

**University of Pardubice**  
**Faculty of Arts and Philosophy**

**Critical discourse in Victorian literature in works *Vanity Fair* and *Great Expectations***

**Bachelor Paper**

**2013**

Univerzita Pardubice  
Fakulta filozofická  
Akademický rok: 2011/2012

## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Lucie Boháčová**  
Osobní číslo: **H09617**  
Studijní program: **B7507 Specializace v pedagogice**  
Studijní obor: **Anglický jazyk - specializace v pedagogice**  
Název tématu: **Kritický pohled na Viktoriánskou literaturu v dílech:  
Jarmark marnosti a Nadějná očekávání**  
Zadávající katedra: **Katedra anglistiky a amerikanistiky**

### Z á s a d y p r o v y p r a c o v á n í :

Autorka se ve své bakalářské práci bude věnovat období viktoriánské Anglie a jejímu kritickému obrazu ve vybraných dílech W. M. Thackeraye a Ch. Dickense. V úvodu autorka představí kulturně-historický kontext zkoumaného období nejprve obecně a poté se zaměří především na aspekty satirizované ve vybraných literárních dílech. Také oba autoři budou zařazeni do dobového literárního kontextu a autorka se pak zaměří zejména na srovnání jejich humoru a satirického zobrazení viktoriánské společnosti v dílech Vanity Fair a Great Expectations. Ve své bakalářské práci bude autorka kromě zmíněných primárních zdrojů pracovat s odpovídající sekundární kritickou literaturou.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

**THACKERAY, W.M. Vanity Fair, New York: Penguin Books, ISBN 0-14-043036-0 DICKENS, CH. Great Expectations, New York: Bantam Books, 1988, ISBN 0-553-21342-3 THOMAS, D., The Victorian Underworld, London: John Murray, 2003, ISBN 0-7195-6342-9 WIENER, M., Men of blood: violence, manliness and criminal justice in Victorian England, New York: Cambridge University Press, 2004, ISBN 0-521-83198-9 SANDERS, A., Great Victorian lives : an era in obituaries, London : Harper-Collins, 2007, ISBN 978-0-00-725973-1 WILSON, A. N., The Victorians, London: Arrow Books, 2003, ISBN 0-09-945186-7 DAVIS, P., The Oxford English literary history, Oxford : Oxford University Press, 2002, ISBN 0-19-818447-6 ALEXANDER, M. A History of English Literature. Basingstoke : Macmillan, 2000. ISBN 0-333-67226-7**

Vedoucí bakalářské práce:

**Mgr. Olga Roebuck, Ph.D.**  
Katedra anglistiky a amerikanistiky

Datum zadání bakalářské práce: **30. dubna 2011**

Termín odevzdání bakalářské práce: **31. března 2012**



prof. PhDr. Petr Vorel, CSc.  
děkan

L.S.



Mgr. Šárka Bubíková, Ph.D.  
vedoucí katedry

V Pardubicích dne 30. listopadu 2011

Prohlašuji:

Tuto práci jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem v práci využila, jsou uvedeny v seznamu použité literatury.

Byla jsem seznámena s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., autorský zákon, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

V Pardubicích dne 28. 3. 2013

Lucie Boháčová

## **Acknowledgements**

I would like to thank my supervisor, Mgr. Olga Roebuck, M. Litt., PhD., for her kindness, encouragement, and valuable advice.

## **Abstract**

The main purpose of this paper is to provide an analysis of the novels *Great Expectations* by Charles Dickens and *Vanity Fair* by William Makepeace Thackeray which date back to the Victorian period and portray typical values of Victorian society. In the theoretical part of the paper the historical background of the Victorian period is contextualized. The second part covers an analysis of the plays with special attention being paid to Victorian values which both authors criticized. These values of both novels are then compared.

**Key words:** *Great Expectations*; *Vanity Fair*; Charles Dickens; William Makepeace Thackeray; Victorian; criticism

## **Abstrakt**

Hlavním cílem této práce je poskytnout analýzu románů *Naděžné vyhlídky* od Charlese Dickense a *Jarmark Marnosti* od Williama Makepeace Thackeraye, které pochází z Viktoriánského období a zobrazují typické hodnoty pro Viktoriánskou společnost. V úvodní části práce je Viktoriánské období zasazeno do historického kontextu. Druhá část zahrnuje analýzu románů se zaměřením na Viktoriánské hodnoty, které oba autoři kritizovali. Tyto hodnoty obou románů jsou následně porovnány.

**Klíčová slova:** *Naděžné vyhlídky*, *Jarmark marnosti*, Charles Dickens, William Makepeace Thackeray, Viktoriánský, kritika

## CONTENTS

1. INTRODUCTION.....	1
2. HISTORICAL BACKGROUND.....	3
3. SOCIAL CLASSES.....	10
4. RELATIONS OF SETTINGS AND CHARACTERS.....	20
5. SOCIAL CRITICISM.....	23
6. SNOBISHNESS.....	27
7. SELFISHNESS.....	30
8. HYPOCRISY, LIES AND CHASE FOR AFTER BETTER LIFE.....	32
9. CONCLUSION.....	35
RESUMÉ.....	37
BIBLIOGRAPHY.....	41
APPENDICES.....	46

# 1. INTRODUCTION

The main topic of this bachelor paper is to analyze and compare various aspects of Victorian society in Charles Dickens' *Great Expectations* and William Makepeace Thackeray's *Vanity Fair*. Both authors are significant writers of realism in the nineteenth century and are considered as great novelist writers for the Victorian period. Even though they were both similar in genre and time period they differed by each having their own style of writing and their criticism varied in many aspects. The fast development in literature was influenced by the Industrial revolution and the novels help portray what life was like in Victorian society. The analysis examines the characteristics which were typical for Victorian society.

The Bachelor Thesis is divided into two main parts; the theoretical part and the practical part. The first theoretical part briefly describes the historical background of Charles Dickens and William Makepeace Thackeray. It describes the time period when both authors lived; and it reflects the atmosphere of the nineteenth century society. Firstly, it explains the fast development of the Victorian period and its positive and negative changes and which of these changes affected literature. Secondly, this part is followed with a description of what social classes there are; and analyzing their differences and acceptance among people and what values were typical for the upper classes.

The practical part deals with the authors' attitudes toward the society and analyzes some of the values which were characteristic for Victorian society. The first chapter deals with the setting of both novels and with relationships of the authors to the characters of said novels. Both novels are set at the beginning of the 19<sup>th</sup> century. However, both authors varied in the depiction of settings and in importance of emphasizing them. The Victorian period is a very long era and both novels take place in the early nineteenth century therefore the influence of Queen Victoria's reign cannot be mentioned there. On the other hand both novels develop throughout the first half of the century so they follow values unique for this time period of the Queen Victoria's reign. The second chapter called *Social criticism* describes what range of social classes both authors criticized and how different their criticism was. The third and the fourth chapter deal with the two most typical negative values such as snobbishness and selfishness and provide particular examples and how Dickens' and Thackeray's irony differs and what language they used. The last chapter deals with two other negative characteristics such as hypocrisy and lies and then logically, followed chase after better life. Each of these



chapters states how both authors defined or dealt with particular values and how they highlighted them. At the end of the bachelor thesis, the discoveries are summarized and the thesis is concluded.

## 2. HISTORICAL BACKGROUND

We remove mountains, and make seas our smooth highway; nothing can resist us. We war with rude Nature; and, by our resistless engines, come off always victorious, and loaded with spoils. (Morgan, 1999, p. 371, my translation, see original text in App. No.1) This quote by Thomas Carlyle depicts the true image of Great Britain in the nineteenth century. The nineteenth century became the most successful period in the historical development of Great Britain. This period called Victorian brought great political and economic changes. Due to technical discoveries, Great Britain became a prosperous country which power reached all over the world. The Industrial Revolution had the greatest impact on growth of Great Britain. It involved technological, scientific and economic growth. Also changes in culture and society were enormous. The structure of society was completely different and a new social stratification developed. All these changes started when the Industrial Revolution spread through the whole country.

Although, the Industrial Revolution began in the early eighteenth century, the succession of rapid changes predominantly occurred in the nineteenth century. Great Britain is known as the cradle of the Industrial Revolution. All important changes happened there. Great Britain changed from rural and agrarian to a country of industry, factories and mines. The crucial characteristics of increasing power of Great Britain were mainly technological changes i.e. the use of iron and steel, inventions of new machines such as steam engine, airplane, telegraph, radio, and the beginning of mining. Due to new job opportunities a rapid urbanization started. Large number of people began to move to cities in order to obtain a better job. Slums came into existence in cities because of too many people living there. Hygienic and health problems appeared because of bad sewage system and population density which caused the spread of some serious diseases. “In 1848, the first Public Health Act was passed, setting up local Boards of Health. Gradually sewers were built, clean water was piped to many homes, and street cleaning and lighting were introduced.” (Kramer, 2003, p. 19) According to Watson, poor people lived near their places of work because they did not have enough money to commute, whereas people from middle class and high society were moving and building houses in suburbs. In the second half of the century, the living conditions regarding housing had been improved. Slums were removed and streets of London were getting broader and cleaner. (Watson, 2005, p 12)

The second half of the nineteenth century also brought another change which had a great impact on the society. In the early nineteenth century, there were no government-run schools. As reported by Pool, poor children were apprenticed or worked and rich children were educated either by a governess (for girls) or clergyman tutor (for boys). (Pool, 1993, p. 125) Moreover, there was no law which would enable children to go to school and many of them were illiterate.

In 1840 perhaps only twenty percent of the children of London had any schooling, a number which had risen by 1860, when perhaps half of the children between 5 and 15 were in some sort of school, if only a day school (of the sort in which Dickens's Pip finds himself in *Great Expectations*) or a Sunday school; the others were working. (Cody, 2008)

Although, the government provided some form of education as evening or Sunday schools, the quality of these types of education was not at acceptable level as expected. Pip in *Great Expectations* attended the day school as it is mentioned above but he described the school and his teacher as:

Mr. Wopsle's great-aunt kept an evening school in the village; that is to say, she was a ridiculous old woman of limited means and unlimited infirmity, who used to go to sleep from six to seven every evening, in the society of youth who paid two-pence per week each, for the improving opportunity of seeing her to do it. (Dickens, 1978, p. 39)

The quality of education was at a very low level and differences in social classes and their sort of education were more than noticeable. Public schools for the rich (they had to pay fees) and charity school for the poor existed but hardly any poor children attended school. Public schools were originally opened to all but later become more private. "The public schools were of great social importance but little literary consequence; not even Dickens, perhaps the novelist most concerned with education, deals with them other than by a passing reference." (Pool, 1993, p. 125) He understood education as a great opportunity to live a better life and his criticism related also to education. Education played an important role in a target of Thackeray skepticism and irony as well. At the end of Queen Victoria's reign, the government understood the necessity to educate working people and made all children attend school until the age of 13. There was also a difference in gender concerning schools. In high class society, girls were supposed to be educated at home and boys outside in public schools and at universities.

Another phenomenon of the Victorian period became a long period of peace that was both extraordinary and quite shocking. Great Britain considers this period a successful epoch of its history. G.M. Trevelyan described Victorian England as progressive period which

contained both pros and cons but in comparison with other periods Great Britain was ranked among countries with the greatest progress of that time.

If any real unity is to be found in two governing conditions: First, there was no great war and no fear of catastrophe from without; and secondly, the whole period was marked by interest in religious questions and was deeply influenced by seriousness of thought and self-discipline of character, an outcome of the Puritan ethos. (G. M. Trevelyan, 509)

Although Great Britain took part in wars every year Victorian period is known as time of peace. Nevertheless, Crimean War interrupted it and its horrors shocked British people. British troops were in action and Russia was defeated with the assistance of the allies. People were not as affected by this war as they were by the negative phenomena of Victorian age. Unlike the Crimean War, changes which caused rise of criminality had stronger impact on people. According to Watson, London was known as the main centre of murders, street robbery and prostitution. High unemployment was the reason of the increase of crime. Before 1829 there were no organized police force and criminals were rarely caught. Then Metropolitan Police Force was founded with their headquarters of Scotland Yard. One of London Police admirers was Charles Dickens. (Watson, 2005, p 45) According to Acroyd, his articles were written in collaboration with Metropolitan Police subjects. He met various detectives and used their material for his journal *Household Words*. Dickens admired inspector Field who became the model for his character of Inspector Bucket in his book *Bleak House*. (Ackroyd, 1990, p. 630) According to Watson, crimes such as child and women abuse were usual. It was Charles Dickens who wrote about it. (Watson, 2005, p. 46) He was interested in crimes and his books are typical example. The book *Oliver Twist* is an excellent representative of child abuse, organized crime and prostitution. The novel *Great Expectations* deals with the issue of punishment of little Pip carried out by his sister. Here is an example:

“Where have you been, you young monkey?” said Mrs Joe, stamping her foot. “Tell me directly what you’ve been doing to wear me away with fret and fright and worrit, or I’d have you out of that corner if you was fifty Pips and he was five hundred Gargerys” “I have only been to the church-yard,” said I, from, my stool, crying and rubbing myself. “Church-yard!” repeated my sister. “If it warn’t for me you’d have been to the church-yard long ago, and stayed there. Who brought you up by hand?” “You did,” said I. “And why did I do it, I should like to know!” exclaimed my sister. I whimpered, “I don’t know.” “I don’t!” said my sister. “I’d never do it again! I know that. (Dickens, 1978, p. 7)

Another serious problem for which Victorian era became notorious was child labour. Poor children had to work in order to help with their families’ budget. Orphans had to work as

well. They had the opportunity to sleep in workhouses where they could get some food for their work but this service was held under serious checks yet they were glad to survive. According to Daniels, children were forced to work many hours a day and had very little wages. Both boys and girls worked in coal mines and boys also worked as chimney sweeps. (Daniels, 2003) However, these children were less fortunate. There were also children who had less strenuous work. According to Cody, many children worked in fields of respectable trades such as construction workers. They worked 64 hours a week in summer and 52 in winter. Many others worked as general servants (120,000 domestic servants worked in London at mid century) who worked 80 hours a week for one halfpence per hour. (Cody, 2008) Charles Dickens also worked as a child at the age of 12 in order to help his family budget because his father was in prison. His notoriously known book *Oliver Twist* is also an example of child labour. There are mentioned some autobiographical elements of Dickens's life. Besides *Oliver Twist*, Pip was apprenticed as blacksmith by his brother-in-law Joe Gargery in *Great Expectations*. However, here Dickens did not mention the hard work, only what Pip hated about it.

Although, criminality and child labour were considered a serious problem, colonialism could contribute to improvement. Colonialism came as a great challenge. Britain began trading in the sixteen century. Two centuries later its influence increased. The possibility to move to other destinations was warmly welcomed and was popular among people from lower classes. They did not want to tolerate commands from their employers. They wanted to prove that they were able to overcome the hardship of the pioneer life. However, this was not the only reason to move to other destinations. Overpopulation, economic and social problems were some other circumstances which caused the great movement of colonization.

Nonetheless, lower classes were not the only ones who found it convenient to move to other destinations. People from middle class appreciated this chance as well. It was a great challenge for lawyers, bankers or other officers. In 1858 The East India Company was founded and serving there was considered very prestigious. A man who worked for this company and came back to Great Britain was highly esteemed by single women. These men were able to earn good money and they could reach high status in society. An excellent example of this type of a character in *Vanity Fair* is Joseph Sedley the older brother of Amelia Sedley. Thackeray describes him and his service as:

Joseph Sedley was twelve years older than his sister Amelia. He was in the East India Company's Civil Service, and his name appeared, at the period of which we write, in the Bengal division of the East India Register, as collector of Boggley Wollah, an

honourable and lucrative post, as everybody knows: in order to know to what higher posts Joseph rose in the service, the reader is referred to the same periodical. Boggley Wollah is situated in a fine, lonely, marshy, jungly district, famous for snipe-shooting, and where not unfrequently you may flush a tiger. Ramgunge, where there is a magistrate, is only forty miles off, and there is a cavalry station about thirty miles farther; so Joseph wrote home to his parents, when he took possession of his collectorship. He had lived for about eight years of his life, quite alone, at this charming place, scarcely seeing a Christian face except twice a year, when the detachment arrived to carry off the revenues which he had collected, to Calcutta. (Thackeray, 1994, p. 18, 19)

On the other hand society was not always forthcoming to these colonists. They might have been perceived as men who are unreliable and who have no time to pay attention to only one woman and marry her. Their desire to go back and to make money in a simple way was stronger than to stay in England and marriage with a woman.

It is undeniable that the Victorians were materialistic and self-satisfied. Nevertheless, it would be unfair and unjust to view and to judge them only as that. The Victorians believed that their wealth and prosperity came as God's favor. Wealth and religion were closely connected aspects and played an important and motivating role in their lives.

As for the church where worship took place and religious observance and faith, within and without the church, are at the heart of the Victorian picture the church now had so many aspects and encompassed so many beliefs that it could, with some justice, claim to be really national. The Established Church had developed three definite wings: high, broad and low. (Burton, 1972, p. 35)

According to Trevelyan, during the first thirty years of the nineteenth century many changes took place in religious thinking and habits. Evangelical religion spread into all classes of society, including the aristocracy. It was a movement which extended from below to upwards. (Trevelyan, 1961, p. 492,493) Kenneth says that emphasis on Evangelicalism, compared to other religion, stressed that mercy of God is only for people who followed biblical commandments. It was a respectable faith which fought against atheistic revolution and brutal behavior. (Morgan, 1999, p. 382) Religion is not directly criticized in works of Thackeray and Dickens. They only stated how religion influenced their characters.

Arts and literature went through some crucial development during the Victorian period. Victorian literature was influenced not only by the Victorian society but also by fast development of entire Europe and its thinking. Progress in world literature had a great impact on Victorian writing but also one of the main impacts on writing had a world literature progress. By that time realism appeared. Writers were influenced by fast development of the whole Europe and their thoughts.

New literary style – realism emerged. It is based on thinking which main effort is to depict real human character. Realists wanted to describe reality precisely and detach it from embellishments and illusions, paid attention to typical features i.e. what is common for a particular type of character, characterized individuals in development, and depicted them in a concrete situations and living conditions. The authors were interested in present days and this time described in a down-to-earth and critical way. Study of life, society and soul of human are important. They sought an answer to the questions why are humans unhappy even though they live in modern world, responded to the present situation, and criticized society and differences between particular classes. They depicted the reality of Victorian society. Unlike typical romantic novel features, realism shows *real lives*. Of course, we can find some romantic features in realism as unrequited love, feeling lost and desperate, unattainable dreams and loneliness but authors of realism are more concentrated on reality. Their works are based on real life of the main character, their sorrows resulting from their situations. The authors chose themes that were unknown in literary works such as criminal life, prostitution, poor life and so on or they drew inspirations from themselves and depicted themselves in their works. At that time Victorian novel was invented.

Modern images of 19<sup>th</sup> century English life owe much to novels, and versions of novels. By 1850, fiction had shouldered aside the theatre, its old rival as the main form of literary entertainment. As with drama at the Renaissance it took intellectuals some time to realize that a popular form might be rather significant. Human beings have always told stories, but not always read the long prose narratives of the kind known as novels. The reign of the novel has now lasted so long as to appear natural. There had been crazes for the Gothic novel and for Scott-s fiction, yet it was only in the 1840s, with Charles Dickens, that the novel again reached the popularity had enjoyed in the 1740s. (Alexander, 2000, p.272)

Social criticism became the main target of Victorian literature. Authors focused on the ugly realities of contemporary life. The main characters went through a dramatic change, in the case of Pip in *Great Expectations*; the main character was developing through the whole novel which is known as *Bildungsroman*. “The term derive from German literary criticism.” (Cody, Bildungsroman) According to Cody, the novel has the main protagonist who deals with problems of maturing and with their dreams and search of the truly meaning of life and the nature of the world. (Cody, 2004) According to Burton, the Victorians wanted amusement, escape, and excitement, not unpredictability. Genres as abstract ideas, philosophical undertones or the psychological motivation of characters did not appeal to them. They wanted to know more about people of all sorts and kinds, what happened to them despite their social

class. They wanted to find out more about their everyday life concerning dullness of life and adventure. (Burton, 1972, p. 239) This type of writing was typical for Victorian period. Many authors contributed to the raise of new types of novel. Besides Charles Dickens and William Makepeace Thackeray, who are most known as the main representatives of Victorian literature, there were other important writers who are worth mentioning and whose main genre was the novel mentioned above. On the other hand more types of novel arose at that time and achieved initial success i.e. sentimental, slum, women or Victorian governess novel.

Concerning change in the way of thinking, female writers were enabled to publish their works. Brontë Sisters were most famous woman writers. Charlotte became famous for her novel *Jane Eyre* and Emily's *Wuthering Heights*. Another woman writer, whose famous novel *Middlemarch*, is Mary Ann Evans. She wrote under male pen name George Elliot. She was afraid of loss of privacy and she was also worried about acceptability of her novels as female writer. Her novels are realistic and she described her characters thoroughly. Charles Dickens admired her for her deep psychological insights which are described in her novels.

The next realist writer is Thomas Hardy. He considered himself mainly as a poet but he also wrote novels. He was inspired by Charles Dickens and his criticism of particular social classes especially the working class and its problems connected to their lives both in a country and in the city. But Hardy focused more on declining rural life and he depicted them in his many novels.

The Victorian Era produced very diverse literature. The raise of novel and the raise of prose generally had great impact on the readers. Theatre was not as interesting for people as it used to be and they enjoyed reading books and articles in newspapers far more. As Victorian novels depicted society and its development people were interested in it even though the authors showed *real* people and their behavior towards others. They could see themselves in the novels but they did not want to admit it. The Victorian novel showed to people new possibilities of literature and its vividness appealed to them.



### 3. SOCIAL CLASSES

According to the webpage, the term classes first appear in the early 19<sup>th</sup> century. Terms rank and order were replaced by the term class in descriptions of the major hierarchical groupings in society. (www.britannica.com, 2013)

Social Classes are various social groupings which are more or less distinct and formed British society in Victorian Period. They differed in living and working conditions, wealth, life styles, religion, education, culture and so on. Social class was divided hierarchically. Victorian class was far from equal. Industrialization created a wealthy middle class and a huge working class but the basic distinction was divided into three layers: the upper class, the middle class and the lower class.

According to the webpage, theories of social classes were analyzed only in the nineteenth century as the modern social sciences. At that time sociology was developed. Political philosophers such as Thomas Hobbes, John Locke and Jean-Jacques Rousseau studied social inequality and stratification. Due to these theorists, English writers of the eighteenth and the nineteenth century tried to disprove the idea that the non-political elements in society, such as the economic system and the family are influenced by the government. (www.britannica.com, 2013)

According to the webpage, Karl Marx, a German philosopher, living in London claimed that the society is divided into two classes. These two classes were bourgeoisie who control and direct the process of production and those who are the direct providers of services and are forced to sell their labor for a salary. (www.britannica.com, 2013)

Some of Marx's followers may have adopted a theory like this, although even they generally argue that the two significant classes have smaller groups between them that do not properly belong either to the proletariat or to the bourgeoisie. More recent sociologists working within a Marxist framework have suggested that there is fairly large, permanent, and socially significant middle class between the working and capitalist classes (Abercrombie, Warde et al, 1994, p. 116)

Another later theorist who was influenced by Karl Marx was Max Weber, a German sociologist. He criticized Marx's stratification of social classes. He defines society as a group of people whose differences are dependent on class, status and power. He believed that an important factor is social prestige and it depends on life style. His stratification of social classes was more complex than Weber's.

The structure of Victorian society was stratified in 3 basic layers: the upper class (who did not work and had money from inherited property), the middle class (doctors, clerks who were paid monthly or annually) and the working class (laborers whose wages resulted from hard physical work). The old hereditary aristocracy supported by the new gentry, who owed their success to commerce, industry, and their professions, evolved into the upper class. They maintained control over the political system and they were restraining not only the working classes but also the middle classes of a voice in the political process. During the second half of the nineteenth century the middle class emerged as a wealthy society. They became *a part of the society* and they could interfere with political issues. According to Cody, the working classes remained separated from the political process, and became increasingly opposed to not only the aristocracy but also to the middle class. (Cody, 2002)

This class system was accepted by all people without any fights in streets. It was remarkable because some people were not satisfied with their social status. Women struggled for marriage with a rich man in order to get better social status. This type of a woman is seen in *Vanity Fair*. Becky tries everything in order to marry Joseph Sedley. She flattered him and she tried hard unlike other people who only wished for better living conditions. Another example of someone who wished to achieve a better social status was Mrs. Gargery, in *Great Expectations*, and her obsession with getting rich through Miss Havisham. “Despite controversies over the theory of class, there is general agreement among social scientists on the characteristics of the principal social classes in modern societies. Sociologists generally posit three classes: upper, working (or lower), and middle.” (www.britannica.com, 2013)

The upper class had the best education. Their property was inherited. People who belonged to this class were born into rich families or married someone who belonged to the upper class. Women who belong to the middle classes wanted to marry a man who belonged to the upper class or to aristocracy. Thackeray was born into a rich family and had the best education. Despite his *perfect life* he mainly criticized the noble men, gentry, and the upper middle class. *Vanity Fair* can be described as a chase after money and Thackeray ridiculed the games which people were able to play just for money. According to the webpage, people from upper classes had to pay attention to whom they speak and especially women had to be careful about strange men. For example: When they danced with a stranger at a ball it could have been a total disaster and it could have had a serious impact on their reputation. (www.aboutbritain.com, 1999) “Members of Victorian society kept busy with parties, dances, visits, dressmakers, and tailors. Keeping track of what other people in your social class were

doing was also a full-time occupation.“ (www.aboutbritain.com, 1999) This type of lifestyle is described in *Vanity Fair* in a great detail. Their boisterous parties, single women chasing after the best husband and visiting their rich families were the main point of their lives. Victorian high class society, especially aristocracy, the upper classes and the upper middle classes could be called a set of *values*. There is no list of values which were typical for Victorian society. However, concerning the upper classes, some values are worth mentioning because the values were typical for them. According to Himmelfarb, the German nihilist philosopher Nietzsche characterized the word values as description of moral beliefs and attitudes. He believed that people had the option to reject and destroy the values of society and choose their own values in order to gain a power. (Himmelfarb, 1996, p. 10)

The sociologist Max Weber was more realistic and objective in use the word *values*. Victorian society changed from a religious culture to a political and economical society. They accepted their social status. The Victorians believed in self-discipline, work, perseverance, and responsibility and honesty. They believed that people obtain respect by being virtuous, regardless of social class, wealth or talent.

Reliability and honesty mean that contracts are honored, bills and debts paid, and deliveries made on time. Since the family lives on from generation to generation, Victorians and Japanese take a long-term approach to business and to life. Criminality and illegitimacy bring shame and dishonor to the family, and as a result, are socially unacceptable and rare. (<http://mtprof.msun.edu>, 1996)

Family life played an important role concerning Victorian values. The role of a woman was crucial. Women were supposed to care for their children and husband. Their homes were supposed to be peaceful, harmonious and highly respectable. Women expected to contribute to the life and comfort of their family. They were dependent on their husbands and they had to respect them and venerated them. Women did not have a right to vote. Actually, they had no rights and after the wedding they became the “property” of their husbands. They had no possibilities to decide about their money.

A marriage settlement usually meant the bridegroom received the bride’s money and kept it which made nonsense of that bit of the marriage service “with all my worldly goods I thee endow.” Often it was the other way round. The dowry was the husband’s. The wife was his personal property, part of his goods and chattels. (Burton, 1972, p.116)

This situation could be seen in *Vanity Fair* when old Osborne wanted his son George to marry Amelia Sedley because their families were friends for a long time but as soon as Mr. Sedley went bankrupt old Osborne forbid the marriage with Amelia and forced his son to marry

another girl whose dowry was acceptable and his son could obtain and maintain her property. As Richard Altick states: “A woman was subordinate in all ways to a man apart from the only one that was superordinate and admired to a man – her femininity. She was supposed to be at home and not intervene to man’s business.” (Altick, 1973, p. 54)

Nevertheless, women were indispensable for family life. For the sake of their skills to provide peaceful atmosphere, an English poet Coventry Patmore depicted a Victorian woman in his famous poem *The Angel in the House*:

Man must be pleased; but him to please  
Is woman's pleasure; down the gulf  
Of his condoled necessities  
She casts her best, she flings herself.  
How often flings for nought, and yokes  
Her heart to an icicle or whim,  
Whose each impatient word provokes  
Another, not from her, but him;  
While she, too gentle even to force  
His penitence by kind replies,  
Waits by, expecting his remorse,  
With pardon in her pitying eyes;  
And if he once, by shame oppress'd,  
A comfortable word confers,  
,[...], (Patmore, 2006, p. 41)

Due to Coventry Patmore, a woman was supposed to be perfect. At the beginning, only rich families were influenced by this poem after its publication did not pay much attention. Gradually, the poem became successful and had an impact on everyone. Due to the poem, a woman in the Victorian Period was expected to be completely submissive. The perfect woman was supposed to accept her man’s decisions and opinions without resistance, be at home and take care of their children and her husband, forgive, and forget his faults. Stephen Coot states: “Here the man is “unconditionally lord,” a figure who, as Patmore later suggested, “interprets woman to herself as God interprets his own nature to man.” (Coot, p. 511) Later, criticisms appeared written by female writers and feminists. According to the webpage, Virginia Woolf, an American writer, satirized it because she felt that the poem still had an effect on people in the twentieth century. In protest against it she wrote *Killing the Angel in the House*. (<http://academic.brooklyn.cuny.edu>, 2011)

According to Felicity, Dickens presented women very differently. He did not flatter them. He described Pip’s sister as mean, petty and ungrateful and Estela was cold-blooded. (Felicity, 2004) “Dickens provides powerful portraits of calculating and manipulative women,

with no hint of the softness and capacity for sympathy that characterizes the ideal Victorian woman. “ (Felicity, 2004)

Woman’s position in society was also one of the leading themes in *Vanity Fair*. As they were supposed to be submissive, according to Abrams, Frances Goodby claimed that the ideal woman should be: “not the weak, passive creature of romantic fiction. Rather she was a busy, able and upright figure who drew strength from her moral superiority and whose virtue was manifested in the service of others.“ (Abrams, 2001)

The above mentioned characteristics of an *ideal woman* may be assigned to Becky Sharp. She was an independent and strong woman who had high expectations of herself as well as everybody else. She was wise enough and could pretend that she is reliable and that she is a good mother and wife. The position of women in the Victorian period was not easy but to stay without a husband meant a disaster. Becky realized that. She was aware of the fact that her mother could not help her finding her husband so she tried to help herself. Whereas, Becky Sharp was charming and had her own opinions her friend Amelia was her direct antipode. She was dependent on other people’s opinions and decisions and she was not as strong as Becky. Amelia did not represent the *ideal woman*. The fact that she was naive and did not come with a thought or idea of her own, shows that she was not a bit of an “ideal woman.

According to Abrams, motherhood played an important role in Victorian society. After the wedding every woman was expected to have children. Motherhood was no longer just a reproductive function. It meant significant emotional fulfilment for women and especially for many middle class women. Then upbringing the children and provide them education were common. (Abrams, 2001) Girls were taught at home by their hired governess and boys were studying at fee-paying schools and universities. There is another example of role of the women concerning education. Girls had to be educated at home and boys outside their homes because *outside world* was intended for men.

Another crucial phenomenon was being a gentleman. To be a gentleman was appreciated by Victorian society, especially by women. There were no given rules how the gentleman should have behaved. Victorian people were not sure which features depicted the right gentleman. The one who was born into British aristocracy had the right to be called a gentleman but it was not restricted only by social class. According to Landow, Cardinal John Henry Newman’s defines a gentleman as someone who never caused pain to anybody, he is always cultivated and accurate. He is involved in solving problems or removing the obstacles

and despite them he never loses his face. A true gentleman avoids whatever may caused doubts in the minds of whom he is in company with – all clashing of opinion, or collision of feeling, all restraint, or suspicion, or gloom or resentment; his great concern being to meet everyone at their ease and make them feel at home. (Landow, 1987)

He has his eyes on all his company; he is tender towards the bashful, gentle towards the distant, and merciful towards the absurd; he can recollect to whom he is speaking; he guards against unseasonable allusions, or topics which may irritate; he is seldom prominent in conversation, and never wearisome., [ ... ], He never speaks of himself except when compelled, never defends himself by a mere retort, he has no ears for slander or gossip, is scrupulous in imputing motives to those who interfere with him, and interprets every thing for the best. He is never mean or little in his disputes, never takes unfair advantage, never mistakes personalities or sharp sayings for arguments, or insinuates evil which he dare not say out. (Landow, 1987 )

There are many definitions of a gentleman and every definition is different. Both Thackeray and Dickens descriptions differed. According to Cody, *Great Expectations* is the typical example of a disguised self-analysis. It is considered to be a portrait or a definition of Dickens's idea of a true gentleman and his explanation of his criticism of that title. On the other hand, Thackeray claimed that a writer of novels was not supposed to be a gentleman and could not be. There were many arguments between them concerning the definition of a true gentleman and who really was a gentleman. (Cody, 2011) There was a conflict of thought whether a writer can be a gentleman despite his criticism of other people. "The debate over just what constituted a gentleman raged on in many contexts, but nowhere was it contested so fiercely as within Victorian literature itself, appearing in works as different as Tennyson's *In Memoriam* and the novels of Dickens and Thackeray." (Cody, 2011) Gentlemen became the target of Thackeray's criticism. *Vanity Fair* did not show any gentlemen. Based on Thackeray's strong belief, the characters in *Vanity Fair* did not deserve the label of gentleman because they did not have any of the features which characterize a proper gentleman.

What is to be gentleman? Is it to have lofty aims, to lead a pure life, to keep your honour virgin; to have the esteem of your fellow-citizens, and the love of your fireside; to bear good fortune meekly; to suffer evil with constancy; and through good or evil to maintain truth always? (Catalan, 2009)

Charles Dickens was not so sceptical about gentlemen. According to him the truly gentleman is a kind hearted man who is faithful and honest. A truly gentleman never changes his pose and feelings to persons who loves. Herber Pocket explains to Pip the notion of truly gentleman.

"It is a principle of his (Matthew Pocket) that no man who was not a true gentleman at heart, ever was, since the world began, a true gentleman in manner. He says, no varnish can hide the grain of the wood; and that the more varnish you put on, the more the grain will express itself."(Dickens, 1978, p. 169)

It is obvious that Pip was a gentleman only in his manners. He learned how to behave in public how to eat with a fork and what to wear but this did not show his real nature. Gentlemen's clubs was a typical place where gentlemen used to meet. There was an immense number of clubs in London. The gentlemen had to pay a fee and then they could enjoy the libraries, the beauty of the facility and the company of other gentlemen of various statuses. Every club had their own servants. Actors, writers, scientists, merchants, lawyers, military men visited these clubs. Apart from serene place, clubs were places of gambling. In *Vanity Fair* these clubs were visited by George Osborne or Rawdon Crawley and in *Great Expectations* by Pip or Herbert Pocket.

The whole atmosphere in *Vanity Fair* is strongly affected by love of money. The obsession with money forced people to do unbelievable things. Money was important for them in order to maintain their class or even to rise higher. However, *Great Expectations* is affected by money as well. There is no strong critic of people's obsession with money. Uncle Pumblechook or Pip's sister are obsessed with the vision of having more money when little Pip is asked to visit rich Miss Havishman but the novel shows that money could not buy love or ensure happiness. In contrast with *Vanity Fair*, Thackeray raised the importance of having money. "What the novel lashes against is not just the effect of the endless competition for material goods and a higher social status, but also the absolutization of money as the supreme ruler of human life." (Catalan, 2010) Money played an important role in Victorian society. It was the time when human values were replaced by trade values. Strong belief that rich people are better than the other influenced them. Lies, intrigues and hypocrisy became the key aspect of chasing after money in an easier way.

Victorian period brought many changes concerning business. Economy was changing after Napoleonic wars. There was a great business boom. On the other hand bankruptcy is not unusual.

If the war proved a source of increased wealth to the landlords and of prolonged calamity to the wage-earner, it was a gamble to "the middling orders of society": it made this merchant a profiteer, like old Osborne in *Vanity Fair* and that other, like poor Mr. Sedley, a bankrupt. As a whole, "the nation of shopkeepers" longed for peace, to bring security, to open the European markets once for all and to reduce taxation. But they had no thought of surrender to Bonaparte. Many of the wealthier-the bankers, the old-established merchants and moneyed men, and their families-shared

the Tory politics of the “quality,” to whose society they were admitted, with whom they married, and from whom they bought seats in Parliament and commissions in the army. (Trevelyan, 1961, p. 467)

Thackeray states that buying commission, concerning George Osborne, was nothing extraordinary. It is interesting that the military officers came from aristocracy. George Osborne came from wealthy bourgeoisie and his family could afford to gain yet promotion. Mr. Sedley and Mrs Osborne are good friends. Mr. Sedley helped Mr. Osborne in business and thanks to him he was a wealthy merchant. However, everything changed when Napoleon escaped to Elba. Thackeray describes Osborne’s relationship to his former friend and shows how money influences people:

And as a general rule, which may make all creditors who are inclined to be severe pretty comfortable in their minds, no men embarrassed are altogether honest, very likely. They conceal something; they exaggerate chances of good luck; hide away the real state of affairs; say that things are flourishing when they are hopeless, keep a smiling face (a dreary smile it is) upon the verge of bankruptcy--are ready to lay hold of any pretext for delay or of any money, so as to stave off the inevitable ruin a few days longer. "Down with such dishonesty," says the creditor in triumph, and reviles his sinking enemy. "You fool, why do you catch at a straw?" calm good sense says to the man that is drowning. "You villain, why do you shrink from plunging into the irretrievable Gazette?" says prosperity to the poor devil battling in that black gulf. Who has not remarked the readiness with which the closest of friends and honestest of men suspect and accuse each other of cheating when they fall out on money matters? Everybody does it. Everybody is right, I suppose, and the world is a rogue. (Thackeray, 1994, p. 161)

The economic situation divided two former friends Mr. Sedley and Mr Osborne. After the war Mr. Sedley went bankrupt and Mr. Osborne refused contact with him and forbade marriage of his son and Amelia. Although Mr. Sedley did not give up and tried hard to restore his business or started a new one, his former business partners did not want to anything in common with the poor Sedley. Also *Great Expectations* shares problems with money. When Pip becomes a young gentleman and has access to money in London. He falls into debts and he does not care about it at first. Then he gives advice to his friend Herbert Pocket, who has debts too, to make margins.

My business habits had one other bright feature, which i called `leaving a Margin.' For example; supposing Herbert's debts to be one hundred and sixty-four pounds four-and-twopence, I would say, `Leave a margin, and put them down at two hundred.' (Dickens, 1978, p. 261)

He had thought that this attitudes to debts were proper. Later he had realized later that it was getting worse and debts were much higher. People became aware of the labels “working classes” and “middle classes” and they became part of common vocabulary.



The old hereditary aristocracy, reinforced by the new gentry who owed their success to commerce, industry, and the professions, evolved into an "upper class" (its consciousness formed in large part by the Public Schools and Universities) which tenaciously maintained control over the political system, depriving not only the working classes but the middle classes of a voice in the political process. The increasingly powerful (and class conscious) middle classes, however, undertook organized agitation to remedy this situation: the passage of the Reform Act of 1832 and the abolition of the Corn Laws in 1846 were intimations of the extent to which they would ultimately be successful. (Cody, 2002)

“The Victorian middle-class is largely associated with the growth of cities and the expansion of the economy. The term was used from around the mid-eighteenth century to describe those people below the aristocracy but above the workers. “ (Loftus, 2011) This class is also divided into two terms: the upper middle class and the lower middle class. The upper middle class consisted of doctors, lawyers and clerks. The lower middle class included teachers, journalists and shopkeepers.

The lower class can also be divided into two parts: the poor and the working class. Poor or unemployed people posed a threat for the middle class and for the upper class. First, the upper classes were horrified to find themselves in the lower class because the economy was fluctuating. Even though the class structure was stable throughout the Victorian Period owning land was the key to be accepted by society as a whole and maintain better status but as soon as somebody lost their property, society has no sympathy and refuses contact with them. The loss of property was the main fear because then the people were classified into an unacceptable social class people were afraid of the particular areas of the cities. Crime rose and people from the middle and upper class. People were also afraid when they met these people. As Morrison says the worst part of London city was East End.

But who knows the East End? . . . one will say [it is] a shocking place, where he once went with a curate; an evil plexus of slums that hide human creeping things; where filthy men and women live on penn'orths of gin, where collars and clean shirts are decencies unknown, where every citizen wears a black eye, and none ever combs his hair. The East End is a place, says another, which is given over to the Unemployed. And the Unemployed is a race whose token is a clay pipe, and whose enemy is soap: now and again it migrates bodily to Hyde Park with banners, and furnishes adjacent police courts with disorderly drunks. (Morrison, 1971, p. 1)

On the other hand the term working class did not include only bad people. There were people who worked hard in order to help their families with the budget and had no laws and no political power and were controlled by higher classes. There were more skilled workers who established trade unions and were protected from exploitation but there also were unskilled workers who worked for higher classes and were under the influence of their employees. The

working class consisted of industrial laborers, farmers, domestic servants, tailors, bricklayers, bakers, commercial clerks and other professionals. The working class was at the bottom of society even if people worked hard and were able to support their families. There was a fear of the working classes concerning the middle and the upper classes. It was something that the middle class and the upper class hated and was afraid of being part of it. We can still find these types of features in many novels of this time.

Nevertheless, people in a particular class did not want to stay in their social status for the rest of their lives. Victorian period was a time of a great social mobility. Education and skills played an important role in society. “This upward mobility through education is, in some measure, the story of *Great Expectations*.” (Pool, 1993, p. 50) Being educated was the most natural quality for being a gentleman and get a better social status. The point was that parents were supposed to provide their children a good education and then people could own more property and had more money. The vision of good education was indispensable to people whose dream was to get higher in their social status.

#### 4. RELATIONSHIPS OF SETTINGS AND CHARACTERS

Settings are very important features in both novels because both physical and social settings are closely connected to the real meaning of the novels. The work focuses on Victorian values. Both novels are set at the very beginning of the nineteenth century and even in late Regency period is reflected *Vanity Fair*. It was published in the forties and *Great Expectations* in the sixties of the nineteenth century. Thackeray along with Dickens, were realists and that is the reason why their novels were based on real places. Dickens's settings were typical for London with its grey, gloomy and foggy weather and a country surrounded by dirty marshes and bogs. The fog lingering over the marshes could symbolize a dreary atmosphere of the dramatic actions. The misty marshes which were set near Pip's home symbolized danger and uncertainty in every situation that took place in the marshes. At the beginning of *Great Expectations* Pip is forced by Magwitch to bring him a file and food and later on when Pip matured he had several fights with Joe's apprentice Orlick. Then, when Pip goes to the marshes it is apparent that something bad will happen. Even when he walks through them, in order to get to London, the atmosphere may scare the readers about what is going to happen next. Thackeray's settings were also realistic. The settings in *Vanity Fair* do not mean fanciful world of *puppets*. Thackeray set the characters into real world environment even though they were considered as puppets and as a narrator he manipulated them. Thackeray moved his characters from London to Brighton, to Paris, to Rome, to Brussels and to a small town in Germany. He also used actual street names, squares, parks and even hotels, such as: Russell Square, Hyde Park, Elephant Hotel, Newman Street and many others. The story of *Vanity Fair*

[...], unfolds against the back ground of the estates and attitudes of the landed aristocracy such as the Lord Steynes and the Crawleys; the houses of the city merchants such as the Sedleys, the Osbornes, and the Dobbins the colonial order and money of Miss Swartz and Joseph Sedley, the collector of Boogley Wollab, the military protocol in Brussels before Waterloo and in India; the Anglo-Irish in the persons and prejudices of the O'Dowds and the lesser fringes of *Vanity Fair* embodied in the Clapps, Raggles, Briggs, and others. (www.cliffsnotes.com, 2013)

Thackeray's usage of physical settings was diverse compared to Dickens. Dickens was not as imaginative as Thackeray regarding settings because he paid more attention to the characters' behavior and their feelings. *Great Expectations* begins in the marshes where the reader could hardly expect someone's home but there are people who hide themselves from soldiers there. Pip used to live in the marshes when he was a child. He lived there with his sister and with his brother-in-law. Then there are houses of Mr. Pumblechook and Miss Havisham which rank

among the better in social position than Pip's house. *Great Expectations* portrays the entire range of the social class. Both authors depicted settings in which they used to live and that is the proof that their novels are factual. They used real places, real people, and real experiences. Especially in Dickens's novels, readers could notice autobiographical elements. For example in *Great Expectations* he identified himself only with one character. According to Acroyd, when writing *Great Expectations*, Dickens identified himself with the prisoner in the marshes but that could not be considered as an autobiographical characteristic. (Ackroyd, 1990, p. 948)

He was being pressed in by his own engagements also. He wanted to complete *Great Expectations* as quickly as possible – he had a date early in June in mind – but his work upon it was disrupted by a series of six readings which he had undertaken to give in St James's Hall in March and April. (Ackroyd, 1990, p. 948)

Dickens depicted his experiences not only in *Great Expectations* but in his many other novels as well. The novel is not considered an autobiography because his previous novel *David Copperfield* is based on Dickens's life. He wanted to avoid repetition and wanted to try something different. Dickens's relationships to the characters were not as malicious as Thackeray's. Dickens used real situations which were typical for Victorian society but he described them in a more sensitive way. However, Thackeray did not find himself in any of the characters in *Vanity Fair* and he did not feel that he could be one of the characters that he criticizes in *Vanity Fair* and that could be the irony that he actually was one of the people that he criticized. To compare Thackeray's life with the life of Becky there is some evidence that their lives are very similar.

Nevertheless, Thackeray included unpleasant experiences of when he was young and was educated at different schools. Then he mentioned his opinion of the school system through *Vanity Fair* and Miss Pinkerton. He criticized the behavior of some teachers and used his own experiences from his former boarding school in Charterhouse to point out his view of schooling. According to Fletcher, Thackeray was supposed to be educated at a very high level; he was expected to become a young gentleman. He spent six years at Charterhouse and as the webpage states: "The canings and other abuses he suffered in these institutions became the basis for remembrances in essays, such as *The Roundabout Papers*, as well as episodes in novels (*Vanity Fair* and *The Newcomes*, again, offer important examples)." (Fletcher, 2003) It is interesting that his experiences are closely connected to Becky. At first they had much in common at school. Thackeray suffered brutality from his former teachers at the boarding school and Miss Pinkerton did not treat Rebecca well because of her poor background. Several pages later, another similar example of Thackeray's life experience is apparent when

Rebecca visits gambling houses. According to Fletcher, Thackeray was wild natured and he enjoyed wine parties and gambling that is why he had to leave the university without a degree. (Fletcher, 2003) He used to live a Bohemian life; his fondness of idle life was incredible. As the webpage states: “Thackeray lived the life of a propertied young gentleman, including more gambling, drinking in taverns, and, undoubtedly, sexual encounters with women.”(Fletcher, 2003) However, the novels did not only have a setting of places but also, and more importantly, setting of position and power. It appears as a sociological and psychological document. *Vanity Fair* provided some of the important dates in history because the story is clearly based on it. The highest subject matter in the social stratification is the Court, where Becky is finally presented. The lowest is the Fleet prison, where fate sends poor Rawdon because he was not able to pay back his debts. Also in *Great Expectations* we can ascertain that the points of the social stratification are mentioned, i. e. the lowest point is the prison where Magwitch is forced to be because of his past and prosecution and the highest is the office of Pip’s benefactor Mr. Jaggers.

However, Thackeray gives more evidence through the settings in *Vanity Fair* than Dickens in *Great Expectations*. As the real historical events are mentioned in *Vanity Fair*, it is clear that the novel is not from an imaginary world but from a real one. Dickens did not support his realism using real historical facts. Thackeray presents real historical events and figures. Dickens used more background atmosphere of the setting in which the characters lived. As Chesterton states, “Dickens used reality, while aiming at an effect of romance; while Thackeray used the loose language and ordinary approaches of romance, while aiming at an effect of reality.” (Chesterton, 1920, p. 124) Dickens had a more human approach while Thackeray used bitter words to approach social development and the only way to express this was to use real historical background and real people while Dickens preferred his characters and their personal development. Chesterton states: “Both writers are realistic: But Dickens writes realism in order to make the incredible credible. Thackeray writes in order to make us recognize an old friend.” (Chesterton, 1920, p. 125) Thackeray’s style of criticism might prove that he uses real people, their friends or neighbors and even includes their families.

## 5. SOCIAL CRITICISM

Concerning the criticism of society, there is one big difference between Thackeray and Dickens. “While Dickens spoke to the hearts of all the social classes of the English nation, Thackeray turned to particular minds and he sought rational understanding of the world and society.” (Střibrný, 460, my translation, see original text in App. No. 2) Again, Thackeray’s sense of humour was more rational. Apart from Dickens whose humour was juicy, warm and popular. Despite Thackeray’s bitter irony he was still able to find an audience. There could be many explanations why he became so popular. He attracted readers by his specific sense of humour because one of the easiest and most successful ways how to criticize society is to use humor. Davis states: “Thackeray never left off the work of parody.” (Davis, 2002, p. 300) The readers probably did not get the meaning of his irony and skepticism. For the clear comparison of *Great Expectations* and *Vanity Fair*, Stephen Coote states that *Great Expectations*: “Turned from corruption in society to the corruption of the individual” (Coote, 1993, p. 469) while *Fair* Coote describes *Vanity* as: “The world where money and social position are all” (Coote, 1993, p. 483)

Contrary to criticism of society, Dickens’s way of writing was warm. He criticized the society but his formulation was not as bitter as Thackeray’s. While Dickens aimed at all groups of society, Thackeray criticized only higher classes but his irony touched almost every negative aspect of society. Chesterton noticed about Dickens: “He enjoyed everybody in his books; and everybody has enjoyed everybody in those books even till to-day.” (Chesterton, 1920, p. 118) That is why his criticism significantly varied from Thackeray’s. Thackeray did not care about his characters as Dickens did. According to Chesterton, he was careless and elusive about them. (Chesterton, 1920, p. 124) Also, the titles of the books might explain or reveal in what sense the books are written. Thackeray explained the title *Vanity Fair* as an allegorical formulation of a village called Vanity where a fair is taking place and this inspiration was taken from John Bunyan’s book *The Pilgrim’s Progress*. He wanted to point out that his characters were not able to act independently and in all their doings are bound and led by social conventions. He treated his characters badly in contrast to Dickens. Chesterton explains Dickens’ contemplation of characters:

His books are full of baffled villains stalking out or cowardly bullies kicked downstairs. But the villains and the reader always hopes the villain will put his head through a side window and make a last remark; or that the bully will say one thing more even from the

bottom of the stairs. The reader really hopes this; and he cannot get rid of the fancy that the author hopes so too. (Chesterton, 1920, p. 120)

When reading *Vanity Fair* readers were not in close connection with the characters. *Vanity Fair* is a much more ridiculing work than *Great Expectations*. Thackeray said: “that humour is wit and love; I am sure, at any rate, that the best humor is that which contains most humanity, that which is flavored throughout with tenderness and kindness.” (Bryan, 2003) as George Henry Lewes's recounted in his review on *Vanity Fair* that “the style of *Vanity Fair* is winning, easy, masculine, felicitous, and humorous“ (www.thefreelibrary.com, 2001) but there is no witty scene where the reader could have some fun. Thackeray liked to be amusing and he considered himself a humorist. Nevertheless, John W. Doods explain why he never was a humorist. “Thackeray never expands a comic scene just for the sake of the comedy, as Dickens does. His laughter is seldom gusty and free. (Welsh, 1968, p. 34, 35) Thackeray’s sense of humour is bitter and harsh and totally different from other authors. One of his quotes is: “Good humour may be said to be one of the very best articles of dress one can wear in society” (www.goodreads.com) which proves that he considered himself a humorous writer. He was but in a different way. Jonathan Swift explains that to attract readers does not require only laughing because then readers would not be so interested in humorous writers. (Eliot, 2001) He pointed out that: “The humorous writer professes to awaken and direct your love, your pity, your kindness—your scorn for untruth, pretension, imposture—your tenderness for the weak, the poor, the oppressed, the unhappy.“ (Eliot, 2001) The features which are mentioned above depict a humorous writer and Thackeray together with Dickens rank among the best but Thackeray’s humour was much more ironical humour.

Indeed Dickens was considered the best realist writer because of his smooth writing which was more relatable for his audience. Though the Victorians really appreciated Thackeray’s works and *Vanity Fair* came to the foreground, people were unsure about his irony and were suspicious. Dickens’s irony in *Great Expectations* portrays the differences between the social classes. Although the novel makes it clear that money cannot buy love nor can guarantee happiness, hence the title *Great Expectations* Wilson describes as: Ironical vision of young Pip whose desire is to live long live fulfilled by money and the irony is that he realized that this way of life was stupid and idle. (Wilson, 1979, p. 244) Women became Dickens’s main target of criticism and irony. On the contrary he admired women. His daughter Kate said about him: “My father was a wicked man – a very wicked man ... My father was not a gentleman – he was too mixed to be a gentleman ... My father did not

understand women ...he was not a good man, but he was a fast man, but he was wonderful” (www.dickens-and-london.com) His relationship to all women was full of contradictions. Many Victorians including Dickens believed that woman should be *The Angel in the House* but few of them rebelled and went against the flow. That was scandalous. Dickens labelled his women characters as *furios monsters*. (Nezbeda, 2012) Concerning *Great Expectations*, his irony was also aimed at women. In the beginning of the second chapter, Dickens describes Pip’s sister as: “A not good-looking woman and I had a general impression that she must have made Joe Gargery marry her by hand.” (Dickens, 1978, p. 5) then he describes her appearance as: “My sister, Mrs. Joe, with black hair and eyes, had such a prevailing redness of skin, that I sometimes used to wonder whether it was possible she washed herself with a nutmeg grater instead of soap.” (Dickens, 1978, p. 6) and Dickens depicted her as the head of the household instead of her husband Joe which was unusual for a Victorian woman. Miss Havisham was another female character who became a victim of Dickens’s criticism. Although Dickens did not portray Miss Havisham as a perfidious woman the whole truth lies in her revenge against all men and the readers could have an impression that Miss Havisham really is a perfidious woman. Her behaviour comes off a strange. Concerning upbringing of her adoptive daughter Estella, who became her *tool* of revenge, she pushes her to break hearts of all men who are obsessed with her. As Wilson claims, *Great Expectations* is not directly related to Dickens’s life. On the other hand there are some autobiographical features. Some critics considered Estella as Dickens’s lover, Ellen Ternan. She was as coldblooded as Estella. However, his obsession with her was so strong that he still admired her and that could be related with the relationship between Pip and Estella. (Wilson, 1979, p. 246) Even though both authors criticized the Victorians and their manners, snobbishness, selfishness, hypocrisy and many others negative features. Dickens’ characters were not as evil as readers could consider them. Wilson explains that:

But whether our strength and snobbery of baronial taster that are presented as powerful, perishable bad people, bud good – as Pip, Estella, Magwitch, Jiggers and even Miss Havisham are not many dark villains of Dickens’ works, but in different degrees feckless, sympathetic characters – Dickens triumphs in its positive heroes who balance it out. (Wilson, 1979, p. 246, my translation, see original text in App. No. 3)

He tried to do his best in order to attract readers. His attempts were based on sentimentality and though he was a realistic writer, his irony often flirted with a desire to remedy the characters or to make readers love them as he did. The Czech magazine *Respekt* states: “The Authors of British modern style – Virginia Woolf, Lytton Strachey and other members of



avant-garde group *Bloomsbury* – criticized Charles Dickens and they reproached him for his excessive sentimentality, pathos and improbability of plots and outcomes of his stories.” (Nezbeda, 2012, my translation, see original text in App. No. 4) Moreover, his direct antipode Thackeray also criticized him. Thackeray probably did not understand his sentimentality. Davis states: “It was as though at time Thackeray flirted with being Dickens: in *Vanity Fair*, for example, in the depiction of the constant Dobbin or in the love of Rawdon for his son.” (Davis, 2002, p. 303) Compared to Dickens, Thackeray did not take sentimentality into consideration. On the contrary, he condemned excessive sentimentality. According to Welsh, he did not like novelists who finished their stories with weddings. As if there was no life after the wedding. (Welsh, 1968, p. 9) In protest against it he complained in *Vanity Fair*: “As his hero and heroine pass the matrimonial barrier, the novelist generally drops the curtain, as if the drama were over then: the doubts and struggles of life ended” (Welsh, 1968, p. 9) With the contrast of Dickens’s and Thackeray’s writing and criticism of society, there is one more difference between them which influenced their way of writing. According to A. N. Wilson, Dickens was strongly influenced by his childhood and Wilson thought about his writing as if it was written by a child. “He wrote as a child, he understood as a child, he thought as a child: and when he became a man he never put away childish things.” (Wilson, 2003, p. 334) and Henry Stone compare *Great Expectations* to a *fairytale*. (Bloom, 2000, p. 24) His social criticism was not clearly distinguishable from Thackeray’s and was not as harsh and bitter as Thackeray’s. He attracted readers by his style of writing and his ability to express irony with sentimentality and imagination as a child whilst Thackeray attracted them using his very harsh, bitter and ironical language.

## 6. SNOBISHNESS

Searching through the major values of Victorian period there must also be qualities which the Victorians would not be proud of and were ashamed of. These qualities would not rank among those that they would introduce as values of the golden age. As a result of many circumstances Victorian people received the label of snobs and egoists. It is obvious that not everyone could be blamed to be snobbish but Thackeray was strongly pessimistic in judging people and it is seen in *Vanity Fair*. The title itself denotes Thackeray's perception of Victorian society. There could be many ways to explain why Dickens chose the title *Great Expectations* and these explanations may not be related only to snobbishness but to other typical Victorian qualities. Dickens could have given the book this title because of the feelings of what was going on at that point in time. He could have also used the title *Great Expectations* because of the expectations of the main character Pip who at first did not have great expectations but then he changed and had much different expectations of his life. Yet another explanation could relate to the society as a whole what their expectations were because every single person expects something from their life both good and bad. The title tends to contain more irony than genuineness and it relates to the broad Victorian values not only to snobbishness.

When talking about *Vanity Fair* and *Great Expectations* a word "snob" deserves an explanation. *The Free Dictionary* explains it using two explanation: "1) One who tends to patronize, rebuff, or ignore people regarded as social inferiors and imitate, admire, or seek association with people regarded as social superiors. 2) One who affects an offensive air of self-satisfied superiority in matters of taste or intellect." (www.thefreedictionary.com) Greig mentioned that the word snob was developing in Thackeray's mind and his later writings. "Originally meaning only "townsman," as opposed to "gownsmen," it had soon been turned by members of the University into a term of abuse roughly equivalent to "low fellow, cad, or bounder." (Welsh, 1968, p. 39) Then he came up with different meaning:

A society that sets up to be polite, and ignores Arts and Letters, I hold to be a Snobbish society. You, who despise your neighbour, are a snob; you, who forget your own friends, meanly to follow after those of a higher degree, are a Snob; you, who are ashamed of your poverty, and blush for your calling, are a Snob; as you are who boast of your pedigree, or proud of your wealth. (Palmer, 2007)

Although, Pip changes throughout the entire story and he changes from a nice, kind and humble character to a snobbish one in the end of the story he evolves into the kind and loving character as he was at the very beginning of the story. Again, Pip becomes a snob when he leaves the marshes and goes on to *better living*. Concerning his transformation, the very first moment when he realizes that he has changed, is when Pip receives a letter from Biddy that Joe will visit him in London. The young gentleman with newly acquired snobbishness reacts in confusion and he is worried about the reaction of Herbert Pocket and Bentley Drummle. Another example of Pip's snobbishness is seen when Joe is in Pip's room and they are eating and Pip finds Joe's attempts to eat properly with cutlery embarrassing. Pip forgot how he had used cutlery and how Herbert taught him. Joe is talking to Pip trying to explain how he changed and the differences between them at the end of Joe's visit.

Divisions among such must come, and must be met as they come. If there's been any fault at all to-day, it's mine. You and me is not two figures to be together in London; nor yet anywheres else but what is private, and beknown, and understood among friends. It ain't that I am proud, but that I want to be right, as you shall never see me no more in these clothes. I'm wrong in these clothes. I'm wrong out of the forge, the kitchen, or off th' meshes. (Dickens, 1978, p. 211)

Then Pip realizes how wise Joe is. He becomes aware of his intelligence and how he was blind and sees what all can higher society and money cause. Until that point he had judged people only by their appearance. Dickens wanted to somehow punish Pip's snobbishness at the end of the novel. Dickens was very sensitive his friends' critique of *Great Expectations*. He found his book as "such a very fine, new and grotesque idea" (Forster, 2008) but his friend Lytton Bulwer discouraged him from the original ending of the novel and Dickens changed it. He mentioned it in one of his letter to his friend John Forster.

MY DEAR FORSTER,

You will be surprised to hear that I have changed the end of "*Great Expectations*" from and after Pip's return to Joe's, and finding his little likeness there. Bulwer (who has been, as I think I told you, extraordinarily taken by the book), so strongly urged it upon me, after reading the proofs, and supported his views with such good reasons, that I resolved to make the change. You shall have it when you come back to town. I have put in a very pretty piece of writing, and I have no doubt the story will be more acceptable through the alteration. (www.gutenberg.org)

Dickens strongly criticized chase after wealth and he thought that punishing Pip for his arrogance was the rational solution. Unlike Thackeray, Dickens's notion of a snob is similar to his writing – sensitive. Thackeray did not care about bad impact on his snobbish characters while Dickens wanted to prove that evil should be punished and he strongly criticized Pip's

snobbishness. Thackeray dealt with snobbishness in most of his writings. He thought about snobbishness as it was one of the most characteristic features of the ruling class of the Great Britain and at the time he wrote his stories.

## 7. SELFISHNESS

Selfishness is another point which is characteristic for Victorian society. Both authors dealt with it in their works. There are many characters both in *Vanity Fair* and in *Great Expectations* who could be considered selfish. Thackeray states many examples of selfishness in *Vanity Fair*. It can be clearly seen or he simply made references to it using symbols. Henry Ward Beecher's quote: "Selfishness is that detestable vice which no one will forgive in others, and no one is without himself." ([www.brainyquote.com](http://www.brainyquote.com)) However, Dickens was rather an optimistic person. His characters were selfish and examples of selfishness appear in *Great Expectations* very often but he did not allow his characters to destroy their lives by fatal mistakes. But Pip's selfishness almost destroyed him. He thought that Miss Havisham had planned his marriage with Estella but Miss Havisham was selfish as well. Thanks to her experience in the past she is selfish only because she seeks revenge on all men and does not care about others' happiness. All in all Pip knows about Miss Havisham's past but in his pride and selfishness he is unable to admit to himself that Estella would not be his future wife. Pip realizes how much of selfish and snobbish creature he was at the end of the story, how this behaviour influenced his manners and even if he thought he was matured his behaviour was not appropriate. He realizes that in the moment when he finds out that his benefactor is not Miss Havisham. The selfishness is clearly recognized when he thinks about his life, the things that went wrong and he regrets leaving Joe and Biddy because of his criminal benefactor Abel Magwitch. However, if Miss Havisham had been the benefactor he would have been happy without Joe and Biddy. Thus he is no longer considered to be a gentleman. This realization takes a very long time and he eventually begins to understand that people and their actions are more important than their social status. When he returns home he says:

But, it was only the pleasanter to turn to Biddy and to Joe, whose great forbearance shone more brightly than before, if that could be, contrasted with this brazen pretender. I went towards them slowly, for my limbs were weak, but with a sense of increasing relief as I drew nearer to them, and a sense of leaving arrogance and untruthfulness further and further behind. (Dickens, 1978, p. 453)

This emotional expression displays Pip's maturity. He became aware of true relationships which life brings. He was unable to mature because he was among people who forced him to adapt negatively and the living conditions in London forced him to be snobbish and selfish. It is obvious that Dickens wanted to preserve Pip's truthful nature he had when he was a little boy. While Dickens tried to save Pip's life through rectification he did not warn the readers

about possible selfishness. Thackeray though did not point out some examples of selfishness every time, once he remarks what little egotistical and selfish George Osborne writes in his homework:

On Selfishness—of all the vices which degrade the human character, Selfishness is the most odious and contemptible. An undue love of Self leads to the most monstrous crimes and occasions the greatest misfortunes both in *States and Families*. As a selfish man will impoverish his family and often bring them to ruin, so a selfish king brings ruin on his people and often plunges them into war. Example: The selfishness of Achilles, as remarked by the poet Homer, occasioned a thousand woes to the Greeks—*muri Achaiois alge etheke*—(Hom. Il. A. 2). The selfishness of the late Napoleon Bonaparte occasioned innumerable wars in Europe and caused him to perish, himself, in a miserable island—that of Saint Helena in the Atlantic Ocean. We see by these examples that we are not to consult our own interest and ambition, but that we are to consider the interests of others as well as our own. (Thackeray, 1994, p. 568)

If we consider little George's behaviour, it is obvious that there is something that connects little George and Napoleon. Napoleon's behaviour destroyed many lives. Little George was forced to live with his grandfather but in the end he likes it and in some way he rejected his mother and is happy with his life in his grandfather's house. He goes to school by carriage; is supported with his grandfather's money and as a result he behaves arrogantly among his classmates. Rebecca and Rawdon Crawley are other examples of the characters in *Vanity Fair* who could be considered selfish. They only want to live their lives without any work, find a benefactor and then after some time ruin him and his family and leave them to find other supporters. Another kind of selfishness is provided by Amelia. She wanted Dobbin's presence but she does not want to marry him. Almost everyone is selfish in these two novels. To be selfish was the assumption that people would live a better life.

## 8. HYPOCRISY, DECEIT AND A CHASE AFTER A BETTER LIFE

Traditional Victorian society was supposed to have its own conventions and nobody was supposed to violate them. Hypocrisy, deceit and subsequent chase after a better life were typical for both novels. According to Wilson, Dickens criticized English society at most in the fifties. He blamed the people for being capable of doing wicked things in order to gain more and more. It was typical that they chased after a *better life*. Dickens considered it as a curse of the whole state and enslavement of its people by merciless system. (Wilson, 1979, p. 245) Deceit, lies and hypocrisy were weapons for making their dreams come true. Society determined strict boundaries between social classes and nobody was supposed to violate them. These two novels are exactly about violating these boundaries. Thackeray uses Becky as a woman who would do anything for a better life. He wants to point out Becky's slickness. She wants to have a better social status and is capable of anything to get it. Sometimes she justifies herself that she does not have a mother who could help her choose her future husband and how hard it was hard in those days to find a proper husband. On the other hand she desires to marry only a rich man and does not care if her future husband loves her or not. That is the example of how much of a hypocrite Becky is. At the beginning of the story Becky tries to seduce Amelia's brother Joseph during her visit at The Sedleys's residence. She does it discretely and uses all her female qualities. She pretends to be interested in Joseph's stay in India and in Indian food. Joseph is quite confused with Becky's behaviour and does not know what he should expect from her. Dinner shows Becky's desire to do anything in order to attract Joseph's attention when she tastes spicy Indian food. However, her plans destroyed George Osborne. That could mean that George is selfish but it is also hypocrisy which forced him to persuade Joseph not to marry her. It was very typical for the Victorians to have two faces. Most characters in *Vanity Fair* have two faces.

Even though Becky has a few of the worst qualities Thackeray still considered her to be the most intelligent. Only Becky manages to get all she wants and everything she does, she does with slyness, wit, and nobody is able to recognize that she is a mere liar, intriguer and hypocrite. She uses all her weapons like the French language which everybody finds very cute even cuter than her abilities and talent to sign and play the piano. Her manners, intelligence and beauty charmed every man in her presence. Thackeray explains why Becky does what she does:

"She was of a wild, roving nature, inherited from father and mother, who were both Bohemians, by taste and circumstance... ", Becky succeeds in establishing herself in *Vanity Fair*, at the cost of the lives of two men and the alienation of all her friends and family. (www.cliffnotes.com, 2013)

Although, Becky could be considered as one of the most perfidious characters in *Vanity Fair* Thackeray deals with many characters that have at least one of these characteristics. However, she is the one who always attracts the reader thanks to her extraordinary personality and intrigues. On the whole Becky is a typical model of a two-faced woman. Even if the subtitle of *Vanity Fair* is a novel without a hero Rebecca could be consider the antihero.

Looking through the whole story of *Great Expectations* there is a list of hypocrites who chase after a better life. Starting with Mrs. Gargery to uncle Pumblechook and finishing with Miss Havisham. Uncle Pumblechook is a typical middle class merchant who is obsessed with money. He always finds an opportunity to take advantage of more successful people. If a person is wealthy uncle Pumblechook always pays attention to him. The typical moment when Pip fully realizes that uncle Pumblechook is a hypocrite is when he finds out that Pip is now rich. He tries to ingratiate himself with Pip:

But my dear young friend,' said Mr Pumblechook, 'you must be hungry, you must be exhausted. Be seated. Here is a chicken had round from the Boar, here is a tongue had round from the Boar, here's one or two little things had round from the Boar, that I hope you may not despise. But do I,' said Mr Pumblechook, getting up again the moment after he had sat down, 'see afore me, him as I ever sported with in his times of happy infancy? And may I - may I - ?' (Dickens, 1978, p. 144)

Pip is confused by his behaviour and by using the phrase *May I* so often. The next target of hypocrisy and deceit is Miss Havisham. Her heart is broken that is why she wants a revenge. The paradox is that she seeks revenge on all men using her adoptive daughter Estella. There are two sides of her revenge. She always tells Estella: "Break their hearts my pride and hope, break their hearts and have no mercy!" (Dickens, 1978, p. 88) On the other hand she pushes Pip to love Estella. Pip feels uneasy when she repeats words: "Love her, love her!" (Dickens, 1978, p. 225) over and over. Although it could be considered hypocrisy it is a related to selfishness as well. Dickens very often chooses women and family life for criticism. *Great Expectations* represents women who are not the typical *Angel in the House*. On the contrary, Dickens chooses three aspects for criticizing. It was family, class system and education. Unlike Thackeray, Dickens wrote his stories with a kind of compassion and although he strongly criticized the society he was loved thanks to his ability to help readers relate to the characters. Thackeray became famous thanks to *Vanity Fair*. Acroyd remarks their qualities



while writing: “Thackeray, benign, somewhat mournful, aware of human folly; Dickens, sharp, eager, blind to his own faults, somehow much more driven than Thackeray by whatever angel or demon was perched upon his shoulder.” (Ackroyd, 1990, p. 569)

Although, they were friendly with each other in public, their relationship was completely different in private. Thackeray did not want to admit that he was in the shadow of Dickens but he complained about it. A preserved comment about his success with *Vanity Fair* written by Thackeray: “He can’t forgive me for my success with *Vanity Fair*, as if there were not room in the world for both of us.” (Ackroyd, 1990, p. 570) This could be interpreted that Dickens was envious of writers who wrote in the same period as Dickens. As Acroyd states “Dickens never took part in any internecine rivalry of that sort.” (Ackroyd, 1990, p. 570) They were always compared and contrasted after publishing *Vanity Fair* and probably that could be the reason why Thackeray went against him.

## 9. CONCLUSION

The main aim of the bachelor thesis was to closely analyze and compare humor, irony and criticism of society of two major novelists during the Victorian period. The work focuses on Victorian values. Although, both authors criticized Victorian society and the novels were published in the middle of the nineteenth century, both plots take place at the beginning of the nineteenth century.

Firstly, the novels were set into historical context of the Victorian period in Great Britain. Then, the paper is focused on summarizing particular social classes and values which are related to the upper classes. Both novels are based on factual depictions of Victorian society and their problems. Both authors did not create their own worlds but they based their writing on society as it was. The paper deals with the position of women and gentlemen change in social stratification, religion, education and the attitude of individuals towards money, property and business.

Secondly, the analysis of the main negative values in *Great Expectations* and *Vanity Fair* was performed. The opening chapter reflects the reality of settings and relationships of both authors to their characters. It showed that the settings were important in order to emphasize the reality of the novels. Relationships to the characters of both authors were contradictory. Both Dickens and Thackeray did not consider the novels as autobiographies. On the other hand, there are some characteristics which could be considered autobiographical i. e. Thackeray's life and the life of Becky is similar. Dickens only identified himself with the prisoner in the marshes. The second chapter reveals the authors as social critics, the social classes they criticized or groups of society they chose for their ironic portrait of the society. Dickens criticized all the classes of society but mainly focused on women who became his target of criticism and irony. While Thackeray did not criticize all the social classes and instead focused primarily on the higher and upper middle classes but he was not selective about the types of persons. The third and the fourth chapter which deal with snobbishness and selfishness, show the attitude of both authors towards these characteristics and how they treated their characters who had these characteristics. The last chapter shows how the people in the Victorian society used hypocrisy and lies to gain better social status. It shows that Dickens became an opponent of *the chase after a better life*. Thackeray did not deal with gaining a better social status as much as Dickens did.

To conclude, the fact *Vanity Fair* and *Great Expectations* are both novels that are true and factual depictions of Victorian society. The authors used settings to support the reality of the novels and experience to depict real society. Another fact is that both authors' attitudes differed in their sense of irony, skepticism and criticism and both their criticism and their relationships are compared and examined.

## RESUMÉ

Tato bakalářská práce se zabývá analýzou Viktoriánské společnosti v románech *Nadějně vyhlídky* od Charlese Dickense a *Jarmark marnosti* od Williama Makepeace Thackeraye. Oba autoři jsou označováni jako jedni z nejvýznamnějších autorů realismu devatenáctého století ve Velké Británii.

Cílem práce bylo zaměřit se na Viktoriánské hodnoty a poukázat na ně ve zmíněných románech, které pocházejí z téměř totožného období. Knihy byly napsány v uměleckém směru realismu, který se začal rozmáhat v devatenáctém století ve Velké Británii a stal se mezi čtenáři populární. Realismus je založen na komplexním, pravdivém a věrném vyobrazení skutečnosti. Zachycuje přesně společenský život, nitro člověka a zobrazuje každodenní život. Oba romány jsou zaměřené na problematiku tehdejší společnosti. Viktoriánská doba se vyznačovala velkými změnami jak v oblastech technologických, vědeckých a ekonomických tak i změny ve společnosti byli enormní.

Romány *Nadějně vyhlídky* a *Jarmark marnosti* jsou klasickým příkladem kritického realismu, který se rozvinul ve druhé polovině devatenáctého století. Ačkoli se děj a pojetí kritiky společnosti autorů románů od sebe liší, hlavní koncept zůstává stejný. Oba autoři se zaměřili na kritiku tehdejší společnosti. W. M. Thackeray se zaměřil spíše na vyšší střední vrstvu a aristokracii, zatímco Charles Dickens se ve svém románu *Nadějně vyhlídky* zabývá všemi společenskými vrstvami. Obě knihy pojednávají o důležitosti peněz a jak díky nim dosáhnout lepšího společenského postavení. Ačkoli *Nadějně vyhlídky* a *Jarmark marnosti* pojednávají o kritice tehdejší společnosti, oba romány se ale odehrávají na začátku devatenáctého století, tudíž celé Viktoriánské období zde nemůže být zahrnuté a některé hodnoty se v něm nemůžou objevit.

Teoretická část práce a kapitola *Historical Background* nastiňuje celou problematiku tehdejší doby, jak se vlivem změn měnila. Průmyslová revoluce měla velký dopad na různorodé aspekty společnosti, ať už to byly změny negativní nebo pozitivní. Například následkem nárůstu kriminality byla masová urbanizace. Země se měnila z rurální a agrární na městskou a průmyslovou. Lidé se začali stěhovat do měst. Kriminalita se týká románu *Nadějně vyhlídky* kde zejména hlavní hrdina Pip se stává obětí zločinu a taky mu napomáhá. Dickens se velice zajímal o kriminální příběhy a ty pak popisoval ve svých dílech. Dalším aspektem, který se stal terčem kritiky obou autorů bylo vzdělání. Ve Viktoriánské Anglii nebyla povinná školní docházka, tudíž spousta lidí bylo negramotných. I když vláda zřídila

školy, chudé děti nebyly schopné pravidelně docházet, protože museli svým rodinám pomáhat ve finanční tísní. Proto dalším negativním jevem ve Viktoriánské Anglii se stala dětská práce. Charles Dickens ve svých dílech zmiňoval dětskou práci, jelikož on sám musel v dětství pracovat. *Nadějné vyhlídky* nejsou přímým dílem, kde by zmiňoval dětskou práci a její negativa, jež měla na děti dopad, nicméně hlavní hrdina Pip musel pracovat se svým švagrem – kovářem už jako dítě. Dickens zde však nezmiňuje úskalí dětské práce tak jako například v *Oliveru Twistovi*. Dalším fenoménem doby se stal kolonialismus. Nebyla to jen výsada chudých lidí, kteří se chtěli odpoutat od jejich zaměstnavatelů. Tato možnost byla vítána i u lidí z vyšších společností. Touha vydělat více peněz a být uznávaný v Anglii byly velice lákavé, Thackeray se ve svém díle *Jarmark Marnosti* věnoval kolonialismu. Narodil se v Kalkatě v Indii, jelikož jeho otec pracoval pro Východoindickou společnost. A proto mohl přesně vyjádřit a popsat jak vše probíhalo prostřednictvím postavy Josepha Sedleyho. Další změnou, jež ovlivnila společnost, a její myšlení se stal zrod evangelické církve. Viktoriánská společnost věřila, že bohatství a prosperita pochází z Boží milosti. V obou románech můžeme spatřovat, jak lidé věřili a chodili alespoň každou neděli do kostela.

Další kapitola nazvaná *Social Classes* odhaluje složitost rozvrstvení tehdejšího obyvatelstva do sociálních vrstev. Viktoriánská doba byla známá tím, že se objevila nová sociální vrstva a to střední. Toto rozvrstvení do určitých tříd způsobilo, že lidé měli svá privilegia, postavení ve společnosti, úctu a odpovídající majetek. Jak Thackeray, tak Dickens kritizovali zejména, že lidé se nechovali tak, jak jim jejich třída *povoluje*. Snažili se za každou cenu dostat do lepší společnosti, snažili se chovat podle aristokratických způsobů, což mělo za následek, že vypadaly spíše směšně a díky tomu zapomínali na slušné vychování. Oba autoři označovali tuto společnost za pokryteckou. Thackeray se ovšem v díle *Jarmark marnosti* zabývá pouze střední třídou a to jen minimálně. Jeho terčem kritiky se stala vyšší společnost, zatímco Dickens ve svém díle *Nadějné vyhlídky* zmínil všechny společenské vrstvy.

Výsadou vyšší společnosti byly takzvané *Victorian Values*. Ačkoli nejsou přesně definovány, Viktoriánská společnost měla své typické hodnoty, které jsou kritizovány v obou dílech. Například rodina, která hrála klíčovou roli, obzvláště pak postavení ženy bylo pro rodinný život důležité. V tehdejší době měla žena o mnoho méně práv než v současnosti. Její poslání byla rodina. Péče o ní, děti a manžela bylo společností bráno jako samozřejmost jako i poslouchání manžela a reprezentování manžela. Ženy z nejvyšších vrstev nemusely chodit do práce, tudíž měly čas na starost o manžela, pořádání dýchánek nebo večírků, chození do

divadla, procházky či hraní na hudební nástroj a studium. Zejména v *Jarmarku marnosti* Thackeray kritizuje touhu žen po lepší společnosti. Proto je nemůže nazývat hrdinkami. Chtějí se za každou cenu dobře provdat, nehledě na to, zda toho muže milují, je přiměřen jejich věku nebo se jim líbí. Jejich cíl byl dobře se provdat a být do konce života dobře zajištěná. Což se promítá v postavě Becky Sharpové.

Fenomén gentlemana by mohl být považován za další hodnotu, čímž byla Viktoriánská společnost pověstná. Definice gentlemana jsou odlišné u obou autorů. Thackeray nepovažuje žádnou postavu v *Jarmarku marnosti* za gentlemana. Podle něho byl gentleman ten, který se choval slušně ve společnosti a za jeho chování mluvily činy a ne pouze vzhled a nezáleželo na tom, ze které společenské vrstvy pochází. A tak to viděl i Dickens. Oba dva autoři měli podobné názory na definici gentlemana ale jejich styl psaní a kritizování mužů co se za ně považují, se lišil.

Obě knihy rozebírají stejné aspekty, z nichž tím nejvýznamnějším je touha po penězích a lepším postavením ve společnosti. V době, kterou romány zachycují, nastal velký rozkvět obchodu. Thackeray zejména poukázal na hamižnost tehdejší společnosti, jak posuzovala ostatní, podle toho jakým majetkem oplývají a jaké mají společenské postavení. A když majetek ztratili z důvodu krachu společnosti nebo obchodu tak ztratili i *přátelé*. Thackeray i Dickens tyto hamižné postavy viděli v *Nadějných vyhlídkách* ve strýci Pumbelhookovi v okamžiku když se Pip stal bohatým pánem. A v *Jarmarku marnosti* v starším Osbornovi když jeho přítel Joseph Sedley zbankrotoval. Jak peníze ovlivnily lidské charaktery, můžeme vidět v případě Becky Sharpové, která byla schopna obětovat lásku a přátelství pro peníze. V *Nadějných vyhlídkách* je zpozorována tato změna například u sestry Pipa, která ho použije k možnosti zbohatnutí, když je pozván do domu slečny Havishamové. U Pipa je změna charakteru viditelná už v okamžiku kdy se zamiluje do Estelly a ačkoli je malý chlapec, zatouží po bohatství.

Druhá část práce a její první kapitola se věnuje vztahu autorů k prostředí románů a jejich postav. Je zcela evidentní, že oba autoři se inspirovali místy, kde vyrůstali, žili nebo je navštívili. Thackeray se věnuje zejména městům, která sám navštívil a nevěnoval pozornost pocitům a sentimentalitě jako Dickens, který vyjádřil svůj vztah k místům prostřednictvím pocitů, které v románu popisuje, z něhož pak je cítit ponurá atmosféra bažin a chmurná atmosféra Londýna. I když oba romány nejsou autory považovány za autobiografické, některé aspekty či podobnosti života obou autorů jsou zřejmé nebo postavené na zkušenostech ostatních lidí, které poznali.

Kapitola nazvaná *Social Criticism* se věnuje jednotlivým aspektům, zejména ironii a humoru. Dickens se zabýval kritikou všech společenských vrstev, zatímco Thackeray kritizoval jen střední vyšší vrstvu nebo aristokracii. I když oba autoři popisovali tehdejší společnost pomocí humoru a ironie, Dickens kritizoval zejména postavení ženy ve společnosti. V románu *Nadějné vyhlídky* můžeme spatřovat silnou kritiku všech žen kromě Bidy. V případě *Jarmarku marnosti* si Thackeray nevybíral tolik terče kritiky jako Dickens, ale jako *loutkoherec* provázel celým románem a ironicky kritizoval chování jednotlivců. Prostřednictvím jeho poznámek je patrné, že Thackeray nebyl spokojen s vývojem společnosti stejně jako Dickens.

Kapitola o snobství a sobectví nejprve seznamuje s definicemi těchto slov, a dále uvádí hlavní představitele snobismu a sobectví a jak tyto nešvary ovlivnily jejich život. I když Dickens uvedl hlavního představitele Pipa jako snoba a sobce, snaží se nakonec, aby to neovlivnilo jeho život tak dramaticky. Naproti tomu Thackeray, nekritizoval tyto špatné hodnoty s takovým sentimentem, jako to dělal Dickens.

Poslední kapitola zvaná *Hypocrisy, deceit and a chase after better life* uvádí, jak lidé byli zkaženi společenskými konvencemi a honbou za lepším životem, ke které se dostali jedině pomocí lži a pokrytectví. Zejména Dickens byl nespokojen se společností v padesátých letech, když popisoval jak se lidé ženou za lepším životem pomocí pokrytectví, lži a podvodů což je patrné v *Nadějných vyhlídkách*. V *Jarmarku marnosti* můžeme tuto honbu za lepším životem spatřovat u Becky, která se neohlíží na nikoho a na nic, když chce něčeho dosáhnout. Proto Thackeray nemohl uvést ani ji ani Amálii jako hrdinky už z důvodu jejich marnivosti, což vysvětluje podtitul románu - *bez hrdiny*. Název *Nadějné vyhlídky* může také úzce souviset s Viktoriánskou společností a jejími konvencemi ovšem v ironickém podtextu. Vyhlídky jakožto vhled do lepší budoucnosti jakou měl Pipovi zajistit jeho dobrodinec se nakonec zhroutily a Pip se musí vrátit zpátky do života jakým žil jako malý chlapec proto byly ty vyhlídky jen nadějně.

Obě knihy jsou si podobné v aspektech terčů kritiky. I když styl psaní, vyjadřování se a kritika se velmi liší, je zjevné, že oba autoři byli nespokojeni se společenským rozvrstvením či jejich právy, co se smí v různých třídách a co ne. Oba používali ke kritice svých realistických děl humor a ironii, přesto se jejich díla stala velmi populární a svým způsobem odrážela pravdivě tehdejší společnost.

## **BIBLIOGRAPHY**

### Primary sources

DICKENS, Charles. *Great Expectations*. London: Dent & Sons, 1978. ISBN 0460002341.

THACKERAY, William Makepeace. *Vanity Fair*. London: Penguin Books, 1994. ISBN 0140620850.

### Secondary sources: Publications

ABERCROMBIE, WARDE et al. *Contemporary British Society: A New Introduction to Sociology*. Second Edition. Cambridge: Polity Press, 1994. ISBN 0745610676.

ACKROYD, Peter. *Dickens*. London: Minerva, 1990. ISBN 074930647.

ALEXANDER, Michael. *A History of English Literature*. New York: Palgrave, 2000. ISBN 0333672267.

ALTICK, Richard. *Victorian People and Ideas*. New York: W. W. Norton & Company, Inc., 1973. ISBN 9780393093766.

BLOOM, Harold. *Charles Dickens*. New York: Infobase Publishing, 2000. ISBN 0791052516.

BURTON, Elizabeth. *The Early Victorians at Home*. London: Arrow Books, 1972. ISBN 0099087707.

CHESTERTON, G. *The Victorian age in literature*. London: Williams & Norgate, 1920

COOTE, Stephen. *The Penguin Short History of English Literature*. London: Penguin Books, 1993. ISBN 0140125310.

DAVIS, Philip. *The Victorians*. New York: Oxford University Press, 2002. ISBN 0198184476.

KRAMER, Ann. *Eyewitness Victorians*. London: A Dorling Kindersley Book, 2003. ISBN 0751364800.

MORGAN, Kenneth O. *Dějiny Británie*. Praha: Lidové noviny, 1999, 639 s. ISBN 80-7106-347-9.

POOL, Daniel. *What Jane Austen Ate and Charles Dickens Knew*. New York: Touchstone Simon and Schuster Inc., 1993. ISBN 0671882368.

STŘÍBRNÝ, Zdeněk. *Dějiny anglické literatury 2*. Praha: Academia. ISBN 21-030-87.

TREVELYAN, George Macaulay. *English social history: a survey of six centuries chaucer to Queen Victoria*. London: Longman, 1961.

WATSON, J. H. *Viktoriánská Anglie Sherlocka Holmese*. Příbram: Professional Publishing, 2005. ISBN 8086419916.



WELSH, Alexander. *Thackeray: A Collection of Critical Essays*. Englewood Cliffs: Prentice Hall Inc., 1968.

WILSON, Angus. *Svět Charlese Dickense*. 1. vyd. Praha: Odeon, 1979.

Secondary sources: Electronic

ABRAMS, Lynn. Ideals of Womanhood in Victorian Britain: The ideal woman.

<http://www.bbc.co.uk> [online]. 2001 [cit. 2013-03-19]. Dostupné z: [http://www.bbc.co.uk/history/trail/victorian\\_britain/women\\_home/ideals\\_womanhood\\_02.shtml](http://www.bbc.co.uk/history/trail/victorian_britain/women_home/ideals_womanhood_02.shtml)

ABRAMS, Lynn. Ideals of Womanhood in Victorian Britain: Wife and

mother. <http://www.bbc.co.uk> [online]. 2001 [cit. 2013-03-19]. Dostupné z: [http://www.bbc.co.uk/history/trail/victorian\\_britain/women\\_home/ideals\\_womanhood\\_06.shtml](http://www.bbc.co.uk/history/trail/victorian_britain/women_home/ideals_womanhood_06.shtml)

BRYAN, William Jennings. The World's Famous Orations: On Charity and

Humour. [www.bartleby.com](http://www.bartleby.com) [online]. 2003 [cit. 2013-03-24]. Dostupné z: <http://www.bartleby.com/268/4/19.html>

CATALAN, Zelma. The Politics of Irony in Thackeray's Mature Fiction: Vanity Fair, The History of Henry Esmod, The Newcomes. [www.books.google.cz](http://www.books.google.cz) [online]. 2009 [cit. 2013-03-20]. Dostupné z:

<http://books.google.cz/books?id=IfYkFTgZMWMc&pg=PA214&lpg=PA214&dq=thackeray's+definition+of+gentleman&source=bl&ots=8JbPU1rjLQ&sig=wvqoJTv2AuCRcmYrNqSMCtE4Hc&hl=cs&sa=X&ei=ykVHUemWJKrC7Ab-xIHICw&ved=0CG8Q6AEwCA#v=onepage&q=gentleman&f=false>

CATALAN, Zelma. Irony in Vanity Fair. [www.victorianweb.org](http://www.victorianweb.org) [online]. 2010 [cit. 2013-03-20]. Dostupné z:

<http://www.victorianweb.org/authors/wmt/catalan.html><http://www.gutenberg.org>. The

CODY, David. The Gentleman. [www.victorianweb.org](http://www.victorianweb.org) [online]. 2011 [cit. 2013-03-19].

Dostupné z: <http://www.victorianweb.org/history/gentleman.html>

CODY, David. Social Class. [www.victorianweb.org](http://www.victorianweb.org) [online]. 2002 [cit. 2013-03-20].

Dostupné z: <http://www.victorianweb.org/history/Class.html>

CODY, David. Social Class. [Www.victorianweb.org](http://www.victorianweb.org) [online]. 2002 [cit. 2013-03-19].

Dostupné z: <http://www.victorianweb.org/history/Class.html>

CODY, David. Bildungsroman. [www.victorianweb.org](http://www.victorianweb.org) [online]. 2004 [cit. 2013-03-19].

Dostupné z: <http://www.victorianweb.org/genre/bildung.html>

- CODY, David. Child Labor. *www.victorianweb.org* [online]. 2008 [cit. 2013-03-19]. Dostupné z: <http://www.victorianweb.org/history/hist8.html>
- DANIELS, Barbara. Poverty and Families in the Victorian Era. *www.hiddenlives.org.uk* [online]. 2003 [cit. 2013-03-19]. Dostupné z: <http://www.hiddenlives.org.uk/articles/poverty.html>
- ELIOT, Charles W. The Harvard Classics The Shelf of Fiction: Essays: English and American *www.bartleby.co.* [online]. 2001 [cit. 2013-03-24]. Dostupné z: <http://www.bartleby.com/28/1.html>
- FELICITY, Rose. Angels in the House?: Victorian Women in Great Expectations. *www.victorianweb.org* [online]. 2004 [cit. 2013-03-19]. Dostupné z: <http://www.victorianweb.org/authors/dickens/ge/rose3.html>
- FLETCHER, Robert. William Makepeace Thackeray: A Brief Biography. *www.victorianweb.org* [online]. 2003 [cit. 2013-03-24]. Dostupné z: <http://www.victorianweb.org/authors/wmt/wmtbio.html>
- FORSTER, John. The Life of Charles Dickens. *books.google.cz* [online]. 2008 [cit. 2013-03-24]. Dostupné z: [http://books.google.cz/books?id=\\_EXN\\_rH27G8C&printsec=frontcover&dq=the+life+of+charles+dickens&hl=cs&sa=X&ei=9DdPUfHxI8zHswa1woGwBw&ved=0CDAQ6AEwAA#v=onepage&q=grotesque&f=false](http://books.google.cz/books?id=_EXN_rH27G8C&printsec=frontcover&dq=the+life+of+charles+dickens&hl=cs&sa=X&ei=9DdPUfHxI8zHswa1woGwBw&ved=0CDAQ6AEwAA#v=onepage&q=grotesque&f=false)
- HIMMELFARB, Gertrude. The De-moralization Of Society: From Victorian Virtues to Modern Values. *www.amazon.com*[online]. 1996 [cit. 2013-03-19]. Dostupné z: <http://www.amazon.com/moralization-Society-Victorian-Virtues-Modern/dp/0679764909>
- HIMMELFARB, Gertrude. The De-moralization of Society: From Victorian Virtues to Modern Values. <http://mtprof.msun.edu>[online]. 1995 [cit. 2013-03-19]. Dostupné z: <http://mtprof.msun.edu/Fall1995/weinstein.html>
- LANDOW, George P. Newman on the Gentleman. *www.victorianweb.org* [online]. 1987 [cit. 2013-03-19]. Dostupné z: <http://www.victorianweb.org/vn/victor10.html>
- LOFTUS, Dona. The Rise of the Victorian Middle Class. *www.bbc.co.uk* [online]. 2011 [cit. 2013-03-20]. Dostupné z: [http://www.bbc.co.uk/history/british/victorians/middle\\_classes\\_01.shtml](http://www.bbc.co.uk/history/british/victorians/middle_classes_01.shtml)
- MORRISON, Arthur. Working-class: Stories of the 1890's: A Street. *books.google.cz.* [online]. 1971 [cit. 2013-03-20]. Dostupné z: [http://books.google.cz/books/about/Working\\_class.html?id=rag9AAAAIAAJ&redir\\_esc=y](http://books.google.cz/books/about/Working_class.html?id=rag9AAAAIAAJ&redir_esc=y)
- PALMER, Abraham Smythe. The Ideal of a Gentleman: Or, A Mirror for Gentlefolks, a Portrayal in Literature from the Earliest Times. *books.google.cz* [online]. 2007 [cit. 2013-03-24]. Dostupné z:

[http://books.google.cz/books?id=ILhHAAAAIAAJ&printsec=frontcover&dq=the+ideal+of+a+gentleman&hl=cs&sa=X&ei=GDVPUfLHA-v74QSZ\\_oDABQ&ved=0CDAQ6AEwAA#v=onepage&q=the%20ideal%20of%20a%20gentleman&f=false](http://books.google.cz/books?id=ILhHAAAAIAAJ&printsec=frontcover&dq=the+ideal+of+a+gentleman&hl=cs&sa=X&ei=GDVPUfLHA-v74QSZ_oDABQ&ved=0CDAQ6AEwAA#v=onepage&q=the%20ideal%20of%20a%20gentleman&f=false)

PATMORE, Coventry. *The Angel in the House*. <http://books.google.cz> [online]. 2006 [cit. 2013-03-19]. Dostupné z:

<http://books.google.cz/books?id=llpnzAqpdRcC&printsec=frontcover&hl=cs#v=onepage&q&f=false>

www.aboutbritain.com. Victorian Society. [www.aboutbritain.com](http://www.aboutbritain.com) [online]. 1999 [cit. 2013-03-19]. Dostupné z: <http://www.aboutbritain.com/articles/victorian-society.asp>

www.academic.brooklyn.cuny.edu. *The Angel in the House*.

[www.academic.brooklyn.cuny.edu](http://www.academic.brooklyn.cuny.edu) [online]. 2011 [cit. 2013-03-26]. Dostupné z:

[http://academic.brooklyn.cuny.edu/english/melani/novel\\_19c/thackeray/angel.html](http://academic.brooklyn.cuny.edu/english/melani/novel_19c/thackeray/angel.html)

www.brainyquote.com. Quotes of Henry Ward Beecher. [www.brainyquote.com](http://www.brainyquote.com) [online]. [cit. 2013-03-24]. Dostupné z:

<http://www.brainyquote.com/quotes/quotes/h/henrywardb150039.html>

www.britannica.com. Social Class: Characteristics of the principal

classes. [www.britannica.com](http://www.britannica.com) [online]. 2013 [cit. 2013-03-19]. Dostupné z:

<http://www.britannica.com/EBchecked/topic/550940/social-class/284204/Characteristics-of-the-principal-classes>

www.britannica.com. Social Class. *Britannica Online Encyclopedia* [online]. 2013 [cit. 2013-03-19]. Dostupné z: <http://www.britannica.com/EBchecked/topic/550940/social-class>

www.cliffsnotes.com. Vanity Fair: Character Analysis Rebecca Sharp.

[www.cliffsnotes.com](http://www.cliffsnotes.com) [online]. 2013 [cit. 2013-03-24]. Dostupné z:

[http://www.cliffsnotes.com/study\\_guide/literature/vanity-fair/character-analysis/rebecca-sharp.html](http://www.cliffsnotes.com/study_guide/literature/vanity-fair/character-analysis/rebecca-sharp.html)

www.cliffsnotes.com. Critical Essays: Setting of Vanity Fair. [www.cliffsnotes.com](http://www.cliffsnotes.com) [online].

2013 [cit. 2013-03-24]. Dostupné z: [http://www.cliffsnotes.com/study\\_guide/literature/vanity-fair/critical-essays/setting-of.html](http://www.cliffsnotes.com/study_guide/literature/vanity-fair/critical-essays/setting-of.html)

www.dickens-and-london.com. Women, [www.dickens-and-london.com](http://www.dickens-and-london.com) [online]. [cit. 2013-

03-24]. Dostupné z: <http://www.dickens-and-london.com/Women.htm>

www.goodreads.com. Quotes: William Makepeace Thackeray. [www.goodreads.com](http://www.goodreads.com) [online].

[cit. 2013-03-24]. Dostupné z:

[http://www.goodreads.com/author/quotes/3953.William\\_Makepeace\\_Thackeray](http://www.goodreads.com/author/quotes/3953.William_Makepeace_Thackeray)

www.gutenberg.org. Letters of Charles Dickens. [www.gutenberg.org](http://www.gutenberg.org) [online]. [cit. 2013-03-

24]. Dostupné z: <http://www.gutenberg.org/files/25853/25853-h/25853-h.htm>

www.thefreedictionary.com. Snob. *www.thefreedictionary.com* [online]. [cit. 2013-03-24].  
Dostupné z: <http://www.thefreedictionary.com/snob>

www.thefreelibrary.com. Sadness balancing wit: Thackeray's life &  
works. *www.thefreelibrary.com*[online]. 2001 [cit. 2013-03-24]. Dostupné z:  
<http://www.thefreelibrary.com/Sadness+balancing+wit%3A+Thackeray's+life+%26+works.-a070361170>

## **APPENDICES**

A list of Appendices:

Appendix 1 – Original text

Appendix 2 – Original text

Appendix 3 – Original text

Appendix 4 – Original text

#### Appendix 1 – Original Text

Odstraníme hory a z moře učiníme hladkou silnici; nic nám nemůže vzdorovat. Povedeme válku s drsnou přírodou a díky našim neodolatelným strojům odejdeme pokaždé jako vítězové a obtíženi kořistí.

#### Appendix 2 – Original Text

Zatímco Dickens hovořil k srdcím nejširších vrstev anglického národa, obracel se Thackeray především k mozkům a usiloval o rozumové chápání světa a společnosti.

#### Appendix 3 – Original Text

Ale ať jsou nám síly snobství a velkopanských choutek předvedeny jako sebemocnější, nekazící špatné lidi, ale dobré – neboť Pip, Estella, Magwitch, Jaggers a dokonce i slečna Havisham nejsou černými padouchy mnoha Dickensových děl, ale v různých stupních slabošskými sympatickými postavami – triumfuje Dickens i ve svých kladných hrdinech, kteří je vyvažují.

#### Appendix 4 – Original Text

Autoři britské moderny – Virginia Woolfová, Lytton Strachey a další členové avantgardní skupiny Bloomsbury – Charlese Dickense kritizovali a vyčítali mu přílišnou sentimentalitu, patos a nepravděpodobnost zápletek i vyústění jeho příběhů.