

جامعة الانبار
كلية التربية للعلوم الإنسانية
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التدريسي. م. محمد درع

محاضرات مادة : الرواية

The Reform Bill of 1832 gave the middle class the political power it needed to consolidate—and to hold—the economic position it had already achieved. Industry and commerce burgeoned. While the affluence of the middle class increased, the lower classes, thrown off their land and into the cities to form the great urban working class, lived ever more wretchedly. The social changes were so swift and brutal that Godwinian utopianism rapidly gave way to attempts either to justify the new economic and urban conditions or to change them. The intellectuals and artists of the age had to deal in some way with the upheavals in society, the obvious inequities of abundance for a few and squalor for many, and, emanating from the throne of Queen Victoria (1837–1901), an emphasis on public rectitude and moral propriety.

The Novel

The Victorian era was the great age of the English novel—realistic, thickly plotted, crowded with characters, and long. It was the ideal form to describe contemporary life and to entertain the middle class. The novels of Charles Dickens, full to overflowing with drama, humor, and an endless variety of vivid characters and plot complications, nonetheless spare nothing in their portrayal of what urban life was like for all classes. William Makepeace Thackeray is best known for *Vanity Fair* (1848), which wickedly satirizes hypocrisy and greed.

Emily Brontë's (see Brontë, family) single novel, *Wuthering Heights* (1847), is a unique masterpiece propelled by a vision of elemental passions but controlled by an uncompromising artistic sense. The fine novels of Emily's sister Charlotte Brontë, especially *Jane Eyre* (1847) and *Villette* (1853) are more rooted in convention, but daring in their ways. The novels of George Eliot (Mary Ann Evans) appeared during the 1860s and 70s. A woman of great erudition and moral fervor, Eliot was concerned with ethical conflicts and social problems. George Meredith produced comic novels noted for their psychological perception. Another novelist of the late 19th cent. was the prolific Anthony Trollope, famous for sequences of related novels that explore social, ecclesiastical, and political life in England.

Thomas Hardy 's profoundly pessimistic novels are all set in the harsh, punishing midland county he called Wessex. Samuel Butler produced novels satirizing the Victorian ethos, and Robert Louis Stevenson, a master of his craft, wrote arresting adventure fiction and children's verse. The mathematician Charles Lutwidge Dodgson, writing under the name Lewis Carroll, produced the complex and sophisticated children's classics *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871). Lesser novelists of considerable merit include Benjamin Disraeli, George Gish, Elizabeth Gaskell, and Wilkie Collins. By the end of the period, the novel was considered not only the premier form of entertainment but also a primary means of analyzing and offering solutions to social and political problems.

Nonfiction

Among the Victorian masters of nonfiction were the great Whig historian Thomas Macaulay and Thomas Carlyle, the historian, social critic, and prophet whose rhetoric thundered through the age. Influential thinkers included John Stuart Mill, the great liberal scholar, and philosopher; Thomas Henry Huxley, a scientist and popularizer of Darwinian theory; and John Henry, Cardinal Newman, who wrote earnestly of religion,

philosophy, and education. The founders of Communism, Karl Marx, and Friedrich Engels researched and wrote their books in the free environment of England. The great art historian and critic John Ruskin also concerned himself with social and economic problems. Matthew Arnold 's theories of literature and culture laid the foundations for modern literary criticism, and his poetry is also notable.