

THE CHRONOTOPE OF LONDON IN CHARLES DICKENS' NOVELS

(Master's Thesis)

Elif DİNDAR

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T. R.
DUMLUPINAR UNIVERSITY
Institute of Social Sciences
Division of Western Languages and Literature

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Thesis Advisor:
Asst. Prof. Dr. Petru GOLBAN

Elif DİNDAR
0292070105

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Prof. Dr. Ahmet KARAASLAN

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ÖZGEÇMİŞ

25.04.1980'de Milas/ Muğla'da doğdu. 2002 yılı Dumlupınar Üniversitesi İngiliz Dili ve Edebiyatı Bölümü'nden mezun oldu. Ailesinin İlköğretim okulu öğretmenleri olmaları nedeniyle Muğla, Van ve Kütahya'nın çeşitli ilçe ve köylerinde bulundu.Öğrenimine Van'ın Erciş ilçesine bağlı Çubuklu köyünde, Çubuklu İlkokulu'nda 1986 yılında başlayıp, daha sonra Kütahya'nın Tavşanlı ilçesine bağlı Kızılçukur köyünde, Kızılçukur İlkokulu'nda devam etti ve ilkokuldan Kütahya'nın Aslanapa ilçesine bağlı Ortaca köyünde, Ortaca İlkokulu'ndan mezun olup Ortaca Ortaokulu'nda eğitimini sürdürdü. 1994 yılında Kütahya'ya gelerek lise öğrenimini Kütahya Süper Lise'sinde 1998 yılında tamamladıktan sonra aynı yılın Eylül ayında Dumlupınar Üniversitesi İngiliz Dili ve Edebiyatı Bölümü'nü kazanarak, bu bölümden de 2002 yılında şeref öğrencisi olarak mezun oldu. 2002 yılında Dumlupınar Üniversitesi Batı Dilleri ve Edebiyatı Bölümünde Yüksek Lisans programına başladı.2002-2003 öğretim yılı süresince Kütahya Azot İlköğretim okulu'nda sözleşmeli İngilizce öğretmenliği yaptı. 2004 senesinde ise Kütahya'nın Emet İlçesi'nde Mehmet Akif Ersoy İlköğretim Okulu'nda Uzman İngilizce öğreticisi olarak görev aldı. Şu anda Dumlupınar Üniversitesinin açmış olduğu İngilizce Öğretmenliği Sertifika Programına, Kütahya Endüstri Meslek Lise'sinin açmış olduğu Bilgisayar İşletmeni Yetiştirme Kursu'na devam etmektedir.

CURRICULUM VITAE

Born on 25th of April, 1980, in Milas, Muğla. Graduated from English Language and Literature Department at Dumlupınar University in 2002. Her primary and secondary education includes: the school in the village of Çubuklu in Erciş, Van, in 1986, continued in the village of Kızılçukur in Tavşanlı, Kütahya, and graduated from the primary school in the village of Ortaca in Aslanapa, Kütahya, where also her middle school education was completed; from 1994 to 1998 studied at and graduated from Kütahya Super Lisesi. From September 1998 to 2002 studied at the English Language and Literature Department at Dumlupınar University, holding a Diploma in English Philology. From 2002 to the present has been doing her MA study at the same Department, and also presently is attending the course of pedagogic training for the English Teaching Certificate at Dumlupınar University and the course in Computer Operator Training at the Vocational High School in Kütahya. Her work experience includes the position of a contractual teacher at Azot Primary School (2002 – 2003) and that of an expert teacher of English at Mehmet Akif Ersoy Primary School in Emet, Kütahya (2004 – present).

ÖZET

Bu tezin bilimsel olarak ilgilendiği şey ve amacı genel olarak edebi bir element olarak kronotop çalışması ve özel olarak da Charles Dickens'ın romanlarındaki şehir kronotopunu oluşturur. Böyle bir amaç roman ve hikaye edebiyatında zaman ve mekan ilişkisinin anlatımsal ve tematik anlamıyla ilgilenen ve Dickens'ın bir çok romanındaki metne ait analize teorinin pratik olarak uygulanabilirliğini takip eden sağlam bir teorisel esasın gelişmesini gerektirir. Bu tezin önemi, şehir kronotopu olan bir araştırma ve değerlendirme prensibiyle, Dickens'ın romanlarına orijinal ve yeni model bir yaklaşım yaratmadır.

Bakhtin'in, edebiyatta sanatsal olarak ifade edilen, zamanla ilgili ve uzaysal ilişkilerin gerçek bağlılığı olarak tanımladığı kronotop genel olarak, bir romanın hem öyküsel yapısının hem de bir dizi motifinin, temalarının fikirlerinin karakterlerinin, imgelerinin ve diğer temasal öğelerinin analizi ve yorumlanmasında uygulanabilir. Kronotopun önemi onun öyküsel ve temasal organizasyonu ve analizinin bir ögesi olması durumundan kaynaklanır, kronotop kendi gelişim sürecine ve edebi eserde kendi çeşitlerine sahiptir: ev kronotopu, yol kronotopu, şehir kronotopu.

Şehir kronotopu hem öyküsel hem de temasal düzeyde metne ait organizasyonun bir vasıtası olur. Dickens'ın eserlerinde Londra kronotopu, sosyal arka plan, ahlaki değerler, yaşama standartları, arka planın birey üzerindeki etkisi gibi Dickens'ın bazı ilgi alanlarını sunmaktadır.

ABSTRACT

The scientific concern and the aim of the thesis constitute the study of the chronotope as a fictional element in general, and, in particular, the chronotope of city in the novels by Charles Dickens. Such a purpose requires the development of a solid theoretical basis concerning the narrative and thematic implication of the time-space relationship in fiction, followed by the practical applicability of the theory to the textual analysis of a number of Dickens' novels. The importance of the thesis is the creation of an original and new modality of approach to Dickens' novels through one principle of research and evaluation, which is the chronotope of city.

Chronotope in general, defined by Bakhtin as the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature, is applicable to the analysis and interpretation of both the narrative structure of a novel and its range of motifs, themes, ideas, characters, images and other thematic elements. The importance of chronotope arises from its status as an element of narrative and thematic organization and analysis, having its own process of development and its own typology in the literary text: the chronotope of home, the chronotope of road, the chronotope of city.

The chronotope of city becomes a means of textual organization on both narrative and thematic levels. The chronotope of London in Dickens' work renders some of Dickens's concerns, such as the social background, moral values and the standards of living and the influence of the background on the individual.

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INTRODUCTION

The present thesis focuses on the chronotope of city, its defining characteristic features, its origins, development history and typology, in general, and on the chronotope of London in Charles Dickens' novels, in particular.

In order to disclose the status and importance of the chronotope of city in English novel, the research focuses on the 19th century Victorian literature, in particular the realistic novels of Charles Dickens as the major 19th century English writer, and thus the chronotope of the city of London and its textual representation in Dickens' novels constitute actually the matter of concern of the study, reified through the textual approach to some of Dickens' major fictional writings.

The research is justified by the fact that the critical suitability and the up-to-dateness of the chosen topic postulate as the main aim of the study the scientific and value research, by applying adequate investigation methodologies and a pre-established work program, of a number of literary works by Charles Dickens in order to demonstrate the importance and the role of the chronotope of city in the general European literary background, and in English literature, in particular.

The confirmation of this major aim in the context of a scientific research regards the following concrete objectives of the thesis, which also justify the scientific innovating character of the study:

- the research, diachronic and synchronic, of those thematic and narrative elements that marked the consolidation of the chronotope of city in fiction;
- the development of a solid theoretical basis concerning the narrative and thematic implication of the time-space relationship in fiction;
- the practical applicability of the theory to the textual analysis of a number of Dickens' novels by the evaluation of particular hypostases of the chronotope of city through the textual approach to a number of major literary works (*Great Expectations*, *David Copperfield*, *Bleak House*, *The Old Curiosity Shop*, and others);

- the study of the effects of the city and urban life on people, which are reflected differently in each literary work but unified by certain common characteristics that prove the importance of the chronotope of city on the life and formation of the characters;
- the creation of an original and new modality of approach to Dickens' novels through one principle of research and evaluation, which is the chronotope of city;
- the critical and theoretical evaluation of the chronotope of city, showing its alliance to the general European and English literary background.

The theoretical and methodological foundation of the study focuses on those exigencies of the contemporary scientific research that find their applicability as interpretative premises and modalities (theoretical and critical) that would allow the exposition and argumentation of the chronotope of city as a major element of textual organization, having its own specific thematic and structural implications, along with the affirmation of its literary continuity through the process of literary evolution.

In this respect, the research represents more than just the critical review of different schools, principles and methods of research, or a compilation of different theoretical and methodological perspectives of analysis of the literary discourse. However, the theoretical and methodological basis of the research is connected to the most recent and accessible bibliography, or to the fully acknowledged and accepted nationally and worldwide contributions to literary analysis, and the essential reference points of the study constitute the theoretical and critical contributions of, among others, Bakhtin, Ergiydiren, Golban, Gross, Jenkin, Johnson, Mankowitz, Newsom and Pearson.

The principles and methods of research applied in the study are those used and applied by traditional and modern literary studies, and represent a combination of methods considered according to the material under research and the purpose of the study: philological, narrative, comparative, biographical, as well as a number of methods and principles related to text analysis, intertextualism, thematology, literary theory.

The structure of the thesis corresponds to the proposed objectives and consists of an introductory section, followed by two chapters, each chapter comprising a number of

subchapters. The two chapters of the thesis are followed by a section of conclusions, representing the final reflections, and by the bibliography of literary texts and critical studies.

The first chapter, entitled *The Chronotope of City in Literature*, is the theoretical part of the thesis that attempts at defining the chronotope, presents its textual implications and typology. The chapter also regards the diachrony of the chronotope of city in European and English literature from ancient period to 20th century.

The second chapter, entitled *Charles Dickens and the Chronotope of London*, is the practical part of the thesis that studies the chronotope of London as a complex picture of Victorian standards and values, the chronotope of London and the physical appearance of the city, the chronotope of London and the people of the city, the relation between personal and urban life, and the influence of the city on character formation.

CHAPTER ONE
THE CHRONOTOPE OF CITY IN LITERATURE

1.1 Chronotope: Definition and Textual Implications

Chronotope is an important investigational element in the field of literary theory and criticism, in general, and, in the field of fiction studies, in particular. The importance of chronotope arises from its status as an element of narrative organization and analysis, having its own typology in the literary text. Originated from Greek, the term *chronotope* is formed by two words; *cronos* meaning time, that is the temporal element, and *topos* meaning place, setting, that is the spatial element.

The Russian scholar Bakhtin explains the fact that the term *chronotope* is employed in mathematics and it has been introduced as part of Einstein's theory of relativity. In his turn, Bakhtin uses the term in relation to literature and defines chronotope as "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (1985, 84), because "this term expresses the inseparability of space and time"(1985, 84). According to him "time is the fourth dimension of space", where "time thickens, takes on flesh, becomes artistically visible", and "space becomes charged and responsive to the movement of time, plot and history" (1985, 84). This definition is then illustrated with a number of examples, outlining the character's movements in time and space in different kinds of novelistic plot. The chronotope of the "Greek romance", or "the adventure novel of ordeal" (1985, 86), dating back to the 2nd-6th centuries AD, is the first to be discussed, and, explained as "an alien world in adventure time" (1985, 89), it reveals that the time and space are connected mechanically, allowing for interchange ability. The medieval chivalric romance develops chronotope into "a miraculous world in adventure time" (1985, 154), capable of accommodating dreams and visions, allowing both time and space to stretch or shrink indefinitely at the author's will.

According to Bakhtin "the image of man is always intrinsically chronotopic (...)
The chronotope as a formally constitutive category determines to a significant degree the image of man in literature as well."(1985, 85) In this respect, Bakhtin argues:

The action of the plot unfolds against a very broad and varied geographical background, usually in three to five countries separated by seas. There are descriptions, often very detailed, of specific

features, cities, structures of various kinds, works of art, the habits and customs of the population, various exotic and marvellous animals and other wonders and rarities. The novel also contains fairly wide-ranging discussions on various religions, philosophical, political and scientific topics. (1985, 88)

On the narrative level of a novelistic text, since a character has an experience about something, it must be represented within a space–time relationship. Ergiydiren claims that “for some theorists the space and for the others the background are more than a place where any action takes place.” (2001,19) The space plays an important factor for human’s existence:

Space can be the meaning of a character’s will. If it is a natural space it can be a reflection of human will. It can also be the power that affects the character. Moreover it can be thought as a physical and social factor without the control of the individual. (2001, 19)

Time also is important, because:

Taking precedence, described as the usage of the art of time and likened to the music, analysing the meaning of time in novel is to enter the world the author reflects; to realize the understanding of his psychology and the metaphysical reality under the parts of the time that he has chosen and shown. (Ergiydiren, 2001, 17)

Narrowing the vector of discussion in relation to the main concern of the present thesis, that is the chronotope of London in Dickens’ novels, mention should be made of Golban’s point of view on chronotope in relation to Dickens’ novels of formation. In his book, *The Victorian Bildungsroman*, Golban sees the principle of chronotope as:

the unifying factor of all Bildungsroman (...) the principle of chronotope is applicable to the analysis and interpretation of both the narrative structure of the Bildungsroman and its range of motifs, themes, emblems, characters, images and details. (2003, 241)

1.2 The Typology of Chronotope

Concerning the types of chronotope expressed in Dickens’ developmental novels, Golban (2003, 242) hypothesizes of the existence of four types of chronotope within the fictional framework of the novel of formation:

1. The Chronotope of Home
2. The Chronotope of Roadway
3. The Chronotope of City

4. The Existential Chronotope

Home, usually represented by the family background and the house, is the starting point of one's life, as well as an important factor in a person's whole existence:

The house is the first spatial reality in every Bildungsroman, the first sphere of action, the first nucleus of the existential universe, a microcosm of human life, having a door that leads into an infinitely larger world that seems to provide stronger premises for the process of formation. (Golban, 2003, 121)

Applied to the narrative organization of the novel, the importance of this type of chronotope results from the fact that it suggests:

the temporal and especially the spatial origins of the character, the relations within the family circle or simply the reality or non-reality of a spatial category of inner/outer stability or instability. (Golban, 2003, 242)

Especially in autobiographical novels like *David Copperfield*, the chronotope of home plays an important role in hero's life: the novel begins in the house with the birth of the character; the origin of every person's characterization is formed in the house among the family, and the first education is given in that house by his parents.

Another type of chronotope, the chronotope of roadway, although present in different novelistic discourses, is usually found in picaresque novels, because:

the chronotope of roadway, for example, stands for journey, search or sudden happening, or unexpected meeting which determine the gaining of knowledge, the evaluation and formation of spiritual components within the universe of human existence in childhood, adolescence, and further stages of development. More than that the chronotope of home and that the chronotope of roadway provides a clear interrelationship between the chronotope of home and that of city, for, as it usually happens, the growing child, willingly or not, leaves at a certain moment the relative security of his home to make his own way in life through the experience (often consisting of trial) of a larger society. (Golban, 2003, 121)

The chronotope of city, which is actually the main concern of this thesis, means "a large society as another element of synthesis which constitutes an important factor for the evolution and formation of the hero; it sometimes can be a new home." (Golban, 2003, 242) The chronotope of city is used in novels when social background becomes one of the major concerns. The hero of Dickens' novels, for example, is usually an orphan, living in

a small village in a poor household and does not find his needs of love, sincerity, education, reacts against his real, or step family, or orphanage, and escapes from it into a larger society. Entering a wider society and finding a place and an identity for him in that society become his only aim. He begins his journey with the hope of fulfilling his dreams in the city, which, in English novels, is usually London.

On the whole, and in most general terms, the city of London in Dickens' novels is the essence of social concern and social representation in the literary text, showing a double perspective of existence:

As it is, the larger society and especially the city, or the establishment of social relationships, play a double role in the hero's life. The new setting allows for liberation from family and provincial constraints, a citadel of light as a protest of civilization against wilderness and savageness, apparently opening new perspectives of progress and formation. But more often it brings frustrations and conflicts more decisive than any disenchantment and disillusion with the narrowness of provincial life. (Golban, 2003, 128)

The status of the city and its textual representation in Dickens' novels constitute the matter of concern of the textual approach to Dickens' novels in the next chapter, yet a diachronical perspective on the representation of the chronotope of city in literature – in order to see the development and establishment history of the chronotope of city in European and English literature – would be both congenial and revelatory for the study.

1.3 The Diachrony of the Chronotope of City in European and English Literature: Beginnings to 18th Century

The city, under the form of citadel, as an important element in many literary works, is first mentioned in Antiquity. In ancient epics, there are three important thematic elements that are interconnected and that represent divinity, citadel and hero, respectively. The relationship among them is that divinity determines the hero's action, the hero acts for the benefit of the citadel, and the citadel is the image of divine creation (*imago dei*).

In many ancient epics, the main subject matter is the life and adventures of an important hero. The hero defends the city and the people against human enemies or supernatural forces, even if this may lead to the death of the hero. The hero lives and

fighters for the sake of his citadel, and the death is not important for him because he knows that he cannot hinder his destiny and his death, and he also assumes this as personal responsibility, knowing that by fighting for his citadel he would gain immortality. An example of protecting and dying for the citadel one belongs to is the hero Beowulf, whose deeds and heroic ideal are expressed in a famous Anglo-Saxon epic.

In English background, following the Anglo-Saxon period, in Middle Ages, with the Norman conquest and later in Chaucer's epoch, the formation of English nation began, its language, culture, social organization, cities, and literature. Before Chaucer, it was the period of Normans and for literature it was the period of romances. Romances were about heroic deeds of the knights, morality, love affairs, and idealization of the values of chivalry, all of these aspects thematically rendered by the use of the supernatural element. Romance is important in relation to the study due to the representation in literature of the medieval citadel, often referred to as Camelot. Camelot is the place of King Arthur and his knights, and, like in ancient epics, the hero protects and dies for the benefit of the citadel.

Unlike romance writers, Chaucer took the subject of his works from real life and attempted at revealing the characteristics of his contemporary society and people, with a pregnant critical outlook:

The only way of bringing together the people from different classes, that can not easily meet in that age, and in the same book, is to make them pilgrims, going the Canterbury Cathedral, by the means of which Chaucer gives the picture of the English society in the second half of the 14th century. (Urgan, 1986, 88)

The pilgrimage was a part of Christian custom when people from different classes embark on trips to holy places, and meet at special starting points like Tabard Inn. Canterbury is such a place, where the soldiers of the king Henry II murdered Thomas Becket. The pilgrims represent the complexity of the social and human typology, nobles and people of common social status, a knight from Antalya and a scholar from Oxford, a woman from Bath and a doctor, and many others.

The pilgrimage becomes a means of rendering the social and human typology, and of literary expression of the defining features of the society and its members. There occurs no change in the characters' personalities, because Chaucer only tries to reflect the condition of the society. The characters reveal themselves their personalities and traits of characters, since every character tells a story during the journey, and the reader learns of his personality from the story. Chaucer is less interested in character development than in society, its institutions with their positive and negative aspects, and he attempts at being objective while doing so. Because of the importance of Christianity and the power of church in that age, some places, like Canterbury Cathedral and the city of Canterbury, gain importance for most of the people, and because of the pilgrimage, the city develops economically, the trade is spread, it becomes the centre of religious, cultural and commercial institutions.

In this respect, the chronotope of city is the object of pilgrimage, that is Canterbury, which corresponds to the medieval importance and high status given to religion and religious institutions.

The term "Renaissance", meaning "rebirth", names a period that began in the middle of the 14th century and continued till the end of the 16th century. Renaissance is both the revival of Ancient classical ideas and a period of artistic innovation, which began in Italy and later spread to Northern Europe and also to Britain in the 16th century.

The period was characterized by amazing energy, curiosity and creative effort in the arts of painting, literature, sculpture and architecture. Social life was secularised. In Renaissance people gave importance to the classical ideas and particularly Greek culture, because Greeks had given importance to man and nature. Renaissance men also studied on the concept of man, his body as well as spirit. According to them, both the body and the spirit had the chance of making man happy in this world.

The centre of Renaissance art and thought came to be the city, and there was an impressive development and establishment of the chronotope of city in literature, and in particular in the fictional discourse. In this period novel emerged as a distinct genre, and

its first manifestation, closely concerned with reality, was the picaresque fiction. This type of fiction, which takes its subject matter from real life, originated in Spain and dealt with the adventures of rogues. It is generally realistic; it often draws upon the facts of the life of a rogue, and since it tells the story of a part or the whole of the life of a rogue, society and city become important literary concerns.

In Renaissance, Spain was the leader in the development of the picaresque fiction. The literary text that actually marked the transition from the medieval romance, with its values of knighthood and fantastic element to the verisimilitude of the novel (picaresque narrative), is *Don Quijote de la Mancha* written by Cervantes, a Spanish writer. The novel reveals a number of picaresque elements, and it also satirizes chivalry. Alonso Quixano enters a larger society to make his dreams real, to be a famous chevalier. The cities he went to, the places he saw, the people he met, and the whole world help him complete his quest and development. He changes and develops; he is no longer Alonso Quixano for his friends and for the society but he is Don Quixote. Nevertheless, he does not accept this, because he has learnt to make self-analysis; and no longer does he live in a dream world, since he has learnt to see and accept realities, as the characters of later picaresque novels do.

According to Golban, the character of the picaresque tale is not static or just moving through the narrative structure. Not only his condition, or his social position changes, but also his consciousness on concrete reality, but also his moral and philosophical views change. This change is determined by the external world. The external world is somewhat thought to be a school, an educator. During the journey the character completes his formation, his education; he changes and develops. This external world is society, towns, cities, and the people. With travel this external world enlarges. In this respect, Golban argues that:

travel suggests an experience of life as a temporal and spatial movement through different components of social setting, which provides both a realistic and satirical outlook based on action, analysis and self-analysis of the main character. (2003, 33)

In the picaresque novels of the Renaissance and later 17th and 18th centuries, the chronotope of city is a part of the larger society, within which character moves and

portrays a complexity of human and social typology, and thus the city discloses the life of the rogue and his relationship to the background, where the city is an aspect of change of his condition, success and failure, and his eventual understanding and self-revelation, that is, the chronotope of city reveals its *formative* impact on the life experience of the character.

The city not only changes the life of the rogue but also it educates him so it can be said that there is a pedagogic idea in picaresque novels:

Of primary importance in the novel is also a certain pedagogic idea revealing the pedagogic process of character formation and education. The external world is viewed in terms of schooling and education, through which the protagonist has to pass in order to change and develop. The evolution of the character allows the exclusion of his static features; yet the world becomes almost unmodified and definite, but, at the same time, subject to a rich complexity of contrasting aspects. (Golban, 2003, 33)

In 17th century, European cultural and literary background can be viewed in two of its manifestations. At the beginnings of the century it was the age of baroque in arts and literature, implying what is exaggerated, impressive and the fact that it does not abstain from contradiction, and giving importance to sensation rather than thought, motion rather than balance. After the age of baroque, the Ancient classical ideas began to gain importance in many European countries, which led to the establishment of Classicism in France, and later its effects on other countries, including England. In Middle Ages, because of the power of religious institutions over society, the people conformed themselves to these institutions; the education was given to people in monasteries, and religious doctrines were the main subjects taught in these institutions.

The Renaissance revival of the Ancient classical ideas brought Enlightenment to many European countries. The man rediscovered himself and the world, and sciences like history, mathematics, physics, and biology started to develop. By reading Ancient philosophers and their ideas on life and world, people were affected and changed their views, which resulted in the institutionalisation of the ancient classical ideas as the period of Classicism in the Europe of the 17th century.

In 17th century, English cultural and literary background can also be viewed in two of its manifestations, which follow and coincide with the general European ones. At the beginnings of the century it was the age of baroque in English literature, which manifested itself as Metaphysical poetry, and whose major representatives were Donne, Herbert, Vaughan, Crashaw and Marvell. Their poems were very different from the traditional ones, because Metaphysical poets tried to combine thought and feeling, develop conceits and employ at full their poetic wit, which resulted in so-called “literary extravaganza”. Following the Metaphysical period, the further evolution of English literature was thwarted by the rise of Puritanism, which accused imaginative literature, in particular poetry, of being useless, sinful and the source of lies.

The restoration of monarchy in 1661 meant on the cultural level the restoration of literature and arts, and marked, until towards the end of the century, the implementation of the classical ideas in English literary background. The second half of the 17th century, known as the Restoration period, is thus important for preparing the way to the rise and consolidation in the 18th century of the Neoclassicism as a dominant doctrine, although on the level of literary practice the Restoration drama does not constitute an important aesthetic manifestation.

In European literary background, the chronotope of city remains expressed in the picaresque narratives, this literary tradition being still highly influential in Spain, France and Germany, and being reified by a great number of novels:

In general, they represent novels of travel, adventure, trial, and even life-novels. (...) Their characters' experience of life consists mainly in pilgrimages, both physical and spiritual, which culminate in their changed exterior condition and sometimes the inner existence of the characters. These novels are often the equivalents of the Renaissance conduct books insofar as one of the recurrent themes is the making of the gentleman. But in a complex and busy existence the gentlemanly ideal is difficult to discover; and the struggle for survival in the contemporary world is also hardly conducive to good manners and quiet consideration of others. In terms of the general pattern of picaresque fiction, the character's experience of life consists of a long journey from home into the crowded and exciting background of contemporary society, which represents an agent of fulfilment of the character's desire for adventure and action, but also the source of corruption. (Golban, 2003, 35)

In English literary background, the chronotope of city expressed in novels would receive its textual status in 18th century, as the novel emerged and developed as a distinct

literary genre in English literature not until the 1720s, and owes its beginnings to such novelists as Defoe, Richardson, Fielding and others. The 17th century on the whole and the Restoration period in particular remain, however, important for their gradual turn to ancient models, values of rationalism and common sense, reason and normative discourse, and, in terms of the study, to the interest in real and urban life.

The 18th century English literature reveals three aspects of its evolution: firstly, the neoclassical doctrine dominating the poetic production; secondly, by the middle of the century, the reaction against neoclassical poetry provided by pre-romanticism; thirdly, the rise, development and consolidation of English novel.

In matters of the study, all these aspects are important: the first one makes city the centre and background for the creation of literature and arts, as neoclassical art is considered a metropolitan type of culture; the second, on the contrary, is less interested in city than in nature and rustic existence; however, of primary importance is the third aspect, that is the rise, development and consolidation of English novel, yet it is the Neoclassical doctrine that is the dominant and mostly influential not just on poetry but on 18th century literature in general.

The chronotope of city expressed in the 18th century English literature is thus to be considered in the relation to the entire literary diversity of the period, and in particular in relation to the aspect of interrelationship between Neoclassicism and the rise of novel.

Besides the above mentioned neoclassical concern with the real, social and urban, which influenced and finds its literary representation in the first English novels, mention should be also made of the moral didacticism, which is specific to English neoclassical doctrine and which also receives its fictional expression, in particular in the novels written by Richardson and Fielding. Their aim is to teach moral values to reader, and the background of such an experience is largely urban, mainly London, as in *Joseph Andrews* or *Tom Jones*. Attempting at revealing a complex social and human typology on the basis of verisimilitude, the writer gives a very important status and role to the city in its textual representation.

The chronotope of city gains its importance in the 18th century personal, social and cultural life due to the fact that it represents the background where the best, real, civilized and valuable in human condition is produced, and as expressed in the novel, a character like Tom Jones, leaving for the city, gains experience about the city life and changes in a positive way, becoming moral and achieving maturation.

The English novel starts as an anti-romance in the 18th century since a novel writer tries to depend on the realities, does not take his subject matter from the history, mythology, fairy tales, legends, but from his own contemporary background, and a novel writer chooses his characters from a complex human typology. He abstains from using any supernatural or metaphysical element.

English novel emerged as a complex and diverse literary phenomenon, having no real models and rules to follow, although still strong are the effects of the picaresque mode of writing on English novel. With the picaresque mode of writing, the reality, society and the life of a character gained importance, which is to be expressed in a direct, reader-focused style:

The beginning of English fiction is almost symbolic of the new ways of literature: the new prose style is plain, simple and devoid of aesthetic ornamentation, clear and direct, and serves a clear thinking and an interested eye cast upon the surrounding world. This aspect is also noticed in the rendering of the character: he is governed by reason and efficient action. (Golban, 2003, 39)

The novel established itself as a distinct literary genre in England with the works of Defoe, Richardson, Fielding, and others. These writers consider city an important thematic element in the newly developed genre, mainly as a formative agent in human life, the source of education, civilization, culture, and gaining life experience. It has a great effect to change the social status and personality of a character and reshape him in a positive way. Especially in picaresque novels like *Joseph Andrews* and *Tom Jones*, the change in the characters' social status and personality is even to be considered an aspect of subject matter.

These characters are young people who may easily make mistakes in their life and who are still inexperienced about the life. But both of them begin a journey to London, the city that makes a deep change in their life. Their physical appearances, their behaviours, their thoughts change and they learn to make self-analysis. They are no longer inexperienced people; they become educated and develop personalities, changed in the inside and the outside, as, for example, the protagonist of *Joseph Andrews*:

No sooner was young Andrews arrived at London then he began to scrape an acquaintance with his party-coloured brethren, who endeavoured to make him despise his former course of life. His hair was cut after the newest fashion, and become his chief care; he went abroad with it all the morning in papers, and drest it out in the afternoon. They could not however, teach him to game, swear, drink, nor any other genteel vice the town abounded with. He applied most of his leisure hours to music, in which he greatly improved himself; and became so perfect a connoisseur in that art, that he led the condemned or applauded a single song contrary to his approbation or dislike. He was a little too forward in riots at the play-houses and assemblies; and when he attended his lady at church (which was seldom) he behaved with less seeming devotion than formerly; however, if he was outwardly a pretty fellow, his morals remained entirely uncorrupted, though he was at the same time smarter and genteeler than any of the time beaux in town, either in or out of livery. (1973, 65)

In addition, the change in young Andrews affects many people around him, including his lady:

His lady, who had often said of him that Joey was the handsomest and genteelest footman in the kingdom, but that it was pity he wanted spirit, began now to find that fault no longer; on the contrary, she was frequently heard to cry out, "Ay, there is same life in this fellow." She plainly saw the effects which town air hath on the soberest constitutions. She would now walk out with him into Hyde Park in a morning, and when tired, which happened almost every minute, would lean on his arm, and converse with him in great familiarity. Whenever she stepped out of her coach, she would take him by the hand, and sometimes, for fear of stumbling, press it very hard; she admitted him at table and indulged him in all those innocent freedoms which women of figure may permit without the least sully of their virtue. (1973, 65)

In another novel written by Fielding, entitled *Tom Jones*, there are the same characteristics. According to Urgan, *Tom Jones* is a book that gives "a moral lesson and shows how the faults of youth can be dangerous during the life." (1996, 69) This book gives this moral lesson by using London, the people and the society of it. It reflects the traditions of English society in the 18th century, and it is also a satire focused on the age in which it was written.

Tom Jones focuses on the social environment rather than the individuals. Its aim is not to analyse the complexity of individual's psychology but it is to write a farce novel

that reflects the whole society, talking about the behaviours of the people who are under the restraint of the traditions of the society.

Jones, like Andrews, has a good heart and but also some faults. London does not change their positive characteristics but takes their faults away. At the same time, their social status change and improve. Both Andrews and Jones come from noble and rich families but they learn this after they go to London. They meet their relatives there and learn their real identities. London affects them like a magical stick. On the other hand every occasion they have is not in a state of peace and concord. Jones, for example, becomes involved with an older woman; he is sentenced to prison and passes through other misfortunes. But these misfortunes are formative, lead to happy endings and represent lessons that the city teaches on ethical grounds.

In conclusion, with the 18th century, one should consider the final consolidation of the chronotope of city as one of the major and most important elements in English novel, consolidation that was possible as influenced by the Neoclassical doctrine, which emphasizes the role of city and urban life, the interest in real and actual, the moral and aesthetic implications of London and other English cities, and by the Spanish picaresque novel, which had already given to the city the status of chronotope, of an important textual element of the thematic and structural organization of events and character representation strategies.

1.4 The Diachrony of the Chronotope of City in English Literature: 19th Century and Modern Period

English literature in the 19th century consists of two important periods: Romantic Movement and Victorian Age. Romanticism rejects Neoclassicism and represents the continuation of the 18th century Pre Romanticism. If in Neoclassicism, according to Golban's consideration of the principle of tradition in literature;

authors are directly involved in the world in which they live; they take progressive social attitudes, respond fully to the most important topics of everyday life, and are less concerned about their characters' inner experience, artistic innovation and new means of expression (1998, 10)

and Neoclassicism gives importance to reason, society, and reality, being concerned with human nature and urban culture, and emphasising decorum and poetic diction as rules of poetic production,

Romanticism, as every modern trend in culture, attempted to reveal a rebellious spirit in art, a tendency to reject the commonplace and traditional conventions, and to reflect in its literary works the state of confusion and chaos of its own time. The English Romantic movement is characterized by imaginative intensity and aesthetic concentration, stress on individual sensibility and consciousness, indifference to the objective reality of the recent past and inclination towards the remote past, preoccupation with the discovery of new means of expression and exploration of new fields of human experience. (Golban, 1998, 10)

Romantics give importance to subjectivism, individualism, non-reality and rustic life. They reject the whole social and urban background and try to escape from it. The rejection of society (urbanism) became one of the main Romantic features, as, for instance, “Shelley states in one of his poems that “London is a city much like Hell””. (Golban, 1998, 12)

Rejecting the social and urban life, romantics turned to rustic existence and nature, and brought new meanings and feelings to the nature, and they had a valid reason to do that, because of the scientific and technological developments, where nature was losing its beauty, was polluted by the rising industrialism, which marked a new relation between man and nature:

Until the 17th century that had been a more or less balanced partnership; after that the scientific and technological developments gave man an upper hand and he began to dominate; he became the exploiter of nature and eventually its destroyer. (Golban, 1998, 13)

This aspect led romantics to give new and considerable meanings to nature. They personified it, identified themselves with it; moreover, they ranked it to divinity:

Nature is now seen to be morally uplifting, a kind of spiritual healer, it is invested with personality, ranked to divinity (Pantheism), and human moods and moral impulses are seen as reflected by it. (Golban, 1998, 14)

Nature is also a source of escapism from the real urban world, which is obstructing to the poet’s existence, as, for example, in Byron:

Where rose the mountains, there to him friends;
 Where roll'd the ocean, thereon was his home
 He had the passion and the power to roam;
 The desert, forest, cavern, breaker's foam,
 Were unto him companionship; they spoke
 A mutual language, clearer than the tome
 Of his land's tongue, which he would oft forsake
 For Nature's pages glass'd by sunbeams on the lake.
 (Canto III)

To Wordsworth, nature is a source of feelings, thoughts and knowledge for the poet; it represents a symbolic union with rustic life – as in *Tintern Abbey*: “these pastoral forms green to the very door” – and, in the same poem, is also ranked to divinity: “We stood together; and that I, so long /A worshipper of Nature, hither came”.

For Shelley, nature and countryside represent a major source of inspiration. In his poem, entitled *To a Skylark*, Shelley calls out to nature “Teach me half the gladness”, and in another poem, *Ode to the West Wind*, Shelley speaks about nature like “the trumpet of a prophecy!”

Because of the rejection of city and the importance given to the nature and countryside, the chronotope of city in romantic literature does not represent a vivid presence. Rejecting the city and the city life is attempt of rejecting the whole social background; moreover, romantics tried to escape the city as a source of dull existence, offering, in term, importance to the chronotope of countryside and nature.

The chronotope of city receives its full textual representation in novels and other works of imaginative prose in the periods after Romanticism, namely Victorian Age and the 20th century.

The literature of Victorian Age is a complex phenomenon, lacking any definite attempt of labelling, and it consists of several periods as well as several literary movements and trends. On the general social and cultural levels, Victorian Age expresses development in the field of ideas, political and economic expansion, bringing a great deal of scientific, technological and ideological innovation.

In literature, in particular, Victorian Age revealed a continuation of the romantic mood of writing, the rise of Realism, and later rise and consolidation of Aestheticism, Symbolism and other trends.

In culture and arts, in general, Victorians attempted to combine the romantic attitude and emphasis upon self, feeling, and imagination with neoclassical concern with the public role of art and the social and moral responsibility of the artist. This social and moral concern manifested in Victorian Age, especially as an important trend which is Realism, while the concern with personal, individual experience, as well as the concern with the literary product in itself determined the continuation of Romantic Doctrine as Post-Romanticism as well as Aestheticism or Symbolism.

In Victorian Age, the novel writing was the dominant genre, the most popular literary form created by a group which included both men and women and whose works were welcomed as a source of social and moral instruction as well as of delight and entertainment, especially by the newly developing middle class reading audience. In this respect, the novel was the expression of Realism that is the trend which is exactly concerned with social existence, moral issues and moreover the presentation of human existence as being determined by and in relation to social existence:

Realism emerged in the Victorian cultural background as a means of rendering fidelity to actuality in its representation, thus defining a literary method and a particular range of subject matter, and being loosely synonymous with verisimilitude. Realism also implies a synchronical representation of the contemporary everyday life, while verisimilitude can concentrate on other spatial and temporal realities, as for instance in Walter Scott's historical novels. (Golban, 2003, 101)

As Romanticism was a reaction against Neo-classicism, Realism is essentially born of impatience with Romanticism. The realist finds beauty residing only in the depiction of truth, looks at life with objectivity. The realistic author refrains from taking sides with his characters. The author seeks to see life according to the facts, and hence presents his interpretation of it by documenting character, story, or picture with facts. Moreover, Realism deals with contemporary society; the realist avoids the past or the future since one can see them only through a veil of fancy. The realist is interested more in character than in story, more in men than in external nature.

In this age, there are the characteristics of Romanticism and Realism in a novel and sometimes the people cannot decide which movement affected a novel most, because the characteristics of Realism and Romanticism are found together in most of the novels, and the best example may be *David Copperfield*. This affected the chronotope of the city, too. The chronotope of city was textually expressed in two ways. For some, city was corrupted, bad and polluted. Because of the technological developments and industrial revolution, the cities were getting crowded day by day, evolving within the framework of mass-production and mass-consuming realities.

For others, city was a source of accomplishment, civilization and improvement. The city was necessary not only for the development of the society but also for the development of the individual. This thought came out with the effect of Victorian Positivism. With industrial revolution, the city accelerated its colonialism activities and England began to develop economically and England became the richest country in the world.

These two opposite views on the city received their literary expression in realistic novels, as it can be noticed in Dickens' work. In *Dombey and Son*, Dickens sees London as "the monster roaring in the distance". City is a monster that gets rid of the people coming from rural areas. Because of this city many people lose their money, health, family and even life. On the contrary, in *The Tale of Two Cities*, the situation is totally different. In this novel, Paris is a hell full of murders, but London is a peaceful place; many people run away Paris and come to London to begin a new life.

These two views on the city reflected in literature, also affected the formation and the development of the hero. When the city was reflected as corrupted, bad, full of murderers and thieves, the hero had to have more painful events and sometimes, like in *Great Expectations*, the hero could not complete his formation and could not find a place in the society for himself. This usually led to an alienation from the society, and losing his "great expectations"; the hero left city and turned back to the place where he was at the beginning, that is family, values of childhood, provincial life.

On the other hand, when city is represented as an educator, it becomes an important factor for the evolution and successful formation of the hero. His values, career, social and economic position change in a positive way, as for example, in *David Copperfield*.

In the 20th century, the chronotope of city as an obstructing background, already represented in Victorian Age, becomes the main aspect of thematic expression in the literary text, especially in the works of Modernism. The rise of Modernism has its roots in the first decade of the 20th century as well as in the closing decades of the 19th century which marked important changes and developments in thought, concerning philosophy, psychology, and physics.

Modernism was an international movement in general which manifested itself in art in general and in literature in particular, and which might have started around the beginning of World War One and ended as a regular trend towards the end of 1920s. Modernism is not a unified trend consisting of a succession of incidents and a glomeration of ideas, theories and often-contradictory interpretations of the individuals place in the world.

In Modernist writing, the chronotope of city becomes a literary device in both prose and poetic writings. Being a modernist, Eliot published his *The Waste Land*, in 1922, and this poem defined Modernist poetry and became possibly the most influential poem of the century. *The Waste Land* also signifies the senselessness of life in the city. In the second stanza there is a soldier and he is walking through the destroyed city. He sees buildings and churches that symbolize the destroyed western civilization:

A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water.

The landscape is one of death and ruins after the war. Any handful dust can contain human remains that he is fearful to touch, "I will show you fear in a handful of dust". He tells us how destructive, frightening and catastrophic the war is. While walking he remembers the love ballad that goes like:

Fresh blows the wind
to the homeland my Irish
darling where do you linger?

He is very homesick and wants to return to his love and home. He is just simply tired of the war and being so lonely. The soldier is not only tired of the war but also hates from it. Because of the war, many people have died, many places have turned to ruins, and everywhere he looks at is ugly, destroyed, and lifeless. He also misses his lover so much and he is in desperate straits and cannot go near her.

The fourth stanza begins with the descriptions of London, the “Unreal City”:

Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.

...Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet

Flowed up the hill and down King William Street,
To where Saint Mary Woolnoth kept the hours
With a dead wound on the final stroke of nine.

In the opening stanzas of Part III, Eliot shows the transition the world is through. He uses visions of the dead earth with the bare trees and the empty spaces to express the feeling of death, as seen in these lines:

The rivers tent is broken: the last fingers of leaf
Clutch and sink into the wet bank. The wind
crosses brown land unheard the nymphs have departed.

The city has been deserted for some time and no human activities can be seen in town which is told in these lines: "The river bares no empty bottle sandwich papers, silk handkerchiefs...". Even the bank executives have left without any addresses. But they have left not because they want to do, but because they have to do so. There is an “I”, and it may be a survivor of the war who cries because of the destroyed city.

The vast and empty land becomes a home to scavenging rats. The deserted land has the memories of war in each meter. Eliot uses a phrase like “dull canal”. This canal is dull because of its lifelessness, or because of the pollution, or because the dead bodies and ruins of the buildings make it dull.

In the poem, Eliot uses images that remind the reader of the past of England. For instance there is a music played by the gramophone. The music brings the reader to a public bar in Lower Thames Street. It reminds the reader of the beautiful flowing waters, the conversations made in that public bar, in short, the old beautiful days at past but now they are like a dream, all memories are distant now, they are destroyed and dead as the people and the buildings are.

In another poem, *The Love Song of J. Alfred Prufrock*, Eliot develops the same absurd, senseless and unpleasant image of the city:

Like a patient etherized upon a table
 half-deserted streets...
 one-night cheap hotels
 And sawdust restaurants

In this background, the individual experience of the human being is also absurd, and the perspectives of life are senseless. Prufrock is troubled about his social actions; he always thinks how others will see him. He wants to go near a woman, but does not know how to act; he accepts that he is afraid; he decides to act, then he decides not to act.

The cause of the inaction of Prufrock is the World War One. After the World War One, many people did not know how to act or how to enter a larger society. They had many conflicts in them; they became the people who were afraid of many things. Prufrock could not go near women and speak with them. Because he knew that if he fell in love with a woman, and had a relation, their relation could not continue because of the war. The people could not make plans about the future, because the death was very near to them. For this reason they were timid to enter a larger society.

In the 20th century novel, both traditional and experimental, the city is also a rather important element of textual representations. In *Mrs. Dalloway*, the heroine is a person

who tries to continue her life after the war, but when she moves about London, every encounter produces a response coloured by the whole texture of her past experiences. She gives a party to her friends and in her party there becomes a mention of the death of Mr. Septimus Warren Smith. This man had gone mad because of his experiences of World War One and was driven to the isolated emptiness of him living with the ghosts of his past experiences. He was forced to suicide because the doctors had tried to impose social norms on him, trying to establish his sense of communication. But he did not want and saw the death as an escape from that corrupted world.

The city in *Mrs Dalloway* is represented as a mirror of the past experiences, that is, wherever the heroine looks at while she is walking on the streets of London, she remembers her past experiences. Like Septimus Warren Smith, she hasn't escaped from the effects of past but since she has a strong character, she tries to get accustomed to living in London and continues her life in spite of her past. It is seen easily that Mrs Dalloway and also the other Londoners are not happy with their lives; their lives are senseless, dull, as London is.

The senselessness, dullness and boredom are the characteristics of the city in Joyce's works, too. His city, Dublin, where Joyce was born, is represented as the symbol of the entire world, like a dead background, the centre of paralysis on social and personal levels. For instance, in *Dubliners*, which consists of fifteen short stories, the city of Dublin is reflected as a static place with disappointed, annoyed and frustrated characters. Moreover, Dublin is a city where lack of communication and personal alienation lead to tragic consequences, but also to epiphany: moments of intense spiritual revelation and understanding.

This thematic representation of the city continues in *A Portrait of the Artist as a Young Man* and *Ulysses*, but, whereas the characters of *Dubliners* cannot escape from the city and they have lost their hope of escaping, in *A Portrait of the Artist as a Young Man*, Stephen Dedalus achieves his aim and leaves his homeland, which has given him pains and crisis, and enters a wider world.

The negative and obstructing representation of the city in Modernism receives its counterpart in the texts of the 20th century traditional and realistic writers, as in Galsworthy's work. In *The Patrician*, one of the novels by Galsworthy, the author explains his view of London by using the speech of the character Ann: "I don't like London. I like here, and I like Cotton, and I like home pretty well, and I love Pendridny – and - I like Ravensham". In the same novel, the narrator gives a more detailed description of the city:

Twenty minutes later, he was turning through the scrolled iron gates into the road for London. It was falling dark; and in the tremulous sky clouds were piled up, and drifted here and there with a sort of endless lack of purpose. No direction seemed to have been decreed unto their wings. They had met together in the firmament like a flock of giant magpies crossing and re-crossing each others' flight. The smell of rain was in the air. The car raised no dust, but bored swiftly on, searching out the road with its lamps. On Putney Bridge its march was stayed by a string of waggons. Lord Valleys looked to right and left. The river reflected the thousand lights of buildings piled along her sides, lamps of the embankments, lanterns of moored barges.

Like in modernist writers, Galsworthy also tries to show the boredom, dullness and senselessness of the city. These characteristics of the city have also passed to the people of the city:

And before each poster could be seen a little eddy in the stream of the passers-by-formed by persons glancing at the news, and disengaging themselves, to press on again. The Earl of Valleys caught himself wondering what they thought of it! What was passing behind those pale rounds of flesh turned towards the posters? Did they think at all, these men and women in the street? What was their attitude towards this vaguely threatened cataclysm? Face after face, stolid and apathetic, expressed nothing, no active desire, certainly no enthusiasm, hardly any dread. Poor devils! The thing, after all, was no more within their control than it was within the power of ants to stop the ruination of their ant-heap by some passing boy! It was no doubt quite true, that the people had never had much voice in the making of war. And the words of a Radical weekly, which as an impartial man he always forced himself to read, recurred to him. "Ignorant of the facts, hypnotized by the words 'Country' and 'Patriotism'; in the grip of mob-instinct and inborn prejudice against the foreigner; helpless by reason of his patience, stoicism, good faith, and confidence in those above him; helpless by reason of his snobbery, mutual distrust, carelessness for the morrow, and lack of public spirit-in the face of War how impotent and to be pitied is the man in the street!" That paper, though clever, always seemed to him intolerably hifalutin!

The effects of war, the dullness and senselessness of life, the hopelessness of people are represented in both modernist and realistic works also by the chronotope of city that enhances the aspects of alienation and frustration of the modern man, revealing, in general, and in relation to the first half of the 20th century, the end of the modern age as a period of crisis in the history of humanity.

CHAPTER TWO
CHARLES DICKENS AND THE CHRONOTOPE OF LONDON

2.1 Charles Dickens: the Man and His Work

Charles Dickens lived between the years of 1812 and 1870. He was from a very large family of eight children. His father was an official clerk and since he could not control their money, Dickens had a tragic childhood. When he was at the age of ten, his father could not pay his debts and was sent to Marshalsea Debtors' Prison. The family could not pay their rent and they lost their house and everything in it. Dickens worked then in a warehouse to pay his father's debts, for only six shillings a week. It was a very difficult period for Dickens, because he was only a ten-year-old child. Moreover, he thought that he lost his social position: according to him he was no more a middle class person, but a worker.

After his father inherited some money and got out the prison, Dickens was not obliged to work in that warehouse anymore; he wanted to go to the school and began his education. But he never forgot the days he lived in that warehouse. Dickens could go to the school for only two years because of the economic position of his family. He had learnt in school how much pain the children had in schools, too. Dickens had an uneducated teacher who beat their students all the time.

This experience, along with many others, gave Dickens the opinion that no adult could have pain as an unhappy child could have, and because of this reason he describes his own unhappy childhood in most of novels, among which *Oliver Twist*, *David Copperfield*, *The Old Curiosity Shop*, *Dombey and Son*, and *Bleak House*.

In order to earn money, Dickens worked different kinds of jobs. His handwriting was beautiful and legible, and he became a clerk in a notary public office. Then he learnt stenography and worked as a stenographer in trials and for newspapers. He became a correspondent in *Morning Chronicle*. He began to write some papers to this newspaper and to the other newspapers, too. In 1836, with *The Pickwick Papers* he became famous at the age of twenty-six and this continued till his death. In the same year he met three sisters whose names were Giorgia, Mary and Catherine. Dickens got married to Catherine but

she was not a suitable wife for Dickens. In spite of this, he continued his marriage since it was nearly impossible to get divorced in those years. But he got divorced after twenty-two years and after they had ten children. Dickens could not find happiness in his childhood and in his marriage, too.

After the divorce, Dickens stayed in the same house with his sister-in-law, he fell in love with the actresses who were at the age of his daughters and he did not hide these events, moreover he talked about his private life to some newspapers. In Victorian Age, these might be a great scandal for Dickens and he might lose his audience and the printing houses might not press his books anymore but his audience loved him and his novels so much that his private life did not become so important for the audience.

Dickens went to America at the age of thirty. He attracted attention there so much that he could not even walk in the streets alone. Not only did he see the factories, schools of America, but also he walked in the quarters where the poor lived and had the opinion that like in London and in England, only a certain class had the comfort and money. After he turned from America he wrote *American Notes* and *Martin Chuzzlewit* and in both of them he criticized America severely.

After two years he turned from America and made trips to Europe. He was very fond of Italy but he never thought of living and staying there. According to him it was impossible to leave London. London had a special place in his life. As Urgan says in her book, Dickens found “an attraction of repulsion in London.” (1996, 226)

Dickens was also interested in theatre. He acted in some plays. He also read some parts from his novels at the theatre. It was also the cause of his death for some people since the doctors had warned him that he had to give up this job because of the stress, excitement and tiredness. But he did not consider the speech of his doctors and a few days before his death he directed an amateur acting.

Dickens was an ordinary person in the eyes of his public. He walked in the streets of London, met people and gained complex knowledge about the city. He had solved his

own problems and became a famous author but he did not close his eyes to the problems of the city and its people.

London is thus the main background for almost all of his novels, and the chronotope of London, as textually represented by Dickens, discloses three levels of thematic concern:

- (1) a complex picture of Victorian standards and values;
- (2) the physical appearance of the city; and
- (3) the people of the city and the relation between personal and urban life.

2.2 Charles Dickens and the Literature of His Period

Dickens lived and wrote all his novels in Victorian Age. That age began in 1837 when Queen Victoria ascended the throne and ended in 1901 when she died at the age of eighty-two. Victorian Age was a very long period and many changes appeared in that period. According to Gültekin, “It is the age of industrialisation, trade and scientific development” (1988, 147), and can be divided in three parts: The Early Period (1832 – 1848) ‘A Time of Troubles’, The Mid-Victorian Period (1848 – 1870), The Late Period (1870 – 1901) ‘Decay of Victorian values’ (1998, 147-149)

The Victorian Age is a complex, often paradoxical phenomenon, lacking any precise, definite terms or attempts at labelling. In literature, for instance, it is quite wrong to call this age generically the period of realism, as it usually happened in Marxist criticism, given the continuation and persistence of the Romantic mode of writing throughout the entire 19th century, the later rise and consolidation of Aestheticism, Symbolism, and other artistic trends—it is often claimed that the realistic period in English literature manifested itself between 1870—1914. For the sake of keeping the unity of concern, this epoch is named the Victorian Age, the term Victorian literally describing things and events in the reign of Queen Victoria, like Elizabethan Age. Also, like the Elizabethan England, Victorian England was a second English Renaissance: it saw great expansion of wealth, power, and culture, and, in point of literary form, the

Victorian novel paralleled Elizabethan drama in terms of both popularity and literary achievement.

Queen Victoria (1819—1901) reigned from 1837 until January 1901: she was probably the greatest queen after Elizabeth and gave the name to an epoch that appeared to mark the apogee of national and imperial glory, to improve standards of distance and morality, an age of stability, peace, imperial expansion and increasing prosperity. However, Golban argues:

the Victorian standards, beliefs, and values of the social and the personal—hard work, moral strength, religious orthodoxy, sexual reserve, family virtues, confidence in personal and historical development—have often been challenged by criticism for the epoch's unquestioned acceptance of authority and orthodoxy, its great amount of hypocrisy, conscious rectitude, deficient sense of humor, and a self-satisfaction engendered by the increase of wealth. (1998, 71)

The Victorian Age was not unified, as one may think given Victoria's reign that lasted so long that it comprised several periods. Above all, it was an age of paradox and power: the Catholicism of the Oxford Movement, the Evangelical movement, the spread of the Broad Church, and the rise of Utilitarianism, socialism, Darwinism, Freudism, and scientific Agnosticism, were all in their own ways characteristically Victorian; as were the prophetic writings of Carlyle and Ruskin, the criticism of Arnold, and the empirical prose of Darwin and Huxley; as were the fantasy of MacDonald and the realism of Thackeray and Eliot. More than anything else what makes this age Victorian is its immense sense of social responsibility (remarkably expressed in the novels of Eliot, for instance), a basic attitude that obviously differentiates it from Romanticism, its immediate predecessor.

However, the Victorian Age is generally one of dynamic change and assiduous activity, fermentation of ideas and recurrent social unrest, great inventiveness and expansion. In this period, England was caught in a whirl of social, economic, and religious changes. Like all major periods of transition, this one did not come easily: the first part of the Victorian Age (1832—1848) was one of tumult, where the rapid industrial expansion and the laissez-faire economic system allowed for the justification of horrible working conditions, especially for children, together with high tariffs on grain, which caused food shortages. It also caused the early 1840s' depression, but, by the middle of

the Victorian period, the situation changed to some extent: tariff and labour reforms helped to bring back general economic prosperity and contentment. The second half of the 19th century is also to be regarded in relation to the revolutions of 1848 on the Continent; the Chartism and its failure; the development of science applied to practical purposes: telephone, telegraph, photography, steam engine, electricity; the great discoveries in the natural sciences, etc.

However, controversy was not dead; it had merely shifted from social and economic conditions to religion. In this respect,

the Utilitarians, reflecting on what they considered to be the basic human needs, decided that a society that listened to the voice of reason had no need for religion. The Utilitarian views distressed the religious conservatives, who argued that the Victorian Age, with its excesses and social problems, was in dire need of the stability and comfort offered by traditional Christianity. In religion, thus, the Victorians experienced a great age of doubt, the first that called into question institutional Christianity on such a large scale. (Golban, 1998, 71)

In science and technology, the Victorians invented the modern idea of invention, i. e. the notion that one can create solutions to problems, that man can create new means of bettering himself and his environment. In ideology, politics, and society, the Victorians brought in astonishing innovation and change: democracy, feminism, unionization of workers, socialism, Marxism, and other modern movements took form. In fact, this age of Newton's mechanics, Darwin's evolution, Comte's view of society, Marx's view of history, Taine's view of literature, Freud's view of human psyche appears to be not only the first that experienced modern problems but also the first that attempted modern solutions, in other words, the age can be taken to express the rise of the modern.

In politics, society and religion many problems appeared and so many reforms and movements. The new movements usually gave a shock to the beliefs and thoughts of the people especially Darwin's Theory of Evolution as Burgess states:

It seems to us to be, in some ways, a remoter period than the Elizabethan. That is because the Elizabethans were concerned with problems not unlike those of our own age. The Victorians, on the other hand, seem to be obsessed with questions peculiarly their own. First, there were such social and political problems as could not be resolved on a purely party basis. Men like William Cobbett (1762-1835) had already been agitating for parliamentary reform — more genuine representation for the people, less of the corruption and cynicism that animated politics — and, in

the Reform Bill of 1832, a progressive move was made in the direction of 'democratising' parliamentary representation. Slavery was denounced, and the British colonies were officially rid of it in 1833. Philosophers were concerned with important political questions; Jeremy (1748-1832) taught the doctrine of 'Utilitarianism' – 'it is the greatest happiness of the greatest number that is the measure of right and wrong': Thomas Robert Malthus (1766-1834) saw that the problem of poverty could only be solved by artificially limiting the birth rate. A bigger problem for writers than any of these was that presented by the challenge of the new science to the old Christian faith. Darwin's Theory of Evolution hit at the Book of Genesis — man had evolved from lower forms of life; he had not been created complete by God. (1996, 180)

Marxism brought a new conception of society. Materialism denied the existence of everything except matter. Besides these movements and theories that age still was an age of morality and Puritanism, as Burgess states:

Materialism, which denied the existence of everything except matter — man has no soul, and even thought is secreted by the brain as bile is secreted by the liver — was another challenge to orthodox belief. Marx's epoch-making *Das Kapital*, written in London and published in 1867, preached a new conception of society and of the distribution of wealth, and it was based on a 'materialist interpretation of history'. The Victorian age thus had a large number of problems to face. In many ways, it was an age of progress— of railway-building, steamships, reforms of all kinds — but it was also an age of doubt. There was too much poverty, too much injustice, too much ugliness and too little certainty about faith or morals—thus it became also an age of crusaders and reformers and theorists. It was also, with all its ideals, a curiously puritanical age: it was easily shocked, and subjects like sex were taboo. It was an age of conventional morality, of large families with the father as a godlike head, and the mother as a submissive creature like Milton's Eve. The strict morality, the holiness of family-life, owed a good deal to example of Queen Victoria herself, and her indirect influence over literature, as well as social life, was considerable. (1996, 181)

In literature and the other arts, Golban states,

the Victorians attempted to combine the Romantic emphases upon self, emotion, and imagination with Neoclassical ones upon the public role of art and a consequent responsibility of the artist. Modern artists who were trying to free themselves from the massive embrace of their predecessors often saw the Victorian writer chiefly as repressed, over-confident, and thoroughly philistine. (1998, 72)

In this age of print, the novel stands as the dominant literary form of the Victorian age. It was created by the new profession of 'novelists', a group that now included women as well as men; it was printed quickly and inexpensively on the new steam-powered printing presses and distributed efficiently over the kingdom on the new railway system; it was welcomed as a source of moral and social instruction as well as of delight and entertainment by the newly expanded reading public.

Although the Romantic Period and Victorian Age was close to each other, there was not the same energy in Victorian Poetry unlike the romantics. This was due to the popularity of the novel and dominance of realism over the period. Thus there was limited poetry in that age but there came to exist some popular poets who were interested in Classics and medievalism, chivalry and romance who were Browning, Swinburne, Tennyson and Arnold. But they did not use the whole romantic characteristics; instead of it they tried to establish disciplined forms, did not use exaggeration in their works but were interested in pastoral.

There are the combination of the romantic emphases upon self, emotion, and imagination with neoclassical characteristics of the public role of art and a consequent responsibility of the artist in literature and the arts in Victorian Age. This combination manifested itself mostly in novel writing, as Burgess states:

One characteristic of Victorian literature—especially prose—is the high moral purpose allied to a Romantic technique: language is rich and highly ornamental, a reflection of the new ‘Gothic’ architecture with its—to us—tasteless elaboration of design. (1996, 181)

Thanks to the invention and improvements in print, the novel became the dominant genre in literature in Victorian Age. Both men and women authors wrote lots of novels and earned money for their livings. The printing press made it possible for the authors to make their books printed easily and inexpensively and the railway system made it possible to distribute the books over the whole country.

For the Victorians, the modern distinction between the literary novel and the popular best seller had not yet come into existence. The novels of Brontë, Dickens, Eliot, Trollope, and Hardy were read not merely by literary elite, but widely throughout the expanding middle class and, particularly in the case of Dickens, by the working class as well. This wide readership was aided by new methods of presentation and distribution. Early in the century, Dickens pioneered publication in inexpensive separate numbers with *Pickwick Papers*, and the practice was followed throughout the century with, for example, Thackeray’s *Vanity Fair* and Eliot’s *Middlemarch*. Then, the novel usually appeared in a three-volume edition, a ‘three-decker’, that readers borrowed from private lending

libraries, of which the most famous was Mudie's. Eventually, the 'three-deckers' were made available in less expensive form, 'cheap editions' and 'railway editions', the equivalent of modern paperbacks, distributed through national chains of booksellers, as well as in more expensive collected editions.

However,

the Victorian fiction is undoubtedly a complex, aesthetically valuable literary phenomenon, and, like the age itself, expresses its own paradoxical status: there is the same worshipping of independence and of individual self-assertion, the same overwhelming self-confidence, along with the same contradiction between morality and the system, the same belief in institutions, democracy, organized religion, philanthropy, sexual morality, the family and progress. (Golban, 2003, 100)

After the death of the Romantics, a shift in the cultural background was produced; this manifested itself on the level of technique, style and artistic concern. Thus if the English Romantic Movement was a great period of poetry, in which writers presented a cultural and aesthetic vision on human existence and the world in verse form,

the Victorian period is a great age of fiction in English literature, for indeed the prose was then the dominant literary form, and actually the majority of the population was a prose-reader. The English novel in the 19th century originated as a literary discourse of the growing middle-class audience (i. e. still uneducated, uncultivated, not ready to receive or / and perceive the artistic message), and it became the logical reading-matter for this social level. The Victorian audience sought and found in contemporary novels instructions for living amid the complexity and change of the social background, instructions closely linked to a number of topics of special interest to them—family relationships and virtues, religion and morality, social change and reform, etc. In turn, novelists made sense out of their enormous variety of experiences and choices, appealing to their audience with the semblance of the real world. The novel itself, unburdened by tradition, was flexible—hence adaptable to the portrayal of the multitude of changing situations in Victorian life. To an era of existential uncertainties and frustrations, commercialism and chaotic industrialism, escapism, especially in poetry, has become a psychological necessity, and realism—especially in prose and as a kind of justification for the conscious reader as escapism—was the actual satisfier of his unconscious needs. (Golban, 1998, 76)

Furthermore, realism can be regarded as the ultimate product of the middle-class art, and it finds its chief subjects and characters in its own life and manners, surface details and common actions, avoiding situations with tragic or mysterious implications, and applying a tone of humor, irony, often satire. Hence another essential characteristic of the Victorian novel—its concern, often obsession, with character: most characters are middle-class, hence most settings are middle-class, the typical preoccupations are middle-class, and the general tendency is an acceptance of middle-class ethics and mores. Thus it

is for the middle-class character to achieve emotional perfection, and, when praiseworthy acts are performed by lower-class representatives, it is either accidental or curiously and strongly implied to be the result of middle-class conformity (also the patronizing notes reserved for lower-class personages made possible exotic grotesque postures, which probably increased the sense of security of the Victorian middle-class audience), while the upper-class protagonists were viewed with a mixture of envy and scorn.

In the Victorian novel the emphasis is also placed on social aspects, thus the shift from rendering the inner experience and exploring the psychological issues of the character making possible new interesting approaches of the narrative discourses of Victorian writers, especially regarding the relationship narrator-character-narratee. But the character's personality is also important for the Victorian author, even if it seems that the characters function within a highly organized and structured society.

Golban argues that the literary trend Realism:

emerged in the Victorian cultural background as a means of rendering fidelity to actuality in its representation, thus defining a literary method and a particular range of subject matter, and being loosely synonymous with verisimilitude (Tzvetan Todorov's *vraisemblable*, i. e. the concentrated expression of the relation between the literary text and the social, cultural and literary intertext, in this respect, to remember Paul Valery's affirmation, every work is the work of many things besides the author, and the novel becomes a process of integration, usually unconscious, of some alien discourses). Realism also implies a synchronical representation of the contemporary to its practitioners' everyday life, while verisimilitude can concentrate on other spacial and temporal realities, as for instance in Walter Scott's historical novel. (Golban, 2003, 101)

Realism opposes idealism and nominalism, but asserting that only ideas are 'real', it seems idealistic; when the ideas are only names, as in the case of nominalism, they confusingly may be regarded as realistic. It also opposes Romanticism and Naturalism, and where romantic writers transcend the immediate to find the ideal, and naturalists take the actual or superficial to find the scientific laws that control the actions, realists

center their attention to a remarkable degree on the immediate, the here and now, the specific action, and the verifiable consequence.' (Holman, Harmon, 1992, 392).

In other words and in this respect, realists

move toward a pragmatic theory of art, because, on the one hand they seek to find a relativistic truth associated with consequences and verifiable by experience, and on the other hand they are unusually interested in the effect of their work on the audience (this aspect is analyzed in the study by the approach of the narrator's omniscient point of view). Realistic writers also tend to a mimetic theory of art, for the materials they select to describe (common, everyday, usual) are imitated and mainly concentrate on rendering the closest correspondence between the representation and the subject. (Golban, 2003, 103)

The Victorian fiction, as the embodiment of aspects of realism, follows the traditional patterns of novel writing, concerning itself mostly with the ethical issues (French realism is more scientific, while Russian religious and mysterious), the necessity of selecting and presenting these issues being accurately implied. In this respect, realism implies, besides the exterior aspects of the environment and the characters easily recognizable in real life, the fidelity at the level of technique of the narrative discourses. Human existence and the existence of the environment, as perceived by realism, lack symmetry and the coherence required by a narrative discourse; fiction, truthfully reflecting existence or life as it is, must avoid symmetry and coherence. Then, in Dickens' case, for instance,

the failure to provide any unity or symmetry to his literary discourse comes from his truthful representation of reality, rather than from his intellectual weakness, as we will attempt to argue in the present study, making him more realistic than, say, the Brontë sisters, whose fiction reveals the romantic impulse and continuity of the 19th century literary background. Yet all of them have a common point in praising the individual and valuing the characterization as the center of the novel, but, while Thackeray and Eliot render in their fiction socially representative types, the Brontë sisters stress on the inner existence of the protagonists and their spiritual universe, often concerning themselves with psychological issues and expressing special insights into human consciousness. In other words, Dickens, Thackeray and especially George Eliot are linked to the concept or principle of correspondence, which implies the fact that the external world can be understood by scientific research, documentation and definition, requiring a referential language and an objective point of view, i. e. these writers are considered realistic. Charlotte and Emily Brontë, otherwise, link their narratives to the principle of coherence, which suggests that the external world is knowable by insight and intuitive perception, requiring a subjective language and a subjective point of view, i. e. they are more romantic than realistic. (Golban, 1998, 77)

However, given the mixture of realistic and romantic elements in the fiction of all these writers (except Thackeray, perhaps, widely regarded as the proponent of realism and even as a subtle fighter against Romanticism—in this respect Sedley can be regarded as a parody of the Romantic Hero), as well as the inter-penetration of languages and viewpoints, it is difficult to draw absolute divides.

It can be just suggested that some novels are more realistic than others, only if it is possessed the ability to describe the general characteristics and understand at least the

basis of this literary phenomenon. As it has been said, realism is the picturing of life with fidelity, without the idealization of things, neither rendering them the way they are not, nor presenting something supernatural or transcendental. Its antitheses are fantastic, unreal, fanciful, improbable, imaginative flights, invented dream worlds, etc. In the domain of literature, realism emerged as a recognizable and conscious movement in the 19th century, which began in France in the 1830s, becoming during the latter part of the century a definite trend in European literature. Realism

emerged as an anti-Romantic movement which had to concentrate on everyday events, the environment, the social and political realities, and even the hero had to be an ordinary man (an idea suggested by Champfleury in *Le Realisme*, 1857, the work which actually became a manifesto of the new doctrine, even though the author himself disapproved of the term, and, as others, regarded the movement negatively or rejected it as undesirable). At the moment when Champfleury produced his essays, the movement was already very apparent in the novels of Stendhal and Balzac, and in the same year, 1857, Flaubert produced *Madame Bovary*, which was acclaimed as a great work of realism. Later, also due to the developments in philosophical thought—notably by Auguste Comte's *Cours de philosophie positive* (1830), which made possible the appearance of the science of sociology, and the conceptions and inquiries of Feuerbach, Darwin and Marx—realism and realistic elements made the prime scene in the fiction of Dickens, Thackeray, Eliot, and, outside France and England, in the works of Tolstoy, Gogol, Turgenev in Russia, and in America in the novels of William Dean Howells and Mark Twain. In England, the tradition was kept alive in the 20th century by such authors as John Galsworthy, H. G. Wells, Graham Greene, and others. (Golban, 1998, 77)

The realism in the Victorian cultural background has thus established itself as a definite trend, rejecting Romanticism, as well as Classicism and the doctrine of art for art's sake, and is of primary importance in one's attempt to render the condition of prose during this age and some of its major aspects and in the representation of the general narrative strategies of Victorian writers. Though undoubtedly important for the understanding of Victorian fiction in general and some of its most representative novels in particular, the brief presentation of the condition of the novel in the Victorian age and the huge amount of theoretical perspectives in the study of its narrative should concentrate on some particular areas of concern, according to the essence of the general approach. Thus, though complex and often contradictory in its theoretical implications, narratology, as a possible approach to the Victorian literary discourse as fiction, may focus, for the sake of keeping the unity of concern, on the Victorian novel as Bildungsroman, i. e. the rendering of the characters' personalities as growing and forming within certain spatial and temporal realities from childhood to maturity.

Social aspects were valued and emphasized in the Victorian novel and the inner experience and the psychological states of the character formed new approaches to the narrative discourses of Victorian writers, especially the relationship of author - character - reader. The character's personality always became important for the Victorian novelists but the character was always put in a society that was organized and structured because the Victorian novel reader wanted to read about the novels which reflected his own life and his own class, he was not interested in aesthetic values as Ertuğrul stated in her book:

The 19th century was the great age of the English novel. This was due to the rise of the middle-classes in power and importance and the growth of the public libraries which lent books to the eager reading public. The novel was the best vehicle to present a picture of life lived in a society against a stable background of social and moral values of the 19th century. The typical Victorian novel reader did not want to read about the high aristocratic world instead desired to have works reflecting the life of the middle class society. The Victorian novel reader did want to be entertained and in a sense he wanted to escape, but he wanted to be close to what he was reading about and to pretend that literature was journalism and that fiction was history and a work of minimum aesthetic values. An ordinary reader pretended that novel was a transcript of life as it was around him without literary form and imagination, without literary convention and "aesthetic distance". In fact the great Victorian novelists often created complex symbolic meanings; the novels of Dickens for example, are full of symbolic images and situations suggesting such notions as the desperate isolation of the individual (the eccentric and grotesque figures in Dickens' novels became types representing or suggesting that life is atomistic and irrational). The great majority of readers wanted to read about life as they thought they knew it. (1992, 92)

The Victorian Period witnessed so many prose and novel writers as well as poets. But since the novel was the dominant genre of Victorian period and was gained importance by so many people, poetry stayed in the second place. The most important prose writers are Carlyle, Ruskin, Arnold, Darwin, Huxley, Mill, and others. Among the novelists, the most popular ones are Dickens, Thackeray, Charlotte Brontë, Emily Brontë, Anne Brontë, Mrs. Gaskell, Kingsley, Trollope, Eliot, Meredith and Butler. The most important poets are Tennyson, Robert Browning, Elizabeth Barrett Browning, Clough, Dante Gabriel Rossetti, Christina Rossetti, Morris, Swinburne, Fitzgerald and Hopkins. Meredith and Emily Brontë also wrote very original and vital poems as well as novels.

The other prose writers Darwin, Huxley, Mill, Macaulay and Spencer were interested in philosophy and established new theories and thoughts:

Other writers of prose—excepting, of course, the novelists—were concerned with fields of precise knowledge: Darwin and Thomas Huxley, the scientists; John Stuart Mill (1806-73),

who wrote on logic, political economy, and political theory; Thomas Babington Macaulay (1800-1859) who, well known for his historical verse, such as the *Lays of Ancient Rome*, produced a brilliant, but unfinished, *History of England* which traces the English story from the reign of James II. His *Essays* (including an admirable one on Milton) show wide learning and a clear—if sometimes over-eloquent—prose-style. But philosophical works were being written also; by, among others, Herbert Spencer (1820-1903), whom Carlyle called 'the most immeasurable ass in Christendom', the founder of a philosophy based on the principle of evolution, and of an ethical system which tries to reconcile evolution and utilitarianism. (Burgess, 1996, 182)

There were also writers, like Keble, Pusey and Newman, whose main subject matter was religion as Burgess states:

The field of religious controversy produced Keble and Pusey, and greatest of all, Cardinal Newman (1801-90). The Church of England was splitting into a 'Broad Church'—much influenced by rational ideas, becoming almost deistical, rejecting a great deal of the old ritual of traditional Christianity as well as its doctrine—and a 'High Church', which inclined towards Catholicism. The 'High Church' wanted a return to Catholic ceremonial and doctrine, and, in certain *Tracts for the Times* initiated at Oxford, the new tendencies are shown. This trend is usually called the Oxford Movement, but sometimes the Tractarian Movement. John Henry Newman went farther than most, rejecting Protestantism completely and joining the Church of Rome. His *Apologia pro Vita Sua* defends his conversion, giving the reasons for it in 'silver-veined' prose (James Joyce's epithet). Newman's poem, *The Dream of Gerontius*, is best-known to lovers of music, as Sir Edward Elgar set it superbly. (Burgess, 1996, 182-3)

The other prose writers were interested in various subjects. For instance Borrow wrote a book about gypsies and another book titled *The Bible in Spain*, which was a travel-book. Kinglake and Burton took their subject matter from Muslim world. Although the works of prose writers affected the Victorian Age more or less, the effects and the importance of the novel in that period cannot be beyond doubt.

In Victorian Age there were also authors who wrote for benefits of children and their works - especially *Alice's Adventures in Wonderland* - are still very popular. These writers are Dodgson and Lear:

This is a convenient place to mention briefly two Victorian writers who frankly, without any disguise, explored the world of fantasy for the benefit of children but were perhaps themselves more at home in that world than in Victorian Utilitarian England. These writers are very widely read—Lewis Carroll, pseudonym of Charles Dodgson (1832-98), and Edward Lear (1812-88). Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass* have a mad Dickensian flavour with a curious undercurrent of logic (Dodgson was a mathematician); Lear's nonsense rhymes are also mad, but far less mad than some of the works of the sane writers. Carroll and Lear are among the literary riches of the Victorian era; they may well be read when Carlyle and Ruskin are forgotten. (Burgess, 1996, 185)

There were also writers who wrote about the upper classes like Thackeray. Thackeray was interested in the lives of the upper class people and criticized their pretensions in a funny way in his articles and in his other works. He was anti-romantic. He also wrote historical novels and books for children:

Thackeray started his career as a satirist, and wrote many humorous articles for the comic weekly *Punch*, also a couple of curious works—*The Book of Snobs* and the *Yellowplush Papers*—which made fun of the pretensions of the upper-classes and their worshippers in the middle-classes—and then wrote a novel in the manner of Fielding—*The Luck of Barry London*, which, like Fielding's *Jonathan Wild*, makes a rogue complacently recount his wicked exploits as if they were thoroughly moral and lawful (...) His historical novels, such as *Esmond* and *The Virginians*, are very different in technique from those of Scott. The first tells, in autobiographical form, of a man who lives through the age of Queen Anne and of the Georges who follow, and it shows a remarkable knowledge of the literature and life of the eighteenth century. In many ways, Thackeray is closer to the Age of Reason than to his own times. But his book for children—*The Rose and the Ring*—is one of the best-loved of all Victorian fantasies, and a certain tenderness that Thackeray hides in such works as *Vanity Fair* appears in *The Newcomes*, with its portrait of the gentle childlike old Colonel. (Burgess, 1996, 185-6)

The Victorian Age also witnessed women authors like Brontës. Brontës were three sisters whose names were Charlotte, Emily and Anne. They were interested in novel writing and poetry. Especially Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights* are still read by so many people. Moreover *Wuthering Heights* has been filmed in this century. But Anne Brontë was not fully able to show her capability in novel writing because her two sisters were more talented than her:

Meanwhile, in the isolation of a Yorkshire vicarage, three sisters, none of them destined to live long, were writing novels and poems. Charlotte Brontë (1816-55), who admired Thackeray, dedicated her most un-Thackerayan novel, *Jane Eyre*, to him. Here, in this story of the governess who falls in love with her master, himself married to a madwoman, we have a passion not to be found in either Thackeray or Dickens, a genuine love-story of great realism, full of sharp observation and not without wit. This story, with its frank love-scenes, was something of a bombshell. Charlotte Brontë's *The Professor*, later re-written—with some quite radical changes—as *Villette*, tells of her own experiences as a teacher in Brussels, and *Shirley* is concerned with industrial Yorkshire, *Jane Eyre*, one of the really significant Victorian novels, remains her masterpiece. Emily Brontë (1818-48) had, if anything, a more remarkable talent than her sister. Her poems are vital and original, and her novel *Wuthering Heights* is the very heart and soul of the romantic spirit, with its story of wild passion set against the Yorkshire moors. Anne Brontë (1820-49), with her *Agnes Grey* and *The Tenant of WildfellHall*, is perhaps best remembered now because of her sisters: her talent is smaller than theirs. (Burgess, 1996, 186)

The other woman author of the Victorian Age is Eliot whose real name was Mary Ann Evans. She was usually interested in country people and she reflected the behaviours and the minds of the people of her time in her works. Eliot (1819-90), whose real name

was Mary Ann Evans, is also a writer with admirers, but she has not commanded the same general love as Dickens. There are signs, however, of a new interest in her work, and penetrating critical studies about her have been published (notably Bennett's book). Her life is interesting: she lived, unmarried, with George Henry Lewes from about 1854 to 1878 (the year of his death) and had less than a year of legal marriage (with Walter Cross) before she died. Her strong personality and fine mind are evident from her books— *Scenes of Clerical Life*, *Adam Bede*, *The Mill on the Floss*, *Komo/a*, *Middlemarch*, *Daniel Deronda*, and others. She was interested in German philosophy (some of which she translated) but, despite a strong religious upbringing, could not retain a belief in Christianity. Despite this, she shows sympathy in her novels for the faith of others and she is always concerned with moral problems. She deals mostly with country people (the Tullivers in *The Mill on the Floss* are especially memorable), has a gift for reproducing their speech and a taste for their humor. Eliot is important because

she is prepared (unlike Dickens) to analyze human conduct, to show the moral consequences of even trivial actions—this makes her very modern—and to show how the minds of even humble people can be made noble through suffering. In a word, it is human dignity she is concerned with, even though she knows how to puncture pretensions with a sharp needle of satire. (Burgess, 1996, 186)

Another important author, Meredith, was also interested in the human character and the conflict between men and women. He can be called a bit feminist since he tried to show the women their rights, he wanted them to be more intelligent to understand and fight with the life. Meredith (1828-1909) is perhaps equally important. His verbal gift is shown in his poetry, and it sometimes tends to obscure the content of his novels. He liked verbal smartness, remote references to subjects and books not generally known, and in his last works is sometimes hard to understand. His main novels are *The Ordeal of Richard Feverel*, *The Egoist*, and *Diana of the Crossways*, though he wrote many others, not all of them popular in his day. The reason why he did not make a great appeal to the Victorian mind lies in his approach to his characters:

He was aware of conflict in man and woman, the conflict between what society demands and the fundamental brute desire for assertion which lies in even the most civilized. This conflict is expressed in terms which are often subtly comic, but Meredith can unleash poetry in depicting human passion. His attitude to women is a world away from the conventional Victorian view: women must assert their own individuality against brutal man, must become

more intelligent and willing to understand the forces of human life. *The Egoist* is the best novel with which first to approach Meredith. (Burgess, 1996, 188)

Another novelist of Victorian Age, Butler, criticized Victorian England very harshly. In his books his main attack was made on English institutions, Christian churches, the family, institution of marriage and education. His thoughts also affected some modern writers like Shaw:

He wrote *Erewhon* and *-Erewhon Revisited* (*Ereivhon*, being 'Nowhere' anagrammatised, suggests *Utopia*), which, with characters with names like Nosnibor, are obviously pictures of England, highly satirical, full of attacks on English institutions and English stupidity. The 'Musical Banks', where one can draw money which will only be of use in the next world, are obviously Christian churches, and the 'Book of the Machines' warns that machines may well develop to a point where they can destroy human beings and take over their function. Butler has no mercy on Victorian England, and his masterpiece, *The Way of All Flesh*, is a sustained onslaught on everything the Victorians held dear (...) Butler attacks not on some modern writers, having suggested to Bernard Shaw the theory of 'creative evolution' and to others a special brand of ironical humour, and such techniques of novel-writing as enable the author to probe deep into the mind of his characters, uncovering layers which the average Victorian writer hardly knew existed. *The Way of All Flesh* is a very amusing novel, full of masterly character sketches. (Burgess, 1996, 188-9)

Perhaps the most important author of the Victorian Age – and also the main concern of this thesis – is Dickens. He wrote nearly thirty novels, was interested in theatre and travelled nearly the whole Europe but could not abandon from living in London. He both loved and criticized his country. In his every book one can easily find the social background of Victorian period. His novels include both realistic and romantic elements but realism is more dominant. He may not be able to form a convincing plot or his characters may not be real as the characters of Shakespeare, as Burgess states in his book, but so many people loved Dickens and read his novels having a good time and his novels are still read in this century:

Everybody is aware of the faults of Dickens—his inability to construct a convincing plot, his clumsy and sometimes ungrammatical prose, his sentimentality, his lack of real characters in the Shakespearian sense— but he is read still, while more finished artists are neglected. The secret of his popularity lies in an immense vitality, comparable to Shakespeare's, which swirls round his creations and creates a special Dickensian world which, if it does not resemble the real world, at least has its own logic and laws and its own special atmosphere. Dickens is a master of the grotesque and his characters are really 'humours'—exaggerations of one human quality to the point of caricature. Mr. Micawber is personified optimism, Uriah Heep mere creeping hypocrisy, Mr. Squeers a monster of ignorance and tyranny—they are grotesques, not human beings at all. In a sense, Dickens's world is mad—most of his characters have single obsessions which appear in practically everything they say or do, and many of them can be identified by catch-phrases like 'Barkis is willin' or tricks of speech such as Mr. Jingle's clipped 'telegraphese' and Sam Weller's

confusion of 'v' and 'w'. Dickens is unlearned, his style grotesque inelegant. But he has a lively ear for the rhythms of the speech of the uneducated, and he is not afraid of either vulgarity or sentimentality. (1996, 184-5)

Dickens wrote different kind of novels; for instance, *Pickwick Papers* is a picaresque masterpiece, which includes humorous types and grotesque incidents. Dickens also wrote historical novels like *Barnaby Rudge* and *A Tale of Two Cities*. He was interested in the social conditions of England and in particular of London of his own day like in *Oliver Twist* and *Hard Times*. *A Christmas Carol* is another novel of Dickens in which he explained his view of man's duty to man. Dickens also wrote novels, which can be called autobiographical in their essence like *David Copperfield* and *Great Expectations*. Burgess tells his opinion about *Great Expectations* in his book:

Perhaps the finest of the novels is *Great Expectations*, a long but tightly-knit work, moving, with something like penetration of character, and full of admirably conceived scenes. It is in this book that Dickens reveals, at its finest, his understanding of the mind of the child, his sympathy with its fantasies and its inability to understand the grown-up world. In some ways, Dickens remained a child: it is the weird wonderland of ogres and fairies that one finds perpetually recurring in his books. (1996, 185)

On the whole, the novel, as the most characteristic literary form of the 19th century, is concerned with character, the amount of character development varying according to the type of the novel. In writing a Bildungsroman, for example, the author

is concerned with both the portrayal of the character and the plot, for this type of novel usually concentrates on the hero's adventures and incidents happening in his life against a complex social background along with the presentation of his general growth and development. The idea of the formation of a personality is thus chosen to express a point of view aimed at making the reader recapture the events as they had revealed themselves to the author's experience or imagination. *David Copperfield*, *Great Expectations*, *Pendennis*, *The Ordeal of Richard Feverel*, *Jane Eyre*, *Wuthering Heights*, *The Mill on the Floss* and others constitute literary discourses about what happens when a child is brought up according to a preconceived system of values, their authors often using the device of exaggeration and expending their artistry in the creation of atmosphere (through skillful use of words and images or vivid description of objects and emotions, for instance the stylistical devices of black and white in *Great Expectations*, where Dickens opposes the darkness of Miss Havisham's house and the marshlands to the light radiating from Joe) in order to make their viewpoints clear to the receiver of the artistic message. (Golban, 2003, 105)

The Victorian novel is a narrative discourse opposed to the dramatic mode so far as it constitutes the literary discourse of a narrator who mediates the events representation of the story. Discourse implies the reality of the literary text or the language use of the narrator, while narrative implies the existence of a story marked by the history consisting

of a succession of events. In Victorian fiction in general and Bildungsroman in particular, the succession of events is determined by the 'cause and effect' ('effect and cause') structure of the narration controlled by the authorial voice. The actual Victorian author acts self-consciously as narrator, or rather an all-knowing maker or 'omniscient narrator' whose point of view (or viewpoint as a technical aspect of fiction which is important for the critical comprehension of the work's issues and meanings) allows the freedom to recount the story and comment on the meaning of actions, to move in both time and space, to shift from the exterior world to the inner selves of the characters, knowing, seeing and telling everything. This kind of narrator, Golban argues,

can be considered 'fallible' or 'unreliable', as opposed to the 'reliable' type, the reader questioning the statements of fact and judgment, even if it seems that in Victorian fiction the narrator's perception and interpretation of the told story coincide with the opinions of the author who is the controlling force in the narration. The narrator is often the main character, of the type which Genette calls 'autodiegetic', like David, Pip, or Jane, for instance, such a character being the first-person narrator telling the story as he or she experienced it. Some of these narrators of Victorian fiction can be called 'naïve', or 'immature narrators', for sometimes they do not comprehend the implications of what is told (in this case they become unreliable, for their incomprehension of the things described makes the reader not only question the statements but also leaves him without the guides needed for making judgments). The unreliable narrator, hence naïve or immature, usually belongs to the literary works of the 'self-effacing author', yet we believe that the Victorian author is less objective in his / her narrative point of view, and often speaks in his / her own person, intruding into the narrative and not being merely an impersonal and non-evaluating agent through whom the story is told. (1998, 78-9)

In other novels, for example in *Wuthering Heights*, the author assumes the voice and position of another, minor character (the sympathetic Lockwood who tells the story of the mysterious Heathcliff, this artistic rendering of the point of view representing an important narrative technique of the 19th century fiction—also in *Moby Dick* or the detective stories about Holmes); and can introduce other characters who, in turn, have their voices and may narrate (Nelly Dean), thus the point of view being restricted to a marginal character within the story. Also, as in *The Mill on the Floss*, the author can start telling the story in his / her own voice, then becoming merely a witness and allowing his / her characters the (relative in Victorian novel) freedom to speak in their own voices. Also, the author can tell the story in the third person, presenting it as understood by a single character, whose 'limited point of view' restricts the information to what this character sees, hears and thinks (i. e. restricting to the personal interior responses of a 'point of view character', which may result in the interior monologue); the author may then

‘panoramically’, through a method of narrative exposition, present events in summary rather than in detail, or, *vice versa*, the author may present the actions and conversations in detail objectively, with little authorial comment, such a (method of) viewpoint’s employment in a narrative being called ‘scenic’ (with the self-effacing author as its typical device).

Generally, the Victorian narrator expresses a complex or mixed system of possible points of view and represents a narrative voice talking not to himself or nobody, but addressing an audience, ready to control it as he often controls the character, and to impose his / her own system of values (it seems that Dostoyevsky is the first 19th century writer who tried to withdraw from the narrative discourse, introducing in novels dialogue and the polyphonic construction, and perhaps Eliot in *Middlemarch*).

The reader, or the person to whom the story is addressed, also represents a number of distinct types, such as the ‘virtual reader’, whom the narrator has in mind while composing the discourse; the ‘ideal reader’, who understands everything that is said; the ‘implied reader / actual reader’ who responds to a text in different ways and at different levels of consciousness, producing the meaning or modifying it by his own experience and knowledge. Generally the reader is involved in the literary discourse, but he has also to be detached from it, for only if distanced the text can be appreciated aesthetically and not confused with reality:

This theory of the aesthetic distance between the reader and the work of art (a novel, say) implies, according to Hans Robert Jauss, the existence of the ‘horizon of expectations’ of the reader, and the degree to which a work departs from it constitutes the measure of its literary value: one may say, for instance, that Dickens’ novels, after reading, were less enjoyable than he / she expected, thus the myth of Dickens in English literature being destroyed by one’s individual psychological relationship with the novels, or the attitude of a person to the works of fiction, which is actually the essence of the aesthetic distance. The reader may also be ‘passive’ in his / her responses to a novel, or ‘active’. The Victorian novel, as the realistic or classic one, can be termed, following R. Barthes’ distinction between two basic kinds of text (*S / Z*, 1970), ‘readerly’ (*lisible*), in which the reader’s response is more or less passive, for this kind of text renders a recognizable world with easily recognizable characters and events, the reader accepting the meaning without any much effort. The second type is termed ‘writerly’ (*scriptible*), which focuses on how the text is written, especially through the use of language, as J. Joyce’s *Ulysses* or V. Woolf’s *Mrs Dalloway*, making the reader into a producer, who has to work things out, look for and provide meaning. (Golban, 2003, 108)

A relationship is thus established between the author, the narration, and the reader, which may possibly guide one’s attempt to understand and interpret the universe of

Victorian fiction. Regarding the form of the narrative in the Victorian novel one should not consider it a simple one, but rather a complex narrative with plot, in which the events narrated are not only chronologically recounted, but are arranged more or less according to a principle determined by the nature of the plot and the type of the story intended. The Victorian plot structure is conventional and traditional, it consists of a huge range of incident and action; has a beginning, continuity of the narrative movement, climax involved in the narrative, and often an ending; its concern is also with the representation of characters (or portrayal of individuals) and their relationships; and deals with problems of time (the time of infancy or that of maturity, or the relation between the narrative time and narrated time, the latter aspect often providing in Victorian novel different deviations and digressions on the narrative level), space (provincial background or urban environment, for example), description (the picturing of a scene or setting).

2.3 The Chronotope of London as a Complex Picture of Victorian Standards and Values

The aspect of textual representation of the chronotope of city in Dickens' literary activity is related to the fact that his novels are realistic, and literary realism, meaning fidelity to actuality in its representation, concentrates on social background, social and human typology, and discusses the relationship between social determinism and individual experience.

The chronotope of city is thus to be considered in relation to the concept of verisimilitude in Realism, and it becomes a means of textual organization on both narrative and thematic levels: on the narrative level, the chronotope of city is a factor of organization of events in the sequence of narration, the consolidation of a type of narration, the expression of the point of view, and the conferring of a certain status to the narrator; on the thematic level, the chronotope of city helps the expression of main themes, ideas, character representation strategies, yet primarily it renders some major realistic concerns, such as the social background, moral values and the standards of living, the influence of the background on the individual, and others.

Dickens' life in London was a continuous rediscovery of the city and its characteristics, and as a result he formed a twofold vision of London as both a fearful and a fascinating place. In *Dombey and Son*, for example, Dickens sees London as "the monster roaring in the distance", but in *The Tale of Two Cities* the city is a peaceful, beautiful place.

The double perspective seems confusing, or it may point to the fact that Dickens has a dilemma about London. It clearly reveals the fact that Dickens formed a complex vision on London life, and that the city becomes a mirror of the entire Victorian complexity. In other words, Dickens used London to express in his novels the complex picture of Victorian background, contemporary to his society, its norms, standards and values.

In *The Old Curiosity Shop*, Dickens talks about the region of Midlands: it is a place where poverty, hunger and illness are dominant aspects of human life. The roads are full of carriages that carry the coffins of dead people and following these carriages are orphan children and women, crying and screaming. Unemployed people either protest their condition or drink in the streets.

On the other hand, in *A Tale of Two Cities*, where Dickens criticises severely France and especially Paris, he praises his country and London. In this book Marquis de St. Ewremont and his brother send Dr. Manette to Bastille Prison, because they have committed a murder and do not want this event to come out. Dr Manette has been in prison for eighteen years and goes mad. But when he escapes from there and moves to London with his daughter, he gets better. His daughter falls in love and gets married in London. The city of London becomes a new beginning for them; it cures and makes them happy. After having lived so many bad events in Paris, London becomes the most congenial background for them.

In his work, Dickens presents the problems and negative features of his country since he was a realistic and an objective writer. In *Barnaby Rudge*, in spite of being a protestant, Dickens satirizes Protestants. In England where the Protestants are dominant,

the Catholics have been put lots of legal limits and the Catholics do not have same rights as Protestants do. What is more is that some Protestants have burnt the churches and houses of Catholics. London has thus also been a dangerous, frightening place, where every person had to struggle for his own life.

England had seen bad days too. Many people were killed because of their religious beliefs. Of course these bad days finished in England for some time but there were still problems that were not solved. Some of these problems were poverty, children labour, bad working conditions, cruel headmasters and uneducated teachers, judicial system, etc. Burgess presents the problems Dickens is concerned with and shares his view about their solutions:

Dickens novels are all animated by a sense of injustice and personal wrong; he is concerned with the problems of crime and poverty, but he does not seem to believe that matters can be improved by legislation or reform movements – everything depends on the individual, particularly the wealthy philanthropist. (1996, 184)

Industrial revolution had affected Britain like other European countries. It also brought new changes and a new understanding of the world:

Britain was being transformed rapidly from a rural to an urban civilization, a process both terrible yet exciting in its consequences and potentialities. What is more, the railways were opening up every corner of it for inspection and admiration. Where once the circuit of people's lives was ten miles or less, now it was hundreds. Whole sections of the population were on the move, geographically and socially: in the new industrial towns – which were not only new, but new kinds of towns – fortunes were made and lost in a matter of months. These commercial miracles involved everyone, not just the new capitalists and the work-force, lurching year by year from comfortable prosperity to starvation: the railway boom and subsequent panic sent reverberations into so remote a stronghold as Haworth Parsonage, where Emily Bronte had invested the family's small capital in railway shares, and characteristically refused to reconsider her decision. The new religion of the new capitalists was 'laissez-faire,' often called Political Economy, or Benthamism: the new economic doctrines of an unrestricted market economy and total freedom for the industrialist seemed to the early Victorians to be dogma as undeniable as any preached from the pulpit, iron laws proven beyond denial. And the new industrialist, preaching these laws and profiting by them, was the national hero, the modern equivalent of the Elizabethan freebooter. (Barnard, 2004, 111)

Nearly in all his novels Dickens criticized the industrial system of his country. He believed that it made the rich richer and the poor poorer. The owners of the factories wanted their workers to work more since they wanted to earn more money. But they did not pay enough to their workers. These workers could not buy even enough food for

themselves. They had no comfort and no delight in spite of the idea of Victorian positivism that England was becoming richer day by day.

Nevertheless, many people, like Dickens, knew that only a group of the people had the money of England, this group was the upper class people, that is, the aristocrats and some middle class people, especially merchants. These people usually pretended not to see the condition of the workers, the unemployed and the poor people. They looked down on them. They thought that these kinds of people were lazy and if they tried to work harder they would earn more money. But even they worked harder, the upper class people did not give enough money to them. Barnard talks about the other problem that Dickens thought the industrial system had brought:

We have to realize that because Dickens saw the industrial system as turning men into automata, his characters had in consequence to be robbed of vitality, to become something between men and puppets. (2004, 113)

The feelings of the poor people, their living conditions, their houses, and streets are pictured in Dickens novels as a photograph. These paragraphs from *The Old Curiosity Shop* show how some people use a shop, at the same time, as a home, since they cannot afford to rent even a small room for themselves:

The place through which he made his way at leisure was one of those receptacles for old and curious things that seem to crouch in odd corners of this town and to hide their musty treasures from the public eye in jealousy and distrust. There were suits of mail standing like ghosts in armour here and there, fantastic carvings brought from monkish cloisters, rusty weapons of various kinds, distorted figures in china and wood and iron and ivory; tapestry and strange furniture that might have been designed in dreams. The haggard aspect of the little old man was wonderfully suited to the place; he might have groped among old churches and tombs and deserted houses and gathered all the spoils with his own hands. There was nothing in the whole collection but was in keeping with himself; nothing that looked older or more worn than he. (1995, 6)

...he led me through the place I had already seen from without, into a small sitting room behind, in which was another door opening into a kind of closet, where I saw a little bed that a fairy might have slept in, it looked so very small and was so prettily arranged. The child took a candle and tripped into this little room, leaving the old man and me together. (1995, 7)

In another page of this book, through the voice of his narrator, Dickens presents this place and its effect on him:

I had ever before me the old dark murky rooms - the gaunt suits of mail with their ghostly silent air - the faces all awry, grinning from wood and stone - the dust and rust and worm that lives in wood - and alone in the midst of all this lumber and decay and ugly age, the beautiful child in her gentle slumber, smiling through her light and sunny dreams. (1995, 14)

Dickens wants to show how great the gap between the poor and wealthy people in that period was and for comparison he describes where the teller of the story of *The Old Curiosity Shop* stays:

I continued to pace the street for two long hours; at length the rain began to descend heavily, and then overpowered by fatigue though no less interested than I had been at first, I engaged the nearest coach and so got home. A cheerful fire was blazing on the hearth, the lamp burnt brightly, my clock received me with its old familiar welcome; everything was quite warm and cheering, and in happy contrast to the gloom and darkness I had quitted. (1995, 13)

In *Little Dorrit*, another novel of Dickens, the author tries to show the great gap between the aristocrats and the poor people by giving a name to a quarter; this name is “Bleeding Hearth Yard”. He talks about the extreme poverty of the people living there, and a man called Casby wants high rents from those people and makes them poorer:

In London itself, though in the old rustic road towards a suburb of note where in the days of William Shakespeare, author and stage-player, there were Royal hunting seats, howbeit no sport is left there now but for hunters of men, Bleeding Hearth Yard was to be found. A place much changed in feature and in fortune, yet with some relish of ancient greatness about it. Two or three mighty stacks of chimneys, and a few large dark rooms which had escaped being walled and subdivided out of the recognition of their old proportions, gave the Yard a character. It was inhabited by poor people, who set up their rest among its faded glories, as Arabs of the desert pitch their tents among the fallen stones of the Pyramids; but there was a family sentimental feeling prevalent in the Yard, that it had a character. As if the aspiring city had become puffed up in the very ground on which it stood, the ground had so risen about the Bleeding Hearth Yard that you got into it down a flight of steeps which formed no part of the original approach, and got out of it by a low gateway into a maze of shabby streets, which went about and about, tortuously ascending to the level again. At this end of the Yard, and over the gateway, was the factory of Daniel Doyce, often heavily beating like a bleeding hearth of iron, with the clink of metal upon metal. (1996, 23)

Dickens pictures the conditions of the poor, on one hand, and, on the other hand, he talks about the rich people’s opinions about life. He portrays them as selfish people who have no feelings and no love in themselves. The only love they have is the love for money since they think that they can do everything that they want with money. According to them the world was made for them, as in *Dombey and Son*:

Those three words conveyed the one idea of Mr. Dombey’s life. The earth was made for Dombey and Son to trade in, and the sun and moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against

their enterprises; stars and planets circled in their orbits, to preserve inviolate a system of which they were the centre. Common abbreviations took new meanings in his eyes, and had sole reference to them: AD had no concern with anno Domini, but stood for anno Dombei - and Son. (1995, 6)

In addition to these, the Victorians are proud of the idea that the sun never set in the lands of the Great Britain, but Dickens does not share their idea in his novel called *Bleak House*:

The day begins to break now; and in truth it might be better for the national glory that the sun should set upon the British dominions than it should ever rise upon so vile a wonder as Tom. (1993, 516)

Dickens also criticizes the law in Britain in the same novel as talks about:

Perhaps the greatest of these is *Bleak House* (1852-1853) in which the starting point is the critique of the law – its procrastinations, its inhumanity, the graspingness of its practitioners – and which broadens out into social criticism and social prophecy. (Barnard, 2004:113, 114)

There was a class distinction in England at that time and it still occurs in England. But in the past it was more obvious. The gap between the classes was so great that even getting married to the people from different classes was seen as a scandal. Because of the comfort, the money and the respect given to the upper class people, some people from the middle class and the lower class wanted to change their classes. They could do this in two ways: either they would have or earn lots of money or get married to an upper class person. In Dickens novels some characters tried these ways. For instance, Pip in *Great Expectations* looked down on his class after he met Estella and fell in love with her. He tried to be like an upper class person, a gentleman; he looked down on the poor people. He was ashamed of his sister's husband who was actually his best friend. At the end, however, he recognized that he had made mistakes, because while becoming a gentleman he lost the gentleman inside him.

In the novel called *Our Mutual Friend*, the character who is affected by the class distinction is a young man, Eugene Wrayburn. He falls in love with Lizzy, whose father is a boatman. He thinks that their marriage is impossible since it can be a scandal for his class and it really is. A young man who loves Lizzy stabs him and, thinking that he is going to die anyway, Eugene marries Lizzy. After his marriage he escapes from all his

prejudices and becomes happy with his wife. In addition to class distinction, an important and disturbing problem was money and its power. There was no equality between the people because of the class distinction and the money. The ugly, rude, cruel people were listened to by many people because of their money. The people showed respect to them not because they were the worth of esteem but their money was the worth of esteem. For instance, in *Dombey and Son*, when Dombey went bankrupt the only person who helped him was his daughter. In *Little Dorrit*, when William Dorrit was put in Marshalsea Debtors' Prison his daughter Amy helped his father by working as a tailor. When they lost their money, Dombey and Dorrit lost their friends, too. The power of the money made many people change. They saw money as the first principle for being happy.

In another novel by Dickens, entitled *Our Mutual Friend*, there is a character (Bella) that considers money to be more important than anything else. She wants to marry a wealthy person and she thinks that only in this way she may be happy. When she sees that the richness changes a person's character and attitudes towards other people into worse, she runs away from the house of Boffins and gets married to John Harmon whom she thinks to be poor.

Another problem brought into discussion by Dickens in his novels is Parliament and its parliamentarians, as in *A Mutual Friend*. There is a man called Mr. Veneering who is a rich merchant. One day he is offered to be a parliamentary. Veneering knows nothing about the politics and he even did not have any political idea. He commits a lord's political idea to memory and then he buys a pocket borough, in other words he gives money to his voters and becomes a candidate from the place where these voters live and he wins the elections and becomes a parliamentary.

According to Dickens, the parliament is full of the parliamentarians like Veneering and with them the problems of the English society will never be solved. They do not know anything about people, their problems, and their living conditions. They do not preserve the benefits of their society.

Whenever Dickens has a chance, he does not avoid criticizing parliamentarians and chairmen, as in *The Old Curiosity Shop*:

‘But what,’ said Mr. Swiveller with a sigh, ‘what is the odds so long as the fire of soul is kindled at the taper of conviviality and the wing of friendship never moults a feather! What is the odds so long as the spirit is expanded by means of rosy wine, and the present moment is the least happiness of our existence.’ ‘You needn’t act the chairman here,’ said his friend half aside. (1995, 16)

Dickens’ criticism in *Bleak House* becomes more severely because of the death of Jo. At that time there were people like Mrs. Pardiggle and Mrs. Jelleby who tried to help the children in Africa or the children of Indians. But they pretended not to see the people like Jo. Dickens gives the reason of the death of Jo:

He is not one of Mrs. Pardiggle’s Toockahoopo Indians: he is not one of Mrs. Jelleby’s lambs, being wholly unconnected with Borrioboola-Gha... He is the ordinary home-made article. Dirty, ugly... A common creature of the common streets... Homely filth begrimes him, homely parasites devour him, homely sores are on him, homely rags are on him... Stand forth, Jo! From the sole of thy foot to the crown of thy head, there is nothing interesting about thee. (1993, 526)

When Jo dies, it is the time for Dickens to criticize everyone in his country:

Dead, your Majesty. Dead, my lords and gentleman. Dead, Right Reverends and wrong reverends of every order. Dead, men and women with heavenly compassion in your hearts. And dying thus around us every day. (1993, 534)

Great Britain, and in particular London, had bad days in the 1780s because of the Gordon Rebellion, similar to France during the French Revolution. In spite of being a protestant, Dickens opposed to the fact that Catholics had to be tortured because of their religious beliefs, which is expressed in *Barnaby Rudge*. When these terrible days occurred Dickens was not born yet and his novel called *Barnaby Rudge* is accepted as a historical novel, so it can easily be said that Dickens shined a light not only on his age but also the history of his country.

At that time, Catholics did not have the same rights with Protestants. They were limited legally in many aspects. In 1778, England made laws to prevent this injustice but two years later Gordon, who treated Catholics as enemies, incited Protestant mobs to rebel against Parliament. Protestant mobs burnt churches and houses of the Catholics; they

attacked their life and their chastity. London became a dangerous and a frightening place, which is described by Dickens in *Barnaby Rudge*:

... the reflections in every quarter of the sky, of deep, red, soaring flames, as though the last day had come and the whole universe were burning; the dust, and smoke, and drift of fiery particles, scorching and kindling all it fell upon; the hot unwholesome vapour, the blight on everything; the stars, and moon, and very sky, obliterated; made up such a sum of dreariness and ruin, that it seemed as if the face of Heaven were blotted out, and night, in Us rest and quiet, and softened light, never could look upon the earth again. But there was a worse spectacle than this - worse by far than fire and smoke, or even the rable's unappeasable and maniac rage. The gutters of the street, and every crack and fissure in the stones, ran with scorching spirit, which being dammed up by busy hands, overflowed the road and pavement, and formed a great pool, into which the people dropped down dead by dozens. They lay in heaps all around this fearful pond, husbands and wives, fathers and sons, mothers and daughters, women with children in their arms and babies at their breasts, and drank until they died. While some stooped with their lips to the brink and never raised their heads again, others sprang up from their fiery draught, and danced, half in a mad triumph, and half in the agony of suffocation, until they fell, and steeped their corpses in the liquor that had killed them. (1998, 474-5)

In *Barnaby Rudge*, all good and intelligent people are against Gordon Rebellion but all bad and foolish characters support this rebellion. The narration of *Barnaby Rudge* centres around two families, one Catholic and the other Protestant, that become enemy to each other. Their children fall in love with each other but it is impossible for them to get married and be happy. The events happening in London are somehow fratricide. These people belong to the same society and they should not be killed or have pains because of their religious beliefs, they can be Catholics or Protestant, as their religion and their country are the same. They are brothers and sisters among themselves. Like in his other novels, while reflecting the condition of his society, Dickens defends freedom of thought and tolerance.

As mentioned before, Dickens had a very difficult and painful childhood and he always criticized the people who forced children to work, especially under bad conditions, which is another problematic aspect of Victorian life expressed in his novels, as in *The Old Curiosity Shop*:

I was surprised to see that all this time everything was done by the child, and that there appeared to be no other persons but ourselves in the house. (...) "It always grieves me," I observed, roused by what I took to be selfishness, "it always grieves me to contemplate the initiation of children into the ways of life, when they are scarcely more than infants. It checks their confidence and simplicity - two of the best qualities that Heaven gives them - and demands that they share our sorrows before they are capable of entering into our enjoyments. (1995, 7-8)

A child is innocent, he or she does not know anything about the real world, and he or she has a dream world of his or her own. From early childhood the character of this novel has to learn the truth about the world that provides suffering. Nell is so small and weak that her body does not resist the pain and she eventually dies. In Victorian Age, the end for the poor children was usually like this. They had few or no pleasure, as Dickens states in *The Old Curiosity Shop*:

The children of the poor know but few pleasures. Even the cheap delights of childhood must be bought and paid for. (1995, 8)

Moreover, in *Oliver Twist* Dickens makes Oliver the symbol of all suffering children in Victorian Age:

Dickens' theme is man's inhumanity to child, and his social target is the new workhouses established on Benthamite principles which laid down that relief of the poor and starving should be made so unpleasant, and should be so meagre, that it would upset as little as possible the natural 'balance' of iron economic laws. Oliver is thus not just the representative of childhood, but a symbol of all suffering humanity. When he escapes, it is to the criminal slums of London, into a thieves' and prostitutes' gang run by the Jew Fagin: a terrible world, but one with an energy and warmth about it that makes us wonder if it is not preferable to the workhouse. (Barnard, 2004, 112-3)

In addition to this, the children of the poor people could not go to schools since their parents did not have enough money to pay for their education. The schools were not the places where a good education was given, either. The headmasters were cruel; the teachers were merciless and were beating the children. Because of many reasons, in the poor quarters and streets, some people who knew how to write and read gave lessons to the children. In *The Old Curiosity Shop*, for example, Nell gives a writing lesson to Kit:

... soon occupied herself in preparations for giving Kit a writing lesson, of which it seemed he had a couple every week, and one regularly on that evening, to the great mirth and enjoyment both of himself and his instructress. (1995, 25)

Except writing and reading lessons, some people also taught English grammar, composition, geography, arithmetic, dancing, music, and the art of needlework to young girls. They used their houses as a day school, where they tried to educate these girls as best as possible:

This spot was at Chelsea, for there Miss Sophia Wackler resided with her widowed mother and two dimensions; a circumstance which was made known to the neighbourhood by an oval board over the front first-floor window, whereon appeared in circumambient flourishes the words 'Ladies' Seminary;' and which was further published and proclaimed at interval between the hours of half-past nine and ten in the morning, by a stragging and solitary young lady of tender years standing on the scraper on the tips of her toes and making futile attempts to reach the knocker with a spelling-book. The several duties of instruction in this establishment were thus discharged. English grammar, composition, geography and the use of the dumb-bells, by Miss Melissa Wackless; writing, arithmetic, dancing, music, and general fascination, by Miss Sophy Wackless; the art of needle-work, marking and samplery, by Miss Jane Wackless; corporal punishment, fasting, and other tortures and terrors, Mrs. Wackless. (1995, 54)

From the above passage one may see that punishment and tortures of young people and students were ordinary things in that age. It was one of the problems many children had to face in their schooling. They were beaten, sometimes severely; they had no rights to speak and express their ideas; they had to do whatever the adults wanted them to do. This condition was affecting their life in a bad way. They were becoming either vagabonds or fearful people in the following years. By doing these, the adults were affecting their formation in a bad way, as, for instance, the cruel man called Quilp in *The Old Curiosity Shop* beats a child working for him:

'You dog,' snarled Quilp, 'I'll beat you with an iron rod, I'll scratch you with a rusty nail, I'll pinch your eyes, if you talk to me - I will. With these threats he clenched his hand again, and dexterously diving in between the elbows and catching the boy's head as it dodged from side to side, gave it three or four good hard knocks. Having now carried his point and insisted on it, he left off. (1995, 36)

Another aspect of Victorian life reflected in Dickens' novels concerns the condition of women in a male dominated society. The women living in that age were in the group of the weak, too. Although they had some rights they were always thought to be weaker and unimportant by most of the men. There was no equality between men and women. Women were afraid of their husbands and they had to be obedient and do whatever their husbands wanted them to do. Their ideas, opinions and feelings were of no importance, as there was the male authority in marriage and family life, which is shown in *The Old Curiosity Shop*:

Over nobody had he such a complete ascendancy as Mrs. Quilp herself - a pretty little, mild-spoken, blue-eyed woman, who having allied herself in wedlock to the dwarf in one of those strange infatuations of which examples are by no means scarce, performed a sound practical penance for her folly, every day of her life. It has been said that Mrs. Quilp was pining in her bower. In her bower she was, but not alone, for besides the old lady her mother of whom mention has recently been made, there were present some half-dozen ladies of the neighborhood who had

happened by a strange accident (and also by a little understanding among themselves) to drop in one after another, just about tea-time. This being a season favorable to conversation, and the room being a cool, shady, lazy kind of place, with some plants at the open window shutting out the dust, and interposing pleasantly enough between the tea table within and the old Tower without, it is no wonder that the ladies felt an inclination to talk and linger, especially when there are taken into account the additional inducements of fresh butter, new bread, shrimps, and water cresses. Now, the ladies being together under these circumstances, it was extremely natural that the discourse should turn upon the propensity of mankind to tyrannise over the weaker sex, and the duty that devolved upon the weaker sex to resist that tyranny and assert their rights and dignity. It was natural for four reasons: first, because Mrs. Quilp being a young woman and notoriously under the dominion of her husband ought to be excited to rebel; secondly, because Mrs. Quilp's parent was known to be laudably shrewish in her disposition and inclined to resist male authority; thirdly, because each visitor wished to show for herself how superior she was in this respect to the generality of her sex; and fourthly, because the company being accustomed to scandalize each other in pairs, where deprived of their usual subject of conversation now that they were all assembled in close friendship, and had consequently no better employment than to attack the common enemy. (1995, 27)

Reading Dickens' novels, one may realise that the author is not just a realist but also a critical realist, which is actually expressive of Dickens' love for his country and his people, and his wish to change things into better. With his novels, many people learnt the problems of the poor, children, and women. Dickens wanted everybody to be tolerant and respectful towards each other. He wanted parliamentarians to solve the problems of his country. He did not want to see poor people dying because of bad conditions of life, or children and workers working under very bad conditions. Dickens did not want to see unhappy lovers who could not get married because of the class distinction. He did not believe in the power of money. There were more important things than money, such as love, respect and tolerance towards society, country, and other people.

Dickens used London as a background while he was trying to give these opinions, because London is the capital of England, the most important place of English society. It was the place that changed many people's lives. It affected the whole society in a bad, yet rarely good, way. It was sometimes a "monster roaring in the distance" (Urgan, 1996, 227), sometimes a place like Heaven. In the study, the importance of London, depicted in its social and human typology, results from being the place that gives information about the entire complexity of the Victorian Age:

The world created by Dickens is mainly a kind of nightmare London of chop-houses, prisons, lawyers' office, and taverns, dark, foggy, and cold but very much alive. (Burgess, 1996, 183-4)

2.4 The Chronotope of London and the Physical Appearance of the City

Concerning the physical appearance of the city, in his novels Dickens reveals again a twofold perspective consisting of contrary positive and negative aspects. The reader sees the horrible, ugly, poor streets of London, and sometimes faces cheerful, beautiful expressions of the city. The city is usually rainy and has so little sunny days. It is a busy, crowded, amazing, and, at the same time, a frightening place. In *David Copperfield*, Dickens expresses his admiration towards this city through the voice of his main character and narrator David:

What an amazing place London was to me when I saw it in the distance, and how I believed all the adventures of all my favourite heroes to be constantly enacting and re-enacting there, and how I vaguely made it out in my own mind to be fuller of wonders and wickedness than all the cities of the earth, I need not stop here to relate. We approached it by degrees, and got, in due time, to the inn in the Whitechapel district, for which we were bound. I forget whether it was the Blue Bull, or the Blue boar; but I know it was the Blue Something, and that its likeness was painted upon the back of the coach. (1992, 65)

When Gabriel Warden approached London in *Barnaby Rudge*, Dickens does not only give the opinions and feelings about the city but also describes its streets, buildings, and the noise it makes:

And, now, he approached the great city, which lay outstretched before him like a dark shadow on the ground, reddening the sluggish air with a deep dull light, that told of labyrinths of public ways and shops, and swarms of busy people. Approaching nearer and nearer yet, this halo began to fade, and the causes which produced it slowly to develop themselves. Long lines of poorly lighted streets might be faintly traced, with here and there a lighter spot, where lamps were clustered round a square or market, or round some great building; after a time these grew more distinct, and the lamps themselves were visible; slight yellow specks, that seemed to be rapidly snuffed out, one by one, as intervening obstacles hid them from the sight. Then, sounds arose - the striking of church clocks, the distant bark of dogs, the hum of traffic in the streets; then outlines might be traced - tall steeples looming in the air, and piles of unequal roofs oppressed by chimneys; then, the noise swelled into a louder sound, and forms grew more distinct and numerous still, and London - visible in the darkness by its own faint light, and not by that of heaven - was at hand. (1998, 32-3)

When Oliver, the hero of *Oliver Twist*, ran away from the workhouse and arrived to London he was much affected by the noisy appearance of the city:

As they approached the city, the noise and traffic gradually increased; and when they threaded the streets between Shoreditch and Smithfield it had swelled into a roar of sound and bustle. It was as light as it was likely to be till night came on again, and the busy morning of half the London population had begun. Turning down Sun Street and Crown Street, and crossing Finsbury Square, Mr Sikes struck, by way of Chiswell Street, into Barbican; thence into Long Lane; and so into

Smithfield, from which latter place arose a tumult of discordant sounds that filled *Oliver Twist* with surprise and amazement. (1992, 132)

Dickens usually used different kinds of descriptions of the city in his novels. It is the description of the streets he used most in his novels, especially the poverty of some streets of London is one of Dickens' most common descriptions of the city:

Some straggling carts and coaches rumbling by, first broke the charm, then others came, then the others yet more active, then a crowd. The wonder was at first to see a tradesman's window open, but it was a rare thing soon to see one closed; then smoke rose slowly from the chimneys, and sashes were thrown up to let in air, and doors were opened, and servant girls, looking lazily in all directions but their brooms, scattered brown clouds of dust into the eyes of shrinking passengers, or listened disconsolately to milkmen who spoke of country fairs, and told of waggons in the mews, with ownings and all things complete and gallant swains to boot, which another hour would see upon their journey. This quarter passed, they came upon the haunts of commerce and great traffic, where many people were resorting, and business was already rife (...) Again this quarter passed, they came upon a straggling neighbourhood, where the mean houses parcelled off in rooms, and windows patched with rags and paper, told of the populous poverty that sheltered there. The shops sold goods that only poverty could buy, and sellers and buyers were pinched and griped alike. (1995, 98)

The description of the city often changes according to the feelings and moods of Dickens' characters. In *Dombey and Son*, for example, when Mr. Dombey loses his son he decides to take a journey. While he is looking outside the window at the train passing by, he has no pleasure but monotony and everything he looks at reminds him of only one thing, which is death:

He found no pleasure or relief in the journey. Torture by these thoughts, he carried monotony with him, through the rushing landscape, and hurried headlong, not through a rich and varied country, but a wilderness of blighted plans and gnawing jealousies. The very speed at which the train was whirled along mocked the swift course of the young life that had been borne away so steadily and so inexorably to its foredoomed end. The power that forced itself upon its iron way - its own - defiant of all paths and roads, piercing through the hearth of every obstacle, and dragging living creatures of all classes, ages, and degrees behind it, was a type of the triumphant monster, Death!

On the other hand, the city, its streets, parks, buildings, factories may also affect the mood of the character, or the physical appearance of the city may affect a certain historical period or be affected by it. In *Barnaby Rudge*, for example, Dickens presents the old London by comparing it to the modern city, and showing again a critical outlook on the existing facts:

In the Venerable Suburb - it was once - of Clerkenwell towards that part of its confines which is nearest to the Charter House, and in one of those cool, shady Streets, of which a few, widely

scattered and dispersed, yet remain in such old parts of the metropolis - each tenement quietly vegetating like an ancient citizen who long ago retired from business, and dozing on in its infirmity until in course of time it tumbles down, and is replaced by some extravagant young heir, flaunting in stucco and ornamental work, and all the vanities of modern days - in this quarter, and in a street of this description, the business of the present chapter lies. At the time of which it treats, though only six-and sixty years ago, a very large part of what is London now had no existence. Even in the brains of the wildest speculators, there had sprung up no long rows of streets connecting Highgate with Whitechapel, no assemblages of palaces in the swampy levels, nor little cities in the open fields. Although this part of town was then, as now, parceled out in streets, and plentifully peopled, it wore a different aspect. (1998, 35-6)

Dickens often tells the story of some places and compares their past and present condition, as in *Little Dorrit*, where Dickens gives a place the name of “Bleeding Heart Yard” and presents its origin and its story:

The opinion of the Yard was divided respecting the derivation of its name. The more practical of its inmates abided by the tradition of a murder; the gentler and more imaginative inhabitants, including the whole of the tender sex, were loyal to the legend of a young lady of former times closely imprisoned in her chamber by a cruel father for remaining true to her own true love, as refusing to marry the suitor he chose for her. The legend related how that the young lady used to be seen up at her window behind the bars, murmuring a lovelorn song, of which the burden was, ‘Bleeding Heart, Bleeding Heart, bleeding away’ until she died. It was objected by the murderous party that this Refrain was notoriously the invention of a tambour-worker, a spinster and romantic, still lodging in the Yard. (1996, 123)

By giving the origin of the name “Bleeding Heart Yard”, the reader understands better how the ruling political party or certain parliamentarians think about art, literature and poetry. These people do not even accept a poetic name to a place. They are against every kind of art. The only thing they think of is the power of money. Feelings are of no importance for them, and, as literature is an expression of ideas and feelings, it is of no real importance either.

Dickens uses the physical appearance of London to point critically to the wrong doings of the contemporary to him judicial system and set of rules. In *Little Dorrit*, workers have a very busy week and when it is time for a little holiday, all the entertainment places are closed, the life stops in London, there is no movement, no noise, no person in the streets, as if London suddenly becomes a sleeping or a dead place:

It was a Sunday evening in London, gloomy, close, and stale. Maddening church bells of all degrees of dissonance, sharp and flat, cracked and clear, fast and slow, made the brick-and-mortar echoes hideous. Melancholy streets, in a penitential garb of soot, steeped the souls of the people who were condemned to look at them out of windows in dire despondency. In every thoroughfare, up almost every alley, and down almost every turning, some doleful bell was throbbing, jerking,

tolling, as if the Plague were in the City and the dead-carts were going round. Everything was bolted and barred that could by possibility furnish relief to an overworked people. No pictures, no unfamiliar animals, no rare plants or flowers, no natural or artificial wonders of the ancient world - all taboo with that enlightened strictness, that the ugly South-Sea gods in the British Museum might have supposed themselves at home again. Nothing to see but streets, streets, streets. Nothing to breathe but streets, streets, streets. Nothing to change the brooding mind, or raise it up. Nothing for the spent toiler to do but to compare the monotony of his seventh day with monotony of his six days, think what a weary life he led, and make the best of it - or the worst, according to the probabilities. (1996, 29)

The physical appearance of the city in Dickens' novels includes also the institutions of the contemporary to him society, including the judicial, educational, and governmental institutions, which are described objectively and critically. Although they are established for the benefit of the public, the institutions give no benefit to the public; moreover, they are harmful and oppressing. Many people lose their health, money and even life because of these disorganized and corrupted institutions, where corruption, the illness of every society and in every period, is better revealed in *Little Dorrit*:

This glorious establishment had been early in the field, when the one sublime principle involving the difficult art of governing a country was first distinctly revealed to statesmen. It had been foremost to study that bright revelation, and carry its shining influence through the whole of the official proceedings. Whatever was required to be done, the Circumlocution Office was beforehand with all the public departments in the art of perceiving - HOW NOT TO DO IT (1996, 96)

Another corrupted institution is the Custom House. Its aim is to check the goods coming from other countries and not to give permission to the smuggled goods to enter England, but, like in other institutions, the people working there do not do their job correctly, which is presented in *The Old Curiosity Shop*:

He collected the rents of whole colonies of filthy streets and alleys by the waterside, advanced money to the seaman and petty officers of merchant vessels, had a share in the ventures of divers mates of East Indiamen, smoked his smuggled cigars under the very nose of the Custom House, and made appointment on Change with men in glazed hats and round jackets pretty well every day. (1995, 26)

In Victorian Age, there were places called workhouses. The real function of these workhouses was to help poor people and orphan children. These places, however, were used to employ cheap labour force, and people, separated from their families, were dying because of starvation and the bad conditions. In *Oliver Twist*, for example, Dickens touches this subject and tells the story of how Oliver managed to run away from such a workhouse to London because he could not endure the living conditions in that place:

So they established the rule, that all the poor people should have the alternative of being starved by a gradual process in the house or by a quick one out of it...kindly undertook to divorce poor married people in consequence of the great expense of a suit... And instead of compelling a man to support his family, they take his family away from him and make him a bachelor. (1992, 12)

2.5 The Chronotope of London and the People of the City Concerning the Relation between Personal and Urban Life, and the Influence of the City on Character Formation

Another important aspect of the chronotope of London in Dickens' novels is the literary representation of the people of London in terms of the relation established between the personal and urban life concerning the formation of personality.

Dickens commonly links the presentation of the Victorian Londoners to the idea of social determinism, the influence of the society and city on people, their general existence, their everyday life, their choice and ideas.

The impact of the city of London as revealed by Dickens is especially important and crucial for the development of personality, in that the city becomes one of the formative factors in the evolution of the human being from childhood to maturity by the contacts established between the growing character and the social institutions and values of the family, education, professional career, inter-human relations, philosophy of living, etc.

Such a literary concern reifies a particular type of novel, called Bildungsroman, which takes the character at an early age and shows the events that take place in the character's life until the character becomes an adult and completes his formation. During the process of formation, many inner and outer factors affect the character, one of the most important of which, in Dickens' novels, being London.

Bildungsroman is a type of novel that shows the formation of a character from his early childhood and to his early maturity in a vivid autobiographical manner and, as far as

the Victorian literary production, in general, and Dickens' Bildungsromane, in particular, are concerned:

Bildungsroman is also the novel of evolution, growth and formation of a character in his development against the background of different social environments, sometimes picturing the epoch. That is to say, the narration concentrates on the story of a single individual's growth and development within the context of a defined social order. The growth process, at its roots a quest story, may indeed be described as an apprenticeship to life, but also as a search for meaningful existence within society. (Golban, 2003, 109)

Moreover, in more general terms, according to Golban, a typical Bildungsroman thematic pattern consists of a number of general elements that prove the validity of this type of imaginative prose as a well-established literary system:

- 1 a child (sometimes orphaned or fatherless) lives in a village or provincial town
- 2 he/she is in conflict with his actual parents, especially father, or any parental figures (the trial by older generation)
- 3 he/she leaves home to enter a larger society (usually city, especially London, definitely not a ultima Thule); the departure is determined by 2 or other external stimulus, or an inner stimulus (for instance the desire for experience that the incomplete, static atmosphere of home does not offer)
- 4 he/she passes through institutionalized education and/or self-education
- 5 a young person now, he/she seeks for social relationships with other humans
- 6 his/her experience of life is a search for a vocation and social accomplishment
- 7 he/she has to undergo the ordeal by society (professional career)
- 8 he/she has to resist the trial by love (sentimental career)
- 9 he/she passes through moments of spiritual suffering and pain
- 10 now in his/her early manhood, he/she experiences epiphanies that lead to (or should determine) his/her final initiation and formation (complete or relativistic, or not existing at all - that is to say, the final stage of the formative process implies the dichotomy success/failure, or a third possibility of partial success/partial failure) (Golban, 2003, 239-40)

In a typical Bildungsroman, the story thus focuses on a child, living in a small village or a small town, who begins to take his first education in his home with the help of his parents or relatives, usually obstructing parental figures, like the cruel elder sister in *Great Expectations* or the cruel stepfather in *David Copperfield*. The child is not happy with his situation in his house, since it is stressing, fearful and repressive. A small child longs for so many things in his life. He lives in a dream world and his mind is open to the free imagination. A strict and cruel education can easily destroy his imagination, dreams and the ability of being creative and independent. When he realizes this truth he leaves his home and begins his journey towards the city, thinking that he can be free and

independent there, have a proper education, make his own choices and learn a valuable lesson of life.

In Dickens' novels this city is usually London. For some characters in development, London is a beautiful place, a congenial background, offering the possibility of improvement, of making a good career, and of becoming a gentleman. For others, it is an ugly and horrible place that thwarts the process of formation and determines its value. The character can either be affected from urban life in a negative way and cannot complete his formation, as in *Great Expectations*, or he cannot be affected from urban life since his personality is strong enough to resist all the negative effects of the background, and he completes his formation successfully upon entering the maturity, as in *David Copperfield*.

The character in Dickens' novels is born in a small village or provincial town, so in his childhood he begins to know the world by only establishing relation to his family, village or town. The relationship between the character's spiritual components and external circumstances starts to take shape in his home within a small environment. As soon as he understands his unhappiness, he starts a journey towards a larger city. His aim seems to be escapism, which is an attempt at escaping from an unhappy, repressive atmosphere to a dream world of the city; it is a dream world because he does not know anything about London yet. He is going to learn about it by himself and he is going to be free and independent there. He is going to pass through institutionalized education, search for a vocation, meet lots of people, make friends, and have love experiences. He is full of hope about the life waiting for him in his future in the city. The innocence of the childhood wants so little things to be happy but when this innocence meets experience, it is affected and sometimes destroyed by it, as the character starts to want more and more. Now small things are not enough for being happy. The character with the effect of the innocence of the childhood lives in a different world, imagined or dreamt of, as in the poem called *Chimney Sweeper* from *Songs of Innocence* by Blake.

In Dickens' novels the hero is an innocent child like the child of Blake's poetry, but after he enters a larger society and sees the real world he becomes an experienced

person. This person is no longer a child, he has entered next stages to maturity but this sometimes does not give happiness to the hero if he has begun to lose his own inner life, his perception and imagination, his ties with the past and childhood, like the hero Pip in *Great Expectations*. Breaking the ties with the past, the values of past, the pure but uncivilised background of the countryside - due to the interaction with other people, the external events, the thoughts of other people, the pressure of the environment - gains importance and the formation of the hero may result in failure.

In *Great Expectations*, living with his cruel elder sister but a nice and friendly brother-in-law, Pip tries to be a gentleman because of his fear towards his elder sister and desire of his elder sister, and the other reason for this is his love towards the aristocratic girl Estella. He tries to show himself superior, gentler than ever towards everyone, especially towards Estella, he tries to prove his change but till the end of the book he does not realize that he is not earning but losing lots of things, also his innocence and his good heart. He begins to look down at the people, even Joe who has always loved and tried to help him. In the beginning of the novel, when Pip is a small child he himself helps the criminal Magwitch, but when he learns that the person who has helped him during his education and career is not Miss Havisham but Magwitch, he is disgusted by Magwitch and also by himself. He cannot accept the support coming from a criminal, he is disappointed, loses his great expectations. He understands that he has been in a fight with the outer world of London and society and he has lost the battle. It is only because his inner life, his perception and imagination are not strong enough.

Showing his alliance to the tradition of Realism concerning the issue of social determinism on the life of the character, Dickens points out that the outer world has made him do whatever it wants him to do. When Pip looks back he understands that he cannot succeed to enter and live happily in that larger society and this leads him towards alienation. He cannot adapt himself according to the rules and values of that society and there are only two ways for him to escape from this position. He is going to live in that society lonely or he is going to turn to his village and continue his life there. He has tried to live in London but cannot reach the success of his formation there; his decisions,

expectations and desires have ended in failure due to the circumstances of the Victorian background that imposes obstructing and unjust principles of existence:

Great Expectations is a later and sadder book, in which Pip, in crossing the barriers from lower to middle class, loses the spontaneity and instinctive fellow-feeling of his own class, and can only slough off the corrupting influence of snobbery and class isolation when he discovers that the source of his new wealth, his 'expectations,' is a convict-tramp he befriended in his childhood, before his loss of social innocence. (Barnard. 2004, 113)

On the other hand, in Dickens' novels there are also some characters that have achieved their aims and succeeded to integrate themselves in the larger society. One of them is David from the novel entitled *David Copperfield*. David lives in a small village with his mother and their maid called Peggoty. His life begins to change with the marriage of his mother. He has a cruel, rude stepfather. His stepfather makes him leave the house and David's suffering continues in the school, but the harsh experiences of living and the intrusion of evil do not change his good heart, they do not affect him, although they seem necessary for the proper maturation of the individual.

David goes to London and searches for a vocation and a place in society. In his job he is honest and does not condone dishonest people in his job, exposing their real aims and their dishonesty. David has also two love affairs in London. His first love and first marriage is to a beautiful girl called Dora, but he later recognizes that she is not the right person for him. Their marriage cannot be a successful and happy one. Dora is a beautiful girl but she is inexperienced and lacks intellectual complexity. A few years later she dies from an illness and after her death David gets married to Agnes, who has helped and consoled him after Dora's death, showing herself a real friend. She is also the person David has dreamed of as a wife. She is clever, charming and makes David happy in life. David is also successful in his professional career, as at the end of the novel he becomes a famous author. Becoming a writer has been David's big dream since his childhood and he has achieved it now. When he remembers his past and makes self-examination, the reader can easily realise that there is a person who has completed his formation, entered successfully upon maturity. He has won the fight with the outer world since his spiritual components are stronger than the external circumstances.

In Dickens' novels, the city of London, conceived within the relationship between the principles of time and space, gives shape to a person's formation. The city as a factor of determinism in the character's formative process concerns primarily the aspect of education, institutionalized, or through personal life experiences, or in the form of moral didacticism, which not only prepares him for a professional career but also for the modern life in the city. In the city, the character enlarges his knowledge, establishes social connections, has love affairs, makes friends, and attempts at finding the most suitable, according to his own views and conceptions, place in the society, analyzing and proving the validity of his choice. Some experiences end in suffering and pain, due to the wrong decisions or negative influence of the urban background, of which some are overcome (*David Copperfield*) but others offer no possibility for finding any solution (*Great Expectations*). When experiences end in suffering and pain, the character is not able to complete his formation and cannot reach maturity and this makes him unhappy as in *Great Expectations*, but when he overcomes the negative influence of the urban background, the character completes his formation and reaches maturity and becomes happy as in *David Copperfield*.

CONCLUSION

The present thesis, entitled *The Chronotope of London in Charles Dickens' Novels*, has its starting point in the attempt at arguing about the importance and the role of the chronotope of city in the general European literary background, and in English literature, in particular.

In order to disclose the status and importance of the chronotope of city in English novel, this research has focused on the 19th century Victorian literature, in particular the realistic novels of Charles Dickens as the major 19th century English writer, and the chronotope of the city of London and its textual representation in Dickens' novels constitute actually the matter of concern of this study, reified through the textual approach to some of Dickens' major fictional writings.

Defined by Bakhtin as the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature, the principle of chronotope is applicable to the analysis and interpretation of both the narrative structure of a novel and its range of motifs, themes, ideas, characters, images and other thematic elements.

Chronotope is thus an important investigational element in the field of literary theory and criticism, in general, and, in the field of fiction studies, in particular. The importance of chronotope arises from its status as an element of narrative and thematic organization and analysis, having its own typology in the literary text: the chronotope of home, the chronotope of road, the chronotope of city, and others.

Diachronically, the chronotope of city reveals its own process of development and consolidation in European and English literature starting with the principle of citadel in ancient period. Concerning English literature, one should consider 18th century as the period of the final consolidation of the chronotope of city as one of the major and most important elements in English novel.

This consolidation was possible by the influence of the Neoclassical doctrine, which emphasizes the role of city and urban life, the interest in real and actual, the moral and aesthetic implications of London and other English cities, and by the influence of the Spanish picaresque novel, which had already given to the city the status of chronotope, that is the status of an important textual principle of the thematic and structural organization of events and character representation strategies.

However, Victorian novels, in particular those written by Dickens, constitute the best and most complex literary expression of the chronotope of city (London) in English literature – hence this interest in and concentration on the chronotope of London in Charles Dickens' novels.

The chronotope of city, as conceived by Dickens in his novels, becomes a means of textual organization on both narrative and thematic levels. On the narrative level, the chronotope of city is a factor of organization of events in the sequence of narration, the consolidation of a type of narration, the expression of the point of view, and the conferring of a certain status to the narrator.

On the thematic level, the chronotope of city helps the expression of main themes, ideas, character representation strategies, yet primarily it renders some of Dickens's major concerns, such as the social background, moral values and the standards of living, the physical appearance of the city.

However, of primary importance is the representation of the people of the city, the relationship between the personal life and the urban background. In discussing this thematic perspective, Dickens focuses primarily on the influence of the urban background on the individual, including on the process of character formation expressed in the literary tradition of the Bildungsroman (as in *David Copperfield* and *Great Expectations*), and many others, where, in Dickens' novels, the city of London, conceived within the relationship between the principles of time and space, gives shape to a person's formation.

These thematic concerns represent the main concerns of English and European Realism, and the chronotope of city is thus to be considered in relation to the concept of verisimilitude in realistic novels. In other words, Dickens' literary activity consists mainly of realistic novels, and literary realism, meaning fidelity to actuality in its representation, concentrates on social background, social and human typology, and discusses the relationship between social determinism and individual experience, which are major aspects of Dickens' own writings expressed by the chronotope of city/London.

In Dickens' case, the chronotope of city as expressed in his realistic novels reveals a double perspective on London as a promoter of civilization (*A Tale of Two Cities*) and an agent of corruption (*Dombey and Son*), a background that has no influence on human life (*David Copperfield*) and an important formative element in the process of maturation (*Great Expectations*), which form a system of juxtaposed thematic expressions, contrary to each other and at the same time interdependent.

The twofold vision consisting of contrary thematic representations of the city of London reveals clearly the fact that Dickens possessed a complex understanding of London life, its physical appearance, its people and their relation to urban life.

Moreover, it also reveals the fact that the city of London becomes a mirror of the entire Victorian complexity, as Dickens used London to express in his novels the complex picture of Victorian background, contemporary to him society, its norms, standards and values, its social and human typology, which makes him a true representative of High Victorian Realism, probably the most important 19th century English writer, and definitely one of the most important and acclaimed European writers of his times.

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