

Q.2 Write a detailed note on the growth and development of the Nineteenth Century Novel.

[1] Introduction:

The nineteenth century saw the process and development of novel further. Nineteenth century novelists produced number of novels which enrich the novel form.

[2] Jane Austen As A Pioneer:

Jane Austen discarded (छोड़ दी) a sensationalism which had come in during the last half of the eighteenth century with "Gothick". She also discarded writers like Horace Walpole (*The Castle of Otranto*), William Beckford (*Vathek*), Mrs. Radcliffe (*The Mysteries of Udolpho*) and Matthew Lewis (*The Monk*). She satirized (मज़ाक) their supernatural terrors, her *Northanger Abbey* paved the way for detailed studies of respectable English country society. Her novels like *Pride and Prejudice*, *Emma*, *Sense and Sensibility*, *Mansfield Park*, and *Persuasion* show all the foibles (कमजोरियाँ) and absurdities (असंगतियाँ) as well as the graces of a miniature world strictly dominated by convention.

[3] Outputs of Bronte Sisters And Others:

Jane Austen died in 1817, and thirty years later Charlotte Bronte in *Jane Eyre*, and her sister Emily in *Wuthering Heights*, showed that the ingredients (उत्पत्ति) of the novel of terror could be taken and used to heighten a human story of passion without any trace of absurdity. (असंगतियाँ)

Sir Walter Scott, who was a contemporary and friend of Lord Byron, inaugurated (started) the historical novel. Sir Walter Scott in his novels the primary aim was to tell his story with all the picturesque detail and romantic feeling. He contributed some famous novels like *Waverley*, *Guv Mannering*, *Old Mortality*, *Ivanhoe*,

Kenilworth, and *The Talisman*. He said himself, in paying homage to Jane Austen, that he could, do "the Big Bowwow strain" (i.e., handle a lofty style and subject) as well as anyone else, but that the touch which rendered ordinary, commonplace things and characters interesting had been denied him. Against this statement, however, one must set his skilful and loving treatment of many of the humbler men and women in his stories.

His reputation in his own day was world-wide both as a novelist and as a poet. But in the later generations his verse and his novels neglected and became rather over-shadowed by those of his imitators. Among these, William Harrison Ainsworth deserves attention for his *Old St. Paul's* and *Windsor Castle* published in 1843 while R.D. Blackmore's *Lorna Doone* 1869, and Charles Read's *The Cloister and the Hearth*, 1861 are established classics in this tradition.

[4] Literary Contributions Of Charles Dickens:

With Charles Dickens, who was born in 1812, the Novel enters a new phase in its history. He was almost the first to develop a more complex plot. For complex plot he says in his own words,

"consists in going round and round the idea, as you see a bird in his cage go about and about his sugar before he touches it."

He often incorporates (संयोजित) the painful experiences of his youth in London, particularly in *David Copperfield*, *Nicholas Nickleby*, and *Great Expectations*. In depicting the life of London in the early 19th century, with its swarm (group) of odd characters, he was supreme, and as a painter of individual portraits, he is second only to Shakespeare.

Humour and pathos and a deep sympathy for human nature colour his work, and he can make us laugh or weep at will. Although he used fiction as platform for social reform, he was too good an author not to make his propaganda all the more effective by means of an absorbing story.

[5] Literary Outputs Of Thackeray:

Thackeray, who was regarded as Dickens' great rival, excelled (सर्वश्रेष्ठ होय) in the novel of ideas, in which the plot is subordinated to the philosophy or life which it is intended to convey.

Vanity Fair in many ways his masterpiece, shows him in the role of a fashionable preacher moralising over the follies of society while in *Henry Esmond* he brought a new depth, feeling, and realism to the historical novel. His chief weapon was irony, and like other authors of his day he was not afraid to drive home a lesson even if he had to interrupt the action of the story to do so.

[6] George Eliot's Contributions:

George Eliot widened the scope of the Novel yet further to include philosophical dissertations on current topics. Particularly she deals with religion, politics, and the social conventions in her novels. She stands midway between Thackeray and Henry James, that is to say, between the old novel and the new. At least four of her books are still read today, viz., *Adam Bede*, *The Mill on the Floss*, *Silas Marner*, and *Middlemarch*.

[7] Thomas Hardy And George Meredith:

In the later nineteenth century, two novelists stand out Thomas Hardy and George Meredith. The latter is frankly a satirist with a reformer's purpose. He has been called a pagan (अधुर्मा), but he teaches that the spiritual growth of man comes with the help of courage and self-restraint. His many novels include *The Ordeal of Richard Feverel*, *The Egoist*, *Evan Harrington*, and *Diana of the Crossways*. In some respects, he anticipates psychoanalytical methods in his searching of the heart and mind to lay bare the real stuff of which his characters are made. His style is indirect, epigrammatic, and sometimes, irritating, but his qualities as a poet often lend a special warmth and colour to his romantic passages in prose.

Hardy attempted no "harmonious philosophy," but he found small cause for rejoicing in the scheme of things, and his comments on human life and destiny are somber (अधुर्मा) and disillusioned. Taking his characters from the farmers and peasantry, and some of the gentlefolk, of his native "Wessex," he evolves from the simplest causes "a general drama of pain." He had the art of revealing the innermost soul of his characters without doing violence to his

narrative, and the simple rustics in his stories, in particular, are portrayed, with a superb humour and affection. Probably the four tragic novels, *The Return of the Native*, *The Mayor of Casterbridge*, *Tess of the D'Urbervilles*, and *Jude the Obscure*, contain his best works.

[8] Henry James And Others:

The Novel took many new directions during the century, and certain minor novelists should be noted as important in their particular genres. The political and social novel was practised by Charles Kingsley (*Alton Locke*), Benjamin Disraeli (*Sybil*), and Mrs. Gaskell (*North and South*). Anthony Trollope whose *Barchester Towers* was published in 1857, is especially remembered for his descriptions of clerical life, and his placid chronicles had a striking revival in popularity in the troubled twentieth century, which needed such refreshment. Other groups of novels, including *Phineas Finn*, showed his profound knowledge of the political world of his day. Wilkie Collins has been described as "the father of the modern detective story", which owes so much to *The Woman in White* and *The Moonstone*. The novel of adventure and exploration was popularised by Sir Henry Rider Haggard (*King Solomon's Mines*) and Robert Louis Stevenson (*Treasure Island*) and numerous lesser writers. From Bulwer Lytton (*The Coming Race*) to William Morris (*News from Nowhere*) and Samuel Butler (*Erewhon*) one may trace the succession of those fantasies upon ideal or future systems of government which were to become a powerful social influence before the century reached its close.

Perhaps the most important of the late Victorian novelists, however, is Henry James, and with him, as with Jane Austen at the beginning of the century, the emphasis is upon the manners and conventions of a narrow section of society. As an American who spent most of his life in Europe, James was in a unique position to observe the sensitive adjustment between individuals and classes. *Roderick Hudson*, *The Portrait of a Lady*, *The Golden Bowl*, and *The Wings of the Dove*, reveal his awareness of the niceties of this social balance, while his long-short story, *The Turn of the Screw*, in which influences and issues are mental and moral, heralds the approach of the modern psychological novel.

[9] Conclusion :

To conclude we may say that genre of Novel fully flourished in the Nineteenth century. Many novelists put best in their literary works according the requirements of those days.