ‘modernism’ generally covers the creative output of artists and thinkers who saw ‘traditional’ approaches to the arts, architecture, literature, religion, social organisation (and even life itself) had become outdated in light of the new economic, social and political circumstances of a by now fully industrialised society.

Amid rapid social change and significant developments in science (including the social sciences), modernists found themselves alienated from what might be termed Victorian morality and convention. They duly set about searching for radical responses to the radical changes occurring around them, affirming mankind’s power to shape and influence his environment through experimentation, technology and scientific advancement, while identifying potential obstacles to ‘progress’ in all aspects of existence in order to replace them with updated new alternatives. All the enduring certainties of Enlightenment thinking, and the heretofore unquestioned existence of an all-seeing, all-powerful ‘Creator’ figure, were high on the modernists’ list of dogmas that were now to be challenged, or subverted, perhaps rejected altogether, or, at the very least, reflected upon from a fresh new ‘modernist’ perspective. Not that modernism categorically defied religion or eschewed all the beliefs and ideas associated with the Enlightenment; it would be more accurate to view modernism as a tendency to question, and strive for alternatives to, the convictions of the preceding age. The past was now to be seen and treated as different from the modern era, and its axioms and undisputed authorities held up for revision and enquiry. The extent to which modernism is open to diverse interpretations, and even rife with apparent paradoxes and contradictions, is perhaps illustrated by the uneasy juxtaposition of the viewpoints declared by two of modernist poetry’s most celebrated and emblematic poets: while Ezra Pound (1885-1972) was making his famous call to “make it new”, his contemporary T. S. Eliot (18881965) was stressing the indispensable nature of tradition in art, insisting upon the artist’s responsibility to engage with tradition. Indeed, the overtly complex, contradictory character of modernism is summed up by Peter Childs, who identifies “paradoxical if not opposed trends towards revolutionary and reactionary positions, fear of the new and delight at the disappearance of the old, nihilism and fanatical enthusiasm, creativity and despair” (Modernism, 2000).

16.3 The Early Modern Period

‘Early modern’ is a term used by historians to refer to the period approximately from AD 1500 to 1800, especially in Western Europe. It follows the Late Medieval period, and is marked by the first European colonies, the rise of strong centralised governments, and the beginnings of recognisable nation-states that are the direct antecedents of today’s states, in what is called modern times. This

era spans the two centuries between the Middle Ages and the Industrial Revolution that provided the basis for modern European and American society, and in subsequent years the term ‘early modern has evolved to be less euro-centric, more generally useful for tracking related historical events across vast regions, as the cultural influences and dynamics from one region impacting on distant others has become more appreciated. The early modern period is characterised by the rise of science, the shrinkage of relative distances through improvements in transportation and communications and increasingly rapid technological progress, secularised civic politics and the early authoritarian nation-states. Furthermore, capitalist economies and institutions began their rise and development, beginning in northern Italian republics such as Genoa, and the Venetian oligarchy.

The early modern period also saw the rise of the economic theory of mercantilism. As such, the early modern period represents the decline and eventual disappearance, in much of the European sphere, of Christian theocracy, feudalism and serfdom. The period includes the Reformation, the disastrous Thirty Years’ War (1618-48), which is generally considered one of the most destructive conflicts in European history, in addition to the Commercial Revolution, the European colonisation of the Americas, the Golden Age of Piracy and the peak of the European witch-hunt craze. The expression ‘early modern’ is sometimes (and incorrectly) used as a substitute for the term ‘Renaissance’. However, ‘Renaissance’ is properly used in relation to a diverse series of cultural developments that occurred over several hundred years in many different parts of Europe especially central and northern Italy – and spans the transition from late medieval civilization to the opening of the ‘early modern’ period. Artistically, the Renaissance is clearly distinct from what came later, and only in the study of literature is the early modern period considered broadly as a standard: music, for instance, is generally divided between Renaissance and Baroque; similarly, philosophy is divided between Renaissance philosophy and the Enlightenment. In other fields, perhaps, there is more continuity through the period, as can be seen in the contexts of warfare and science.

16.4 The Modern Period

The modern period (known also as the ‘modern era’, or also ‘modern times’) is the period of history that succeeded the Middle Ages (which ended in approximately 1500 AD) As a historical term, it is applied primarily to European and Western history. The modern era is further divided as follows: * The ‘early period’, outlined above, which concluded with the advent of the Industrial Revolution in the mid 18th century. * The 18th century Enlightenment, and the Industrial Revolution in Britain, can be posited amid the dawning of an ‘Age of Revolutions’, beginning with those in America and France, and then pushed forward in other countries partly as a result of the upheavals of the Napoleonic Wars. * Our present or contemporary era begins with the end of these revolutions in the 19th century, and includes World War I, World War II, and the Cold War.

The modern period has been a period of significant development in the fields of science, politics, warfare, and technology. It has also been an age of discovery and globalisation: it is during this time that the European powers and later their colonies, began their political, economic, and cultural

colonisation of the rest of the world. By the late 19th and early 20th century, modernist art, politics, science and culture had come to dominate not only Western Europe and North America, but almost every civilised area on the globe, including movements thought of as opposed to the West and globalisation. The modern era is closely associated with the development of individualism, capitalism, urbanisation and a belief in the positive possibilities of technological and political progress. The brutal wars and other problems of this era, many of which come from the effects of rapid change and the connected loss of strength of traditional religious and ethical norms, have led to many reactions against modern development: optimism and belief in constant progress has been most recently criticised by 'postmodernism', while the dominance of Western Europe and North America over other continents has been criticised by postcolonial theory.

The concept of the modern world as distinct from an ancient or medieval one rests on a sense that 'modernity' is not just another era in history, but rather the result of a new type of change. This is usually conceived of as progress driven by deliberate human efforts to better their situation. Advances in all areas of human activity – politics, industry, society, economics, commerce, transport, communication, mechanisation, automation, science, medicine, technology, and culture appear to have transformed an 'old world' into the 'modern' or 'new world'. In each case, the identification of the old Revolutionary change can be used to demarcate the old and old-fashioned from the modern. Much of the modern world has replaced the Biblical-oriented value system, re-evaluated the monarchical government system, and abolished the feudal economic system, with new democratic and liberal ideas in the areas of politics, science, psychology, sociology, and economics.

16.5 Modernism

The first half of the nineteenth century saw an aesthetic turning away from the realities of political and social fragmentation, and so facilitated a trend towards Romanticism: emphasis on individual subjective experience, the sublime, the supremacy of Nature as a subject for art, revolutionary or radical extensions of expression, and individual liberty. By mid-century, however, a synthesis of these ideas with stable governing forms had emerged, partly in reaction to the failed Romantic and democratic Revolutions of 1848. Exemplified by 'practical' philosophical ideas such as positivism, and called by various names – in Great Britain it is designated the 'Victorian era' – this stabilizing synthesis was rooted in the idea that reality dominates over subjective impressions.

Central to this synthesis were common assumptions and institutional frames of reference, including the religious norms found in Christianity, scientific norms found in classical physics and doctrines that asserted that the depiction of external reality from an objective standpoint was not only possible but desirable. Cultural critics and historians label this set of doctrines Realism, though this term is not universal. In philosophy, the rationalist, materialist and positivist movements established a primacy of reason and system.

Against this current ran a series of ideas, some of them direct continuations of Romantic schools of

thought. Notable among these were the agrarian and revivalist movements in plastic arts and poetry (e.g. the Pre-Raphaelite Brotherhood and the philosopher John Ruskin). Rationalism also drew responses from the anti-rationalists in philosophy: in particular, G. W. F. Hegel's dialectic view of civilization and history drew responses from Friedrich Nietzsche and Søren Kierkegaard, who were major influences on Existentialism. All of these separate reactions together began to be seen as offering a challenge to any comfortable ideas of certainty derived by civilization, history, or pure reason.

From the 1870s onward, the ideas that history and civilization were inherently progressive and that progress was always good came under increasing attack. The likes of the German composer Richard Wagner (1813-83) and the Norwegian dramatist Henrik Ibsen (1828-1906) had been reviled for their own critiques of contemporary civilization and for their warnings that accelerating 'progress' would lead to the creation of individuals detached from social values and isolated from their fellow men. Arguments arose that the values of the artist and those of society were not merely different, but that Society was antithetical to Progress, and could not move forward in its present form. Philosophers called into question the previous optimism. The work of the German philosopher Arthur Schopenhauer (1788-1860) was labelled 'pessimistic' for its idea of the 'negation of the will', an idea that would be both rejected and incorporated by later thinkers such as Nietzsche (1844-1900).

Two of the most significant thinkers of the period were, in biology, Charles Darwin, and in political science, Karl Marx. Darwin's theory of evolution by natural selection undermined the religious certainty of the general public, and the sense of human uniqueness of the intelligentsia. The notion that human beings were driven by the same impulses as 'lower animals' proved to be difficult to reconcile with the idea of an ennobling spirituality. Marx argued there were fundamental contradictions within the capitalist system – and that, contrary to the libertarian ideal, the workers were anything but free. Both thinkers would spawn defenders and schools of thought that would become decisive in establishing modernism.

Separately, in the arts and letters, two ideas originating in France would have particular impact. The first was Impressionism, a school of painting that initially focused on work done, not in studios, but outdoors. Impressionist paintings demonstrated that human beings do not see objects, but instead see light itself. The school gathered adherents despite internal divisions among its leading practitioners, and became increasingly influential. Initially rejected by the most important commercial show of the time, the government-sponsored Paris Salon, the Impressionists organised yearly group exhibitions in commercial venues during the 1870s and 1880s, timing them to coincide with the official Salon. A significant event of 1863 was the Salon des Refusés, created by Emperor Napoleon III to display all of the paintings rejected by the Paris Salon. While most were in standard styles, but by inferior artists, the work of Manet attracted tremendous attention, and opened commercial doors to the movement.

The second school was Symbolism, marked by a belief that language is expressly symbolic in its

nature, and that poetry and writing should follow connections that the sound and texture of the words create. The poet Stéphane Mallarmé would be of particular importance to what would occur afterwards.

At the same time social, political, and economic forces were at work that would become the basis to argue for a radically different kind of art and thinking. Chief among these was steam-powered industrialization, which produced buildings that combined art and engineering in new industrial materials such as cast iron to produce railroad bridges and glass-and-iron train sheds – or the Eiffel Tower, which broke all previous limitations on how tall man-made objects could be – and at the same time offered a radically different environment in urban life.

The miseries of industrial urbanism, and the possibilities created by scientific examination of subjects, brought changes that would shake a European civilization which had, until then, regarded itself as having a continuous and progressive line of development from the Renaissance. With the telegraph offering instant communication at a distance, the experience of time itself was altered.

In the 1890s a strand of thinking began to assert that it was necessary to push aside previous norms entirely, instead of merely revising past knowledge in light of current techniques. It was argued that, if the nature of reality itself was in question, and if restrictions which had been in place around human activity were falling, then art, too, would have to radically change. Thus, in the first fifteen years of the twentieth century a series of writers, thinkers, and artists made the break with traditional means of organising literature, painting, and music. This wave of the modern movement broke with the past in the first decade of the twentieth century, and tried to redefine various artforms in a radical manner.

Composers such as Schoenberg, Stravinsky, and George Antheil represent modernism in music. Artists such as Gustav Klimt, Picasso, Matisse, Mondrian, and the movements Les Fauves, Cubismand the Surrealists represent various strains of Modernism in the visual arts, while architects and designers such as Le Corbusier, Walter Gropius, and Ludwig Mies van der Rohe brought modernist ideas into everyday urban life. Several figures outside of artistic modernism were influenced by artistic ideas; for example, John Maynard Keynes was friends with Virginia Woolf and other writers of the London-based Bloomsbury group.

On the eve of the First World War a growing tension and unease with the social order, seen in the Russian Revolution of 1905 and the agitation of ‘radical’ parties, also manifested itself in artistic works in every medium, which radically simplified or rejected previous practice. In 1913 – the year of Edmund Husserl’s Ideas, Ezra Pound’s founding of Imagism, and the New York Armory Show – Stravinsky (1882-1971) composed The Rite of Spring for a ballet, choreographed by Vaslav Nijinsky, that depicted human sacrifice. Meanwhile, young painters such as Picasso and Matisse were causing a shock with their rejection of traditional perspective as the means of structuring paintings. These developments began to give a new meaning to what was termed ‘Modernism’: it now embraced disruption, rejecting or moving beyond simple Realism in literature and art, and rejecting or dramatically altering tonality in music. This set modernists apart from 19th century

artists, who had tended to believe in 'progress'. Writers like Dickens and Tolstoy, painters like Turner, and musicians like Brahms were not ‘radicals’ or ‘Bohemians’, but were instead valued members of society who produced art that added to society, even if it were, at times, critiquing less desirable aspects of it. Modernism, while it was still progressive, increasingly saw traditional forms and traditional social arrangements as hindering progress, and therefore the artist was recast as a revolutionary, overthrowing rather than enlightening.

Modernist philosophy and art were still viewed as being part, and only a part, of the larger social movement. Artists such as Klimt and Cézanne, and composers like Mahler and Richard Strauss were ‘the terrible moderns’ – those farther to the avant-garde were more heard of than heard. Polemics in favour of geometric or purely abstract painting were largely confined to ‘little magazines’ (like The New Age in the UK) with tiny circulations. Modernist primitivism and pessimism were controversial, but were not seen as representative of the Edwardian mainstream, which was more inclined towards a Victorian faith in progress and liberal optimism. However, the Great War and its subsequent events were the cataclysmic upheavals that late 19th century artists had been worrying about: firstly, the failure of the previous status quo seemed self-evident to a generation that had seen millions die fighting over scraps of earth – prior to the war, it had been argued that no one would fight such a war, since the cost was too high; secondly, the birth of a machine age changed the conditions of life and, finally, the immensely traumatic nature of the experience dashed basic assumptions – Realism seemed to be bankrupt when faced with the fundamentally fantastic nature of trench warfare, as exemplified by books such as Erich Maria Remarque’s All Quiet on the Western Front.

Moreover, the view that mankind was making slow and steady moral progress came to seem ridiculous in the face of the senseless slaughter of the War. The First World War, at once, fused the harshly mechanical geometric rationality of technology with the nightmarish irrationality of myth. Thus in the 1920s, modernism, which had been such a minority taste before the war, came to define the age, and was seen in Europe in such critical movements as Dada, and then in constructive movements such as Surrealism, as well as in smaller movements such as the Bloomsbury Group. Each of these ‘modernisms’, as some observers labelled them at the time, stressed new methods to produce new results. Again, Impressionism was a precursor: breaking with the idea of national schools, artists and writers adopted ideas of international movements. Surrealism, Cubism, Bauhaus, and Leninism are all examples of movements that rapidly found adopters far beyond their original geographic base. Exhibitions, theatre, cinema, books and buildings all served to cement the public perception that the world was changing. Hostile reaction often followed, as paintings were spat upon, riots were organised at the opening of works, and political figures denounced modernism as unwholesome and immoral. At the same time, the 1920s were known as the ‘Jazz Age’, and the public showed considerable enthusiasm for cars, air travel, the telephone, and other technological advances. While some writers attacked the madness of the new modernism, others described it as soulless and mechanistic. But nevertheless, by 1930, modernism had won a place in the establishment, including the political and artistic establishment, although by this time modernism itself had changed. There was a general reaction in the 1920s against the pre-1918 modernism, which

had emphasized its continuity with a past while rebelling against it, and against the aspects of that period which seemed excessively mannered, irrational, and emotionalistic. Modernism had by this stage entered popular culture, too. With the increasing urbanization of populations, it was beginning to be looked to as the source for ideas to deal with the challenges of the day. Popular culture, which was not derived from high culture but instead from its own realities (particularly mass production) fuelled much modernist innovation. Modern ideas in art appeared in commercials and logos, the famous London Underground logo, designed by Edward Johnston (see above), being an early example of the need for clear, easily recognizable and memorable visual symbols.

One of the most visible changes of this period, in fact, is the adoption of objects of modern production into daily life. Electricity, the telephone, the motorcar – and the need to work with them, repair them and live with them – created the need for new forms of manners, and social life. The kind of disruptive moment which only a few knew in the 1880s, had by now become a common occurrence. Many modernists believed that by rejecting tradition they could discover radically new ways of making art. Arnold Schoenberg believed that by rejecting traditional tonal harmony, the hierarchical system of organising works of music which had guided music-making for at least a century and a half, he had discovered a wholly new way of organising sound. Abstract artists, taking as their examples the Impressionists, as well as Paul Cézanne and Edvard Munch, began with the assumption that colour and shape formed the essential characteristics of art, not the depiction of the natural world. Kandinsky, Mondrian, and Malevich all believed in redefining art as the arrangement of pure colour. The use of photography, which had rendered much of the representational function of visual art obsolete, strongly affected this aspect of modernism. However, these artists also believed that by rejecting the depiction of material objects they helped art move from a materialist to a spiritualist phase of development.

Other modernists, especially those involved in design, had more pragmatic views. Modernist architects and designers believed that new technology rendered old styles of building obsolete. Le Corbusier thought that buildings should function as ‘machines for living in’, analogous to cars, which he saw as machines for travelling in. Just as cars had replaced horses, so modernist design should reject the old styles and structures inherited from Ancient Greece or from the Middle Ages. In same cases form superseded function and, following this machine aesthetic, modernist designers typically rejected decorative motifs in design, preferring to emphasise the materials used and pure geometrical forms. The skyscraper, such as Mies van der Rohe’s 1950s Seagram Building in New York, became the archetypal modernist building. Modernist design of houses and furniture also typically emphasized simplicity and clarity of form, open-plan interiors, and the absence of clutter. Many aspects of modernist design still persist within the mainstream of contemporary architecture today, though its previous dogmatism has given way to a more playful use of decoration, historical quotation, and spatial drama. In other arts such pragmatic considerations were less important. In literature and visual art some modernists sought to defy expectations mainly in order to make their art more vivid, or to force the audience to question their own preconceptions. This aspect of modernism has often seemed a reaction against consumer culture, which developed in Europe and

North America in the late 19th century. Whereas most manufacturers would try to make products that will be marketable by appealing to preferences and prejudices, high modernists rejected such consumerist attitudes in order to undermine conventional thinking. The art critic Clement Greenberg expounded this theory of modernism in his essay Avant-Garde and Kitsch, in which he labelled the products of consumer culture 'kitsch', because their design aimed simply to have maximum appeal, with any 'difficult' features removed. For Greenberg, modernism thus formed a reaction against the development of such examples of modern consumer culture as commercial popular music, Hollywood, and advertising. Greenberg associated this with the revolutionary rejection of capitalism. Some modernists did see themselves as part of a revolutionary culture – one that included political revolution. Others rejected conventional politics as well as artistic conventions, believing that a revolution of political consciousness had greater importance than a change in political structures. Many modernists saw themselves as apolitical. Others, such as T. S. Eliot, rejected mass popular culture from a conservative position. Indeed, one could argue that modernism in literature and art functioned to sustain an elite culture that excluded the majority of the population.

16.6 Modernist Literature

Modernism as a literary movement reached its height in Europe between 1900 and the mid-1920s. 'Modernist' literature addressed aesthetic problems similar to those examined in non-literary forms of contemporaneous Modernist art, such as painting. Gertrude Stein's abstract writings, for example, have often been compared to the fragmentary and multi-perspectival Cubism of her friend Pablo Picasso. The general thematic concerns of Modernist literature are well-summarised by the sociologist Georg Simmel: "The deepest problems of modern life derive from the claim of the individual to preserve the autonomy and individuality of his existence in the face of overwhelming social forces, of historical heritage, of external culture, and of the technique of life" (The Metropolis and Mental Life, 1903). The Modernist emphasis on radical individualism can be seen in the many literary manifestos issued by various groups within the movement. The concerns expressed by Simmel above are echoed in Richard Huelsenbeck's First German Dada Manifesto of 1918: "Art in its execution and direction is dependent on the time in which it lives, and artists are creatures of their epoch. The highest art will be that which in its conscious content presents the thousandfold problems of the day, the art which has been visibly shattered by the explosions of last week. The best and most extraordinary artists will be those who every hour snatch the tatters of their bodies out of the frenzied cataract of life, who, with bleeding hands and hearts, hold fast to the intelligence of their time." The cultural history of humanity creates a unique common history that connects previous generations with the current generation of humans, and the Modernist re-contextualization of the individual within the fabric of this received social heritage can be seen in the 'mythic method' which T.S. Eliot expounded in his discussion of James Joyce's Ulysses: "In using the myth, in manipulating a continuous parallel between contemporaneity and antiquity, Mr. Joyce is pursuing a method which others must pursue after him ... It is simply 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" (Ulysses, Order and Myth, 1923). Modernist literature involved such authors as Knut Hamsun

(whose novel Hunger (1890) is considered to be the first 'modernist' novel), Virginia Woolf, T. S. Eliot, Gertrude Stein, H.D. (Hilda Doolittle), Dylan Thomas, Paul Laurence Dunbar, Ezra Pound, Mina Loy, James Joyce, Hugh MacDiarmid, William Faulkner, Jean Toomer, Ernest Hemingway, Rainer Maria Rilke, Franz Kafka, Robert Musil, Joseph Conrad, Andrei Bely, W. B. Yeats, F. Scott Fitzgerald, Luigi Pirandello, D. H. Lawrence, Katherine Mansfield, Jaroslav Hašek, Samuel Beckett, Menno ter Braak, Marcel Proust, Mikhail Bulgakov, Robert Frost, Boris Pasternak, Djuna Barnes, and others.

Modernist literature attempted to move from the bonds of Realist literature and to introduce concepts such as disjointed timelines. Modernism was distinguished by an emancipatory metanarrative. In the wake of Modernism, and post-enlightenment, metanarratives tended to be emancipatory, whereas beforehand this was not a consistent characteristic. Contemporary metanarratives were becoming less relevant in light of the implications of World War I, the rise of trade unionism, a general social discontent, and the emergence of psychoanalysis. The consequent need for a unifying function brought about a growth in the political importance of culture. Modernist literature can be viewed largely in terms of its formal, stylistic and semantic movement away from Romanticism, examining subject matter that is traditionally mundane – a prime example being The Love Song of J. Alfred Prufrock by T. S. Eliot (1915). Modernist literature often features a marked pessimism, a clear rejection of the optimism apparent in Victorian literature in favour of portraying alienated or dysfunctional individuals within a predominantly urban and fragmented society. Many Modernist works, like Eliot's The Waste Land (1922), are marked by the absence of any central, heroic figure at all, as narrative and narrator are collapsed into a collection of disjointed fragments and overlapping voices. Modernist literature, moreover, often moves beyond the limitations of the Realist novel with a concern for larger factors such as social or historical change, an this is particularly prominent in 'stream of consciousness' writing. Examples can be seen in the work of, among others, two exact contemporaries, Virginia Woolf and James Joyce (1882-1941).

16.7 Modernist Writers

- **IGOR STRAVINSKY (1882-1971) by Philip Glass**

Paris' Théâtre des Champs-Elysées, on May 29, 1913, was the setting of the most notorious event in the musical history of the 20th century – the world premiere of The Rite of Spring. Trouble began with the playing of the first notes, in the ultra-high register of the bassoon, as the renowned composer Camille Saint-Saens conspicuously walked out, complaining loudly of the misuse of the instrument. Soon other protests became so loud that the dancers could barely hear their cues. Fights broke out in the audience. Thus, Modernism arrived in music, its calling card delivered by the 30year-old Russian composer Igor Stravinsky.

Igor Stravinsky's ballet The Rite of Spring is often held up as a masterwork that changed modern music forever. Music commentator Miles Hoffman takes the distinction one step further. "The Rite of Spring," Hoffman says, "represents one of the greatest creative leaps in not only the history of music, but in the history of the arts." Stravinsky's music is famous for causing a riot at its premiere. It was a warm spring evening in Paris on May 29, 1913, and Hoffman says the wellheeled crowd at the Champs Élysées Theatre was not ready for jagged rhythms, crunching discord, and the strange jerking of the dancers on stage.

- **LUDWIG MIES VAN DER ROHE (1886-1969)**

Ludwig Mies Van Der Rohe, along with Le Corbusier and Walter Gropius, is one of the twentieth century's most influential architects. Despite having no architectural training, his influence can be seen in cities the world over, from Anchorage to Adelaide, and the term 'Miesian' is now used to compliment the simplest, most elegant examples of Modernist architecture.

Mies' first major project in the US was at the Illinois Institute of Technology campus (1939-1956). His work here is a classic example of his 'glass box' design: simple cubes, framed in steel and covered in glass, became the homes for various Institute faculties. His Farnsworth House of 1951 (a private commission for a wealthy doctor), saw the lessons of Barcelona translated into a living home. And his stunning twin Lake Shore Drive Apartment blocks in Chicago remain the ultimate expression in luxury high-rise living. By now, corporate America was keen to offer Mies the opportunity to build his pure glass cuboids on their expensive slices of real estate. The most celebrated example was the headquarters for the whisky company Seagram. Completed in 1958, this 38-storey masterpiece was clad in bronze, with its own plaza keeping the rest of New York at arm's length. The effect is an incredibly elegant addition to Manhattan's jumble of towers, and the Seagram Building remains the epitome of 20th century corporate Modernism. The simplicity of Mies' buildings was deceptive, however. It took a lot of effort to make skyscrapers like the Seagram building look uncomplicated, and the forest of inferior imitations which sprang up across the globe in the 1960s and 70s did much to undermine Modernism's reputation. Nevertheless, Mies' ability to create simple, refined modern monuments is appreciated, even by critics of Modernism, to this day.

- **GERTRUDE STEIN (1874-1946)**

Gertrude Stein was born the youngest of five children in Allegheny, Pennsylvania, to JewishAmerican parents. When she was six months old, her family went to Europe: first Vienna, then to Paris. She thus learned several other languages before learning English. The family returned to America in 1880 and Gertrude Stein grew up in Oakland and San Francisco, California.

As Pablo Picasso was developing a new art approach in cubism, Gertrude Stein was developing a new approach to writing. She wrote The Making of Americans from 1906 to 1908, but it was not published until 1925. In 1909 she published three stories under the title Three Lives, followed later by Tender Button (1915) which has been described as a 'verbal collage'. Stein's writing brought her further renown, and her home and salons were frequented by many writers as well as artists, including many American and English expatriates. She tutored Sherwood Anderson and Ernest Hemingway, among others, in their writing efforts.

➢ JAMES JOYCE (1882-1941)

James Joyce was one of the pioneering figures of modernism. He was born in Dublin to a Catholic family, and received a Jesuit education at Clongowes Wood and Belvedere Colleges. Subsequently he studied philosophy and languages at University College, Dublin. The linguistic experimentation hinted at in Ulysses (1922) and fully explored in Finnegans Wake (1939) seems to have derived from this early interest in and talent for language study. His childhood is documented excitingly and with an often-jaded view of Irish upbringing in A Portrait of the Artist as a Young Man (1916) and its draft version Stephen Hero (1944). At this time it seemed likely that he would become a priest, and something of the fear and intrigue he felt towards this is clear in the first story of Dubliners (1914).

A less happy period occurred as Joyce attempted to find his footing in the theatre with the play Exiles, published in 1918 and performed the same year in Munich with little success. Greater praise by far had followed the publication of the largely autobiographical A Portrait of the Artist as Young Man in 1916 after it had been serialised between 1914 and 1915 in The Egoist. Joyce's finest hour was still to come though. He had gained an award from the Royal Literary Fund in 1915 on the recommendation of Yeats and Pound and further supplemented his meagre income with a grant from the civil list. Though still troubled by poverty and worsening eyesight due to glaucoma, he wrote Ulysses – his most famous and substantial work – during these years and it was published in Paris on his fortieth birthday, 2nd February, 1922. This incredible feat of diverse literary styles and innovation in the novel form was hailed by Modernist contemporaries such as T S Eliot as a work of genius. It was not admired by all, however, and Virginia Woolf and Gertrude Stein were among its critics. It took another fourteen years for the novel to be published in the United Kingdom.

Joyce's final revolutionary work and most bizarre offering was Finnegans Wake. It portrays a character who, because never fully awake and trapped in a dream-world, is not constrained by the limitations of normal consciousness. Written in a lexicon almost entirely its own – a sensual and playful mixture and corruption of English and other languages – the novel was (and is) a stranger and harder read than the (still hardly accessible) Ulysses. Both novels, however, served to change the face of the novel almost totally, and few authors since can claim to be unaware or uninfluenced by them at least in spirit. Joyce pioneered the 'stream-of-consciousness' form, particularly in the last book of Ulysses and in Finnegans Wake as a whole.

➢ T. S. ELIOT (1888-1965)

Thomas Stearns Eliot was born in Missouri on September 26, 1888. He lived in St. Louis during the first eighteen years of his life and attended Harvard University. In 1910, he left the United States for the Sorbonne, having earned both undergraduate and masters degrees and having contributed several poems to the Harvard Advocate. After a year in Paris, he returned to Harvard to pursue a doctorate in philosophy, but returned to Europe and settled in England in 1914. The following year, he married Vivienne Haigh-Wood and began working in London, first as a teacher, and later for Lloyd's Bank.

As a poet, he transmuted his affinity for the English metaphysical poets of the 17th century and the 19th century French symbolist poets into radical innovations in poetic technique and subject matter. His poems in many respects articulated the disillusionment of a younger post-World-War-I generation with the values and conventions – both literary and social – of the Victorian era. As a critic, moreover, he had an enormous impact on contemporary literary taste, propounding views that, after his conversion to orthodox Christianity in the late 1930s, were increasingly based in social and religious conservatism. His major later poems include Ash Wednesday (1930) and Four Quartets (1943); his books of literary and social criticism include The Sacred Wood (1920), The Use of Poetry and the Use of Criticism (1933), After Strange Gods (1934), and Notes Towards the Definition of Culture (1940). Eliot was also an important playwright, whose verse dramas include Murder in the Cathedral, The Family Reunion, and The Cocktail Party.

The Waste Land – a title whose terrifying import no one can help feeling, when the difficult and masterly word-pattern has finally yielded up its secrets. The melancholy and sombre rhapsody aims at describing the aridity and impotence of modern civilization, in a series of sometimes realistic and sometimes mythological episodes, whose perspectives impinge on each other with an indescribable total effect. The cycle of poems consists of 436 lines, but actually it contains more than a packed novel of as many pages. The Waste Land now lies a quarter of a century back in time, but unfortunately it has proved that its catastrophic visions still have undiminished actuality in the shadow of the atomic age.

16.8 Summary

Modernism is a philosophical, religious, and art movement that arose from broad transformations in Western society during the late 19th and early 20th centuries. The movement reflected a desire for the creation of new forms of art, philosophy, and social organization which reflected the newly emerging industrial world, including features such as urbanization, architecture, new technologies, and war. Artists attempted to depart from traditional forms of art, which they considered outdated or obsolete. The poet Ezra Pound's 1934 injunction to "Make it New" was the touchstone of the movement's approach.

16.9 Key Terms

- **Stream of consciousness:** A person's thoughts and conscious reacts to events perceived as a continuous flow.
- **Internal conflict:** A struggle between opposing needs, desires, or emotions within a single character
- **Foreshadowing:** A warning or indication of a future event
- **Existentialism:** The nihilistic movement in literature stating that neither the universe nor human life has any intrinsic, or already present meaning.

16.10 Review Questions

1. Trace out the beginning of Modernism.
2. Discuss the modernist writers' contribution to modernist literature.
3. How has modernism shaped the technique of literature.
4. Discuss the major literary technique used by the writers in their works.
5. Discuss in details the contribution of T.S Eliot to modernist literature.

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