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*The significance of suffering as depicted in
George Eliot's ADAM BEDE and the MILL
on the FLOSS*

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DEDICATION

In MEMORIAM

This work is dedicated to my brave Late Father

Gabriel Agnindé MOUSTAPHA,

Who left me a couple of years after my mother years ago.

I OWE YOU MY EDUCATION AND MY PROGRESS.

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INTRODUCTION

Literature is a reflexion of human experience, an expression of the sensibility of a given culture in a given time and record of changes in its moral outlook and sense of order or beauty. The eighteenth and nineteenth century had known a great period of literature. But literary critics have difficulty in assessing contemporary scene. There are some factors that account for this difficulty and then there are the predominant themes and trends that make the contemporary literary up. Generally, they have to do with directions in which a situation is changing or developing but by belonging to the same time or especially to the present time. According to Richard Taylor, there are really two factors that account for the difficulty which literary critics have in assessing the contemporary scene. One is the drift and change of both aesthetic sensibility and world -view over longer periods of time. The other is the multiplicity and variety of themes and styles contending for attention at any given moment. It is usually thought to have begun with the romanticism. It is still largely concerned with subjectivity and emotion as a response to life.

George Eliot, one of the most influential of all English novelists is admired as much for her acute powers of observation. She always manages to paint a picture of nineteenth century English that is both accurate and enlightening. She proves her determination, through her writing. George Eliot is all dramas of moral conflict. She didn't believe in art for art's sake, but in art for morality's sake. According to Leslie Stephen, George Eliot believed that a work of art not only may, but must exercise also an ethical influence. She believes that "our deeds determine us as much as we determine our deeds". If we yield to temptation and sin, suffering and nemesis are to follow. We have to reap the consequences of our actions. In fact, her characters suffer because they violate some moral code, because they yield to temptation consciously and unconsciously. Both Hetty and Arthur are unable to resist temptation so they suffer, this moral weakness results in sin which is followed by punishment and

intense suffering. But she is vain, frivolous and emotional. Hetty is loved by Adam Bede a skill carpenter, hardworking and widely respected for his quality. He is a man of whose love every woman would be proud. Meanwhile, as Arthur James points, “A weak woman is, indeed weaker than a weak man”. So Arthur’s responsibility is much greater for the sufferings and tragedy of poor Hetty.

Maggie as far as she is concerned, the Floss appears, to her as an imaginary river in her childhood and adult year of Maggie Tulliver. It was her play ground when she was a child, the livelihood for her father and the mill, a means for escape for Maggie and her lover and the cause of her death while the Floss figures significantly in the novel, it can also be used as a symbol for the tragedy of Maggie’s life. It is a tragedy that begins with small incident, yet branches out, spread throughout the family. Just like the tributary streams that join to make the mighty Floss, the branches of these tragedies finally unite and create one day disaster for the Tulliver’s family. In a true Shakespearean tragedy the protagonist of the Mill on the Floss’s dies after suffering hardships and pain. Yet, George Eliot’s novel did not contain only the tragedy of Maggie and Tom Tulliver’s death in the end it is intertwined with the tragedy of Mr Tulliver’s ruin and death, the tragedy of Maggie’s waste of intellect and societies treatment of her and the way society forced her and her brother into their societal roles, and the tragedy of love and relationships. Finally, there is a tragedy not explicit in the novel, the tragedy of George Eliot and her role in forcing the characters into ruin. It is poignant that *the Mill on the Floss* is partly autobiographical and that the tragedy of Eliot’s life is partly told through Maggie. Maggie suffers these tragedies because Eliot did the same. Mr Tulliver and his lost struggle for his land are the first major tragedy. Though Mr Tulliver is the kindest relation Maggie has, during his legal battle he becomes confused about what is important. Mr Tulliver’s life revolves around his Mill, and consequently the world outside it and its laws are foreign to Mr Tulliver. His prejudices against lawyers and the law corrupt his judgement. Mr Tulliver is defeated by Wakem a lawyer whom Mr Tulliver decides is the enemy. Wakem is epitomized as an

evil character, when in reality his soul is not broken, but shades of grey – just like most of the characters in the novel. Mr Tulliver faces public humiliation and shame. Mr Tulliver feels he has failed as a “husband and a father, as a man in society, but most importantly, Mr Tulliver feels he has failed his ancestors who had lived at the Mill before him.

Eliot’s view of human nature is complex. She does not preach, and she does not offer flat characters with whom it is impossible to sympathize. Instead, she offers real characters, whose motivations are sympathetic even when the motivations are tainted. Throughout the *Adam Bede* novel, assessments against another person’s negative actions are a condemning aim of the novel. Adam for example is at times able to see his own failings but is frustrated in attempts to correct them. Eliot contrasts the inner and outer beauty of the characters by portraying that external beauty may be more recognizable and superficially preferred to inner beauty, but it obviously is not the most desirable. This is made clear with Hetty’s lack of individual goodness; she is the more physically beautiful and those around her are often fooled or blinded by her appealing looks; Hetty’s true personality is that of inner ugliness. Adam, however, wrongly assumes she is a good person because of her appearance. The contrasting feelings for Dinah are more real because of being drawn in not only by beauty, but more importantly, by her inner character. Interestingly, at a party, the vain Hetty flirts with Adam because she knows Mary Burge, who loves Adam, is watching them; Hetty is actually only interested in the flashy Captain Donnithorne. Adam is miserable at the thought that she might have the Captain as a secret lover. At this ‘coming-of age-party’ it brings into sharp focus the class questions that permeates life in Hayslope. The party also displays the main characters in their moments of innocence. Hetty’s eventual disgrace will shock the world of Hayslope

Human beings are often faced with difficulties which can prevent them from achieving their goals. Focussing my attention on George Eliot fiction, I could

examine characters through some social facts. Isn't it my view by choosing the topic which title is :

The significance of suffering as depicted in George Eliot's *Adam Bede* and *the Mill on the Floss*.

Eliot continually discredits those members of the artificial 'nobility' who deride the simple pleasures of the lower classes. The party gathering is a microcosm of everything distasteful about class prejudice; however, the empathy of the novel lies with the common people. In fact, the narrator encourages people to enjoy life's simpler pleasures and not turn their noses up at characters or people just because they are of a lower class. Eliot is concerned and bothered with the many obvious external phoniness that presents appearances without substance or significance; she contrasts this shallowness with the individual's lack of inner virtues that penetrate below the surface. Human nature is seen as a quintessence of the world or the universe.

Besides, *the Mill on the Floss* received critical attention, both good and bad because it was one of the first novels to consider the lives and problems of middle class English country people and to present their lives in great detail. Some of the time found this fascinating, others, were repelled by the amount of time Eliot spent exploring the lives of "common" people. Eliot is the author of many books among which we can mention "ADAM BEDE (1859)", "The Mill On The Floss (1860)", "Silas Marner (1861)", "Ramola (1863)", "The Radical (1867)", "Middlemarch (1872)", "Daniel Deronda (1876)" and others.

"ADAM BEDE" is written in 1859; the novel is composed of six books divided into chapters whereas "The Mill on the Floss" is written the following year; it is composed of seven books divided into chapters.

Problem Statement

It is not easy to come out to an issue. Any human being often faces with some situations which could avoid him to move forward in his enterprise. These limit for a while his willing to reach his objective. So he encounters some difficulties. Some of the characters of George Eliot shows practically the suffering endured by them in one way or another. In his work *ADAM BEDE*, a village community and the intimate lives of some of its inhabitants: carpenter of strong but also obstinate temperament, Adam Bede, his betrothed, Hetty Sorrel, a vain pretty girl who lives with the Poysers, whose farmhouse is one of the center-pieces of the novel, and Arthur.

Donnithorne, the son of the local squire who falls in love with Hetty, she becomes pregnant by him, which leads her to leave home to look for him, and when she fails to find him, in a distressed condition she bears the baby but is then responsible for its death from exposure. She is condemned to death, but is visited in prison by her cousin Dinah Morris, a Methodist preacher, who helps her to come to terms with what she has done. Hetty is in fact reprieved by the last minute intervention of Arthur Donnithorne, but is transpired. Finally, Adam marries Dinah. Anyway the story of the Tulliver family of Dorlocote Mill near St Oggs, a northern market town and especially of Maggie Tulliver in *The Mill on the Floss* emphasizes on a highly sensitive and intelligent girl who cannot in any way find an outlet for her true nature. She is loved by a school friend of her brother's Philip Wakem, whose love she does not fully return, but later is involved with Stephen Guest who is betrothed to her cousin Lucy.

When we take those characters involved in the suffering in two George Eliot novels, it is compulsory to analyse the kind of suffering of those characters to the one of Jesus on the way to the cross. Jesus sacrifices himself as a redeemer. He wrestles with his humanity vis-à-vis the divine mandate. The scene in the garden portrays the last struggle. Jesus pours out his innermost thought and feelings to the Father.

In the end, he seals his commitment to undergo the stage of redemption with this prayer “Nevertheless, not my will but yours be done”. Thereafter, the culmination of his suffering takes places; the cross is only part of the “womb-to-the-tomb painful experiences of Jesus.

These aspects justify the choice of following topic as the title of my research is “The significance of the suffering as depicted in George Eliot ‘s *ADAM BEDE* and *The Mill on the Floss*.”

Purpose

The aim of this research work is to measure the impact of suffering on human being.

One of the specific aims of this work is to focus our attention on the different characters of the novels we are going to study with their temptation or suffering.

Another objective of this research is to evaluate how deep the person who suffers is penetrated, is troubled. This trouble which can lead to tragedy if one can't have the courage to be steadfast.

Finally this research, we mean “ADAM BEDE” and “The Mill on the Floss” and to complete our analysis, we shall finally be concerned ourselves with the books as literary achievement. By studying those various aspects, it is hoped to give a clearer picture of the real suffering of the characters dealt with.

Significance

Life is not essentially made of success but also of failure. Suffering is also very important in the development of a human being. It educates, trains people to know how to manage, how to deal with events or people. As George Eliot's interest lies in modes of suffering which are modal and exemplary, after the manner of Greek or Shakespearean, tragedy: the tragic process is indeed a demonstration of human endurance and development.

The Review of related literature:

A literature review is a body of text that aims to review the critical points of current knowledge including substantive findings as well as theoretical and methodological contributions to a particular topic. Literature reviews are secondary sources, and as such, do not report any new or original experimental work. Most often associated with academic-oriented literature, such as a thesis, a literature review usually precedes a research proposal and results section. Its ultimate goal is to bring the reader up to date with current literature on a topic and forms the basis for another goal, such as future research that may be needed in the area.

As such, my work deals with the report of different materials I have read as well as their interpretation. Indeed, many scholars have been interested in the word of suffering.

ACCORDING to Eric Cassel in "*The Nature of suffering and the Goals of Medicine 2004*", suffering is "The obligation of physicians to relieve human suffering stretches back to antiquity. Despite this fact, little attention is explicitly given to the problem of suffering in medical education, research or practice." His point of view on the concept is defined as "the state of severe distress associated with events that threaten the intactness of the person."

According to Standforrd Encyclopedia of Philosophy, Suffering is viewed as an is an experience of unpleasantness and aversion associated with harm or threat of harm in an individual. Suffering is the basic element that makes up the negative valence of affective phenomena.

Sumner Welfare in "*Happiness and Ethics advances about the concept of suffering*" on page 103 some examples of suffering such as pain, which is physical suffering, certain kinds of itching, tickling, tringling, certain feelings of hunger or thirst, various sickness of breath, weakness, mouth dryness, many physical symptoms which when persistent, can make our lives mserable:

sneezing, dizziness, disorientation, loss of balance, restless legs, difficulty in breathing.

Christians as far as they are concerned believe that God loves mankind so much that he made Himself human in Jesus in order to redeem mankind. In the same perspective, John says in *King James version of the Bible*:

“ For God so loved the earth that he gave his only son, that whosoever believed in Him should not perish, but have everlasting life.” Taking into account the suffering endured by Jesus I could mention that it the injuries to Jesus, it is a trauma He experienced.

Without any doubt, I can also say that artistic and literary works often engage with suffering. Art and literature offer means to alleviate and perhaps also exacerbate suffering, as argued for instance in Harold Schweizer's *Suffering and the remedy of art*. Regard to this, W.H Auden “*In Musée des Beaux Arts*” says in his poem:

About suffering they were never wrong,
The Old Masters; how well, they understood
Its human position; how it takes place
While someone else is eating or opening a window or
just walking dully along; In Breughel's Icarus, for instance:
how everything turns away Quite leisurely from the disaster

According to David Pearce in “*The Hedonistic Imperative*”,

“suffering is the avoidable result of Darwinian genetic design. BLTC Research and the Abolitionist Society following Pearce's abolitionism, promote replacing the pain/pleasure axis with a robot like response to noxious stimuli or with gradients of bliss, through genetic engineering and other technical scientific advances”.

Always about the suffering the Philosopher Leonard Kartz wrote in

Evolutionary origins of morality: cross- disciplinary perspectives p 15

“ But nature as we now know, regards ultimately only fitness and not our happiness and does not scruple to use hate, fear, punishment and even war alongside affection in ordering social groups and selecting among them, just as she uses pain as well as pleasure to get us to feed, water and protect our bodies and also in forging our social bonds”.

Indeed, many scholars have been interested in the significance of the suffering. Some of these researchers focused our attention on the suffering. Thus, in his book *The Victorian Underworld*, Kellow Chesney gives a graphic description of the conditions in which many were living:

Hideous slums, some of them acres wide, some no more than crannies of obscure misery, make up a substantial part of the metropolis ... In big, once handsome houses, thirty or more people of all ages may inhabit a single room.

Many people could not afford the rents that were being charged and so they rented out space in their room to one or two lodgers who paid between two pence and four pence a day. Great wealth and extreme poverty lived side by side because the tenements, slums, rookeries were only at a stone throw from the large elegant houses of the rich.

The name ‘rookeries’ was given to these dwellings because of the way people lived without separate living accommodation for each family. I can say that these children lived in poor sanitary conditions. In regard to this situation, Henry Mayhew an investigative journalist, wrote a series of articles for the *Morning Chronicle* about the way the poor of London lived and worked.

In an article published on 24th September 1849 he described a London street with a tidal ditch running through it, into which drains and sewers emptied. The ditch contained the only water the people in the street had to drink, and it was

“the colour of strong green tea”, in fact it was “more like watery mud than muddy water”. This is the report he gave:” As we gazed in horror at it, we saw drains and sewers emptying their filthy contents into it; we saw a whole tier of doorless privies in the open road, common to men and women built over it; we heard bucket after bucket of filth splash into it”. Another in the name of Mayhew in his articles later published in a book called *London Labour and the London Poor* and in the introduction he wrote: “the condition of a class of people whose misery, ignorance, and vice, amidst all the immense wealth and great knowledge of “the first city in the world”, is, to say the very least, a national disgrace to us”.

Henry Mayhew, whose monumental work, “*London Labour and London Poor*” described generally in his preface the conditions of people in that period as : “the first attempt to publish the history of the people, from the lips of the people themselves – giving a literal description of their labour, their earnings, their trials and their sufferings in their own unvarnished language.”

In the book *Powers of Horror* An Essay on abjection written by Julia Kristeva in chapter seven Celine expresses the way she analyses the concept of suffering and declares:

the very foundation of human existence is suffering;
to be human means to suffer. This is because of the necessary connection between human experience and the experience of the abject. Those repressed, unnameable forces which lurk within a person's psyche always make themselves present but can never be fully understood. This causes a person to be divided and feel uneasy in the universe, for he realizes that he cannot fully understand it. The exterior reflection of this suffering is manifested as horror: a horror of what the world has, a fear that one's suffering will continue.

GEORGE ELIOT’s novels are all dramas of moral conflict. She didn’t believe in art for art’s sake, but in art for morality’s sake. According to Leslie Stephen,

“*GEORGE ELIOT believed that a work of art not only may, but must exercise also an ethical influence. She believed that our deeds determine us as much as we determine our deeds.*”

If we yield to temptation and sin, suffering and nemesis are sure to follow. We have to reap the consequences of our actions. Her characters suffer because they violate some moral code, because they yield to temptation consciously or unconsciously. Both Hetty and Arthur are unable to resist temptation so they suffer. This moral weakness results in sin which is followed by punishment and intense suffering. Arthur-Hetty story traces the movement from weakness to sin and from sin to nemesis.

Methodology

I want to achieve in this work by dealing or investigating on the main topic, that is:

“The significance of the suffering as depicted in George Eliot’s *ADAM BEDE* and *The Mill on the Floss*.

My work will be based on data banks dealing directly with informations from the novels, archives, seminar works, internet sources, and libraries information.

To wrap up, this research will be based on the collection of data, analysis.

In the first part of this work, I will deal with the overview of the Victorian society and the notion of suffering.

PART ONE

The overview of the Victorian society and the notion of suffering

CHAPTER I:

The Victorian era

1-1: The Victorian age literature and the historical context

When I focuss my attention on the victorian age literature, I can mention that the Victorian Age is marked by enormous changes.

Due to the industrial and social changes, the victorian era also saw a growth in literature, and great authors like Charles Dickens or Oscar Wilde are still read today. Generally, the term ‘Victorian’ marks the time of Queen Victoria’s¹ reign from 1837 till 1901, but it is often extended and for many historians it started with the passage of the first Reform Bill in 1832.

Since the era comprises about seventy years, many drastic changes occurred during this time, and the distinguishing characteristics of the individual authors cannot be combined into a general mood. Consequently one cannot call it a homogenous period, and it is necessary to distinguish it into three different parts. Since the transitions were smooth, the exact division may differ between historians.

The early phase is a period of changes and growth, but it also saw a depression and demonstrations of workmen. In the 1850s the *Great Exhibition* in 1851 and Darwin’s “*On the Origin of the Species*” in 1859 can be seen as the beginning of the middle period, a time of national prosperity. England was the leading industrial power, and English confidence was at its high point. The late Victorian period covers the last two decades of the century. It can be characterized by a general change of the Victorian mood: doubts and fear of decay dominated, and literature started to shatter into various very different forms.

In this work I would like to give a brief overview of the conditions and the literature of the Victorian era. The diversity of the age will be shown and explained. Therefore each genre will be described separately. Furthermore I will

¹ **Queen Victoria** : (Alexandrina Victoria; 24 May 1819 – 22 January 1901) was the monarch of the United Kingdom of Great Britain and Ireland from 20 June 1837 until her death. From 1 May 1876, she used the additional title of Empress of India.

summarize the work of major authors and while doing so show the contrasts between them. Then, the era, also called “An age of expansion as it is said in

(Abrams: 891), saw a unique economic growth, caused by new inventions, further developments, and the development of new markets and free trade.

The telegraph was invented, and steam power was exploited for printing press, agricultural machines, ironships and faster railways. It is during that moment that

Victoria became the Empress of India in 1878, and at the end of the century,

the British Empire comprised more than a quarter of all the territory

on the surface of the earth. Great Britain was the first industrialized

country and “the world’s leading imperial power.

Furthermore, the economic expansion also caused rapid changes in society. Life, which was formerly based on land, was now based on manufacturing and trade . The rapid and unregulated growth of the cities brought many new problems.

Working and living conditions of the lower classes led to social unrests, and reforms were demanded. As far as historians are concerned they call the Victorian era an “Age of Reform” , because many steps towards a democracy and a welfare state were made. A universal male suffrage was gradually established by the Reform Bills in 1832, 1867 and 1884. Educational Reforms like the Education Act of 1870 provided a basis for elementary education, which had been private before. The Factory Act and the Employers and Workman Act improved the working conditions. Anyway, Samuel Smiles Self Help is of ten valued as a symbol for Victorian the major values such as self-improvement and discipline. The Victorians are also well-known for their strict and puritanical morality what means that “subjects likes exweretaboo” as it said in Burgess 1974: 180, ‘duty’ and ‘earnestness’ became central moral attitudes. The family was worshipedas a place for morality and there treat for hard-working men.

Therefore women had to arrange the home as a secure place, where moral values were high on the list of priorities. The term ‘Angel of the House’ symbolizes this stereotyped picture. Queen Victoria, who enjoyed an immense popularity,

served as a role model for many of these values referring to the age of contradiction. It is considered so, because Victorian society seems very uniform nowadays, but closer examinations show many paradoxes and a great diversity.

On the one hand, optimism was the result of the progress and many people believed in the strength of the British Empire, and expected expansion and improvements to last and grow continuously. The Great Exhibition in 1851 “demonstrated British wealth and industrial achievements”.

On the other hand, pessimism, melancholy and doubt could be found, especially in the last phase of the era. Poverty, alienation, and injustice revealed the negative sides of the rapid industrialisation. Furthermore Christian faith was challenged by Darwin’s theory of natural selection (Burgess 1974: 180). Many Victorians suffered “from an anxious sense of something lost, a sense of being displaced persons in a world made alien by technological changes“ Other tensions existed between a liberal ideology which promoted self-help and the many philanthropic activities, between liberalism and imperialism, and between Victorian hypocrisy and their love of truth. Besides their worshiping of women as ‘angel in th house’ on one hand, there existed an obsessive fascination with the ‘femme fatal’ on the other hand.

Dealing with this era, I can mention that it was the great period of the English novel, realistic, thickly plotted, and crowded with characters. The queen of Great-Britain was known as Victoria in 1837. Her reign was so long and lasted until 1901. So it is the period called the Victorian age. It is the moment when great economic, social and political changes occurred in this country. There was a rapid expansion of industry and trade, railways and canals crisscrossed the country. Science and technology made great advances at that time. Then it is up to mention that the size of the middle class grew enormously. In the field of education, more people were getting an education. To add, it is compulsory to introduce democratic reforms such as the right to vote for an increasing number of people.

There were some more events which took place during Victorian's reign. Thus, Britain fought in the Opium war² from 1839 to 1842 in China and acquired the island of Hong Kong. Britain also fought Russia and in the Anglo- Boer war from 1899 to 1902 in order to protect its interest in Southern Africa. The control of India was transferred from the East India Company, a trading firm to the British government. In these series, Victoria was proclaimed empress of India in 1876. Britain seized control of Egypt and many other areas. British colonies united in Australia and Canada and these countries became important members of the growing British Empire.

Meanwhile, the development of a worldwide colonial empire made Britain ended restrictions on foreign trade, and its colonies became both sources of raw materials. Therefore, Britain was called the workshop of the world. During the end half of the 1800's, new scientific theories seemed to challenge many religious beliefs. The most controversial theory appeared in the Origin of Species in 1859 by the biologist Charles Darwin. To comprehend more what he means through such concepts, he stated in the book that every species of life develops from an earlier one. His theories don't remain without shocking most people of his days. Those people as far as they are concerned believed that each species has been created by a separate divine act. This book which is usually called simply the Origin of Species, presented facts that refuted this belief. It was a revolution which caused in biological science and greatly affected religious thought.

Darwin thus, seemed to contradict the biblical account of the creation of life. The theories of Darwin and other scientists led many people to feel that traditional values could no longer guide their lives.

² *The First Anglo-Chinese War* (1839–42), known popularly as the **First Opium War** or simply the **Opium War**, was fought between the United Kingdom and the Qing Dynasty of China over their conflicting viewpoints on diplomatic relations, trade, and the administration of justice

Victorian writers dealt with the contrast between the prosperity of the middle and upper classes and the wretched conditions of the poor. Later, they made also an analysis on the loss of faith in traditional values.

Several writers at their turn wrote nonfiction that dealt with what they believed to be the ills of the times. For instance, Thomas Carlyle attacked the greed and hypocrisy he saw in society in *Sartor Resartus* (1833- 1834). John Stuart Mill discussed the relationship between society and the individual in his long essay on *Liberty* in 1859.

Furthermore, during the late 1800's a pessimistic tone appeared in much Victorian poetry and in prose. Tennyson considered the intellectual and religious problems of the time in his long poem "In Memoriam" In 1850. In fact, Matthew Arnold described his doubts about modern life in such short poems as the *Scholar Gypsy* in 1853 and *Dover Beach* in 1867. Arnold's most important literary achievements are his critical essays on culture, literature, religion and society.

Let's remind that the Victorian era was a long period of peace, prosperity, refined sensibilities and national self-confidence. The last half of the Victorian age roughly coincides with the first portion of the "Belle Époque"³ era of continental Europe and the Gilded Age of the United States.

1-2: The population in the Victorian era.

The nineteenth century saw a huge growth in the population of Great Britain. The reason for this increase is not altogether clear. Various ideas have been put forward; larger families; more children surviving infancy; people living longer; immigration, especially large numbers of immigrants coming from Ireland fleeing the potato famine and the unemployment situation in their own country.

³ *belle époque era*: *belle*, beautiful + *époque*, era. It is the era of elegance and gaiety that characterized fashionable Parisian life in the period preceding WWI
An era of artistic and cultural refinement in a society, especially in France at the beginning of the 20th century.

Taking into account these aspects I come to the conclusion that by the end of the century there were three times more people living in Great Britain than at the beginning.

Dealing with the growth of the cities I could mention that although the population of the country as a whole was rising at an unprecedented rate, that of the towns and cities was increasing by leaps and bounds. This was due to the effects of the industrial revolution; people were flocking into the towns and cities in search of employment. For some it was also the call of the unknown, adventure and a better way of life.

Therefore all these factors, population explosion, immigration both foreign and domestic, added up and resulted in a scramble for any job available. Large numbers of both skilled and unskilled people were looking for work, so wages were low, barely above subsistence level. If work dried up, or was seasonal, men were laid off, and because they had hardly enough to live on when they were in work, they had no savings to fall back on.

Regard the population of Britain, it is necessary to note that it was a time of unprecedented demographic increase in Europe. The population of Britain itself increased fifty percent during Victoria's reign and Britain changed from mainly an agricultural to mainly an industrial nation. More people from that time won the right to vote and local government became increasingly democratic. The British parliament passed acts that improved labour conditions, required all children to attend school and reformed the civil service. In Ireland, the church of Ireland was separated from the government and the land system was reformed.

Victorian morality is a distillation of the moral views of people living at the time of Queen Victoria (reigned 1837 - 1901) in particular, and to the moral climate of Great Britain throughout the 19th century in general. It is not tied to this historical period and can describe any set of values that espouses sexual repression, low tolerance of crime, and a strong social ethic.

Historians now regard the Victorian era a time of many contradictions. A plethora of social movements concerned with improving public morals co-existed with a class system that permitted harsh living conditions for many. The apparent contradiction between the widespread cultivation of an outward appearance of dignity and restraint and the prevalence of social phenomena that included prostitution and child labour were two sides of the same coin: various social reform movements and high principles arose from attempts to improve the harsh conditions.

The term *Victorian* has acquired a range of connotations, including that of a particularly strict set of moral standards, which are often applied hypocritically. This stems from the image of Queen Victoria - and her husband, Prince Albert, perhaps even more so-as innocents, unaware of the private habits of many of her respectable subjects; this particularly relates to their sex lives. This image is mistaken: Victoria's attitude toward sexual morality was a consequence of her knowledge of the corrosive effect of the loose morals of the aristocracy in earlier reigns upon the public's respect for the nobility and the Crown.

Two hundred years earlier the Puritan republican movement, which would lead to the installment of Oliver Cromwell, had temporarily overthrown the British monarchy. During England's years as a republic, the law imposed a strict moral code on the people (even abolishing Christmas as too indulgent of the sensual pleasures).

When monarchy⁴ was restored, a period of loose living and debauchery appeared to be a reaction to the earlier repression. The two social forces of puritanism and libertinism continued to motivate the collective psyche of the United Kingdom from the restoration onward. This was particularly significant in the public perceptions of the later Hanoverian monarchs who immediately preceded Queen Victoria. For instance, her uncle George IV was commonly

⁴ Monarchy: derived from the Greek "monos archein" meaning "one ruler". It is a form of government that has a monarch as head of State.

perceived as a pleasure-seeking playboy, whose conduct in office was the cause of much scandal.

By the time of Victoria, the interplay between high cultured morals and low vulgarity was thoroughly embedded in British culture.

Victorian prudery sometimes went so far as to deem it improper to say "leg" in mixed company; instead, the preferred euphemism "limb" was used. Those going for a dip in the sea at the beach would use a bathing machine. However, historians Peter Gay and Michael Mason both point out that we often confuse Victorian etiquette for a lack of knowledge. For example, despite the use of the bathing machine, it was also possible to see people bathing nude. Another example of the gap between our preconceptions of Victorian sexuality and the facts is that contrary to what we might expect Queen Victoria liked to draw and collect male nudes and even gave her husband one as a present.

Verbal or written communication of emotion or sexual feelings was also often proscribed so people instead used the language of flowers. However they also wrote explicit erotica, perhaps the most famous being the racy tell-all *My Secret Life* by Henry Spencer Ashbee, who wrote under the pseudonym Walter. Victorian erotica also survives in private letters archived in museums and even in a study of women's orgasms. Some current historians now believe that the myth of Victorian repression can be traced back to early twentieth-century views such as those of Lytton Strachey, a member of the Bloomsbury Group who wrote *Eminent Victorians*. Victoria ascended to the throne in 1837, only four years after the abolition of slavery in the British Empire. The anti-slavery movement had campaigned for years to achieve the ban, succeeding with a partial abolition in 1807 and the full ban on slave trade, but not slave ownership, in 1833. It had taken so long because the anti-slavery morality was pitted against a powerful capitalist element in the empire which claimed that their businesses would be destroyed if they were not permitted to exploit slave labour.

Eventually plantation owners in the Caribbean received £20 million in compensation.

In Victoria's time the British Royal Navy patrolled the Atlantic Ocean, stopping any ships that it suspected of trading African slaves to the Americas and freeing any slaves found. The British had set up a Crown Colony in West Africa -Sierra Leone - and transported freed slaves there. Freed slaves from Nova Scotia founded and named the capital of Sierra Leone: Freetown. Thus, when Victoria became Queen the British occupied a high moral ground as the nation that stood for freedom and decency. Many people living at that time argued that the living conditions of workers in English factories seemed worse than those endured by some slaves.

In the same way, throughout the Victorian Era, movements for justice, freedom and other strong moral values opposed greed, exploitation and cynicism. The writings of Charles Dickens in particular observed and recorded these conditions. Karl Marx and Frederick Engels carried out much of their analysis of capitalism in and as a reaction to Victorian Britain. Victorian age is considered very important in England's and indeed world's history.

1-3: The English literature with a special reference to Charles Dickens:

They were greatest novelists in nineteenth century. But most of them were woman. Among these I can mention George Eliot whose two of her novel are the objective of my work. Although “George” is a man’s name, the novelist George Eliot was a woman. Her real name was Mary Anne (or Mary Ann or Marian) Evans. She wrote lot of books.

Besides, Charles Dickens is an English author who mostly attracted his readers because they were eager and ever more numerous, and Dickens worked vigorously for them, producing novels that appeared first in monthly installments and then were made into books. *Oliver Twist* (in book form, 1838) was followed by *Nicholas Nickleby* (1839) and by two works originally intended

to start a series called Master Humphrey's Clock: *The Old Curiosity Shop* (1841) and *Barnaby Rudge* (1841).

He is generally considered as the greatest of the Victorian period. The defining moment of Dickens's life occurred when he was 12 years old. With his father in debtors' prison, he was withdrawn from school and forced to work in a factory. This deeply affected the sensitive boy. Though he returned to school. As a young man, he worked as a reporter. His fiction career began with short pieces reprinted as Sketches by "Boz" in 1836. He exhibited a great ability to spin a story in an entertaining manner and this quality, combined with the serialization of his comic novel *The Pickwick Papers* (1837), made him the most popular English author of his time. The serialization of such works as *Oliver Twist* (1838) and *The Old Curiosity Shop* (1841) followed. After a trip to America, he wrote *A Christmas Carol* (1843) in a few weeks. With *Dombey and Son* in 1848, his novels began to express a heightened uneasiness about the evils of Victorian industrial society, which intensified in the semiautobiographical *David Copperfield* (1850), as well as in *Bleak House* (1853), *Little Dorrit* (1857), *Great Expectations* (1861), and others. *A Tale of Two Cities* (1859) appeared in the period when he achieved great popularity for his public readings. Dickens's works are characterized by an encyclopaedic knowledge of London, pathos, a vein of the macabre, a pervasive spirit of benevolence and geniality, inexhaustible powers of character creation, an acute ear for characteristic speech, and a highly individual and inventive prose style.

As a boy, Dickens worked to support his family, because his father was financially ruined and confined to debtors' prison.

Subsequently, Dickens began to write works in the style of critical realism. The novel *The Adventures of Oliver Twist* (1838) was written in response to the Poor Laws, which condemned unemployed and poor people to death by starvation in the workhouses. Dickens embodied his indignation at the intolerable conditions of existence of the masses in this story of a boy born in an

almshouse and condemned to scabble about the gloomy slums of London. At the end of the novel, however, the traditional moral scheme prevails, and a benefactor, a personification of the “good” capitalist, triumphs. The novel *The Life and Adventures of Nicholas Nickleby* written in 1839 emphasized descriptions of the terrifying methods of school upbringing for children and exposed the power of “evil money.” However, at the end of the novel the fictitious, compromising social force of “good money” triumphs again. In *Martin Chuzzlewit* written in 1844, which was written after Dickens’ first visit to America, the basis of the plot is a critical description of not only American reality but also English bourgeois society, as personified by Pecksniff and the Chuzzlewits. Dickens was especially indignant over Negro slavery in the southern states.

With the passing years Dickens became convinced that the positive tendencies in contemporary society, which were manifested in the moral superiority of the poor over the rich, were concentrated only among the oppressed masses. A sentimental mood was expressed particularly in *The Old Curiosity Shop*⁵ (1841) and *the Christmas books* (1843-46), in which the author used the fairy tale as a foundation.

The failures of the Chartist movement in Great Britain and the Revelation of the exploitative essence of the capitalist system. By this time Dickens had penetrated more deeply into bourgeois society and had perceived it as a uniform system of evil. He turned away from the novel of adventure that he had previously favored and made the transition to the novel of social problems. The action was no longer modeled on the biographical novel but consisted of a

⁵ *The Old Curiosity Shop*. London Chapman and Hall 1841, *The Old Curiosity Shop* tells the story of Nell Trent, a beautiful and virtuous young girl of 'not quite fourteen.' An orphan, she lives with her maternal grandfather (whose name is never revealed) in his shop of odds and ends. Her grandfather loves her dearly, and Nell does not complain, but she lives a lonely existence with almost no friends her own age

complex interweaving of several plot lines. An example of this structure is the novel *Bleak House* (1853), in which the action revolves around a court case that lasts for several years. Conceived as a satire on bourgeois legal procedures, *Bleak House* grew into a symbol of the senselessness of human existence when confronted with soulless paper laws that destroy normal human relations, as embodied in such characters as Jarndyce, Esther, and Ada.

Furthermore, somewhat unique among Dickens' mature works is the historical novel about the Great French Revolution *A Tale of Two Cities* (1859). Depicting the poverty and lack of rights of the masses, Dickens expressed great indignation at their oppressors and voiced the opinion that the revolution had been inevitable. Nevertheless, he condemned the harsh actions of the people from the viewpoint of the Christian ideal. Dickens' last novels, *Great Expectations* (1861), *Our Mutual Friend* (1865), and *The Mystery of Edwin Drood* (unfinished, 1870), combine elements of the detective and criminal genres with profound treatment of social problems.

Dickens was a sympathizer with the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world.

Dickens loved the style of 18th century gothic romance, although it had already become a target for parody. One "character" vividly drawn throughout his novels is London itself. From the coaching inns on the outskirts of the city to the lower reaches of the Thames, all aspects of the capital are described.

His writing style is florid and poetic, with a strong comic touch. His satires of British aristocratic snobbery, he calls one character the "Noble Refrigerator" are often popular. Comparing orphans to stocks and shares, people to tug boats, or dinner-party guests to furniture are just some of Dickens's acclaimed flights of fancy. Many of his characters' names provide the reader with a hint as to the roles played in advancing the storyline, such as Mr. Murdstone in the novel *David Copperfield*, which is clearly a combination of "murder" and stony coldness. His literary style is also a mixture of fantasy and realism.

Dealing with his characters, Dickens' Dream by R.W. Buss portraying Dickens at his desk at Gad's Hill surrounded by many of his characters Dickens is famed for many things, his depiction of the hardships of the working class, his intricate plots, his sense of humour. But he is perhaps most famed for the characters he created. His novels were heralded early in his career for their ability to capture the everyday man on paper and thus create a memorable character to whom readers could relate, and envision as a real person. Beginning with *Pickwick Papers* in 1836, Dickens wrote numerous novels, each uniquely filled with believable personalities and vivid physical descriptions. Often these characters were based on people that he knew. In a few instances Dickens based the character too closely on the original and got into trouble, as in the case of Harold Skimpole in *Bleak House*, based on Leigh Hunt, and Miss Mowcher in *David Copperfield*, based on his wife's dwarf chiropodist. These are not over-dramatized caricatures, but believable people we might see walking down the street. Indeed, the acquaintances made when reading a Dickens novel are not easily forgotten.

Little Dorrit (1855-1857) has some claim to be regarded as Dickens's greatest novel. In it he provides the same range of social observation that he had developed in previous major works. But the outstanding feature of this novel is the creation of two striking symbols of his views, which operate throughout the story as the focal points of all the characters' lives. The condition of England, as Dickens saw it, sums up in the symbol of the prison: specifically the Marshalsea debtors' prison, in which the heroine's father is entombed, but generally the many forms of personal bondage and confinement that are exhibited in the course of the plot. For his counterweight, Dickens raises to symbolic stature his traditional figure of the child as innocent sufferer of the world's abuses. By making his heroine not a child but a childlike figure of Christian loving-kindness, Dickens poses the central burden of his work - the conflict between the world's harshness and human values - in its most impressive artistic form.

Charles John Huffam Dickens was born February 7, 1812 in Portsmouth, Hampshire, England. Shortly thereafter his family moved to Chatham, and Dickens considered his years there as the happiest of his childhood. In 1822, the family moved to London, where his father worked as a clerk in the navy pay office. Dickens' family was considered middle class; however, his father had difficult time managing money. His extravagant spending habits brought the family to financial disaster, and in 1824, John Dickens was imprisoned for debt. Charles was the oldest of the Dickens children, and as a result of his father's imprisonment, he was withdrawn from school and sent to work in a shoe-dye factory. During this period, Dickens lived alone in a lodging house in North London and considered the entire experience the most terrible of his life. Nevertheless, it was this experience that shaped much of his future writing.

After receiving an inheritance several months later, Dickens' father was released from prison. Although Dickens' mother wanted him to stay at work, resulting in bitter resentment towards her, his father allowed him to return to school. His schooling was again interrupted and ultimately ended when Dickens was forced to return to work at age 15. He became a clerk in a law firm, then a shorthand reporter in the courts, and finally a parliamentary and newspaper reporter.

In 1833, Dickens began to contribute short stories and essays to periodicals. He then provided a comic narrative to accompany a series of engravings, which were published as the *Pickwick Papers* in 1836. Within several months, Dickens became internationally popular. He resigned from his position as a newspaper reporter and became editor of a monthly magazine entitled *Bentley's Miscellany*. Also during 1836, Dickens married Catherine Hogarth. Together, they had nine surviving children, before they separated in 1858.

Dickens' career continued at an intense pace for the next several years. *Oliver Twist* was serialized in *Bentley's Miscellany* beginning in 1837. Then, with *Oliver Twist* only half completed, Dickens began to publish monthly installments of *Nicholas Nickleby* in 1838. Because he had so many projects in

the works, Dickens was barely able to stay ahead of his monthly deadlines. After the completion of *Twist* and *Nickleby*, Dickens produced weekly installments of *The Old Curiosity Shop* and *Barnaby Rudge*.

After a short working vacation in the United States in 1841, Dickens continued at his break-neck pace. He began to publish annual Christmas stories, beginning with *A Christmas Carol* in 1843. Within the community, Dickens actively fought for social issues; such as education reform, sanitary measures, and slum clearance, and he began to directly address social issues in novels such as *Dombey and Son* (1846-48).

In 1850, Dickens established a weekly journal entitled *Household Words* to which he contributed the serialized works of *Child's History of England* (1851-53), *Hard Times* (1854), *A Tale of Two Cities* (1859), and *Great Expectations* (1860-61). At the same time, Dickens continued to work on his novels, including *David Copperfield* (1849-50), *Bleak House* (1852-53), *Little Dorrit* (1855-57), and *Our Mutual Friend* (1864-65). As his career progressed, Dickens became more and more disenchanted. His works had always reflected the pains of the common man, but works such as *Bleak House* and *Our Mutual Friend* expressed his progressing anger and disillusionment with society.

In 1858, Dickens began a series of paid readings, which became instantly popular. Through these readings, Dickens was able to combine his love of the stage with an accurate rendition of his writings. In all, Dickens performed more than 400 times. The readings often left him exhausted and ill, but they allowed him to increase his income, receive creative satisfaction, and stay in touch with his audience.

After the breakup of his marriage with Catherine, Dickens moved permanently to his country house called Gad's Hill, near Chatham in 1860. It was also around this time that Dickens became involved in an affair with a young actress named Ellen Ternan. The affair lasted until Dickens' death, but it was kept quite secret. Information about the relationship is scanty.

Dickens was required to abandon his reading tours in 1869 after his health began to decline. He retreated to Gad's Hill and began to work on *Edwin Drood*, which was never completed. Died suddenly at home on June 9, 1870 he was buried in Westminster Abbey.

The English author Charles John Huffam Dickens (1812-1870) was, and probably still is, the most widely read Victorian novelist. He is now appreciated more for his "dark" novels than for his humorous works.

Charles Dickens was the son of a lower-middle-class but impecunious father whose improvidence he was later to satirize in the character of Micawber in *David Copperfield*. The family's financial difficulties caused them to move about until they settled in Camden Town, a poor neighborhood of London. At the age of 12 Charles was set to work in a warehouse that handled "blacking," or shoe polish; there he mingled with men and boys of the working class. For a period of months he was also forced to live apart from his family when they moved in with his father, who had been imprisoned in the Marshalsea debtors' prison. This experience of lonely hardship was the most significant formative event of his life; it colored his view of the world in profound and varied ways and is directly or indirectly described in a number of his novels, including *The Pickwick Papers*, *Oliver Twist*, and *Little Dorrit*, as well as *David Copperfield*.

The sociological effect of the blacking factory on Dickens was to give him a firsthand acquaintance with poverty and to make him the most vigorous and influential voice of the lower classes in his age. Despite the fact that many of England's legal and social abuses were in the process of being removed by the time Dickens published his exposés of them, it remains true that he was the most widely heard spokesman of the need to alleviate the miseries of the poor.

Dickens returned to school after an inheritance (as in the fairy-tale endings of some of his novels) relieved his father from debt, but he was forced to become an office boy at the age of 15. In the following year he became a free-lance reporter or stenographer at the law courts of London. By 1832 he had become a reporter for two London newspapers and, in the following year, began to

contribute a series of impressions and sketches to other newspapers and magazines, signing some of them "Boz." These scenes of London life went far to establish his reputation and were published in 1836 as *Sketches by Boz*, his first book. On the strength of this success he married; his wife, Catherine Hogarth, was eventually to bear him 10 children.

In 1836 Dickens also began to publish in monthly installments *The Posthumous Papers of the Pickwick Club*. This form of serial publication became a standard method of writing and producing fiction in the Victorian period and affected the literary methods of Dickens and other novelists. So great was Dickens's success with the procedure - summed up in the formula, "Make them laugh; make them cry; make them wait" - that *Pickwick* became one of the most popular works of the time, continuing to be so after it was published in book form in 1837. The comic heroes of the novel, the antiquarian members of the Pickwick Club, scour the English countryside for local points of interest and are involved in a variety of humorous adventures which reveal the characteristics of English social life. At a later stage of the novel, the chairman of the club, Samuel Pickwick, is involved in a lawsuit which lands him in the Fleet debtors' prison. Here the lighthearted atmosphere of the novel changes, and the reader is given intimations of the gloom and sympathy with which Dickens was to imbue his later works.

During the years of *Pickwick*'s serialization, Dickens became editor of a new monthly, *Bentley's Miscellany*. When *Pickwick* was completed, he began publishing his new novel, *Oliver Twist*, in this magazine - a practice he continued in his later magazines, *Household Worlds* and *All the Year Round*. *Oliver* expresses Dickens's interest in the life of the slums to the fullest, as it traces the fortunes of an innocent orphan through the London streets. It seems remarkable today that this novel's fairly frank treatment of criminals like Bill Sikes, prostitutes like Nancy, and "fences" like Fagin could have been acceptable to the Victorian reading public. But so powerful was Dickens's

portrayal of the "little boy lost" amid the lowlife of the East End that the limits of his audience's tolerance were gradually stretched.

Dickens was now embarked on the most consistently successful career of any 19th-century author after Sir Walter Scott. He could do no wrong as far as his faithful readership was concerned; yet his books for the next decade were not to achieve the standard of his early triumphs. These works include: *Nicholas Nickleby* (1838-1839), still cited for its exposé of brutality at an English boys' school, Dothe boys Hall; *The Old Curiosity Shop* (1840-1841), still remembered for reaching a high (or low) point of sentimentality in its portrayal of the sufferings of Little Nell; and *Barnaby Rudge* (1841), still read for its interest as a historical novel, set amid the anti-Catholic Gordon Riots of 1780.

In 1842 Dickens, who was as popular in America as he was in England, went on a 5-month lecture tour of the United States, speaking out strongly for the abolition of slavery and other reforms. On his return he wrote *American Notes*, sharply critical of the cultural backwardness and aggressive materialism of American life. He made further capital of these observations in his next novel, *Martin Chuzzlewit* (1843-1844), in which the hero retreats from the difficulties of making his way in England only to find that survival is even more trying on the American frontier. During the years in which *Chuzzlewit* appeared, Dickens also published two Christmas stories, *A Christmas Carol* and *The Chimes*, which became as much part of the season as plum pudding.

After a year abroad in Italy, in response to which he wrote *Pictures from Italy* (1846), Dickens began to publish *Dombey and Son*, which continued till 1848. This novel established a new standard in the Dickensian novel and may be said to mark the turning point in his career. If Dickens had remained the author of *Pickwick*, *Oliver Twist*, and *The Old Curiosity Shop*, he might have deserved a lasting reputation only as an author of cheerful comedy and bathetic sentiment. But *Dombey*, while it includes these elements, is a realistic novel of human life in a society which had assumed more or less its modern form. As its full title

indicates, *Dealings with the Firm of Dombey and Son* is a study of the influence of the values of a business society on the personal fortunes of the members of the Dombey family and those with whom they come in contact. It takes a somber view of England at mid-century, and its elegiac tone becomes characteristic of Dickens's novels for the rest of his life.

Dickens's next novel, *David Copperfield* (1849-1850), combined broad social perspective with a very strenuous effort to take stock of himself at the midpoint of his literary career. This autobiographical novel fictionalized elements of Dickens's childhood degradation, pursuit of a journalistic and literary vocation, and love life. Its achievement is to offer the first comprehensive record of the typical course of a young man's life in Victorian England. *Copperfield* is not Dickens's greatest novel, but it was his own favorite among his works, probably because of his personal engagement with the subject matter.

In 1850 Dickens began to "conduct" a new periodical, *Household Words*. His editorials and articles for this magazine, running to two volumes, cover the entire span of English politics, social institutions, and family life and are an invaluable complement to the fictional treatment of these subjects in Dickens's novels. The weekly magazine was a great success and ran to 1859, when Dickens began to conduct a new weekly, *All the Year Round*. In both these periodicals he published some of his major novels.

In 1851 Dickens was struck by the death of his father and one of his daughters within 2 weeks. Partly in response to these losses, he embarked on a series of works which have come to be called his "dark" novels and which rank among the greatest triumphs of the art of fiction. The first of these, *Bleak House* (1852-1853), has perhaps the most complicated plot of any English novel, but the narrative twists serve to create a sense of the interrelationship of all segments of English society. Indeed, it has been maintained that this network of interrelations is the true subject of the novel, designed to express Thomas Carlyle's view that "organic filaments" connect every member of society with

every other member of whatever class. The novel provides, then, a chastening lesson to social snobbery and personal selfishness.

Dickens's next novel is even more didactic in its moral indictment of selfishness. *Hard Times* (1854) was written specifically to challenge the prevailing view of his society that practicality and facts were of greater importance and value than feelings and persons. In his indignation at callousness in business and public educational systems, Dickens laid part of the charge for the heartlessness of Englishmen at the door of the utilitarian philosophy then much in vogue. But the lasting applicability of the novel lies in its intensely focused picture of an English industrial town in the heyday of capitalist expansion and in its keen view of the limitations of both employers and reformers.

The year 1857 saw the beginnings of a personal crisis for Dickens when he fell in love with an actress named Ellen Ternan. He separated from his wife in the following year, after many years of marital incompatibility. In this period Dickens also began to give much of his time and energies to public readings from his novels, which became even more popular than his lectures on topical questions.

In 1859 Dickens published *A Tale of Two Cities*, a historical novel of the French Revolution, which is read today most often as a school text. It is, while below the standard of the long and comprehensive "dark" novels, a fine evocation of the historical period and a moving tale of a surprisingly modern hero's self-sacrifice. Besides publishing this novel in the newly founded *All the Year Round*, Dickens also published 17 articles, which appeared as a book in 1860 entitled *The Uncommercial Traveller*.

Dickens's next novel, *Great Expectations* (1860-1861), must rank as his most perfectly executed work of art. It tells the story of a young man's moral development in the course of his life - from childhood in the provinces to gentleman's status in London. Not an autobiographical novel like *David Copperfield*, *Great Expectations* belongs to the type of fiction called, in

German, Bildungsroman (the novel of a man's education or formation by experience) and is one of the finest examples of the type.

The next work in the Dickens canon had to wait for the (for him) unusual time of 3 years, but in 1864-1865 he produced *Our Mutual Friend*, which challenges *Little Dorrit* and *Bleak House* for consideration as his masterpiece. Here the vision of English society in all its classes and institutions is presented most thoroughly and devastatingly, while two symbols are developed which resemble those of Little Dorrit in credibility and interest. These symbols are the mounds of rubbish which rose to become features of the landscape in rapidly expanding London, and the river which flows through the city and provides a point of contact for all its members besides suggesting the course of human life from birth to death.

Dickens's own father was sent to prison (where he was joined by his wife and younger children) for debt, and this became a common theme in many of his books, with the detailed depiction of life in the Marshalsea prison in *Little Dorrit* resulting from Dickens's own experiences of the institution. *Little Nell in The Old Curiosity Shop* is thought to represent Dickens's sister-in-law, William Dorrit, Nicholas Nickleby's father and Wilkins Micawber are certainly Dickens's own father, just as Mrs. Nickleby and Mrs. Micawber are similar to his mother. The snobbish nature of Pip from *Great Expectations* also has some affinity to the author himself. Childhood sweethearts in many of his books (such as Little Eml'y in *David Copperfield*) may have been based on Dickens' own childhood infatuation with Lucy Stroughill. Dickens may have drawn on his childhood experiences, but he was also ashamed of them and would not reveal that this was where he gathered his realistic accounts of squalor

The instalments made the stories cheap, accessible and the series of regular cliff-hangers made each new episode widely anticipated. Among his best-known works are *Great Expectations*, *David Copperfield*, *Oliver Twist*, *A Tale of Two*

Cities, *Bleak House*, *Nicholas Nickleby*, *The Pickwick Papers*, and *A Christmas Carol* Dickens's technique of writing in monthly or weekly instalments can be understood by analysing his relationship with his illustrators. The several artists who filled this role were privy to the contents and intentions of Dickens's instalments before the general public. A great example of that appears in the monthly novel *Oliver Twist*. At one point in this work, Dickens had Oliver become embroiled in a robbery. That particular monthly instalment concludes with young Oliver being shot. People expected that they would be forced to wait only a month to find out the outcome of that gunshot. In fact, Dickens did not reveal what became of young Oliver in the succeeding number. Rather, the reading public was forced to wait two months to discover if the boy lived.

In a comedy, the action covers a sequence "You think they're going to lose, you think they're going to lose, they win". In tragedy, it is: "You think they're going to win, you think they're going to win, they lose". The dramatic conclusion of the story is implicit throughout the novel. So, as Dickens wrote the novel in the form of a tragedy, the sad outcome of the novel was a foregone conclusion. If he had not caused his heroine to lose, he would not have completed his dramatic structure. Dickens admitted that his friend Forster was right and, in the end, Little Nell died.

Dickens's novels were, among other things, works of social commentary. He was a fierce critic of the poverty and social stratification of Victorian society. Dickens's second novel, *Oliver Twist* (1839), shocked people with its images of poverty and crime and was responsible for the clearing of the actual London slum, Jacob's Island that was the basis of the story. In addition, with the character of the tragic prostitute, Nancy, Dickens "humanised" such women for the reading public; women who were regarded as "unfortunates," inherently immoral casualties of the Victorian class, economic system. *Bleak House* and *Little Dorrit* elaborated expansive critiques of the Victorian institutional

apparatus: the interminable lawsuits of the Court of Chancery that destroyed people's lives in *Bleak House* and a dual attack in *Little Dorrit* on inefficient, corrupt patent offices and unregulated market. Dickens is often described as using 'idealised' characters and highly sentimental scenes to contrast with his caricatures and the ugly social truths he reveals. The story of Nell Trent in *The Old Curiosity Shop* (1841) was received as incredibly moving by contemporary people but viewed as ludicrously sentimental by Oscar Wilde. "You would need to have a heart of stone", he declared in one of his famous witticisms, "not to laugh at the death of Little Nell." In *Oliver Twist* Dickens provides people with an idealised portrait of a young boy so inherently and unrealistically 'good' that his values are never subverted by either brutal orphanages or coerced involvement in a gang of young pickpockets. While later novels also centre on idealised characters (Esther Summerson in *Bleak House* and Amy Dorrit in *Little Dorrit*), this idealism serves only to highlight Dickens's goal of poignant social point of view. Many of his novels are concerned with social realism, focusing on mechanisms of social control that direct people's lives (for instance, factory networks in *Hard Times* and hypocritical exclusionary class codes in *Our Mutual Friend*). Dickens also employs incredible coincidences (e.g., *Oliver Twist* turns out to be the lost nephew of the upper class family that randomly rescues him from the dangers of the pickpocket group). Such coincidences are a staple of eighteenth century picaresque novels such as Henry Fielding's *Tom Jones* that Dickens enjoyed so much.

Charles Dickens exemplifies the Victorian novelist better than any other writer. Extraordinarily popular in his day with his characters taking on a life of their own beyond the page, Dickens is still the most popular and read author of the time. The nineteenth century saw the rise of numerous literary journals that carried serial installments that were eagerly anticipated and widely read. His first real novel, *The Pickwick Papers*, written when he was only 25, was an overnight success, and all his subsequent works sold extremely well. He was in

effect a self-made man who worked diligently and prolifically to produce exactly what the public wanted; often reacting to the public taste and changing the plot direction of his stories between monthly installments. The comedy of his first novel has a satirical edge which pervades his writings. These deal with the plight of the poor and oppressed and end with a ghost story cut short by his death. The slow trend in his fiction towards darker themes is mirrored in much of the writing of the century, and literature after his death in 1870 is notably different from that at the start of the era.

The Brontë sisters wrote fiction rather different from that common at the time. Away from the big cities and the literary society, Haworth in West Yorkshire was the site of some of the era's most important novel writing: the home of the Brontë family. Anne, Charlotte and Emily Brontë had time in their short lives to produce masterpieces of fiction although these were not immediately appreciated by Victorian critics. *Wuthering Heights*, Emily's only work, in particular has violence, passion, the supernatural, heightened emotion, and emotional distance, an unusual mix for any novel but particularly at this time. It is a prime example of Gothic Romanticism from a woman's point of view during this period of time, examining class, myth, and gender. Another important writer of the period was George Eliot, a pseudonym which concealed a woman, Mary Ann Evans, who wished to write novels which would be taken seriously rather than the silly romances which all women of the time were supposed to write.

Eliot in particular strove for realism in her fiction and tried to banish the picturesque and the burlesque from her work. Another woman writer Elizabeth Gaskell wrote even grimmer, grittier books about the poor in the north of England but even these usually had happy endings. After the death of Dickens in 1870 happy endings became less common. Such a major literary figure as Charles Dickens tended to dictate the direction of all literature of the era, not least because he edited "All the Year Round" a literary journal of the time. His

fondness for a happy ending with all the loose ends neatly tied up is clear and although he is well known for writing about the lives of the poor they are sentimentalized portraits, made acceptable for people of character to read; to be shocked but not disgusted. The more unpleasant underworld of Victorian city life was revealed by Henry Mayhew in his articles and book *London Labour and the London Poor*.

This change in style in Victorian fiction was slow coming but clear by the end of the century, with the books in the 1880s and 1890s having a more realistic and often grimmer cast. Even writers of the high Victorian age were censured for their plots attacking the conventions of the day; *Adam Bede* was called "the vile outpourings of a lewd woman's mind" and *The Tenant of Wildfell Hall* "utterly unfit to be put into the hands of girls." The disgust of the reading audience perhaps reached a peak with Thomas Hardy's *Jude the Obscure* which was reportedly burnt by an outraged Bishop of Wakefield. The cause of such fury was Hardy's frank treatment of sex, religion and his disregard for the subject of marriage; a subject close to the Victorians' heart. The prevailing plot of the Victorian novel is sometimes described as a search for a correct marriage.

Charles Darwin's work *On the Origin of Species* affected society and thought in the Victorian era, and still does today. The Victorian era was an important time for the development of science and the Victorians had a mission to describe and classify the entire natural world. Much of this writing does not rise to the level of being regarded as literature but one book in particular, Charles Darwin's *On the Origin of Species*, remains famous. The theory of evolution contained within the work shook many of the ideas the Victorians had about themselves and their place in the world and although it took a long time to be widely accepted it would change, dramatically, subsequent thought and literature.

The following chapter concerns the genre an childhood.

Chapter II:

The genre and childhood

2-1: Women in the Victorian society

Concerning women in the Victorian Era, most women were house wives. These women stayed at home and tended to the house and family, but there were a small percentage of women that had other occupations. About 3% of all white women during the Victorian era and 25% of all black women were part of the working force and worked for wages. Most of these women were a maid, nurse, laundress, teacher, psychiatrist, or social worker. Since there were so few women who worked at these jobs, only 9 out of every 10 homes had domestic help (maid, nurse, or laundress). Besides these jobs there is also another way that some wives stayed at home and earned money. This was by farming; some farm wives earned money from selling butter, milk, and other farm products that they produced on their farm.

During the Victorian era, for the most part, women never traveled alone. Most women traveled with their husbands and family to specific locations. The men of the Victorian Era believed that a woman's place was at home. They also thought that it was completely useless and they should just stay at home and tend to the house. It was very expensive so only wealthy women could afford these adventures, but most of the time wealthy women's apparel stopped them. They wore corsets, high heeled shoes, long skirts, and other heavy clothing. When it came to the daring women, their motive was usually to escape gender discrimination, to explore other territories, or to further a certain cause.

One of these women that was brave enough to venture out of their own town was Isabella Bird. Isabella traveled when she was younger with her father who was a minister of the Church of England. Eventually she developed a passion for travel and traveled by herself. Even though she had a physical disability, she still was able to overcome this and become a respectable Victorian women traveler. Isabella traveled all over the world to places such as Japan, China, Korea, Persia, Tibet, and the United States. Wealthy women in society did not have a very difficult life. Their day consisted of activities like sewing, visiting family,

friends, paupers, reading, writing letters, entertaining visitors, and dancing. Although they did have a variety of activities to do, their days mostly consisted of the same routines.

One of their favorite things to do was to go out to evening parties. If the woman were married, she would often go out with four or five other couples. If the women were single, she was most likely go out with other unmarried women.

The household wife would dress according to how wealthy the family was. The more comely looking she appeared to be, the more money the family had. Also the nicer clothing was equipped with beading, lace, and other jewels. Also, these women changed their clothes up to six times daily.

Middle class women can almost be considered guides to the lower class women. During their free time, they would go and help the pauper class women. They would sponsor mothers and babies homes, kindergartens, and health and hygiene reforms. To sponsor someone means that you pledge a certain amount of money, in this case, to get these woman's daily necessities. Although all of these middle class women had cleaning servants for their homes, they would lecture the lower class women on how to keep their houses clean. This just shows that just because the upper class women had a bit more money in their pocket, they felt they were superior to these women who actually had to work for their own money. The goal of these middle class women was to marry into a wealthy relationship. This allowed the women to get more respect from the upper class society and get more goods. The lower class women were not treated very fairly. They normally wore fifth hand clothing; they (sometimes servants) ate the left over food of the higher class people. It was very likely for unmarried women to be classified as paupers. After having a father or a husband die, barely any money or land was left in the will to the daughter or wife; it was mostly given to the oldest son or another close male relative. For the servants and wives, housework took a lot of physical energy. Some of the tools that they used were treadle sewing machines, mechanical wringers, and cast-iron stove. During the

day wives that were their own house maids made clothes, cared for the sick, and grew and processed food that their family ate. Women did not only do this for their family, they prepared and sold food to others too. Also, they wove and repaired fishing nets. Other jobs for the lower class women were barmaids, chambermaids, waitresses', and working in factories. Working in factories was better than working in the domestic service business. The factory business allowed women to socialize more and had fewer hours than the domestic service.

In 1858, there were about 7,194 prostitutes in London. The Victorian era was infamous for its prostitution. This may be due to the fact that some people believed that venereal diseases could be cured by sexual intercourse with children. This is why most prostitutes during this time were no other than children. A girl in the lower class, from ages 12 to 18, was paid 20 pounds; a girl in the middle class, of the same ages, was paid 100 pounds; and a girl of the upper class, 12 years old, was paid 400 pounds per job. This was way more money compared to a skilled worker of a normal job who only made about 62 pounds a year. Since prostitutes made a large sum of money, it was the number one reason that women became prostitutes. Another reason women went into prostitution was because other jobs for women were limited and didn't make nearly as much money. Prostitutes were more socially liberated than women in other classes. Prostitutes could also gather in pubs, meanwhile respected women could not.

Prostitution was not just good and lucrative, it was also very problematic. Although there were a number of prostitutes, there was still not enough to meet the demands. As a result, pimps, men who managed prostitutes, would go out and kidnap little girls to bring them into prostitution. Finally, there was the larger problem of venereal diseases. A large majority of prostitutes had syphilis before they reached the age of 18. Soldiers and sailors in the army and navy were starting to get these diseases from the prostitutes which led to the

Contagious Diseases⁶ Act. After this Act was enforced, women of this time formed the Ladies National Association for the Repeal of the Contagious Diseases Act. They tried to get the Contagious Diseases Acts repealed. Finally in 1886, these acts were repealed and were replaced with a new legislation. This legislation entitled the Criminal Law Amendment Act. These acts gave more protection to children from becoming prostitutes, made homosexuality a crime, and made the basis for prostitution to eventually become illegal. For women, child birth was their service to their husbands. Many wealthy families wanted children for heirs. These well to do couples would most likely keep reproducing until they had a male child. Also, the father would want a male child to give his land and money to. Many poor families wanted children for workers. These children could help work on the farm, family stores, or in the domestic service. Even though children were good assistants, there was a downside. Woman pregnancy was very dangerous during the Victorian era. It was very common for women to pass away during childbearing. Another frightening asset was having a premature baby. The risk of death was more concerning to the lower class women. These women had poor diets that didn't have enough nutrition for a pregnant dame. On the other hand, for the wealthy it was a different situation. They had a more balanced diet, and this produced more healthy babies. Although rich women could afford more wine/beer, which they drank like water, was very dangerous for their infants. Women had to go through many lonely weeks, even months; incase of premature births, which was often, women had to go into confinement. Also having children gave women their rights. When a girl gave birth to their child she finally became a woman.

In the early 1840's, women had very few rights. During this time period, women had to get an Act of Parliament to get a divorce. But in 1857, the Matrimonial Causes Act allowed women to obtain a divorce without the Act of Parliament. This Act also allowed for women to keep the money that they earned from their

⁶ Disease : a condition when we are not in good health, disease is the absence of health.

job instead of having to give it to their former husband. When a married couple got divorced, the women were allowed to have custody of their children if she had the proper accommodations. The act that allowed this was the Custody of Infants Act, which was passed in 1839. From 1840 to 1873, if a girl finished with her studies and wanted to become further educated, she would not be allowed to go to college. In 1874, the London School of Medicine for women was created. This allowed women, who wanted to further their studies in medicine, become doctors. Even though the London School of Medicine was a step up for women education, it wasn't until 1878 that they were allowed to go to a normal university. Before this, they were segregated from the males in education. The London University was the first to offer an equal education as men. This helped to make women more successful.

Women were not granted the right to vote for Parliament. They wanted a say in their government. Sometimes, this law of women not being able to vote would upset them and they would strike. This obviously didn't do much because all throughout the Victorian Era this law was not changed. The law for women to finally vote was passed in 1928.

The Victorian Era, which took place between the years 1837 and 1901, was filled with many wonders. One of these wonders was the women of its time. To sum it up, almost all women worked as housewives with the acceptance of domestic help and servants. Rarely there were women who did not stay at home, but traveled. Their individual days varied according to their role in society, such as upper, middle, and lower class. During that time, although these women were strong, their legal rights were limited. Victorian Era women led very different lives than we do today.

Beginning in the late 1840s, major news organizations, clergymen and single women became increasingly interested in prostitution, which came to be known as "The Great Social Evil." Although estimates of the number of prostitutes in London by the 1850s vary wildly (in his landmark study, *Prostitution*, William

Acton estimated 40,000 in London alone), it is enough to say that the number of women working in the streets became increasingly difficult to ignore.

When the 1851 census publicly revealed a 4% demographic imbalance in favor of women (i.e. 4% more women than men), the problem of prostitution began to shift from a moral/religious cause to a socio-economic one. The 1851 census showed that the population of Great Britain was roughly 18 million; this meant that roughly 750,000 women would remain unmarried simply because there were not enough men. These women came to be referred to as "superfluous women" or "redundant women," and many essays were published discussing what, precisely, ought to be done with them.

While the Magdalen Hospital had been "reforming" prostitutes since the mid-18th century, the years between 1848 and 1870 saw a veritable explosion in the number of institutions working to "reclaim" these "fallen women" from the streets and retrain them for entry into respectable society, usually for work as domestic servants. The theme of prostitution and the "fallen woman" (an umbrella term used to describe any woman who had had sexual intercourse out of wedlock) became a staple feature of mid-Victorian literature and politics. In the writings of Henry Mayhew, Charles Booth and others, prostitution began to be seen as a social problem, rather than just a fact of urban life.

When Parliament⁷ passed the first of the Contagious Diseases Acts in 1864 (which allowed the local constabulary to force any woman suspected of venereal disease to submit to its inspection), Josephine Butler's crusade to repeal the CD Acts yoked the anti-prostitution cause with the emergent feminist movement. Butler attacked the long-established double standard of sexual morality.

Prostitutes were often presented as victims in sentimental literature such Thomas Hood's poem "The Bridge of Sighs", Elizabeth Gaskell's novel *Mary Barton* and Dickens' novel *Oliver Twist*. The emphasis on the purity of women found in such works as *Coventry Patmore's The Angel in the House* led to the portrayal of the prostitute and fallen woman as soiled, corrupted, and in need of cleansing.

⁷ Parliament : The queen, the House of Lords, The House of Commons

2-2: Child neglect and suffering

It was not scarce to observe that it was the children who were sent out to work for the welfare of the family in the Victorian society. Thus, Children were expected to help towards the family budget. They often worked long hours in dangerous jobs and in difficult situations for a very little wage. For example, there were the climbing boys employed by the chimney sweeps; the little children who could scramble under machinery to retrieve cotton bobbins; boys and girls working down the coal mines, crawling through tunnels too narrow and low to take an adult. Some children worked as errand boys, crossing sweepers, shoe blacks, and they sold matches, flowers and other cheap goods. Meanwhile, low wages and the scramble for jobs meant that people needed to live near to where work was available. Time taken walking to and from work would extend an already long day beyond endurance. Consequently available housing became scarce and therefore expensive, resulting in extremely overcrowded conditions.

All these problems were magnified in London where the population grew at a record rate. Large houses were turned into flats and tenements and the landlords who owned them, were not concerned about the upkeep or the condition of these dwellings.

Besides, many cases of death caused by starvation and destitution were reported. One example of such a report will suffice. In 1850 an inquest was held on a 38 years old man whose body was reported as being little more than a skeleton; his wife was described as being “the very personification of want” and her child as a “skeleton infant”.

Obviously these conditions affected children as well as adults. There were children living with their families in these desperate situations but there were also numerous, homeless, destitute children living on the streets of London. Many children were turned out of home and left to fend for themselves at an early age and many more ran away because of ill treatment.

In her book *The Victorian town child*, Pamela Horn writes:

...filthy, roaming lawless and deserted children, in and around the metropolis». Consequently many destitute children lived by stealing, and to the respectable Victorians they must have seemed a very real threat to society. Something had to be done about them to preserve law and order. Many people thought that education was the answer and ragged schools were started to meet the need. However there were dissenting voices against this. At this level Henry Mayhew again argued that: "since crime was not caused by illiteracy, it could not be cured by education...the only certain effects being the emergence of more skilful and sophisticated race of criminal.

It does appear that many people and various agencies were becoming aware of the problem, but the sheer scale of it must have seemed overwhelming. One of the difficulties in dealing with it was contemporary attitudes: "the poor were improvident, they wasted any money they had on drink and gambling"; "God had put people in their place in life and this must not be interfered with because the life after death was more important"

As far as the later point is concerned, this is clearly demonstrated in a hymn published in 1848 by Cecil Frances Alexander:

"The rich man in his castle,
The poor man at his gate,
God made them, high and lowly,
And order'd their estate"

As the century progressed the plight of the poor, and of the destitute homeless children, impinged on the consciences of more and more people. The Victorian era can also be thought of as one of intense philanthropy. Many of our modern days charitable institutions, such as The Children's Society, have their roots at this time.

The second part turns rounds George Eliot and the problem of suffering in which I tackle the concept of suffering.

Part two

George Eliot and problem of suffering

CHAPTER III

The concept of suffering

3-1: The definition of suffering compared and contrasted in Buddhism and Christianity.

Traditionally, suffering has been regarded as character building and educative, preparing the soul for real life after death. As such suffering was often searched out. Alternatively, the kind of suffering which I might term bad luck, the kind that simply comes your way through the ups and downs of life and which is meted out far more to some than others was traditionally seen as a punishment for sin or wrong doing. In this school of thought, the greater a person's sin, the greater the extent of his or her suffering; a neat simple equation. These explanations for suffering are, however, increasingly regarded as unacceptable, at best providing inadequate answers, and at worst being morally repugnant. There are several possible reasons for this shift in understanding.

Firstly, developments in modern medicine mean I no longer tolerate the same levels of physical suffering brought about through ill health. Expectations have changed and today it is possible to search constantly for new and better ways of alleviating pain or avoiding suffering. Secondly, through the changing role of the media, there is a growing awareness of the extent of human suffering. Whilst sitting comfortably in our living room we frequently encounter the horror of violence and natural disasters. Knowledge of the magnitude of human suffering on a much larger scale than previously makes us increasingly uncomfortable, for it sits uneasily alongside our concept of a loving and caring God. And thirdly, traditional Christian responses to suffering are being challenged by minority groups such as disabled people, black people and women. Such contemporary theologies highlight a danger in the glorification of suffering or even of finding meaning in images of suffering. They argue that this kind of religious justification can reinforce the subjugation of oppressed groups and prevent the search for positive social change. So, for example, women when they are denied basic human rights, black people when they experience the humiliation of racism or disabled people when they live with the indignities of society's inability to accept them. All these groups, and others, sometimes find their

suffering given subtle religious justification on the basis that to suffer is essentially good: it builds character, purges and brings us closer to God. It is possible to see how such a defense of suffering might perpetuate cycles of abuse and even violence both in the perpetrator and in the victim.

These misgivings about the role of suffering in Christianity are important challenges to conventional theology and should be taken seriously. Nevertheless, despite reservations, suffering persists as a significant theme within Christianity and rightly so. For ultimately at the centre of Christianity is the cross of Christ, symbol of torture, death and suffering. It's no accident that the cross is the most universally recognized image of Christianity; for the cross is the heart of the message. Remove the cross and the concept of suffering and the message will be warped beyond recognition.

On this basis suffering cannot be explained away in Christian thought. Somehow we must embrace the concept. It exists at the heart of our faith and not only is it present but it continues to transform lives. Suffering generates feelings of horror, abhorrence and compassion, naturally so. Yet for participants the process of suffering can be a much more ambiguous and mysterious experience. It is of course always painful and sometimes it proves destructive to faith, leading eventually to atheism. But for many the pain and anguish can become an occasion for revelation of a deeper insight into God. And that's why it's not that uncommon for people to find faith or experience a deepening of faith in amidst the turmoil of suffering, perhaps as they approach their own death or as they mourn the loss of a loved one.

The reasons why the experience of suffering can be destructive for some and revelatory for others is difficult to decipher. But the potential for finding redemption through suffering is one of the many paradoxes within Christianity. And it exists because of the cross of Christ. Not because the cross was a place of great suffering, which might suggest suffering is in itself good, but because amidst the suffering, which is in fact very bad, love triumphed over evil.

Jesus who followed his calling to the point of death, refused to give in to hatred even as he hung on the cross and through his agonizing pain overcame the power of evil, symbolized by the resurrection, by overwhelming evil with love. So the cross is central to Christianity and provides Christians with a model for dealing with our own suffering. But the significance of Christ's suffering on the cross is twofold and, once again, is best understood in terms of a paradox. For the suffering of Christ is at one and the same time both like our suffering and unlike it. Its richness lies both in its familiarity and its unfamiliarity. Christ's cross is significant because it shows him sharing our humanity.

Christ on the cross reflects to us a God who has taken his creation so seriously that he is willing to share our human nature to the full. Such a God is not distant, and unapproachable; such a God understands and empathizes and can stay alongside us in our moments of dark despair. This is very significant for it means we can see something of ourselves of our human pain and suffering, reflected in God. God doesn't remove himself from our experiences but shares in them because of his boundless love. This is something that many who suffer will describe a sense of closeness to God; a reassurance of God's presence. For the Christian message is not that Christ will relieve or remove suffering but that he is "with us always, to the end of time".

In Christian terms God limits himself and his power both in the act of creation and in becoming human. To create a being that is other than himself in a true sense, with freedom to make choices and shape our destiny, God had to stand back, give space and limit his power of control over us. Otherwise we'd simply be puppets or playthings of a divine stage master.

Then to show the extent of his love he chose to identify with us wholly, once again constraining his powers in order to penetrate the full breadth of human experiences, including frailty and weakness. So in Christ's suffering we see our own reflected and we are comforted. But in another way Christ's suffering is quite unlike ours. However, traditionally your understanding about human suffering, Christ on the cross was in no way being disciplined, improved or

educated. He didn't need a character building experience, nor was he punished for some wrong doing, for he was without sin. Rather, his suffering was for the sake of others not in the manner of someone dying to save another in an act of bravery or heroism, but in a much more universal sense to free the world from being in bondage to sin. He did this by showing us that at the heart of God there is love which overcomes evil in the face of the greatest suffering. In his suffering love's redeeming work was completed in a unique, once and for all events, never to be repeated again. It was distinctive, with universal implications quite unlike our suffering and it brought about salvation through sacrificial love. And so there's never any need to glorify human suffering as something necessary or good. For suffering is essentially evil and ungodly, something we need not search out but should seek to alleviate whenever possible. Nevertheless, there is, as the example Christ shows us, potential for great good to come out of the most dreadful tragedy.

Human desire causes pain and suffering in the world. The main purpose and reason for the existence of Buddhism is to provide an explanation and a solution to the problem of pain and suffering through experience. This traumatic experience led people through years of personal searching and striving for enlightenment.

Besides, here I want to offer what I consider the Bible's answer to the cause of suffering and also with that offer a contrast and critique of the Buddhist concept. Buddhism is so riddled with internal inconsistencies and contradictions that space here prohibits me from pointing them out. It is essentially an unintelligible religion, serving as irreversible evidence of its man-made, man-imagined, philosophy, which is nothing other than pure idolatry. The same is true of Hinduism, the parent religion from which Buddhism came.

The first Noble Truth of Buddhism said that life is suffering. The Bible says that God originally created life to be enjoyed and cherished. It is not a negative as it is in Buddhism. The second Noble Truth said that suffering is caused by desire, or want for things. The Bible teaches that suffering is also caused by desire, but

in a radically different way. But to show this, consider the following: “Where do wars and fights come from among you? Do they not come from your desires for pleasure that war. You murder and covet and cannot obtain” (James 4:1-2).

The Greek word for ‘desires’ here is where our English word ‘hedonism’ comes from. Paul said that before we were saved, we were: “sons of disobedience, among whom also we all once conducted ourselves in the lusts of our flesh, fulfilling the desires of the flesh and of the mind, and were by nature children of wrath, just as the others” (Eph. 2:3). Unbelievers are described as “lovers of pleasure rather than lovers of God” (2 Tim. 3:4; cf. also Jude 18). Thus the Bible also teaches that suffering comes through desire. But the titanic difference between Buddhism and Christianity is one thing, God. Buddhism thus has the exact same problem unbelievers have in trying to develop a system of morality or rules for living. God alone makes all the difference. And not just any old god or Supreme Being, the distinct nature and attributes of the biblical God, the true and living God, is what we need to have ethics; or they are the necessary conditions for a sufficient morality. Buddhism has no God; it is atheistic. Like many pagan religions and philosophies, Buddhism says that our problem is simply that we are human: all desires are harmful. The Bible says that our problems began in the Garden of Eden. God gave Adam and Eve and all of us as well the world to enjoy. Desires in general were not evil, but good and encouraged. However, God gave one prohibition not to eat of one particular tree (Gen. 2:16-17). We all know the story; she was deceived and disobeyed God. Eve desired the wrong thing. Genesis says that the serpent cast doubt on God’s word to Eve and led her to want what God forbids. James says, “But each person is tempted when he is lured and enticed by his own desire. Then desire when it has conceived gives birth to sin, and sin when it is fully grown brings forth death” (James 1:14-15).

The key word for our study here in this last verse is “sin.” Sin is lawlessness or transgression against the commands and words of God, the moral arbitrator of reality. “So when the woman saw that the tree was good for food, and that it was a delight to the eyes, and that the tree was to be desired to make one wise, she

took of its fruit and ate, and she gave some to her husband who was with her, and he ate” (genesis 3:6). They fell, and we too went down with them (cf. Rom. 5). Thus the Bible condemns, not all desire, but evil desires that want what God forbids, or forbids what God commends. For example, Colossians 3:5 says, “Therefore put to death your members which are on the earth: fornication, uncleanness, passion, evil desire, and covetousness, which is idolatry.” Notice in this passage that “evil desire” is sandwiched between sexual immoralities and covetousness, indicating that evil desire here is not just dealing with sexual immorality, but anything that runs contrary to the revealed will of God. Buddhism is against desire in general; Christianity is against some desires.

Buddhism says wanting things is wrong or more accurately, harmful to others and to our achieving Nirvana. Christianity says that the wanting of some things is wrong but the wanting of some others is right. The key to living life is not to kill desire in general, but to kill the wrong and keep the right desires a. In its quest to kill desire, Buddhism essentially kills our humanness. Buddhism is profoundly anti-human. It is the result of man trying to self-purify himself of the guilt of his conscious and the consequences of sin. It is self-styled salvation. I saw a photograph one time of the Dalai Lama (I think posing with Richard Gere), and he had circled burn marks all over his arms. Buddhism markets itself as a harmonious and enlightening religion, but in reality it is little more than fallen man’s self attempt to expiate himself or herself from the guilt and consequences of sin. Buddhism says that the problem of man is not sin, but a lack of knowledge. This is nothing new, and might be the primary characteristic of the majority of pagan religions and philosophies even up to our own day with social liberalism and secular humanism.

Buddhism is intensely self-centered. The goal of enlightenment (their version of “salvation”). Buddhism is passive; it does not seek to change the nature of things because there is no point to anything because there is no underlying reality and no archetype design and purpose for reality. Thus Buddhism usually is of little value to actually getting out and helping overcome the social ills and evils.

Much more could be said about this, but the purpose here prohibits this. There is no purpose to suffering in Buddhism, there are many in Christianity, but the overall reason for all is the glory of God. Furthermore, suffering has no real purpose or design in Buddhism. But in Christianity suffering is part of the overall will of God (see Eph. 1:11). Peter says, “Therefore let those who suffer according to the will of God commit their souls to Him in doing good, as to a faithful Creator” (1 Pet. 4:19). In our next installment we will examine very carefully the nature and cause of temptation, which the Bible says happens when we are led away from God by our evil desires.

Anyway, back to the point of suffering, “Karma” is the chief force behind the Buddhist cosmological system, each being is responsible for what happens to them, one's own actions determine the experiences one will have. So you are completely wrong to assert that there is no 'ground' for having ethical behavior, because there is even more of impetus than in the Christian tradition where Christ takes up all of one's sin; the Buddhist is not free to have a death bed confession or to be born again after a lifetime of negative actions. He would have to experience the negative consequences of his acts without pardon from Christ. If he killed someone, believing in Christ would not prevent the karma of being born in hell from ripening. But at some point, the action that resulted in hell would have been purified through experience, and that being would leave the hell realm, to take rebirth again.

So it is very different from the Christian system where there is a God that created both the heaven and earth and judges beings for all eternity without end. Of course a materialist would scoff at both of those assertions of heaven and hell, since they are beyond our immediate experiences. So both Christians and Buddhist have to have some kind of faith in the consequences of their relationship with the absolute. Christians have to believe and cultivate some kind of relationship with a being that involves increasing compassion and becoming more like Christ. Buddhists have to believe in the workings of karma

and cultivate compassion and ethical behavior to have enough merit (positive karma) to completely awaken from the delusion of samsara. Then the third type of suffering is very similar to the way a Christian on earth has to wait for the 'second coming', or to die and be reborn in heaven to attain full union with God. That kind of halfway point between being in this world with sin and the promise of a perfected heaven in the after life is very similar to the subtle suffering of not being enlightened in the Buddhist sense.

3-2: The origin, causes and consequences of the suffering.

When man looks at the life around him, when he examines himself and tries to investigate the meaning and significance of life, he finds before life's door a remarkable figure, in part a warning figure, in part a completely enigmatic one: Suffering.

Suffering, so closely bound up with what we shall consider in the next lectures on evil, illness and death, seems to man sometimes to grip so deeply into life as to be connected with its very greatest problems. Hence the problem of suffering has occupied the human race since earliest times, and whenever there is an endeavour to estimate the value of life and to find its meaning, people have above all tried to recognize the role played by suffering and pain.

In the midst of a happy life suffering appears as a destroyer of peace, as a damper-down of the pleasure and hope of life. Those who see the value of life in pleasure and happiness are those who feel the most this peace-destroyer, suffering

The egoism mind is the cause of suffering. There is nothing more. Suffering only happens in response to a thought. We suffer because we think something about what is happening, what happened, or what might happen. We create a story about what is, what was, or what will be; then we suffer over it. We particularly suffer over fears, which are negative ideas about the future, although any idea can cause suffering if it is believed.

Even positive ideas can cause suffering. Something as simple as, "I'm doing great" can cause suffering because there will come a time when the mind will declare, "I'm not doing great." Every positive thought has as much potential for suffering as a negative one because it carries with it the fear of losing what is desired.

In either case, whether we are thinking a positive or negative thought, we have thought the egoism self into existence. The mind creates the "me" through thought. Before thought, there was no egoism self, only the Self. This birth of the "me" is the cause of suffering. The two go hand in hand. The "me" and its story is about separation, and separation is painful. Anytime the focus is on the "me", we suffer, whether the "me" is being painted positively or negatively.

We suffer not only because we make ourselves separate from others but because we make ourselves separate from the self. However, this suffering is not a mistake; it is part of the self's plan too. Suffering is what wakes us up out of the egoism state of consciousness. It is not only grist for the egoism self's mill but a prod to awaken us to our true nature. Suffering is not a mistake.

Suffering is the result of our programming. We are programmed with a mind that generates thoughts (including the "me" thought), which cause suffering. However, we are also given a way out of suffering. Life is like a puzzle: we are being asked to find the solution to suffering. After looking in all these directions and more, we begin looking into philosophies and teachings that might have the answer.

The Buddha's had observed that life is suffering. Before he could find a solution to the problem of suffering in life, He had first to look for the cause of suffering. The Buddha was just like a good doctor who first observes a patient's symptoms and identifies the cause of illness before prescribing a cure. The Buddha discovered that the direct causes of suffering are desire or craving, and ignorance. This is the truth of the cause of suffering.

Regard to craving it is the deep-seated desire that all living beings have for the pleasures of the senses, and for life itself. For instance, people always seek to

enjoy good food, entertainment and pleasant company. Yet none of these can give them complete and lasting satisfaction. After the fine meal has been eaten, the beautiful music heard and the pleasant company shared, one is still not content. One would like to enjoy these pleasures again and again, and for as long as possible.

People who desire to own many things also can never be fully satisfied too. Like children in a toyshop, they crave all the attractive things they see around them. But like children, they soon become dissatisfied with what they already have and desire more. Sometimes, they can hardly eat or sleep until they get what they want. Yet when they succeed in getting what they want, they may still find their happiness short-lived. Many will be too worried for the safety and condition of their new possessions to enjoy it. Then when the object they possess eventually breaks into pieces and has to be thrown away, they will suffer its loss even more.

When we have obtained something we desire, we may want more and more of it, and so greed arises. Because of desire and greed, people will lie, cheat and steal to get what they want. Uncontrolled desires can also lead to addiction, for example, to smoking, drinking and overeating, all of which lead to suffering and cause mental and physical harm.

If another person prevents one from getting what is desired, one may feel anger towards that person. Desire, when obstructed, can lead to ill will and anger. This in turn can lead to harsh words, violent quarrels and even fights or killings. All this is suffering.

Craving or desire is like a great tree having many branches. There are branches of greed, of ill will and of anger. The fruit of this tree is suffering, but how does the tree of craving arise? Where does it grow? The answer is that the tree of craving is rooted in ignorance. It grows out of ignorance. Ignorance is the inability to see the truth about things, to see things as they really are. There are

many truths about the world which people are ignorant of because of the limitations of their understanding.

Science has shown, for instance, that there are sounds that people are unable to hear and waves of light that they are unable to see. People would be totally unaware of radio waves, or ultra-violet light rays if special instruments had not been developed to enable them to observe these things. So as long as people remain ignorant of things about the world in which they live, they suffer from all kinds of misunderstandings and delusions.

When people develop their minds and acquire wisdom through study, careful thought and meditation, they will see the Truth. They will see things as they really are. They will understand the suffering and impermanence of life, the Law of Cause and Effect and the Four Noble Truths. By overcoming craving and ignorance, they will attain happiness and Enlightenment just as the Buddha did about years ago.

After the Buddha learnt that suffering is a part of life, he realized he could not find a way to end suffering without finding out what causes it. Buddhists study that the Buddha learnt this just like a doctor learns about what's wrong with his patient by listing their symptoms, finding out what makes them worse and studying other cases before prescribing a cure.

By watching people Buddha found out that the causes of suffering are craving and desire, and ignorance. The power of these things to cause all suffering is what Buddhists call The Second Noble Truth.

What are things we crave for? Food we love to eat, entertainment, new things, popularity, money, beauty, holidays and so many more things and experience, depending on who we are and where we are. Craving can be explained as the strong desires that people have for pleasing their senses and for experiencing life itself. Buddhists believe that anything that stimulates our senses or our feelings can lead to craving.

People everywhere crave for their favourite tastes, but we all know that not even the best sweets and our favourite meal lasts forever. Soon it is finished and there

can be no more to enjoy, and then it is forgotten as though it never even happened. None of the pleasures we crave for ever give us lasting happiness or satisfaction. This is why people can crave to repeat these experiences again and again, and become unhappy and dissatisfied until they can satisfy their craving.

The trouble is, even if these pleasures are repeated again and again, we can still feel unhappy. Imagine eating your favourite food every meal, day-after-day, week-after-week. At first you might think this is a great idea, but very soon the day will come when you just cannot enjoy that food anymore, when it might even make you feel sick. Buddha said it is the same with all the things that please the senses.

Craving is like a great tree with many branches. There are branches of greed, bad thoughts and of anger. The fruit of the tree of craving is suffering but how does the tree of craving grow? Where can we find it? The answer, says the Buddha, is that the tree of craving has its roots in ignorance. It grows out of ignorance, and its seeds fall and flourish whenever they find ignorance.

What is ignorance? Real ignorance is not just being uneducated, or not knowing many things. Buddhists see ignorance as the inability to see the truth about things, to see things as they really are. This ability to see the truth is not a question of either eyesight or education. Buddhists believe that there are many truths about the world that people are ignorant of, because of the limits of their understanding.

History can easily show us many examples of how misunderstanding and limited information cause ignorance. Until last century, for example, most people in the world believed the earth was flat and that travelers could easily fall off it. People thought that the edge of the world was a place full of monsters and strange creatures. Yet when explorers suggested that the world was round and that it was safe to travel far and wide they were punished for these ideas. Today we know the Earth is round and there is no edge to fall off and no monsters either, but for the people who lived before us, those dangers were very real in their own minds.

We can find many examples of how science has revealed facts about life of which we were ignorant. Scientists know, for instance, that there are sounds that people are unable to hear and waves of light which we cannot see. Special instruments have been made to help us see these things, but without those tools we would be ignorant of the fact that there are some things that we are unable to detect with our own senses.

Buddhists teach that as long as people remain ignorant of things about the world, they will suffer from all kinds of misunderstandings and delusions. But when people develop their minds and acquire wisdom through study, careful thought and meditation, they will see the Truth. They will see things as they really are. They will understand the Buddha's teachings about suffering and impermanence of life, and the Four Noble Truths will be clear to them. The Buddha said that overcoming craving and ignorance leads to true happiness and Enlightenment.

The way to end suffering in life is to understand what causes it. Craving and ignorance are the two main causes of suffering. People suffer with their craving for the pleasures of the senses and become unsatisfied and disappointed until they can replace their cravings with new ones. People suffer too when they are unable to see the world as it really is and live with illusions about life and fears, hopes, facts and behaviours based on ignorance. Craving and misunderstanding can be solved by developing the mind, thinking carefully and meditating. Solving these main causes of suffering will lead a person to true happiness, just as it did for the Buddha himself years ago.

In the Biblical sense that Jesus used: human society organized without regard to God. In John 17, Jesus prayed for His disciples because He knew He was leaving them in a wicked world:

I do not pray that you should take them out of the world,
but that you should keep them from the evil one. They
are not of the world, just as I am not of the world.
Sanctify them by your truth. Your word is truth.
As you sent me into the world, I also have sent
them into the world.” (John 17:15-18)

“Sanctify them by your truth. Your word is truth.” Of course the word truth, as is the case when Jesus used the word, is aletheia. But before we get to the Bible being aletheia truth, we need to look deeper into the causes and effects of sin on the life of our nation and more importantly, the church.

Many adages are wrongly attributed to the Bible, such as “Cleanliness is next to godliness.” That one came from Benjamin Franklin’s “Poor Richard’s Almanac.” However, “You reap what you sow” is from the Bible:

“Do not be deceived, God is not mocked; for whatever a man sows, that he will also reap.” (Galatians 6:7)

Too many Americans, chief among them Christians, are living hellish lives and expecting heavenly results. And when they do not get their way, they blame everyone and everything except themselves. In today’s society we are seeing people suffering the consequences of sin and they hate it.

3-3: The question of Nemesis view as reward and punishment

Nemesis, in Greek myth, is a daughter of Nyx (Night) and the personification of righteous anger, especially that of the gods at human presumption. According to some versions she and not Leda was loved by Zeus and laid the egg out of which Helen (of Troy) was hatched. She provides one of the rare instances where an apparent personification of an abstract quality is the object of an ancient cult. She was worshipped at Rhamnus in Attica, where a magnificent temple was built for her in the fifth century.

In Greek religion and mythology, personification of the gods' retribution for violation of sacred law; the avenger. Sometimes she was said to be the goddess of good and ill fortune.

The Greeks invented the idea of nemesis to show how any single virtue, stubbornly maintained, gradually changes into a destructive vice. Sam Keen Tutor's tip is the Goddess of reward and punishment in Greek mythology. In Greek mythology, Nemesis (Greek, Νέμεσις), also called Rhamnusia/Rhamnusia ("the goddess of Rhamnous") at her sanctuary at Rhamnous, north of Marathon, was the spirit of divine retribution against those who succumb to hubris (arrogance before the gods). The Greeks personified vengeful fate as a remorseless goddess: the goddess of revenge. The name Nemesis is related to the Greek word νέμειν [némein], meaning "to give what is due", as in the word "economy". She was associated with the Roman Invidia. The term Nemesis can be viewed as a source of harm or ruin; it is the retributive justice in its execution or outcome; it is also an opponent that cannot be beaten or overcome; some can also see it as one that inflicts retribution or vengeance. In other words it can be defined as the Greek mythology the goddess of retributive justice or vengeance.

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Inexorable divine retribution is a major theme in the Hellenic world view, providing the unifying theme of the tragedies of Sophocles and many other literary works. Hesiod states: "Also deadly Nyx bore Nemesis an affliction to mortals subject to death." (Theogony, 223, though perhaps an interpolated line). Nemesis appears in a still more concrete form in a fragment of the epic *Cypria*. She is implacable justice: that of Zeus in the Olympian scheme of things, but it is clear she existed prior to him, as her images look similar to several other goddesses, such as Cybele, Rhea, Demeter and Artemis.

Nemesis, Roman marble from Egypt, 2nd century (Louvre). As the "Goddess of Rhamnous", Nemesis⁸ was honored and placated in an archaic sanctuary in the isolated district of Rhamnous, in northeastern Attica. There she was a daughter of Oceanus, the primeval river-ocean that encircles the world. Pausanias noted her iconic statue there. It included a crown of stags and little Nikes and was made by Pheidias after the Battle of Marathon, crafted from a block of Parian marble brought by the over-confident Persians, who had intended to make a memorial stele after their expected victory.

Meanwhile, focusing our attention on its origins, it led me say that Nemesis has been described as the daughter of Oceanus or Zeus, but according to Hesiod she was a child of Erebus and Nyx. She has also been described as the daughter of Nyx alone. Her cult may have originated at Smyrna.

In some metaphysical mythology, Nemesis produced the egg from which hatched two sets of twins: Helen of Troy and Clytemnestra, and the Dioscuri, Castor and Pollux. While many myths indicate Zeus and Leda to be the parents of Helen of Troy, the author of the compilation of myth called *Bibliothèque* notes the possibility of Nemesis being the mother of Helen; Nemesis, to avoid Zeus, turns into a goose, but he turns into a swan and mates with her. Nemesis in her bird form lays an egg that is discovered in the marshes by a shepherd, who passes the egg to Leda. It is in this way that Leda comes to be the mother of Helen of Troy, as she kept the egg in a chest until it hatched.

The word Nemesis originally meant the distributor of fortune, neither good nor bad, simply in due proportion to each according to what was deserved; then, nemesis came to suggest the resentment caused by any disturbance of this right proportion, the sense of justice which could not allow it to pass unpunished. O. Gruppe (1906) and others connect the name with "to feel just resentment". From the 4th century onwards, Nemesis, as the just balancer of Fortune's chance, could be associated with Tyche.

⁸ Nemesis: Greek goddess of reward and punishment; a goddess who distributes both happiness and misery.

In the Greek tragedies Nemesis appears chiefly as the avenger of crime and the punisher of hubris, and as such is akin to Atē and the Erinyes. She was sometimes called "Adrasteia", probably meaning "one from whom there is no escape"; her epithet Erinyes ("implacable") is specially applied to Demeter and the Phrygian mother goddess, Cybele.

A festival called Nemeseia (by some identified with the Genesia) was held at Athens. Its object was to avert the nemesis of the dead, who were supposed to have the power of punishing the living, if their cult had been in any way neglected.

At Smyrna there were two manifestations of Nemesis, more akin to Aphrodite than to Artemis. The reason for this duality is hard to explain; it is suggested that they represent two aspects of the goddess, the kindly and the implacable, or the goddesses of the old city and the new city refounded by Alexander. The martyrology Acts of Pionius, set in the "Decian persecution" of AD 250–51, mentions a lapsed Smyrnan Christian who was attending to the sacrifices at the altar of the temple of these Nemeses.

Nemesis on a brass sestertius of Hadrian, struck at Rome. Invidia (sometimes called Pax-Nemesis) was also worshipped at Rome by victorious generals, and in imperial times was the patroness of gladiators and of the venatores, who fought in the arena with wild beasts, and was one of the tutelary deities of the drilling-ground (Nemesis campestris). Invidia was sometimes, but rarely, seen on imperial coinage, mainly under Claudius and Hadrian. There is evidence of the belief in an all-powerful Nemesis-Fortuna. She was worshipped by a society called Hadrian's freedman.

Nemesis (Greek), from nemo distribute, allot Originally a goddess of due proportion, who restores the proper order of things, but later used for the operation of divine wrath, for people who get their deserts tend to impute the wrath they feel to the divine law which allots. Nemesis has been called the retributive aspect of karma, yet in the earlier Greek writers she is the goddess who distributes both happiness and misery. It was only among the later writers

that she became specially the punisher of crimes and the corrector of overweening exultation in good fortune. One of her names was Adrasteia, she whom no man can escape. But the idea of reward is, equally with that of punishment, man-made; for "Karma-Nemesis is the creator of nations and mortals, but once created, it is they who make of her either a fury or a rewarding Angel.

Nemesis is the automatic reestablishing of equilibrium brought about by the action of the human being, a reestablishing as impersonal and impassive as the cosmic laws operating around us. Themis is the instinct for order and harmony which, when it is able to express itself in human life through man's active will, frees one from karmic necessity; for such harmony working in the human ego and faithfully followed is becoming at one with nature and following its inherent Law, which the word Themis means, of equilibrium. Human free will grows ever greater as it becomes the free will of the universe of which mankind is an integral and inseparable part. Thus, it is man who creates causes, and karma which adjusts the effects.

3-4: The different kinds of suffering: Physical, emotional and moral sufferings.

People make use of suffering for specific social or personal purposes in many areas of human life, as can be seen in the following instances.

In arts, literature, or entertainment, people may use suffering for creation, for performance, or for enjoyment. Entertainment particularly makes use of suffering in blood sports, violence in the media, or violent video games. A more or less great amount of suffering is involved in body art. The most common forms of body art include tattooing, body piercing, scarification, human branding. Another form of body art is a sub-category of performance art, in which for instance the body is mutilated or pushed to its physical limits.

In business and various organizations, suffering may be used for constraining humans or animals into required behaviors.

In a criminal context, people may use suffering for coercion, revenge, or pleasure.

As far as interpersonal relationships are concerned, especially in places like families, schools, or workplaces, suffering is used for various motives, particularly under the form of abuse and punishment. In another fashion related to interpersonal relationships, the sick, or victims, or malingerers, may use suffering more or less voluntarily to get primary, secondary, or tertiary gain.

Dealing with the law, suffering is used for punishment, victims may refer to what legal texts call "pain and suffering" to get compensation; lawyers may use a victim's suffering as an argument against the accused; an accused or defendant's suffering may be an argument in their favor; authorities at times use light or heavy torture in order to get information or a confession.

In the news media, suffering is often the raw material. In personal conduct, people may use suffering for themselves, in a positive way. Personal suffering may lead, if bitterness, depression, or spitefulness is avoided, to character-building, spiritual growth, or moral achievement. Realizing the extent or gravity of suffering in the world may motivate one to relieve it and may give an inspiring direction to one's life. Alternatively, people may make self-detrimental use of suffering. Some may be caught in compulsive reenactment of painful feelings in order to protect them from seeing that those feelings have their origin in unmentionable past experiences; some may addictively indulge in disagreeable emotions like fear, anger, or jealousy, in order to enjoy pleasant feelings of arousal or release that often accompany these emotions; some may engage in acts of self-harm aimed at relieving otherwise unbearable states of mind.

In the case of politics, there is purposeful infliction of suffering in war, torture, and terrorism; people may use nonphysical suffering against competitors in nonviolent power struggles; people who argue for a policy may put forward the need to relieve, prevent or avenge suffering; individuals or groups may use past suffering as a political lever in their favor.

In religion, suffering is used especially to grow spiritually, to expiate, to inspire compassion and help, to frighten, to punish.

In rites of passage, rituals that make use of suffering are frequent.

In science, humans and animals are subjected on purpose to unpleasant experiences for the study of suffering or other phenomena.

In sex, individuals may use suffering in a context of sadism and masochism whereas in sports, suffering may be used to outperform competitors or oneself; sports injury, and no pain, no gain; blood sport and violence in sport as instances of pain-based entertainment.

Varieties of suffering exist and it is compulsory to point out clear meanings of the concept in order to comprehend it deeply. So Suffering is commonly encountered in nursing and is defined as an individual and subjective experience. It is a complex human response to which there are physical, psychological, social and spiritual aspects. Perception of suffering threatens self-integrity, and induces negative behaviors, such as personal changes in relation to value system, sense of reality, withdrawal, feelings of helplessness, and despair. A great deal of relevant literature explores the influence of suffering. Let's mention some. Some suffering will be impossible to categorize. Human life is more complex and less clear than theological categorization, so whereas this series of blog posts may be helpful, there is no way for those of us who formally or informally counsel others to correctly categorize everyone's suffering. The suffering of one person rarely fits into just one category. So, when counseling someone, it is often necessary to explain multiple categories of suffering.

When there is widespread suffering (e.g., flood, famine), multiple, if not all, categories of suffering are in effect and are being applied to different people differently. All of this to say, while there is no way to answer all of the questions surrounding suffering, this series of blog posts is a humble and simple introduction offered in an effort to help those who are suffering and help those who help those who are suffering.

Adamic Suffering – Because Adam is our first father, representative, and head, when he sinned all of us were implicated; we inherited a sin nature (Rom. 5:12–21) and were born into a fallen world (Rom. 8:18-23), so there is some suffering that is simply the result of being part of Adam’s race. Practically speaking, this means that everyone will suffer to varying degrees and in varying ways because of Adam’s sin, our sin, the sins of others, and the curse that permeates all of creation. This will remain the case until Jesus returns, removes the presence of all sin and its effects, resurrects Christians from death, and ushers in a new creation. Subsequently, Christians must accept that suffering is part of life on this side of the Kingdom; instead of questioning the existence or goodness of God, they must devote their energies not to wasting their suffering but rather using it for God’s glory, their joy, and others’ good.

Punishment Suffering – God judges unbelievers and punishes them for sin. Biblical examples include Sodom and Gomorrah, and God’s judgment on Pharaoh and Egypt. This kind of punishment serves many purposes. First, it reveals the justice of God. Second, it brings the work of horrendous sin to an end so that those people suffering at the hands of evildoers are given reprieve. Third, it reveals to unbelievers the urgent need to repent of sin and place their faith in God to avoid eternal punishment. Fourth, it encourages believers that God will not be mocked and that faith in him is not in vain. Lastly, God does not punish Christians in the same sense that he punishes non-Christians. This is because Jesus already paid the penalty for the sins of a Christian and therefore God would be unjust to also punish Christians. Subsequently, even though a Christian and a non-Christian may endure the same suffering, there is a different cause and consequence for each.

Consequential Suffering – Suffering is reaped because of foolish decisions. Examples are littered throughout Proverbs: the lazy become hungry, those who choose evil friends suffer the consequences, people who enjoy the company of

adulterers sin, fools suffer harm, and poor financial stewards are not blessed by God. Practically, much of the suffering that people deal with is consequential suffering as a result of foolish life decisions. A Christian woman was dating a non-Christian and got pregnant by him and was unsure what to do. A man did not live off of a budget for many years; his home was in foreclosure, his credit cards were seized, and he found himself destitute despite the fact that he had earned over \$100,000 a year for many years. Another man had eaten poorly and not exercised for many years, neglected his doctor's counsel, and found himself in chronic pain and continual sickness with no one to blame but himself. The sad reality of consequential sin is that many people do not repent of their lifestyle sins with any sense of urgency until they have done such great damage to their own well-being and the well-being of others.

Demonic Suffering – Because Satan is alive and at work in the world, he and the demons in his service cause very real suffering. This includes torment (Acts 5:16), physical injury (Acts 8:4-8), false miracles (2 Thess. 2:9-10), accusation (Rev. 12:10), and even death (John 8:44). Sometimes demonic suffering can be difficult to discern, and, sadly, Satan is too often blamed for seemingly all suffering so that people are not held responsible for any part they may also play in their suffering. Nonetheless, demonic suffering is real for some and therefore should not be neglected just because some people wrongly blame shift everything to Satan.

Victim Suffering – This is the pain endured by someone who has not sinned but rather has been sinned against. In pastoral ministry, this is a constant and heavy part of the work. I heard about someone who was beaten, raped, molested, stolen from, cheated on, and the like. An example is a woman who lost her virginity from the hands of her father who raped her. All that could be possible to do was to bawl eyes out as she told about the violence she endured. Those who are not on the front lines of ministry cannot imagine the amount of painful

suffering people are carrying inside them as a result of sin committed against them and how evil truly is.

Collective Suffering – This is what happens by virtue of being part of a people who are suffering. One obvious biblical example is the Old Testament prophets' frequent repentance of not only their own sins, but also the sins of the forefathers and nation as they lamented the suffering God had permitted to come upon them for chastisement. The truth is that we are not isolated, autonomous individuals. We are born into this world as members of families, nations, and cultures. Subsequently, some suffering is experienced simply because of who your family is or what your nation is. Practical examples in our day would be Christian children born into nations and cultures hostile to the gospel; they will suffer by virtue of their parents' devotion to Jesus in a place opposed to him. Likewise, those born into poverty, famine, hardship, war, conflict, and the like experience suffering simply because of where and when they were born.

Apocalyptic Suffering – This is increased suffering that signals the end of this age. Examples include the prophecies of the Old Testament (e.g., Isaiah 24–27; Jeremiah 30–33; Ezekiel 33–48; Daniel 2–12; Zechariah 12–14) and Jesus (Matthew 24–25; Mark 13). While we do not know when the end of this age will be, or when Jesus will return, we do know that Christians living in that season will suffer greatly as a result of their devotion to the forward progress of the gospel of Jesus Christ. While we should not live in fear of this future, nor seek to predict its timing, these sections of Scripture will serve as a particularly helpful guide when they are needed most

Disciplinary Suffering – God chastens believers in order to mature them. Examples can be found in such places as Proverbs (3:11; 13:24; 15:5), the prophets (Zeph. 3:7), and the New Testament (Heb. 12:7). The Scriptures are clear that this kind of disciplinary suffering comes from God who loves us and

operates in a way that is akin to an honorable father who corrects and matures his children. While this kind of suffering is not pleasant at the time, later we see the effects of God's work and thank him for loving us so much that he continually works for our growth in holiness and fruitfulness.

Vicarious Suffering – Servants of God suffer because the ungodly oppose them. Examples include the Old Testament prophets, the New Testament apostles, the Christians who received 1 and 2 Peter, and Jesus Christ. This kind of suffering is sometimes physical, but more often verbal. Physical suffering causes some to painfully die for Christ, whereas those who experience verbal suffering painfully live for Christ as they are maligned, lied about, falsely accused, mocked, and harassed.

Empathetic Suffering – This is the suffering that comes when someone we love is hurt. The Bible says this will be common in the church (Rom. 12:15; 2 Cor. 2:4). As I write this, one particular woman comes to mind. She is home recovering from her roughly tenth major surgery and is bedridden for the next month after years of debilitating pain. She loves Jesus, loves her husband, loves her children, and serves others faithfully.

Testimonial Suffering – This is suffering that tests and proves a believer's faith, thereby confirming to them they are true believers, strengthening fellow Christians, and serving as an evangelistic testimony to unbelievers. Examples include the list of faith in Hebrews 11 and the recipients of 1 and 2 Peter. One practical example comes from the Acts 29 church planting network of which Mars Hill is a part. A church planter felt called by God to begin a new church in a poor and historically dangerous urban neighborhood. Upon moving into the neighborhood, he and his family were threatened with violence. As they planted the church, their home and property were vandalized. As their church was established and started growing, someone put a rag in the gas tank of their

vehicle parked in front of their home and set it on fire. God in his grace woke up the pastor so that he was able to pull the rag from his vehicle before it exploded, perhaps even killing his family. Rather than moving, he and his family continue to reach that neighborhood and their church is growing both in breadth and depth.

Revelation Suffering – Some suffering is a demonstration of the gospel so that a deeper appreciation and understanding of Jesus Christ occurs. The classic example is Hosea’s marriage to Gomer. This kind of suffering is very rare, but real nonetheless.

Doxological Suffering – This suffering is not due to sin, but rather is to teach a lesson about God so that worship of him would increase. Examples include Joseph’s imprisonment in Egypt and the man born blind in John 9:1–3. The truth is that God can have more purposes for allowing some suffering than can be easily discerned at first glance. Over time, God’s purposes for some suffering become clearer to those who suspend judgment while waiting in faith for God to use it for his glory and our good.

Preventative Suffering – Sometimes suffering warns us of greater suffering that will happen if we do not heed the warnings God is giving us. Examples include the common grace gift of physical pain that God gives us to warn us that we are in danger. This kind of suffering is indicative of the very loving nature of God, who created humanity and our world in such a way so as to permit us lesser degrees of pain (e.g., an ache in our side) in order to warn us of greater degrees of pain.

Mysterious Suffering – There is suffering that we simply do not know the details about because God, in his providence, has chosen not to reveal them to us; as Scripture says, we know in part. Job is the most obvious example of this

kind of suffering because during his suffering he was unaware of what was occurring between God and Satan. I believe that this category is incredibly important because, if we are humble and honest, the truth is that life is not as clear as the taxonomy of suffering that constitutes this series of blog posts.

In general, by one way or another, we are involved in the most of these different kinds of suffering through our facts. In the following chapter, I would like to base on the aspect of suffering through the characters of the novels *ADAM BEDE* and the *MILL on The FLOSS*. How do these characters as far as they are concerned in the self sacrifice, endure the suffering, and how does this suffering leads them without any doubt to death?

Before dealing with it I would go through the two novels, explain them succinctly.

Chapter IV:

***ADAM BEDE* and the *MILL ON THE FLOSS*
as novels of suffering**

4-1: An overview on the novels *ADAM BEDE* and the *MILL on the Floss*.

Before dealing directly with Maggie the major character, I would like first and foremost to focus my attention on George Eliot herself who through her writings encountered difficulties. In other words, she suffers. The story of her own life is more strenuous in its conflicts and more dramatics in its developments than most of the lives which her novels record, and the decision he took, especially with regard to her faith and her view of marriage, are more socially significant of her period than any taken by her characters. Mary Anne Evans spent her childhood and formed most of her basic affections and characteristics. She remained throughout her life and in all her novels attached to the life of countryside, and the influence with a strong attachment to it gave, it was in this area also that she gained, chiefly through her own close observation, the insight into the lives of ordinary provincial folk which form the greater part of her novels. She was a very affectionate child and was strongly attached to her brother Isaac.

Meanwhile, *ADAM BEDE* points out the expression of the value of a settle and rooted rural existence, it sets at the turn of the eighteenth century. Adam himself is glamourised in one way, and Dinah in another. The sorrows of Hetty Sorrel are not sorrows which would inprunge very strongly upon George Eliot's readers, and the associated condemnation of Donnithorne is not therefore brought home to roost.

When Eliot needs to describe a period of time in detail, she does so without hesitation. Then, five chapters in the whole book three are devoted to the single day of Arthur Donnithorne's twenty- first birthday celebration, the coming – of – Age of the Squire's heir and therefore vital episode in the life of the village community. Chapters twenty- two to twenty- five move from Arthur's departure and desertion of Hetty to Hetty's flight from Hayslope to

avoid the shame of exposure of over her pregnancy. In chapter twenty- one, Hetty has just read Arthur's letter and is in a state of distress. Then, in chapter twenty- two, we apparently leave the main thread of the plot and observe an interlude in which Squire Donnithorne makes a proposal to the Poysers of an adjustment of their land. Mrs Poyser, unable to contain herself, tells the Squire what she thinks of him.

From the point of view of construction, it is Book one and five which are the most interesting. The other four books are both simpler in narrative method, and more obvious in their contribution to the story. Book one is in two parts. Chapter one to two form an introduction in which the community and its most important characters are established. As early as chapter four, we are involved with the death of Thias Bede the type of incident which shows the community at work. The novel begins with a portrait of Adam and Seth Bede with their work- mates in Burge's workshop, establishing at first the image of a community at work. We move rapidly to Dianah's preaching on the green which gives an opportunity to enlarge on the whole community and we can also see in this chapter George Eliot's awareness of the chance links in life, something which all the Victorian novelists have in common. The man who watches Dianah preach and sees and admires Adam proves later to be Colonel Townley a magistrate who is at the jail in Stoniton when Dianah arrives to see Hetty. This kind of casual and not particularly meaningful link was something which the Victorian novel's expansiveness allowed with ease.

In the next few chapters we are shown the major characters in varied and interesting encounters, all of which build up the reader's sense of the community in a flexible way. From Dianah's preaching, we move to Seth and then to Adam and their mother at home, and the death of Thias Bede, preceded by the curious episode of the sound on the door, while Adam is working through the night on the coffin his father failed to make. After this, there is a break to Irwine, Arthur Donnithorne and the Poysers and Hetty. Arthur visits the Poysers and encounters Hetty, while Irwine talks to Dianah. The final

encounters by which time the main lines of the story are laid , occur when Sdinah visits Lisbeth Bede to console her after her husband's death, and while there meets Adam.

The last five chapters of book one set the plot in motion. Arthur starts to become increasingly involved with Hetty, and the book ends with two chapters in which Dianah and Hetty are contrasted, and then Arthur and Adam.

Book two develops the character of Adam in the context of the village, and deals with his father's funeral, his expectations with regard to the management of the Squire's woods and his hope with regard to Hetty. Both Adam and Seth fall in love with the wrong woman, and it takes times and some suffering to bring their lives into order.

Book three is entirely given to Arthur Donnithorne's birthday party, into which is woen the constant awareness of what is developing between Arthur and Hetty, and Adam's consciousness of Hetty and this leads quickly to the opening of Book four in which Adam sees Arthur and Hetty kissing in the wood, and fights Arthur. This is followed by Arthur's departure and as mentioned above, the novel moves rapidly on the Hetty's flight. The gradual development of Adam's "engagement" to Hetty is passed over slightly, and George Eliot is anxious to move on to more important things.

It is Book five that really shows all the most important dramatic episodes which occur in this book and all the major characters experienced some sort of crisis. The book falls into three parts. The first strand is Hetty's story, the second Adam's and the third Arthur with Mr Irwine and Dianah involved to some extent in all three.

The sequence in Book five is the following: Hetty's flight and despair, Adam's search, Hetty's imprisonment, Squire Donnithorne's death, Adam 's anger and later calm, Hetty's sentencing, and the ride to the scaffold. From the point of Arthur's gallop to bring the reprieve at the last minute, the novel is less successful, and the whole of Book six, which concerns Adam's realization of his love for Dianah and his successful wooing of her, is written in

a less compelling way. It seems to be a sort of reward to Adam for his enduring and there is something uneasy in the incorporation of Dinah into the community.

In the *MILL on The Floss*, there are seven books. The first book opens on the description of the countryside and the surrounding country. The Floss is a river and further I can mention that Mr Tulliver is determined that his son Tom becomes a scholar. In chapter nine and ten, Tom hurts Maggie's feeling by saying she is stupid and that he prefers Lucy. He continues to hurt her on the way to her aunt's home, ignoring her and making much of Lucy. At the end of her jealous, Maggie pushes Lucy into the mud, and then disappears. The last two chapters concern Mr Glegg who is advising Mrs Glegg to let down the money owned by Mr Tulliver. In book two, chapter six shows us that Philip can be sympathetic and considered. Maggie is touched in her softest spot by Philip's concern and kindness to her mother. She tells her father and brother how much she loves the boy, but her father, though sorry for the deformed Philip. So based on the fact she is fond of him she says:

“But you are so very clever; Philip and you can play and sing, I wish you were my bother. I'm very fond of you. And you would stay at home with me when Tom went out, and you would teach me everything, wouldn't you” P 185.

And quickly Philip said: “ I'm very fond of you, Maggie, I shall never forget you, and when I'm very unhappy, I shall always think of you and wish I had a sister with dark eyes just like yours”.

Book three opens on the law- suit of Mr Tulliver. He sees his attorney and gives the instructions to ask Mr Furley who owns the mortgage on his hand, to buy the property and install him as manager. Then in chapter two, Tom and Maggie arrive home to find the bailiff in charge , what fill Maggie with grief and anger.

Book four in the second chapter, I could see now the effects of Mr Tulliver's failure on his wife and children as well as on himself. Maggie at thirteen

becomes an introvert lacking in prudence and self command. Tom has one ambition in life to become a man of worth. He and his father have one common goal. To save enough to pay off all their creditors in full and re-establish their good name.

In the book five, the fourth chapter focuses our attention on Maggie and Philip declaration of love. When Philip eventually proclaims his love for her, she is overcome by emotion and though she says she will never love anyone better than she loves him, she tries to make him understand that their friendship can never develop into anything closer because of the opposition of his father and her menfolk. Maggie has never met any other man with whom she has been on intimate terms, and Philip has touched her deeply through his courtliness and dependence on her love and companionship. She tells him: "I would like never to part. I should like to make your life very happy". Later in chapter seven, Tom and Maggie go to their father and he tells them he is dying. He asks Tom to care for his mother and sister and makes his son promise to get the mill back. An hour later their father passes away.

Chapter ten of Book five turns round some events, but Philip, due to the previous day's revelation of Maggie, Philip's interest in Maggie. Though Philip believes in her honesty, he is not happy, as he still feels pangs of jealousy.

Book seven, in its second chapter I see Maggie who does not know what has happened to Stephen and Philip. She is filled with anxiety about them all. Later in chapter five Maggie has had a letter from Stephen, in which he declares that he can not live without her, and adds that he is awaiting a letter summoning him to her side.

At the end, Tom who has dropped his oars, clasps Maggie and they go down together. Their bodies are found later, still in a close embrace. I reach to the conclusion that in their death, they are not divided.

4-2: Love as suffering in the novels *Adam Bede* and *the Mill On the Floss*

The novel includes a few examples of true love based on mutual attraction. One positive example of mutual love is the relationship between Adam and Dinah at the end of the novel. But it takes others around them to work out their feelings for them, showing that it is not only mutual love that is important, but also a mutual love that is recognized and supported by both of the families of the lovers. Indeed, society matters for love; in other relationships, the complicating factor is always socioeconomic class, because the novel is set in a time period when marriage was more of a contract than a romantic affair. This problem extends to both men and women. Adam Bede is expected to marry Mary Burge merely because it would be an advantageous business proposition. Afterwards, he could become partners with her father, a man who had been his boss. What is more, there are two class-related barriers to a love affair between Arthur and Hetty. The first is obvious: Arthur cannot easily marry someone so far below his social class. The second is more subtle: it is unclear whether Hetty would be as attracted to Arthur if it were not for his wealth. When she does dream of their future together, she imagines the luxuries that he could provide her with, rather than the life that they could have together. There is even an impediment to Adam's courtship of Hetty, a pair who might seem to be of the same social stratum. Before his promotion to steward of the forest, some townspeople say that Adam is reaching too high trying to land the niece of a large dairy farmer.

Because religion (in particular, Christianity) is of such importance in this novel, the issue of sacrifice and its nobility comes up quite often. The character most inclined toward sacrifice, Dinah, is also the most religious. Dinah is content to spend her life serving others if she thinks that she can bring them some comfort. This notion of sacrifice is parodied by Mrs. Poyser, who thinks that Dinah takes the idea to an extreme. Mrs. Poyser is upset that Dinah moves back and forth between different parishes, trying to calculate in which one the life is hardest so

that she can choose the one needing the most help. Her aunt says of Dinah that she would only marry if the man were a Methodist and lame, consistent with her doctrine of help and sacrifice. Dinah must struggle against her conscience in order to allow herself to marry Adam, because she thinks that she loves him too much it would be too little of a sacrifice. Eliot makes it clear that this argument (if not Dinah's whole perspective on sacrifice) is somewhat ridiculous, and besides, Dinah changes her mind in a short time and agrees to marry Adam. Adam is fond of Dinah so that he looks at her and suddenly said: "I love you with my whole heart and soul. I love you next to God who made me"

To such a declaration Dinah as far as she is concerned tremble violently under the shock of painful joy, Adam then in his way of deterring her, because he was not convincing her, advanced in these words:

"Don't tell me you can't love me, Dinah. Don't tell me we must part and pass our lives away from each other." The tears were trembling in Dinah's eyes, and they fell before she could answer. But she spoke in a quiet low voice.
"Yes, dear Adam, we must submit to another Will. We must part."
"Not if you love me, Dinah, not if you love me," Adam said passionately. "Tell me...tell me if you can love me better than a brother?" p 478

Eliot suggests that sacrifice is worthwhile her advanced for the most part, but not to an extent whereby it prevents overall personal happiness or other goods such as the creation of a family.

Thus, in Adam Bede, the situation revolves around the life and love of Adam.

Adam is in love with the pretty niece of Poysers named Hetty Sorrel a woman of a soft corner for the heir of the village Squire named Arthur Donnithorne. Arthur is a childhood friend of Adam. He is a good of a weak moral character and cannot resist the charm of Hetty. Unknown to Adam, Arthur and Hetty meet in the woods in the cottage which Arthur has furnished for living.

Arthur and Hetty are once surprised in the woods by Adam, who happens to pass that way just when two lovers are bending down for a kiss. Adam gets angry to see that he is being betrayed by his best friend. He forces a fight on Arthur and knocks him unconscious.

In fact, for a time it appears to Adam that he has killed Arthur. Adam insists that the affair must end at once. He forces Arthur to write a letter to Hetty in which he informs her that their love affair must not continue. Hetty is shocked to find all her dreams turning to dust, ashes. In this situation a proposal from Adam appears to be a best chance. Burge offers partnership to Adam regardless of marriage with his daughter. Adam is now in position to support a wife and makes a proposal to Hetty. Hetty accepts him and an early date is fixed for their marriage.

All seems to be well for the major characters Adam, Arthur and Hetty when a tragedy strikes a swift blow which engulfs all of them. Hetty discovered herself pregnant. She didn't inform anyone about this situation. On the pretext of inviting Dinah for marriage, Hetty leaves home, the object of the journey is Arthur, who has gone away with his regiment but has left his address with her in case of emergency. After a tiring journey, she reaches the place but discovered that in the meanwhile the regiment has moved to Ireland. At the end of her resources, she at last decided to meet Dinah. However she unexpectedly give birth to a child in the house of a kind hearted and God fearing couple. She leaves the place on the very next day.

It is known later that she placed the infant in a hollow under a tree and covered it with grass and small pieces of wood. Later, she comes back to look for the child, which in the meanwhile, has been taken away by a man who sees a small hand coming out from the grass. On reaching home, he finds the infant to be dead. He informs authorities and Hetty is arrested for child murder and is sentenced to death. Hetty undergoes a long imprisonment, is released but dies on her way home. Arthur decides to join the army and leaves Hayslope.

Therefore, Hetty, taking into account her long period of difficulties, suffers a lot and this is due to the love she has to Adam in one hand and Arthur in the second.

In the Mill on the Floss, Maggie Tulliver is the protagonist of *The Mill on the Floss*. When the novel begins, Maggie is a clever and impetuous child. Eliot presents Maggie as more imaginative and interesting than the rest of her family and, sympathetically, in need of love. Yet Maggie's passionate preoccupations also cause pain for others, as when she forgets to feed Tom's rabbits, which leads to their death. Maggie will remember her childhood fondly and with longing, yet these years are depicted as painful ones. Maggie's mother and aunts continually express disapproval with Maggie's rash behavior, uncanny intelligence, and unnaturally dark skin, hair, and eyes. Yet it is only Tom's opinion for which Maggie cares, and his inability to show her unconditional love, along with his embarrassment at her impetuosity, often plunges Maggie into the utter despair particular to immaturity.

The most important event of Maggie's young life is her encounter with a book of Thomas a Kempis's writings, which recommend abandoning one's cares for oneself and focusing instead on unearthly values and the suffering of others. Maggie encounters the book during the difficult year of her adolescence and her family's bankruptcy. Looking for a "key" with which to understand her unhappy lot, Maggie seizes upon Kempis's writings and begins leading a life of deprivation and penance. Yet even in this lifestyle, Maggie paradoxically practices her humility with natural passion and pride. It is not until she re-establishes a friendship with Philip Wakem, however, that Maggie can be persuaded to respect her own need for intellectual and sensuous experience and to see the folly of self-denial. Maggie's relationship with Philip shows both her deep compassion, as well as the self-centered gratification that comes with having someone who fully appreciates her compassion. As Maggie continues to meet Philip Wakem secretly, against her father's wishes, her internal struggle seems to shift. Maggie feels the conflict of the full intellectual life that Philip

offers her and her "duty" to her father. It is Tom who reminds her of this "duty," and Maggie's wish to be approved of by Tom remains strong.

The final books of *The Mill on the Floss* feature Maggie at the age of nineteen. She seems older than her years and is described as newly sensuous; she is tall with full lips, a full torso and arms, and a "crown" of jet black hair. Maggie's unworldliness and lack of social pretension make her seem even more charming to St. Ogg's, as her worn clothing seems to compliment her beauty. Maggie has been often unhappy in her young adulthood. Having given up her early asceticism, she longs for a richness of life that is unavailable to her. When she meets Stephen Guest, Lucy Deane's handsome suitor, and enters into the society world of St. Ogg's, Maggie feels this wont for sensuousness fulfilled for the first time. Stephen plays into Maggie's romantic expectations of life and gratifies her pride. Maggie and Stephen's attraction seems to exist more in physical gestures than in witty discussion, and it seems to intoxicate them both. When faced with a decision between a life of passionate love with Stephen and her "duty" to her family and position, Maggie chooses the latter. Maggie has too much feeling for the memories of the past (and nostalgia for a time when Tom loved her) to relinquish them by running away.

Maggie is loved by a school friend of her brother's Philip Wakem, whose love she does not fully return but later in the novel is involved with Stephen Guest who betrothed to her cousin Lucy. Maggie has a kind of heart that is not common, for she often sacrifices her love just for the sake and happiness of others. She had a sense to be fair to everybody not to offend anybody. She didn't want to make other people suffer from her happiness.

This sacrifice of herself or her happiness of her love for the sake of others made her suffer very much. The pain of this sacrifice was so intense that she said:

“I’ll bear it, and bear it till death.... But how long it will be before death comes! I am so young, so healthy. Ho shall I have the patience and strength? Am I to struggle and fall and repent against? Has life other trials as hard for me still?” P: 528

And later she added: “Oh God if my life is to be long, let me live to bless and comfort”.

Maggie also had suffered the contempt and gossips of the people of St Ogg’s. She felt herself somehow guilty and felt the need to pay for her behavior. Maggie is bold and independent, but she frequently submits to her family’s wishes, even when they cause her pain. She longs to find a better life and a better future, but she stubbornly clings to her painful past. She wants love more than anything, but she gives it up after finding it. She has a great capacity to enjoy books and art and music, but she willingly denies herself these things. If I had to pick one word to describe Maggie it would be complicated. And that doesn’t really tell us all that much. It definitely takes some work to understand Maggie.

Maggie is always expressing her opinions, complicated though they may be. So, we have a lot of clues into her character. During a conversation with Stephen, who frequently challenges Maggie’s views, Maggie delivers a rather climactic summary of many of the book’s major themes. And this a good place for us to start figuring out what makes Maggie tick:

"Many things are difficult and dark to me - but I see one thing quite clearly - that I must not, cannot seek my own happiness by sacrificing others. Love is natural - but surely pity and faithfulness and memory are natural too. And they would live in me still, and punish me if I didn’t obey them.

I should be haunted by the suffering I had caused."

(6.11.49)

Love is pretty much everything to Maggie. If the Beatles had been around in Victorian England, "All You Need is Love" would definitely have been Maggie's favorite song. While Maggie's desire for love for herself is a major component of her character, we also have to consider Maggie's love of other people. And Maggie's desire to receive love and her desire to give love don't always mesh very well.

Maggie's compassion and her reluctance to hurt others is at the core of Maggie's character, and this compassion also helps to explain why Maggie is as complicated and as contradictory as she is. Maggie Tulliver is a people-pleaser. She wants everyone around her to be pain-free. And, if they are pain-free, it means that Maggie has done well and that people will in turn love her, which is the other driving imperative in Maggie's character.

But there are a few problems with this. It is impossible to please everybody and Maggie is almost constantly tormented by the fact that the choices she makes inevitably cause somebody pain. Secondly, Maggie's consuming need to be loved often conflicts with her desire not to cause others pain. By seeking love for herself, Maggie often ends up angering people, like her family. And by denying herself love and happiness Maggie still ends up making people mad, like her jilted lover Stephen and the perpetually lovelorn Philip. She's managed to place herself in a no-win situation here.

So it probably sounds a bit creepy to say that Maggie's love issues all revolve around Tom Tulliver. Maggie refuses to marry Philip because of her brother, after all. Of course, Maggie had doubts about Philip anyway, so Tom may very well have an excuse.

However, Maggie seems obsessed with Tom's opinion of her, from the time she's a kid. She fears Tom and she loves him. She rebels against his harsh judgments, but he also has the power to humiliate her. Maggie's obsession with Tom, though, may not be so much with Tom himself. Tom might actually be the perfect representative of all the values that Maggie holds dear. Tom represents her home, her family, her past, her duty. Still, there are a few things that can

challenge Maggie's devotion to Tom though: her bold personality and her compassion.

Tom is mean to Maggie. And Maggie generally takes whatever he's dishing out. In fact, Tom seems to love punishing Maggie and Maggie, with her mile wide guilt complex and her romantic views of self-denial, accepts it. To a point at least. Though Maggie sometimes gives a good impression of a doormat, she still has her limits. She's not afraid to tell Tom off sometimes:

"But yet, sometimes when I have done wrong, it has been because I have feelings that you would be the better for if you had them. If you were in fault ever - if you had done anything very wrong, I should be sorry for the pain it brought you - I should not want punishment to be heaped on you. But you have always enjoyed punishing me - you have always been hard and cruel to me." (5.5.83).

Even in a rant against Tom, Maggie's desire to be loved and her innate compassion come through. Pity is a driving force in Maggie's character, and it seems that a lack of pity in others, even in Tom, can drive Maggie to anger.

Maggie is definitely fixated on Tom's opinion of her. But, as we said before, Maggie's desire to be loved co-exists with her compassion for others. It's this compassion and pity that often leads Maggie to act in ways that hurt and anger others. Her whole relationship with Philip was based in the pity she felt for him. And her turbulent and short-lived love affair with Stephen pretty much imploded because of Maggie's excess of pity: she pitied Stephen who was love-sick, she pitied Philip who she abandoned, and she pitied Lucy who she nearly betrayed. But when Maggie's pity becomes excessive and out of control, there are two other guides she falls back upon: faithfulness and memory.

Maggie's view of the past is an odd one. That isn't surprising, given the other views she holds. For Maggie, the more distant the past, the more powerful a claim it has. Maggie frequently references her history with Tom as a crucial part of her loyalty to him. And Maggie also focuses a great deal on her long history with Philip. Past promises and bonds become a sort of duty for Maggie, and it is

this duty that allows Maggie to make the choices that she does. Maggie is never able to fully reconcile her desire to be loved and her pity for others, her passionate nature, and her compassion. But Maggie's commitment to her past helps to inform the difficult decisions she makes, even though it rarely makes these decisions easier. Much as Maggie can't let go of her past and her ideas of duty, she can't let go of her desire to make sure no one around her suffers.

To sum up, Maggie's story is an external catastrophe, a great flood, which brings about a disguised happy ending of the kind that appears in adolescent day dreams. It allows the guilty Maggie to die heroically and therefore to be admired, forgiven and love.

Most of these major characters lose their lives in order to save others. It is part of the nature of sacrifice. When something is truly sacrificed to God, it is not traded to Him. It is not merely "given up." That is not what sacrifice is. Sacrifice is rather to offer something to God, upon which He takes it and transforms it by His touch, and then He offers it back, now changed, made holy and transformed.

So, that means that being sacrificed, living a life of self-denial and crucifixion is not merely the door to eternity in Heaven, though it certainly is that. Maggie Tulliver even if she doesn't have this thought this idea, has the will to serve others whatever will happen to her. Through the novel, she shows her effort of compassion without waiting for any kind of reward from anybody. In spite of the fact that she suffers too much, she bears it. This self sacrifice of herself should be deeply analyzed as it is mentioned in the whole book her long process of suffering.

CONCLUSION

The Victorian era was a prosperous era in which many literary works have been produced. Most of the works focussed on topics like love, beauty and suffering. It was in addition, a period characterized by the assertion of a woman named Queen Victoria to the British throne. At that time, many social, political, religious, technological reforms were performed. The British society was then about to establish more peace and justice. But it was not so simple. The consequences of such a great idea are numerous. The British writers then seized the occasion to describe or depict all these in their production. They felt very interested and impressed by that new social revolution.

Let's say that that reform did not fully succeed in changing every social problem. The living condition of women and children were worsened by poverty and prostitution. The children were particularly abandoned to themselves, having no one to help them. They were obliged to shift for themselves with their own means. They were treated as boys or slaves. Some of them died on streets in very inhuman conditions: starvation, murder etc. Taking into account all these problems, I can easily deduce that the British society was faced with the problem of social rank: the higher class and the lower class.

As far as the novels Adam Bede and The Mill on the Floss are concerned, the author tackles deadly love which is in fact a secret and tragic love that means that everything here is bound to self- sacrifice and death. No reciprocal love but deception. What a pity for the characters!

Suffering is first of all derived from the verb to suffer which means to undergo a certain situation. Suffering may have many aspects; physical, emotional, moral.

Meanwhile, some social facts leads to suffering and these have a great effect on people. Then, regard to this, the question of "nemesis" is raised up and in the Greek mythology it means the Greek goddess of retributive justice and

vengeance; in other works, it is a goddess of “reward and punishment”. The two novels articulate the tension between circumstances and the spiritual energies of individual characters struggling against those circumstances. Certain determinism is at play throughout the novels. For example, from Mr Tulliver’s grossly imprudent inability to keep himself and thereby losing his patrimony and bankrupting his family, to the series of events which sets Maggie and Stephen down the river and past the point of no return .

People such as Tulliver are presented as unable to determine their own course rationally and forces, be it the drift of the river or the force of a blood, are presented as determining the courses of the people for them. On the other hand, Maggie’s ultimate choice not to marry Stephen and to suffer both the privation of his love and the ignominy of their botched development demonstrates a final triumph of free will.

Therefore Maggie’s need for love and acceptance is her underlying motivation throughout the Mill on the Floss and the conflicts that arise on the novel often come from her frustrated attempts at gaining this acceptance. Therefore, the suffering that may seem unjust is in fact justified. People are suffering because of things they did in the past lives. In that Victorian period, moral values were of great importance. The society at that time was very strict and rigid about morals. So the behaviours of both Maggie and George Eliot very contemptuous and highly punished. Maggie had suffered from the contempt and gossips of the people of St Ogg’s. Maggie also went out with Stephen. But Stephen and Lucy were not married. Maggie could have freely married him but she did not. Surely because of her heart of gold or the society. Thus, she felt the need to pay for her behaviour. Maggie has a kind of heart that is not common, for she often sacrifices her love just for the sake and happiness of others. She had a sense to be fair to everybody, not to offend anybody. She didn’t want to make other people suffer from her happiness. This sacrifice of herself or her happiness of her love for the sake of other made her suffering very much.

Nevertheless, the introduction of this concept of suffering in the life does not remain without any problem related to its manifestations. I notice that it is high time, many researchers found the causes, consequences and the origin of this concept in order to know how to quote with such a question.

My research work can be regarded as a useful material, as it can help everybody to master all events which will occur to them and help them in the field of professional growth.

Focussing my attention on the concept of suffering, suffering is a complex thing and this complexity has led my research work to put an emphasis on this aspect which constitute an anchor, or a heavy metal object that is attached to these people who are in one way or another concerned with.

In order to obtain reliable and trustful data for my study, I have used a research methodology based on informations from the novels, archives, internet sources and libraries.

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