

University of Pardubice
Faculty of Arts and Philosophy

**The Literary Reflection of London in the Works of the Authors of the
Second Half of the 19th Century**

Bachelor Thesis

Univerzita Pardubice
Fakulta filozofická
Akademický rok: 2019/2020

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení: **Milana Douchová**
Osobní číslo: **H18063**
Studijní program: **B7507 Specializace v pedagogice**
Studijní obor: **Anglický jazyk – specializace v pedagogice**
Téma práce: **Literární obraz Londýna ve vybraných dílech autorů druhé poloviny 19. století**
Zadávající katedra: **Katedra anglistiky a amerikanistiky**

Zásady pro vypracování

Studentka se v teoretické části práce zaměří na kulturní a historickou charakteristiku viktoriánské Británie druhé pol. 19. století, ve které zdůrazní především aspekty důležité pro další analýzy vybraných primárních děl. Dále se bude charakterizovat regionální literaturu a zobrazení konkrétního místa v literatuře obecně. Do tohoto kontextu pak zasadí zvolené romány. V praktické části bude pak studentka prezentovat vlastní analýzy primárních zdrojů, které bude opírat o poznatky z teoretické části.

Rozsah pracovní zprávy:
Rozsah grafických prací:
Forma zpracování bakalářské práce: **tištěná/elektronická**
Jazyk zpracování: **Angličtina**

Seznam doporučené literatury:

- Adams, Anna. *London in Prose and Verse*. Enitharmon Press, 2003.
Snell, K.D.M. *The Regional Novel in Britain and Ireland*. Cambridge University Press, 1998.
Hodrová, Daniela et al. *Poetika míst*. Praha: H a H, 1997.
Inwood, Steven. *Historie Londýna*. Praha: BB art, 2003.
Doyle, Arthur C. *The Cabman's Story The Mysteries of a London 'Growler'*. Createspace Independent Publishing Platform, 2018.
Doyle, Arthur C. *The Adventures of Sherlock Holmes*. London: Harper Press, 2013.
Dickens, Charles. *Oliver Twist*. London: Harper Press, 2010.
Dickens, Charles. *Great Expectations*. Ware: Wordsworth Editions Limited, 1992. Stevenson, Robert L. *Strange Case of Dr. Jekyll and Mr. Hyde*. Alma Books LTD, 2014.

Vedoucí bakalářské práce: **Mgr. Olga Roebuck, Ph.D.**
Katedra anglistiky a amerikanistiky

Datum zadání bakalářské práce: **30. dubna 2020**
Termín odevzdání bakalářské práce: **31. března 2021**

doc. Mgr. Jiří Kubeš, Ph.D.
děkan

Mgr. Olga Roebuck, Ph.D.
vedoucí katedry

Prohlašuji:

Práci s názvem Literární reflexe Londýna ve vybraných dílech autorů druhé poloviny 19. století 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., o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon), ve znění pozdějších předpisů, 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.

Beru na vědomí, že v souladu s § 47b zákona č. 111/1998 Sb., o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších předpisů, a směrnicí Univerzity Pardubice č. 7/2019 Pravidla pro odevzdávání, zveřejňování a formální úpravu závěrečných prací, ve znění pozdějších dodatků, bude práce zveřejněna prostřednictvím Digitální knihovny Univerzity Pardubice.

V Heřmanově Městci dne 14.6. 2021

Milana Douchová

ACKNOWLEDGEMENTS

I hereby thank Mgr. Olga Roebuck, Ph.D., M. Litt. for her guidance and great encouragement. I also thank my son Benjamin for his extraordinary consultations and endless patience, and my mother for believing in me.

ANOTATION

The bachelor thesis analyses the economic background and social situation of the Mid-Victorian era. It also deals with some social issues and their critics, and also the approach of the local authorities. The cultural-historical overview of London and the perception of the city as a region then serves as a foundation for the analysis of the works of the Victorian authors such as Charles Dickens, A.C. Doyle, and R-L. Stevenson that illustrates the selected social and regional phenomena of this age.

KEYWORDS

London region, Victorian London, Industrial Revolution, social criticism, Cockney, Charles Dickens, Robert L. Stevenson, Arthur C. Doyle

NÁZEV

Literární reflexe Londýna ve vybraných dílech autorů druhé poloviny 19. století.

ANOTACE

Tato bakalářská práce se zaměřuje na stručný obraz sociální a ekonomické situace hlavního města Velké Británie Londýna v období Viktoriánské éry. Analyzuje některé sociální problémy a zmiňuje jejich kritiky a také přístup správních autorit. Kulturně-historický pohled na Londýn jako region slouží jako podklad k následné analýze vybraných děl autorů, kterými jsou Charles Dickens, Arthur C. Doyle a Robert, L. Stevenson. Vybrané ukázky ilustrují některé sociální a regionální fenomény této doby.

KLÍČOVÁ SLOVA

Region Londýn, viktoriánský Londýn, průmyslová revoluce, sociální kriticismus, londýnský dialekt, Charles Dickens, Robert L. Stevenson, Arthur C. Doyle

TABLE OF CONTENTS

| | |
|---|----|
| INTRODUCTION..... | 8 |
| 1. ECONOMIC BACKGROUND, SOCIAL SITUATION IN LONDON IN THE MID-VICTORIAN ERA, AND SOCIAL CRITICISM | 10 |
| 2. URBAN SPACES IN LITERATURE, PERCEPTION OF THE CITY IN LITERATURE | 20 |
| 3. VICTORIAN LITERARY IMAGE OF LONDON, REALISM, LONDON AS A REGION..... | 25 |
| 4. ANALYSIS OF WORKS; THE CHARACTER OF THE CITY, SOCIAL SITUATION AND THE TRAITS OF SOME CHARACTERS OF THE ERA | 32 |
| CONCLUSION | 40 |
| RÉSUMÉ..... | 40 |
| BIBLIOGRAPHY | 43 |
| APENDICES | 46 |

INTRODUCTION

Many books were produced, and many authors tried to truthfully describe such a majestic city that London undoubtedly is. Even though some of the works depict just the second half or the middle period of the nineteenth century, they are still quite voluminous. Lyton Strachey, the English writer and critic who was born in the culmination of the Victorian times, produced a quote: ‘The history of the Victorian Age will never be written: we know too much about it.’¹ Endless ranks of authors tried to draw an idea of the Victorian city concentrating on all sorts of different parts of life, practicalities, customs, art and architecture, beliefs and social situation. This thesis will try to offer some of those too, but the focus point is to try and introduce the Victorian London as the regional authors, who were fascinated by it, saw it. One may wonder why London was attracting them so much.

The authors often chose to write about a particular region because they had some kind of relationship to it. Some were born there, some lived there for a significant part of their life. Those who were born there such as Charles Dickens who wrote about London had a great advantage of knowing the place very well. Judith Flanders cites in her wonderfully fruitful book *The Victorian City* one of the economists and journalists named Walter Bagehot, who tried to summarize Dickens’ encyclopaedic embrace of the city in a neat metaphor: ‘London is like a newspaper. Everything is there, and everything is disconnected... As we change from the broad leader to the squalid police report, we pass a corner and we are in a changed world.’² It must have been truly shocking and fascinating, as the simile from the newspaper suggests, to walk the streets of London at the time of the middle and advanced Victorian era. And it is no surprise that those looking for inspiration in times with no TV sets, video games, and the medium of photography only had been born, were eagerly rumbling the streets and secluded places of the city in an awe. To imagine Dickens’s great knowledge and love of London, Flanders cites one of his work colleagues when Dickens was just an adolescent solicitor’s clerk: ‘He knew it all from Bow to Brentford.’ ... ‘Give Dickens the name of almost any street and he could tell you all that is in it, what each shop was, what the grocer’s name was, [and] how many scraps of orange peel there were on the pavement.’³ There is no doubt that Charles Dickens knew his birth place really well. A reviewer once said that his [Dickens’s]

¹ „Quotes about the Victorian Era“, *Quote Master*, Accessed June 7, 2021.

² Judith Flanders, *The Victorian City* (London: Atlantic Books, 2012), 11.

³ *Ibid.*, 9.

London was described „with an accuracy of a cabman”.⁴ A role the regional authors play has its historic merit too, as they describe in detail how people lived, behaved, and how the place looked. With Dickens being probably the most influential of all of them regarding London, Margaret Drabble describes his position in history and the regional writing in *A Writer's Britain* as such: ‘Dickens is the great poet of pollution, reminding us of what London fog was like before the Smoke Abatement Acts of the nineteenth century and the Clean Air Acts of the twentieth century.’⁵

A.C. Doyle for example, was not born in London but in Edinburgh, nevertheless, he mastered the knowledge of the streets and depiction of some of the London characters really well in his Sherlock Holmes stories. He chose Baker Street, London for his main character's living place. Doyle is a great example that the authors do not need to be born there to become an author of a particular region. R.L. Stevenson is too from Edinburgh but chose to live a part of his life in London.

As it is stated in the first chapter, London always attracted many people from various countries, regions and backgrounds. This gives the thesis a very wide range of themes it can elaborate on, but to keep to its allowed extent, only some of the phenomena were chosen such as the economic development thanks to the Industrial Revolution, social criticism that had to arise inevitably due to the inability to deal with the quickening growth of population and poor working and hygienic conditions, and the poverty and crime, which became, among other issues, one of the main inspirations for the Victorian authors. The analysis of some excerpts can provide a glimpse view into the lives of the Victorians.

⁴ Flanders, *The Victorian City*, 9.

⁵ Margaret Drabble, *A Writer's Britain* (London: Thames and Hudson Ltd., 2009), 209.

1. ECONOMIC BACKGROUND, SOCIAL SITUATION IN LONDON IN THE MID-VICTORIAN ERA, AND SOCIAL CRITICISM

It should be stated that the “breeding ground” for the social effects manifesting in the mid and second part of the nineteenth century was forming a few decades sooner. Especially in periods of 1830’s and 1840’s, in which a phenomenon that was very influencing and truly lifechanging was born - the railway. It kept, in those two decades and beyond, growing and expanding steadily. It helped with the economic prosperity, which was already unrivalled in the world due to the trading established throughout centuries with the British colonies. Together with the spread of the manufactures all around the country, nothing could stop Great Britain from steadfastly growing economy. The state of the economy often underlies and impacts the social situation, which was clear to Asa Briggs as he formulated it in his book *The Age of Improvement*, probably the most excellent source serving this thesis: ‘The economic effects of the railway revolution were obvious enough – they permitted the cheaper movement of goods, particularly heavy and perishable goods, and they widened local markets.’⁶ In other words, the railway brought prosperity to many. The steaming engine pulling various carriages was both, ‘a symbol and a cause’⁷ of economic change. The change was so significant that we can talk about a true revolution, often named according to its origin – Industrial. But still, there were not many factories in London, so it can be said that London was not mostly shaped by the Industrial Revolution, but it was, as Steven Inwood puts it in *A History of London* ‘a vast trading and commercial, rather than a manufacturing town.’⁸ Political economists and statisticians of the time were expressing the positive view such as the one of J. R. Porter, who claimed that ‘material progress was itself the basic form of progress, the lasting improvement, and all else was superstructure.’⁹ Nothing seemed so overcome as the feudal past and loud were the voices of respectable citizens celebrating the great changes and improvements leading to bright tomorrows. Briggs, again in the favourite work of this writing, illustrates this pertinently by citing the Victorian educator and historian Thomas Arnold, who wrote: ‘I rejoice to see it and think that feudality is gone for ever. It is so great a blessing to think that any one evil is really extinct.’¹⁰ London was getting bigger due to its varied and wide choice of employment. With its

⁶ Asa Briggs, *The Age of Improvement 1783-1867* (Singapore: Longman Singapore Publishers (Pte) Ltd., 1993), 299.

⁷ *Ibid.*, 299.

⁸ Stephen Inwood, *A History of London* (London: Macmillan, 1998), 444.

⁹ Briggs, *The Age of Improvement 1783-1867*, 299.

¹⁰ *Ibid.*, 299.

ever-growing population it desperately needed changes in its infrastructure. To be better able to manage the coming necessary and vital improvement works this age inevitably called for, the *Metropolitan Board of Works* was established in 1855.

It was supposed to help with the planning and realisation of the local improvements, and it replaced the long-time failing parish vestries. Seven municipal councils were established, each covering one of the London's seven parliamentary boroughs, and each had their representative in a single Metropolitan Board of Works.¹¹

All seemed almost perfect looking like nothing could stop the positive progress, but let's get back to Briggs once again, who soon opens the book on a different page by saying that 'there were people, however, who were less satisfied and contrasted the present very unfavourably with the past, often not in a mood of nostalgia but of genuine social criticism.'¹² To name few of them, social critics such as John Ruskin, Charles Dickens and Henry Mayhew can be brought as an example and some of them will be dealt with in more detail further in this work.

The forthcoming half of the century was clearly not going to be only a debonair period of the British capital. Local governments with their obsolete policies were failing to effectively deal with painful and growing issues such as the poverty and public health, therefore many causes had to be supported by the volunteers seeking change. There were innumerable charities in the capital collecting money through Christmas appeals where the 'guilty, fearful, or even generous, wealthy of the West End paid their tribute to the East.'¹³ The charitable spending in the late 1860's was said to be three times higher, 'at over £7 million a year'¹⁴, than the whole year government budget helping the paupers, which only showed the necessity of the regular contributions of the wealthy. Sadly, no one was trying to get to the core of the issue of poverty, but the upper classes were surely improving their snobbish image by being charitably generous. A little was done to help and understand the situation of the poorest, Briggs offers a claim that seems to aptly express the attitude towards the underclass of the time: 'It was only rarely that a wise observer would admit that "we know too little of the inward consciousness of the toiling and the suffering poor to be able to speak with any confidence of their own view of their own

¹¹ Inwood, *A History of London*, 432,

¹² Briggs, *The Age of Improvement 1783-1867*, 299.

¹³ Inwood, *A History of London*, 509.

¹⁴ *Ibid.*, 509

existence".¹⁵ It was probably the lack of experience of the majority which, although noticing, failed to effectively deal with such social disbalance.

One of the main causes of the poverty and the related issues was the migration. With many people leaving the countryside and the midlands following work opportunities waiting in the big city, there was something inevitably expanding behind the veil of the Victorian genteel and often superior lifestyle, neat dresses, and refined etiquette. It was the rising demand for housing, health care and social support for those unsuccessful in finding reasonably paid work, those with poor health, and unfortunate life circumstances. The unconcern and inactivity of the local governments, but also the passing of the Poor Law act in 1834 caused, that many painful issues begun to emerge such as the expansion of the slum dwellings and establishment of workhouses. It may be audaciously said, to paraphrase impressions of Dickens or Mayhew, that the existence itself, let alone the inability and unwillingness to properly deal with those deepening issues concerning the masses, contributed towards the creation of one of the saddest and most shameful part of the history of London.¹⁶ Stephen Inwood in his book *A History of London* elaborates on the dismal health state of the population, dying in high numbers due to small pox, tuberculosis, whooping cough, scarlet fever, typhoid, typhus, and cholera which was not dealt with up until a vaccination was made free in 1840 after an epidemic, which killed 41,600.¹⁷ The parents were somewhat untrusting towards the vaccination, as it was the synonym for the poor. The resistance and reluctance towards it may be explained by the fact, that until 1872 vaccinations were provided by the Poor Law authorities, sometimes in workhouses.¹⁸ People suffering malnutrition in the workhouses and the expanding slums were those of the most significant causes of health problems. The diseases could spread quickly among people having no hygienic standards, suffering from freezing conditions in the winter, poor nutrition, living in the midst of excrements overflowing from the cesspits,¹⁹ and often the dead bodies of animals, and, shockingly, even dead babies as Lisa Pickard researched for us in one of the respected professional journals of the time *The Builder*, which read following in January 1862:

‘... There are the percolations of the crammed churchyards, the rain washings of the streets ... which carry away with them ... filthy objects, horse and cattle, ... refuse

¹⁵ Briggs, *The Age of Improvement 1783-1867*, 440.

¹⁶ Donald J. Olsen, "Victorian London: Specialization, Segregation, and Privacy." *Victorian Studies* 17, no. 3 (1974): 265-278.

¹⁷ Inwood, *A History of London*, 417.

¹⁸ Inwood, *A History of London*, 417.

¹⁹ Liza Pickard, *Victorian London: The Life of a City 1840-1870* (London: Weidenfeld & Nicolson, 2005), 2.

from hospitals ... fishmongers', glue-makers', candle-makers', bone-dealers', tanners', knackers', scum-boilers' and tripe dressers' liquid refuse ... refuse from chemical works, gas works, dye works, ... dead rats, dead dogs and cats, and, sad to say, dead babes.'²⁰

No one would use the word "slum" at the beginning of the nineteenth century,²¹ however, the poor living conditions with overcrowded spaces were already known. Before the word slum was used, this style of living was called "Rookery". The name is explained by Judith Flanders in *The Victorian City* as 'many rooks build their nest in a single tree, so a court is known by the name of the "Rookery", from there being a humble family in each room.'²² The growth of the slum dwellings increased in direct proportion together with the growth of the number of the city inhabitants. Between 1800 and 1850 the population of England doubled. The number of people pouring to London every day was very high. Suddenly finding themselves in the big city, they still needed to meet their basic needs, but that is where the situation got even harder for many. The highest inflow of people was in 1840 with the Irish refugees fleeing the Famine, and thirty years later the great agricultural depression caused another population growth, which only started diminishing when United States became a popular destination for better life seekers.²³ Unfortunately, the attitude towards the poor in England started transforming due to various changes in the society. Flanders offers possible causes of this:

'increasing urbanism, population and inequality of income, creaking infrastructure and the rise in evangelical morality helped to create a view that the poor were poor not because of misfortune, or because wages were too low, but because they were drunken and lazy, probably immoral and dissolute, and no doubt rogues and thieves to boot.'²⁴

The relatively munificent Poor Law, which was, with some adaptations, in place since the seventeenth century was ended by the new and harsh Poor Laws from 1830's. It said that 'every parish had to provide a workhouse.'²⁵ The poor old and disabled people were no longer able to earn 'outdoor relief'²⁶, which left them unable to live in their own houses. The unregulated rules of the landlords and house owners caused, that the properties could be rented without paying attention to the basic welfare and living conditions, causing cumulation of the poorest people

²⁰ Pickard, *Victorian London: The Life of a City 1840-1870*, 4.

²¹ Flanders, *The Victorian City*, 167.

²² *Ibid.*, 167.

²³ Inwood, Stephen. *A History of London*, 412.

²⁴ Flanders, Judith. *The Victorian City*, 168.

²⁵ Picard, *Victorian London: The Life of a City 1840-1870*, 76.

²⁶ *Ibid.*, 76

and the related issues in one place, or even the loss of a shelter altogether. Donald J. Olsen, in his work *Victorian London: Specialization, Segregation, and Privacy*, captures description of Henry Jephson, medical doctor, who did a lot to support individuals in need, and who confirms impressions of Dickens and Meyhew: ‘Never a time in which land-owners, house-owners and builders did as freely as they liked with their own, regardless of the injury or damage inflicted upon others...’²⁷ Many of the slams, as Pickard writes, had been ‘decent houses erected by prosperous Restoration magnates, before fashionable London moved west.’²⁸ But still, the rich and poor were living not far from each other. Olsen describes that ‘pockets of extreme poverty in immediate juxtaposition to the residences of the very rich persisted well into the Victorian period.’²⁹ The rich were moving to the more fashionable flats, leaving their houses empty, so it was not long before first “settlers” started to occupy them and they became slams. They were usually situated at the back of the courts or at the mews, hiding from the business of the main streets. There are some mentions of the back-slams in Dickens’s work; however, he is not calling them so in his books. But his interest in such places and people living there was documented in one of his letters of November 1840, discovered also by H. J. Dyos, where he wrote: ‘I mean to take a great, London, back-slams kind of walk tonight.’³⁰ These houses, first offering some stuff the previous owners had left there, were quickly becoming raddled, as Pickard puts it, ‘squatters quickly moved in and removed anything usable or saleable.’³¹ Having been the only source of warmth or chance to sell some bits and pieces, the buildings soon ended empty with nothing to offer. Nevertheless, they became the only shelter the poor had. ‘Once the buildings had been gutted, the very poor inherited the shells, into which they packed as many as they could find a space to lie on the floor – sometimes more than that,’³² is Pickard’s description, which suggests the inevitable results this kind of living had. The smell, diseases, death, and crime were spreading. It was not a surprise that many paupers, the poorest of the poor, were seeking to improve their conditions in workhouses, even though it was just an illusional improvement.

Signing up to a workhouse was an act of despair. Workhouses were meant to improve the conditions of the poor, first to offer work and prevent disorderly behaviours such as alcoholism and the abuse of tobacco. It was believed that idleness causes more poverty. But it

²⁷ Olsen, „Victorian London: Specialization, Segregation, and Privacy“, 266.

²⁸ Picard, *Victorian London: The Life of a City 1840-1870*, 45.

²⁹ Olsen, „Victorian London“, 267.

³⁰ H. J. Dyos, „The Slums of Victorian London.“ *Victorian Studies*, Indiana University Press, (1967): 8.

³¹ Picard, *Victorian London: The Life of a City 1840-1870*, 45.

³² Picard, *Victorian London: The Life of a City 1840-1870*, 45.

was also believed that if the paupers were well fed and well dressed in the workhouses, they would become lazy, which was not desirable outcome. Flanders confirms this by writing ‘thus the notion of making the workhouses less “eligible”, or desirable, became central, with workhouses rendered “as prison-like as possible”.’³³ Comparing this assertion with what Pickard says, turning to a workhouse certainly meant ‘giving up all self-respect, and abandoning family ties’.³⁴ It surely must have been the most desperate condition that would make a relatively free pauper to sign up to such a place. Living on the street, or in the smelly overcrowded slum with nothing to lose was not easy but still, as Picard understandingly outlines ‘the street people had their freedom, of a sort.’³⁵ This brings us to questions and some ideas of what kind of people the “better off Victorians” really were. Those Poor Law Guardians who oversaw the system surely had their clearly defined opinions. The society had their strong tendencies to see the poor equal to the bad, the differences between the classes had been widening, the upper classes distancing themselves from the underclass seeing them as different. Even though the critics were raising their voices against social injustice, Flanders mentions that ‘Dickens and Meyhew were representatives of many, possibly most, of the middle classes in this feeling of them and us.’³⁶ It looks that it was difficult to shake off the Victorian decorum anyway. But the dreadful living conditions the Poor Law of 1834 caused were not left without notice. Dickens responded to it by writing *Oliver Twist*, but even so, Flanders mentions that ‘he used words such as ‘wild’ and ‘voracious’ – as of an animal – to describe the workhouse children.’³⁷ For some, it was not a choice to reside in the workhouse, particularly the youngest ones. The living standards, if they can be called so, were dismal and inhumane. A question may arise, where were the humans who could act in order to do something to improve such conditions. One of the publicists and medical officers who started exposing these appalling conditions was Dr. Joseph Rogers. Inwood offers a view on what Rogers wrote about the Strand workhouse: ‘wretchedly damp and miserable room, nearly always overcrowded with young mothers and their infant children.’³⁸ Charles Dickens was a tenacious critic of the authorities that were administering the living of the most vulnerable. He used his fiction to portray them as bumbling and malicious characters and he was particularly harsh with those who were responsible for children.³⁹ The conditions, under which the orphans, or the children of the poorest had to live, are quite vividly

³³ Flanders, *The Victorian City*, 169.

³⁴ Picard, *Victorian London: The Life of a City*, 76.

³⁵ *Ibid.*, 76

³⁶ Flanders, *The Victorian City*, 168.

³⁷ *Ibid.*, 168

³⁸ Inwood, *A History of London*, 508.

³⁹ Arlene Bowers, Andrews. "Charles Dickens, Social Worker in His Time." *Social Work* 57, no. 4 (2012): 297-307.

described in *Oliver Twist* by Dickens, and will be dealt with further in the thesis. To feel the harshness of the system, those who did not sign up to a workhouse were living their nightmare too. A Vagrancy Act of 1824, as Flanders points out, criminalised everyone who looked like having no means to support their living, thus begging on the streets⁴⁰. Dickens acknowledges this illogicality by integrating it into one of the notoriously known scenes, which depicts Oliver who gets in the theft situation: ‘when he run away from the crime scene – he breaks the law by being on the road with no money.’⁴¹ The poor really did not have many options. They could choose between the drudgery in the workhouses, or relative freedom on the street receiving as little as 1 shilling (s) per week if dependent on the parish⁴², risking being jailed and sentenced to a workhouse anyway, if they spent the money too soon, which they often had. To have an idea on the expenditures of 1850, Inwood compares some of the cheapest housing possibilities: ‘a single room in central London might cost 2s per week, and a miserable two-roomed house in Bethnal Green could be had for 3s.’⁴³ Not to mention other unfulfilled needs the poor had, the chances to live with dignity were very thin. Apart from being separated from their families, the paupers in the workhouses were not allowed, as Flanders lists, any personal possessions, were dressed in repelling uniforms, their hair were deliberately cut uglily (pollarded as Dickens called it), and they had to ask for permission if they wanted to leave the workhouse.⁴⁴ In order not to be too expensive for the parish, the costs had to be kept down, which resulted in malnutrition of the poor, and thus often suffering of a bad health conditions. It all seemed a vicious circle and indeed it was. As the above paragraphs indicate, the Victorian society was full of mishandled issues and class extremes, generating problems which were not easy to deal with, even if there were a good willed people. But they did not go unnoticed at least.

Naturally, some public figures of the time were coming out with the critical opinions on the issues they had observed. But what kind of critics they were? Briggs offers a clear description by writing that ‘the Victorians were their own best critics, but in almost all their criticism they accepted premises which in retrospect make them as “Victorian” as the targets of their irony or their indignation.’⁴⁵ It looks that the middle and upper class Victorians were too much captivated in their own way of living, which was set in high standards and keeping up to the traditions often leaving them preoccupied and blind to the issues of the poor. On one

⁴⁰ Flanders, *The Victorian City*, 168.

⁴¹ *Ibid.*, 168.

⁴² *Ibid.*, 169.

⁴³ Inwood, *A History of London*, 519.

⁴⁴ Flanders, *The Victorian City*, 169.

⁴⁵ Briggs, *The Age of Improvement 1783-1867*, 452.

hand, the upper classes reaching the top of the lifestyle, as Briggs fittingly illustrates by citing G. M. Young: ‘the life of the university-bred classes’ ... ‘the culminating achievement of European culture’⁴⁶, on the other hand he states that ‘many Victorians were lonely and isolated, and many others were stupid, vulgar, unhappy and unsuccessful.’⁴⁷ E. P. Hood for example wrote in his book, and Briggs mediates: ‘crime was well housed, well fed, educated and indulged while poverty was crushed, trampled and left uncared for.’⁴⁸ The roots for criticism were as various as was the social phenomena of the Victorian society. Therefore, the critical voices had their origin in all sorts of social backgrounds. Dicken, for example, had a very humble upbringing, his father was even imprisoned for debt, and he only became better off after he started writing for the newspapers and became quite successful writer. Whereas John Ruskin came from ambitious family that could even provide private tutors for him. But still, they had some themes in common.

Partially it was the critique of the old rigid ways of aristocratic and upper classes’ life. A strong and often kind of melancholic critique pointed to the issues rising from an unstoppable industrial progress, which believed that greater material wealth is the only way to great future, but in the shadow of it, it was creating a numerous, and often underpaid working class. Among these social ends, each defending their points, there was a truly revolutionary concept brought to life by Charles Darwin, who went public with his *On the Origin of Species* in 1859, and elaborated the theory further during the 1860’s and 1970’s. Many active voices of the Victorian society expressed their opinions on this theory and it quickly became controversial. Erin McLaughlin-Jenkins published an article in *Victorian Review* about one of the late Victorian supporters of the labour movement and a prominent militant suffragette Annie Kenny, who trusted that ‘a force that was by the 1880’s a cornerstone of labour and social ideology - was evolution.’⁴⁹ Darwin’s theory was loved by some, ridiculed by others. John Ruskin, active socialist and leading British art critic who was also very interested in the science of biology and geology was somewhat critical to the modern approaches science was taking. Ruskin wrote this in the opening of his textbook on birds, *Love’s Meinie*: ‘Empirical, experimental science in its modern Victorian form was made “vulgar”, by its arrogance and materialism. There was neither moral nor intellectual leadership to be discerned among its

⁴⁶ Ibid., 448.

⁴⁷ Ibid., 448.

⁴⁸ Ibid.,448.

⁴⁹ E. McLaughlin-Jenkins , “Annie Kenny on Evolution, Freedom, and Fellowship”. *Victorian Review*, Vol. 41, No. 2 (Fall 2015), 39-44.

practitioners.⁵⁰ Ruskin's description seems to fit well with the harsh and bumbling approach the medical staff had towards the poor in the workhouses that had been led by even harsher representants of the local governments. One idea that contributed towards this strange and inhumane exclusion of the poorest social groups was Darwin's debatable and inauspicious suggestion that 'the forms of life throughout the universe become divided into groups subordinate to groups.' Another significant Darwin's idea begins with the survival of the fittest theory, which reads between the lines that the bourgeois society has their right to be what they are and perhaps even exploit lower social groups. Darwin is projecting it onto nature, and ends up with the great merciless ridicule when his "transference from society to animate nature of Hobbes' theory of the war of every man against every man" was perceived as a great error.⁵¹ Many philosophers, intellectuals, activists, and scientists stood against Darwin including Karl Marx, Friedrich Engels, Robert Blatchford, Annie Besant, Dickens and others.⁵² Marx's and Engels' perception of Darwin's theories was very ambivalent and as it is stated in the recent issue of *Marxist perspectives*, it 'played a role in helping to set the stage of the development of the theory of the two sciences, bourgeois and proletarian, among future generations.'⁵³

The painful division of the society was noticed by many but most of the critics were dealing with the issue mainly theoretically. Practical part was often done by the suffering themselves and their supporters in what was later experienced as the rise of workers' unions or charitable societies that were mentioned at the beginning of the thesis. In Linda Colley's article, Benjamin Disraeli, a conservative who became twice the Prime Minister of Great Britain in the second half of the 19th century described Britain in 1845 as:

...two nations between whom there is no intercourse and no sympathy; who are as ignorant of each other's habits, thoughts, and feelings, as if they were dwellers in different zones, or inhabitants of different planets; who are formed by a different breeding, are fed by a different food, and ordered by different manners, and are not governed by the same laws...THE RICH AND THE POOR.⁵⁴

Although this kind of division is rather an inaccurate image due to its overuse and simplification over time, it is indisputable that Disraeli looked at the national division exactly from the point

⁵⁰ Francis, O'Gorman, "Ruskin, Science, and the Miracles of Life." *The Review of English Studies*, New Series, 61, no. 249 (2010): 276-288.

⁵¹ McLaughlin-Jenkins, "Annie Kenny on Evolution, Freedom, and Fellowship", 40.

⁵² *Ibid.*, 40

⁵³ Mitchell, Aboulafia, "Engels, Darwin, and Hegel's Idea of Contingency." *Studies in Soviet Thought* 21, no. 3 (1980): 211-219.

⁵⁴ Linda, Colley . "Whose Nation? Class and National Consciousness in Britain 1750-1830." *Past & Present*, no. 113 (1986): 97-117.

of view of those two agents – wealth and poverty.⁵⁵ The following chapters are too influenced by the ever tense and burning dialogue of the two social groups – The wealthy and the poor. Images of this painful relationship are most certainly interwoven in all of them, the perception of London as urban space, Victorian Literary Image of London, and in the last chapter dedicated to the analysis of selected works of Victorian authors. But first, let's explore the specifics of the chosen region which is a bit different from those regions stretching on the vast countryside planes and mountains with the villages and hamlets, and some centralised towns, or bigger cities, characterised by a specific culture, dialect, and all aspects the cultural anthropology, ethnology, and literary authors may be interested in. The region and the main theme of this thesis is as complicated as it can get. One of the greatest cities of the world, which London undoubtedly is, experienced mixing of different cultures since people started reflecting its existence, therefore its characteristics cannot be expressed, metaphorically said, in just a few tones. It should be looked at and described in chords, melodies, and harmonies, in aliquot tones, different scales and modi. But before this composition can be presented, it is necessary to look at the phenomenon of the city in general.

⁵⁵ Ibid., 97.

2. URBAN SPACES IN LITERATURE, PERCEPTION OF THE CITY IN LITERATURE

There is a number of different perceptions of the city, and they depend on their owner. Who is describing and for what reason, or who is looking, living, feeling, simply experiencing, is an important factor. A different view was recorded from those who were building the material base of it, completely different view was perceived by those who lived their ordinary lives there. Another interesting scene could be described by those who just visit. The literary authors of fiction will use a different parts of the city for their plots, and let their imagination loose using metaphors, or similia. A guide book creators will point out places for a completely different, rather a sober practical reasons. Social anthropologist will most likely describe it with an effective definition. The most cited definition of the city is the one of the American sociologist Louis Wirth who says: 'It is relatively large, dense and permanent settlement of socially heterogenous individuals.'⁵⁶ The attribute "heterogenous" can as well refer back to the end of previous chapter that is speaking about the mixing of different cultures. With the addition of countless possibilities of personal assertion is exactly what keeps attracting various authors, artists, scholars, and professionals from all sorts of social backgrounds to the city. But not only them. As it is already mentioned in this thesis, the less creative, and less affluent groups of people also streamed to the city to seek work for a reasonable pay. It is easy to imagine that this blend of various men, and thus various emerging life situations, may not be easy to deal with, and it can require a certain level of stamina to adapt to it. Dr. Samuel Johnson, the English writer and lexicographer, produced a quote that could describe, although directly unuttered, what kind of life motivation and attitude may one need in order to be able to live in the city such as London: 'Sir, when a man is tired of London, he is tired of life; for there is in London all that life can afford.'⁵⁷ That can be perceived as a little generalizing indeed, but unlike Johnson, Dickens for example saw London with a different eye. He explored it with a "magnifying glass", he walked through it to and fro just to capture the very ends and depths, the essence of those who were realizing their everyday lives, he was not generalising, but analysing. As Rebecca Dalzell wrote for *The Smithsonian Magazine*, 'he observed streets and courts that dart in all directions, until they are lost in the unwholesome vapour which hangs over the house-tops and renders the dirty perspective uncertain

⁵⁶ Alexandra, Bitušíková, "Čo je mesto? Mesto v predstavách jeho obyvateľ'ov", *Český Lid* 90, no. 3 (2003): 217-224.

⁵⁷ James, Boswell. *The Life of Samuel Johnson*. Everyman's Library, 1993.

and confined.⁵⁸ Dickens was a great Rambler as he used many real London places to set his writing scenes in. But before the perception of the single artists is going to be interpreted, it is important to look at the reasons that keep attracting the authors with a magnetic force. A setting such as the big city is undoubtedly suitable and appreciated by the authors due to its variability and its capability to astonish, be it within the social diversity, or because of the existence of the most extraordinary and exotic objects and characters brought to London by the bygone sailors from their world voyages. An interesting view is that from Daniela Hodrová, who tried and compared the city to a literary “text”:

‘In the text of a modern city the beginning and the end merge – moat, wall, gate (that is sometimes paradoxically found in the centre of the city – like the Prašná brána in Prague) – instead of those, the incomer from the county will be greeted with wide spread building and traffic density, the intensity of the sound growing stronger, cumulation of smells; the outskirts are frayed and imperceptible, as well as its centre – should the city have any (historical centre), if it does not cease to exist among the new buildings; new “centre” – one of the possible centres, because different groups of residents may put their centre in different places – then it is usually predominantly lay.’⁵⁹

Among other reasons why the author chose London to base their works in, the age period definitely stands out because what the Victorians did to London makes it everything else but ordinary. During the Victorian period, there were many truly lifechanging inventions born, be it within the architecture, engineering, scientific, or industrial ground. One may say there was not a single stone left unturned. Basically all life aspects were influenced by the new improvements. A typical Victorian architecture, made with red bricks lined with white patterns, and the High Victorian Gothic buildings were suggesting return to historical motifs. Although it was mainly the literary contribution to the world England offered at that time⁶⁰, the architecture gave a very distinctive look to the cities with London in a forefront. Newly paved streets, whole new embankments, Bazalgette’s intercepting sewers improving no longer tolerable hygienic situation, George Peabody’s housing with the flats providing a dignified

⁵⁸ Rebecca Dalzell, „How Dickens Saw London“, *The Smithsonian Magazine*, Accessed June 5, 2011.

⁵⁹ Petr, Poslední. „Možnosti literárněvědného eseje – Daniela Hodrová a Vladimír Macura na nové cestě“. *Laboratoř ve vlnách*, Tahy 21-22, Literárně-kulturní revue, Pavel Mervart – Univerzita Pardubice, Pardubice 2019, s. 13-37.

⁶⁰ Henry-Russell, Hitchcock. "High Victorian Gothic." *Victorian Studies* 1, no. 1 (1957): 47-71.

place to live for many workers, all this had shaped the face of London and can still be seen today. Even the residence of the British government did not escape some, in this case very large Victorian transformation. In 1834 another fire decimated the original Houses of Parliament. Charles Barry's Gothic Revival design won a competition to recreate the building. It was at this time a long waterfront terrace was added and later reclaimed by the river.⁶¹ Perhaps the most famous and often visited site of the complex is the clock tower. Each of the clock faces on what is now known as Elizabeth Tower are 7 metres in diameter. The bell, known as Big Ben, first chimed in 1859 and continues to keep time with remarkable accuracy.⁶² But there are other important buildings defying London that were attracting authors such as Charles Dickens, or Sir Arthur Conan Doyle as well.

Many characters of their stories were coming to London from rural places to mature there, to find out about real life, to experience fall and rise in their lives, to witness extraordinary events, and be a part of many adventures. Doyle is often using the railway to change the scene, Dickens often places his characters on streets, or in the barrister offices, and even in the dismal slums. The various people go to London because they need to visit a court of justice when dealing with their sudden inheritance, or are taken care of as poor orphans by a philanthropic good-willed man, or they experience many more life plots and conflicts. Settings described in those works are for example little shops, back rooms, opulent residences of the most peculiar characters, relatively small mysterious court houses hidden among ordinary courtyards, streets leading to the blind ends, or ending in Thames, bridges, taverns, tobacconist dens, railway stations, post offices and police stations, the list could go on. Again, it is the diversity of settings that enables the authors to create characters typical for the age, or those unheard of. Wondering in a mysterious city could be a great plot finder for the authors of the fiction, but there were also some efforts made in the 19th century to describe the city in an exact manner, to draw visitor's attention to its beauty and permanent showpieces.

To become lost in a strange city is an experience characterised by acute anxiety and even terror; unknown urban environments are often more disorientating than their natural counterparts.⁶³ How romantic it can feel when one gets to wonder in the midst of nature, following the ridges and blossoming alleys with intoxicating smell of herbs and wild flowers, but beware to get lost in Shoreditch, West End or Westminster! The Victorian city guides were

⁶¹ "A Brief History of The Houses of Parliament". Accessed May 6, 2021.

⁶² Ibid.

⁶³ Paul, Dobraszczyk, "City Reading: The Design and Use of Nineteenth-Century London Guidebooks." *Journal of Design History* 25, no. 2 (2012): 123-144.

there to help. The guidebooks were issued in various forms, some with maps, some without, but all had one common goal, that was to help the uninformed tourist to find and suggest that, whatever might be of their interest. The tourism in London grew significantly in the 19th century with its peaks of visitors' numbers in 1851 and 1862, the years of the Great and International exhibitions, respectively.⁶⁴

The event of the Great Exhibition in 1851 had left its mark in the literary fields, because with the promotion of the big show, there was, as Sylvi Johansen puts it, an enormous proliferation of written material – books, poems, pamphlets and journal and newspaper articles, all pondering the significance of it.⁶⁵ It obviously had one goal in mind – to attract as many visitors as London could possibly accommodate. Business owners were thrilled, house facades got a new coat, and Hyde Park had seen a busiest times in its history. The expected business profits, and also new businesses emerging brought a totally new approach in economy. Lending money, quick industrialisation of Britain, all this was also depicted in literature. As Garrett Ziegler describes:

‘Any number of Victorian novels - full of references to the funds, the five percents, and the stock markets, as well as to the more pernicious elements of the new economy, like debt, fraud, and bankruptcy – offer a thorough, if slightly disproportionate, sense of the movement toward capitalisation and its attendant concerns.’⁶⁶

But it must be said that a large number of Britons did not have any savings and were not interested in investments.⁶⁷ But even this was slowly changing, the railway for example, was a great investing opportunity, although not always the right one. Ziegler continues, new financial journalists – operating in such venues as the *Economist* and the *Banker's Magazine*, both founded in the 1840's – heightened public awareness of the changing nature of Britain's economy.⁶⁸ Not all things progressed forward though.

In architecture, there were, what some could call “barbaric” events. The face of London was greatly influenced by buildings, mainly churches, of Sir Christopher Wren, an architect, who skilfully restored London after the great fire in 1666. But the Victorians with their vulgar tendencies in some fields began with their imprudent demolitions in 1878. Ben Weinstein

⁶⁴ Dobraszcyk "City Reading: The Design and Use of Nineteenth-Century London Guidebooks", 125.

⁶⁵ Sylvi, Johansen, "The Great Exhibition of 1851: A Precipice in Time?" *Victorian Review* 22, no. 1 (1996): 59-64.

⁶⁶ Garrett, Ziegler "The City of London, Real and Unreal", *Victorian Studies* 49, no. 3 (2007): 431-455.

⁶⁷ *Ibid.*, 434.

⁶⁸ *Ibid.*, 434.

illustrates this in his article as such: ‘In April 1878, William Morris made an impassioned protest via *The Times* letters to the editor pages against what he called the “systematic” and “wholesale” demolition of Sir Christopher Wren’s City of London churches.’⁶⁹ This article can help us to imagine, what London looked like from a heightened view, let’s say from Kenwood House in Hampstead Heath, or perhaps Primrose Hill Park in Camden. His letter insisted that ‘The City church spires were singularly original and beautiful punctuations in the otherwise dull and monotonous City skyline.’⁷⁰ The changes in society and economy were to have a great impact on the look of the city as Morris prophetically guessed, again in Weinstein’s article, that ‘these churches would most certainly be replaced by banks, insurance houses, and office blocks made their removal all the more objectionable to Morris, who went on to condemn their demolition.’⁷¹ Not only churches were disappearing, but also the green places such as Hyde Park underwent a great remake during the Great Exhibition on 1851. Many protesters were there to voice out their opinions on the vulgar machinery destroying the beloved green city island. One needs to imagine the scale of works and changes, and it is best described in the article of Anthony Swift, who opens his work with these data:

‘The Exhibition of the Works of Industry of All Nations was a landmark event, a material display of an unprecedented scale and scope that gathered over 100,000 exhibits from nearly 14,000 exhibitors under the enormous glass roof of London’s Crystal Palace in 1851. Almost forty countries, including Russia, France, Prussia, Austria, the German Zollverein, the United States, Turkey, and Egypt, brought their products to the world’s first international industrial exhibition, where they were viewed by over six million visitors and evaluated by juries of experts. For most contemporaries the exhibition was a vast display of the physical power and material wealth produced by the Industrial Revolution, a celebration of the human progress, and a testimonial to Britain’s leadership in manufacturing, although in recent years scholars have argued that the exhibition can also be interpreted in other ways.’⁷²

So the face of London was changing remarkably, the changes were indeed inviting many strangers and business owners, and with it new ideas and opportunities for various authors of guide books, newspaper articles, and also the fiction. This thesis will also pay attention to the last one listed in its fourth chapter.

⁶⁹ Ben, Weinstein, "Questioning a Late Victorian "Dyad": Preservationism, Demolitionism, and the City of London Churches, 1860–1904", *Journal of British Studies* 53, no. 2 (2014): 400-425.

⁷⁰ *Ibid.*, 400.

⁷¹ *Ibid.*, 401.

⁷² Anthony, Swift, "Russia and the Great Exhibition of 1851: Representations, Perceptions, and a Missed Opportunity." *Neue Folge* 55, no. 2 (2007): 242-263.

3. VICTORIAN LITERARY IMAGE OF LONDON, REALISM, LONDON AS A REGION

It may be perceived by many people that the nineteenth century novels exemplify realism. The authors who based their novels in the region of London are not exempt. There are also a few authors, who chose slightly different literary approach and genre. Whether there are any features of realism in the subgenres such as the London regional novel, Gothic novella, or perhaps an adventure novel will be looked at shortly, but firstly it may be necessary to identify what is realism. According to David R. Shumway realism ‘designates a set of conventions.’⁷³ These could be ‘stylistic, thematic and/or conceptual markers, traits or characteristics, in the form of literary devices, motifs, and aesthetic effects, which serve as the rules whereby a text is constructed and received.’⁷⁴ It could be argued whether realism means portraying characters and the scene in a very accurate realistic manner, or whether it is simply a realistic approach to life, or an ideological approach. The main conventions defining realism in literature are for example: objectivity, structure, plot, subject matter, style, characterisation, social background and tapestry, description and other.⁷⁵ Gustave Courbet, the French painter, started using term Realism in about the middle of the nineteenth century. Realism in the literary England was represented for example by Mary Ann Evans, who used a pen name George Eliot. One of the most productive and influential authors, who based his works mainly in London is Charles Dickens and some realism features can be found also in his bildungsroman *Great Expectations*, which is set a hundred years before the peak of the Victorian era. It is about an orphan called Pip and his journey of education in London, the main character is present and his life story, which can be taken as a basic realistic feature. This novel is a second Dickens’s novel fully narrated in the first person, the initial one was *David Copperfield*. Probably the most famous work of Dickens is without a doubt his social novel based entirely in London called *Oliver Twist*, which was first issued in the newspaper as a series and only later put into a book. In fact, many of Dickens’s works were firstly seen by newspaper reader’s eyes before they were published as a whole novel. Among other realistic authors are Charlotte Brontë, Emily Brontë, William Makepeace Thackeray, Arthur Conan Doyle and later Thomas Hardy, and Henry James. Another Victorian author, who chose rather different literary approach than narrating the detailed life story of the main character is for

⁷³ David R. Shumway, "What Is Realism?" *Storyworlds: A Journal of Narrative Studies* 9, no. 1-2 (2017): 183-195.

⁷⁴ "What is Literary Realism – Conventions", *Varlaweb*, Accessed May 22, 2021.

⁷⁵ *Ibid.*

example the Scottish writer Robert Louis Stevenson, who too set his Gothic novella *The Strange Case of Dr Jekyll and Mr Hyde* in London, and who based his story partially on a psychology, and partially used the features of a horror by trying to materialize the ever-ongoing internal fight of the man, the fight between the good and evil. His well-known work is also an adventure novel called *The Treasure island*. All of those books named above do somehow connect to the city of London, be it only with some mentions of it or be it set there entirely, therefore, they can be added to the notional group of the London regional novel. K.D.M. Snell characterises this type of novel as such: ‘By “regional novel” I mean fiction that is set in a recognisable region, and which describes features distinguishing the life, social relations, customs, language, dialect, or other aspects of the culture of that area and its people.’⁷⁶

The region of London is best to be described as a city-region. Let’s compare its historic beginnings with development it reached in the Victorian times. In the 5th century, as Pickard reads, when the Romans still held their strong rule over the area, Londinium was ‘the area of approximately one square mile on the River Thames, fortified by strong walls.’⁷⁷ Since then, she continues, the city grew significantly, and even though the walls were still there in the 18th century, the expanding tendencies were unstoppable, especially after the great fire of London in 1666, when many people moved behind the walls, as it was too overcrowded within.⁷⁸ It expanded mainly to its west part. In the middle of the Victorian era, in 1851, according to Pickard London accounted for three and a half million inhabitants.⁷⁹ Surely, as a region, London cannot be easily described, as there were a variety of nations, newcomers mixing with the old residents, the poor, the noble, the businessmen. The culture and the language field is very diverse, but it would be wise to start with the description of the native groups that were all present in London in the middle of the 19th century. Let’s begin with the different social classes. The group that is decidedly described in many Dickens’s novels due to his social awareness is the one of the poor – the underclass.

The language of the lowest social class of the time was the distinctive Cockney dialect mainly spoken in and around London. It used to be called the ‘unprivileged slum cousin’ of ‘good’ English,⁸⁰ says H. M. Ayres. This dialect was the prevailing dialect in the 16th century, but over the centuries became the dialect of the unprivileged. She continues that it had

⁷⁶ K.D.M. Snell, *The Regional Novel in Britain and Ireland 1800–1990* (Cambridge University Press, 1998)

⁷⁷ Picard, Liza. *Victorian London: The Life of a City 1840-1870*, 59.

⁷⁸ *Ibid.*, 59.

⁷⁹ *Ibid.*, 60.

⁸⁰ Harry Morgan, Ayres, "Cockney Past and Present." *American Speech* 14, no. 2 (1939): 127-129.

contributed to the Received Standard English more than most people would admit.⁸¹ It is a dialect full of vulgarisms, which were firstly just a coarse words, as the people who spoke it were just that. But the school masters in the 18th and the 19th century decided to mark those words as vulgar.⁸² Many characters in *Oliver Twist* speak just like this, and some fruitful examples will be presented in the analytical part of the thesis. Although Dickens used many of the Cockney dialectical features in his novels, he also omitted others completely,⁸³ so the language example used in his writings may not be exactly accurate or fully reflective of the Cockney standard of the age. A regional identity is an important part of the region characteristics, and also Londoners have their proud identity side expressed by speaking Cockney. The true Londoners will most likely identify themselves with the dialect and the majority of them will know the well-known phrase “Born within the sound of Bow Bells”. Bow Bells are the bells of the church of St. Mary-le-Bow, Cheapside, London. That is exact quarter where Pip, Dickens’s main character from his bildungsroman *Great Expectations*, enters London. To be “born within the sound of Bow Bells” is the traditional definition of a Cockney.⁸⁴ As already mentioned, there was, on the late 18th and the early 19th century, a great drive for correctness, and some words, acceptable until then, were considered to be vulgar.⁸⁵ These are for example: ax (ask), sence (since), arter (after), ingen [ɪŋŋ] (onion), vidow, p’int and more.⁸⁶ Even the working class, which was divided into three sub-classes by the Victorians, who really liked to have a clear definition of them, were using Cockney. They were ‘working men, an intelligent artisans, and an educated working men.’⁸⁷ The majority of them were most likely to speak it. Some other words such as worsted, forehead, often, sugar, one, sure or key preserved their vernacular pronunciation, and are used even in the best English,⁸⁸ and the upper classes were using them. Snell ponders, that some novels may have a clear region boundaries and ‘these boundaries have also sometimes been those of class.’⁸⁹

A large social group, which was also depicted in the Victorian novels was the Middle Class. It can be likened to the term “bourgeoisie” which as well as realism, and many other borrowed terms, came from France. It consisted of the businessmen, rentiers, clergy, doctors,

⁸¹ Ayres, "Cockney Past and Present", 127.

⁸² Ibid., 127.

⁸³ Ibid., 129.

⁸⁴ “The Phrase Finder“, Accessed May 23, 2021.

⁸⁵ Ayres, "Cockney Past and Present",

⁸⁶ Ibid., 127.

⁸⁷ Picard, *Victorian London: The Life of a City 1840-1870*, 81.

⁸⁸ Ayres. "Cockney Past and Present", 128.

⁸⁹ Snell, *The Regional Novel in Britain, and Ireland 1800–1990*, 21.

lawyers, and other professions. It should be said that those middle class people set themselves aside from the privileged nobility and were rather self-reliable creative people,⁹⁰ as Jürgen Kocka suggests. Such people played usually a big role in the Victorian novels, they were guardians for the orphaned children, the good-willed helping men, the source of a sudden inheritance for the less fortunate, the ones who made great journeys around the world for their businesses and acquiring their fortunes there, or, they were the centre characters around whom the story lines were unfolding. They usually lived in the comfortable city houses and did not have problems to make their comfortable living unless they became indebted or bankrupt. Great example can be Doyle's Sherlock Holmes, an intelligent, eccentric, self-made private detective based in Baker's Street, Marylebone district of the City of Westminster, and his inseparable, down to earth friend Dr. Watson. Another one is Mr. Utterson, who is a lawyer of Dr. Jekyll. He lives in his bachelor's house that is on Gaunt Street near Elephant and Castle tube station. In *Oliver Twist*, Mr. Brownlow can be named, who is a well-off gentleman and Oliver's first benefactor. The language of those characters does not resemble Cockney but is rather an educated and sophisticated Standardised British English. Apart from the class and language use, the region is also defined by its landscape.

In case of London, the geographical features are varied. The centrepiece of them is the River Thames, which threads through London like a winding serpent. It used to be a ship building river and is responsible for the well-established trade and cultural contact of London with the rest of the world. The Thames is well used in the works of many authors, Sir Arthur Conan Doyle for example is using Thames setting for a dramatic chase of a criminal. By linking the land with the sea the Thames provided a great base for the maritime affairs. Many sea admirals graduated from the Old Royal Naval College in Greenwich, and speaking about geography, just on the hill above it, there is the famous Maritime Museum that provides anything a man may want to know about the beginnings of time gauging and the division of the Earth with the meridians and geographical latitudes. Quite steep hill in Greenwich suggests that London is far from being placed just on a lowland. 'The geography of London is divided into two main zones: highlands and lowlands. These zones have unique climates and other features.'⁹¹ The hill in Greenwich is not the only highland. A ridge borders the northern edge of the city that forms a series of hills like the Highgate Hill and Crouch Hill.⁹² Highgate cemetery is also an interesting place situated on the hilly terrain, where many famous

⁹⁰ Jürgen, Kocka, "The Middle Classes in Europe", *The Journal of Modern History* 67, no. 4 (1995): 783-806.

⁹¹ "What are the Physical Characteristics of London, England?", *Reference*, Accessed 24 May, 2021.

⁹² *Ibid.*

people of the Victorian era are buried. To name some of them: Karl Marx – Sociologist, economist and politician, George Eliot – writer, Michael Faraday – scientist and philosopher, Elizabeth Siddal – poet, Tom Sayers – professional boxer, Edward Blore – architect, Emily Blatchley – missionary, and many more physicians, architects, writers, painters, and other interesting people rest there.⁹³ The gently waving hills of Hampstead Heath in the north-west suburbia of London provide never-ending opportunities for walks, including the cemetery as a tourists’ sought after spot. Near the Royal Free Hospital, there is the park entrance via South End Green, through which one can easily reach the natural swimming ponds separated for women, men, and children too, which provide a truly romantic and adventurous experience for swimmers of all ages. There is also so called “duck pond” which is full of ducks, fish and also swans. On Sundays, when people go for their lazy strolls, these can be fed and observed for as long as anyone would like. When the nature lovers feel like going back to the city, they may lead their stroll via Archway, another hilly suburbia with the streets lined with the red brick Victorian houses, and reach Highgate Hill, which was, in the Victorian era, very famous for a “rags to riches” fairy tale about an orphaned boy called Dick Whittington. Children in the Victorian schools were playing a pantomime of this story very often. It was known to everyone in the country, and most likely still is even today. Here is the story in a brief:

Dick Whittington was an orphaned child, who heard about the big city of London that has its streets paved in gold. He decided to go there to change his life for better. After befriending a wagoner, he goes to London by train. Unfortunately, he realises that the streets are covered with nothing more than dirt. Starving Dick begs for a few days in front of the house of a merchant. Later, the merchant takes a pity on him, and he is taken inside to become the merchant’s cook’s helper. He sleeps in a little garret, which is full of rats and mice, so he decides to buy a cat that gets rid of the rodents very well. The merchant is getting ready to leave for a business, and asks everyone in the house, including Dick and his daughter Alice who was always kind to Dick, to send something with him on the journey to make their fortune with. Dick, not owning anything else than his pet, sends his cat reluctantly. The Merchant meets a king and a queen, while travelling and they have a rodent problem too in their palace. He sells Dick’s cat to them, and they pay a great sum of money for it. In the meantime, back in London, the cook is very mean to Dick, and Dick decides to move away from the evil cook. He leaves the house and walks for hours, then stops on Highgate Hill, and sits

⁹³ „Famous People Buried in Highgate Cemetery“, *Ranker*, Accessed 29 May, 2021.

on the stone. Suddenly, he hears the Bow bells, and feels that they are telling him to go back: “Turn again, Whittington, Lord Mayor of London!” He takes it as a sign. After his return to London, the merchant pays all the cat’s money to Dick, who becomes a gentleman, marries Alice, and becomes a Mayor of London three times.⁹⁴

This fairy tale is characteristic for the Victorian time, Charles Dickens took similar inspiration in orphaned children, who go through rough times since a very young age, and with a little help of some influential good-willed man become fine gentlemen, which is a good ending just like the fairy tales have. The stone, where little Dick Whittington sat is still in its place, and the spot provides an excellent landscape view of the London lowland. The upper part of the road Whittington’s stone with a statue of a cat on it is called Junction Road. This road will take a rambler from Archway through Tufnell Park, and Camden Town right to the centre of London. The lowland threaded with Thames water canals is providing a different travelling experience, and also a place to live for many people occupying colourful houseboats. Thanks to the varied living conditions, many sorts of lifestyle can be seen in London, and it was not different in the nineteenth century. In central London, noble men in their high top hats and black suits with their ladies in wide crinolines and designer hats full of lace, flowers and feathers could be seen walking down the street, or more often sitting in their horse-drawn carriages. Beside them, working clerks in bowler hats, rushing to their offices or business meetings. Workers in simple hats and their sleeves rolled up worked in the manufactures, thanks to which London became a richest city in the world. Domestic servants in London, according to Inwood, made up over 22 per cent of the country’s 1.1 million servants, and there was nearly 70,000 builders, a tenth of London’s male workforce, and 16 per cent of the national total.⁹⁵ Work was certainly what characterised this vibrant city, but it was also the new leisure places, museums, galleries, theatres, music halls, colonnades and the pleasure gardens, where all those hard-working people could spend their precious days off, were there any. Children playing on the streets were often sitting on bare pavements unattended. Among all the well-ordered life, there could be seen those less fortunate, the poor in their tattered clothes, old-fashioned second-hand hats and coats, begging, selling flowers, drinking gin, and even stealing to make their living. Those people, as Inwood describes, were known as the “great unwashed” due to the shortage

⁹⁴ „A Summary and Analysis of the Dick Whittington Fairy Tale“, *Interesting Literature*, Accessed 29 May, 2021.

⁹⁵ Inwood, *A History of London*, 444.

of clean water and spare clothes, and the high cost of soap, which carried a heavy excise duty until 1853.⁹⁶ In contrast to such poverty, London was also the residence for the royal family.

According to Pickard, Queen Victoria was making regular events, although not too grand as some of her subjects', to meet the young daughters of the nobility.⁹⁷ From the memoirs of one of them, Lucy Littleton (later Lady Frederick Cavendish), we can get a glimpse of the looks and etiquette of the Royals family. Pickard offers an excerpt:

‘What a beautiful sight it is [her first royal ball]! the glittering uniforms, the regal rooms and the Royal presence. We made our curtseys rather ill I’m afraid, such a slippery floor, and difficult to take the Queen’s hand, from her eminence of two steps. However, we did better than most, for at all events we went low down [in their curtsey] and the rest of the world made nothing but nasty little bows and inclinations ... the Prince of Wales ... and Princess Alice [his sister] valed together with marvellous grace and dignity ... slowly, so unlike the fierce fluttering whirls in a tight embrace that one sees elsewhere.’⁹⁸

Buckingham palace where the Royal Family moved in 1837, is situated between Victoria and Pall Mall, where the most senior royal palace, St. James’s Palace, is situated. This area is immediately surrounded by the Horse Guard Parade, The City of Westminster with the Houses of Parliament, and on the other side of Victoria Street is the lavish entrance to Hyde Park. Buckingham Palace itself is surrounded by its gardens, and Green and St. James’s Parks. Nowadays, crowds of tourists stream to Buckingham Palace and its neighbouring places almost every day, it gets especially busy, when the Queen’s Birthday is being celebrated. That is when a flotilla of special airplanes overflights the area with a special colourful effect in red, blue, and white to greet their Queen. But not only Londoners are very proud royalists, as Britain is both – a founder, and a part of the Commonwealth, which is now a voluntary association of as much as 54 nations⁹⁹, often the former colonies of the Great Britain, therefore London, being the capital city, will always have a strong international representation of people, and will be, besides its residential Cockney, a vibrant and diverse living organism with its many national identities.

⁹⁶ Inwood, *A History of London*, 517.

⁹⁷ Picard, *Victorian London: The Life of a City 1840-1870*, 115.

⁹⁸ *Ibid.*, 115-116.

⁹⁹ “The Commonwealth”, Accessed 29 May, 2021.

4. ANALYSIS OF WORKS; THE CHARACTER OF THE CITY, SOCIAL SITUATION AND THE TRAITS OF SOME CHARACTERS OF THE ERA

When Pip, a young orphaned man from Dickens's *Great Expectations* arrives in London, his carriage enters the metropolis at about the Cross keys, Wood Street, Cheapside.¹⁰⁰ His mind is occupied with some mixed feelings:

‘We Britons had at that time particularly settled that it was treasonable to doubt our having and our being the best of everything: otherwise, while I was scared by the immensity of London, I think I might have had some faint doubts whether it was not rather ugly, crooked, narrow and dirty.’¹⁰¹

Pip's first exploration of London starts, when he needs to get some fresh air, while waiting in the office of the man, who invited him to London, Mr. Jaggers. Then he was advised by the clerk to go around the corner and come into Smithfield. The Victorian Web describes that the Smithfield Meat Market is one of the oldest Markets in the world with an over 800 year history of trading meat and meat products¹⁰². Pip's experience is about the unpleasant feel of the place, ‘So I came into Smithfield; and the shameful place, being all asmeared with filth and fat and blood and foam, seemed to stick to me.’¹⁰³ Pip tries to rub off the filth, quickly returns to the street and continues: ‘I saw the great black dome of St Paul's bulging at me from behind a grim stone building which a bystander said was Newgate Prison.’¹⁰⁴ This was certainly an intensive experience for a young man coming from the seaside, peaceful and fresh rural area, who may have a bit naïve image of the capital. Dickens, through the eyes of Pip, continues to describe the look of the street: ‘I found the roadway covered with straw to deaden the noise of passing vehicles; and from this, and from the quantity of people standing about, smelling strongly of spirits and beer, I inferred that the trials were on.’¹⁰⁵

Mr. Wemmick, the clerk from the next room, takes Pip for a walk to introduce London to him, and Pip asks, whether it is a wicked place. Mr. Wemmick replies: ‘You may get cheated, robbed, and murdered, in London. But there are plenty of people anywhere, who'll do that

¹⁰⁰ Charles Dickens, *Great Expectations* (Ware, Hertfordshire: Wordsworth Editions Limited, 1992), 138.

¹⁰¹ *Ibid.*, 138.

¹⁰² “The Smithfields Market and Great Expectations”, *The Victorian Web*, Accessed 30 May, 2021.

¹⁰³ Dickens, *Great Expectations*, 140.

¹⁰⁴ *Ibid.*, 140.

¹⁰⁵ *Ibid.*, 140.

for you.’¹⁰⁶ When they reach Barnard’s Inn, which resembles the ‘dingiest collection of shabby buildings’¹⁰⁷, Pip realizes that the world he has just entered is far from ideal, full of smells of rotting rats, cats, and bugs, and as he says: ‘So imperfect was this realisation of the first of my great expectations, that I looked in dismay at Mr. Wemmick.’¹⁰⁸

A first entry to London is not as obvious in Dickens’s *Oliver Twist*. When a parish representatives of the unnamed town decide for Oliver to go to a workhouse, Mr. Brumble, a church beadle responsible for taking Oliver there, does not exactly give Oliver a chance to look around to get to know the surroundings. Dickens describes Oliver’s transfer like this:

‘Mr. Brumble walked on with long strides; little Oliver, firmly grasping his old-laced cuff, trotted beside him, inquiring at the end of every quarter of a mile whether they were “nearly there”. To these interrogations Mr. Brumble returned very brief and snappish replies; ...’¹⁰⁹

Oliver had a chance to see some pitiful part of London later, when he is taken as an apprentice by Mr. Sowerberry, the undertaker, for their job. The scene is found a walking distance from Mr. Sowerberry’s shop.

‘The houses on either side were high and large, but very old, and tenanted by people of the poorest class: as their neglected appearance would have sufficiently denoted, without the concurrent testimony afforded by the squalid looks of the few men and women who, with folded arms and bodies half doubled, occasionally skulked along.’¹¹⁰

Then Dickens continues with the description of the saddest nature, and depicts that, what is most likely a sight of the real slum:

‘Some houses which had become insecure from age and decay, were prevented from falling into the street, by huge beams of wood reared against the walls, and firmly planted in the road; but even these crazy dens seemed to have been selected as the nightly haunts of some houseless wretches, for many of the rough boards which supplied the place of door and window, were wrenched from their positions, to afford an aperture wide enough for the passage of a human body. The kennel was stagnant and filthy.’¹¹¹

¹⁰⁶ Ibid., 147.

¹⁰⁷ Ibid., 148.

¹⁰⁸ Dickens, *Great Expectations*, 148.

¹⁰⁹ Charles Dickens, *Oliver Twist* (London: Harper Press, 2010), 11.

¹¹⁰ Ibid., 42.

¹¹¹ Ibid., 42.

Sir Arthur C. Doyle, on the other hand, describes a very different London in deed in his book *The Adventures of Sherlock Holmes*. His London is fast, vibrant, modern, and functioning: ‘Drive like the Devil,’ he shouted, ‘first to Gross & Hankey’s in Regent Street, and then to the Church of St Monica in the Edgware Road. Half a guinea if you do it in twenty minutes!’¹¹² Time seems to be very important for Doyle, and there are many references to it, usually linked to Holmes’s transfers from place to place. It shows that not only is he a very intelligent and purposeful man, but he can also very well organise himself, literally in no time. So the reader does not just get the description of the places, he also gets an approximate time, in which he can get there. *A Scandal in Bohemia* that is the part of *The Adventures of Sherlock Holmes* book, is full of fast relocations and time details: ‘It was a quarter past six when we left Baker Street, and it still wanted ten minutes to the hour when we found ourselves in Serpentine Avenue.’ The dynamic transfers are almost felt. Walking through London was an important activity for some other Victorian characters, those from Robert L. Stevenson’s Gothic horror *The Strange Case of Dr. Jekyll and Mr. Hyde*.

Every Sunday, two gentlemen go for a stroll through the streets of London, Mr. Enfield, and Mr. Utterson. Mr. Enfield is a prototype of a Victorian gentleman, and morality is one thing he puts before anything else. He is the one who introduces Mr. Utterson with the thesis, that there is something suspicious going on with his law client Dr. Jekyll. Since this introduction, Mr. Utterson cannot stop thinking about the strange occurrences, so on his walks he starts noticing more than ever before. The description of London running in his mind gives the reader quite a chill with the miasma of dark matters happening somewhere unknown. This is how R. L. Stevenson put it:

‘Mr. Enfield’s tale went by before his mind in a scroll of lighted pictures. He would be aware of the great field of lamps of a nocturnal city; then of the figure of a man walking swiftly; then of a child running from the doctor’s; and then these met, and that human Juggernaut trod the child down and passed on regardless of her screams.’¹¹³

Another depiction of the city comes quite soon after this mysterious plot is introduced. Things start to come together slowly, one by one, like the pieces of a puzzle. One morning an officer wakes Mr. Utterson, because an envelope with his name on it was found at the body of a killed man who is later identified by Mr. Utterson as Sir Danvers Carew. The suspicion rises in Mr. Utterson especially because there is a broken walking stick found at the dead body,

¹¹² Arthur Conan Doyle, *The Adventures of Sherlock Holmes* (London: Harper Press, 2013), 14.

¹¹³ Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (London: Alma Books LTD., 2014), 15.

the exact walking stick Mr. Utterson presented Dr. Jekyll with some time ago. A maid who saw the villain gives a description of Mr. Hyde, and for the first time, Mr. Utterson is taken to the house, where this mystery could be solved. He is taken there by a cab at about nine o'clock in the morning and this is what he can see:

‘The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful re-invasion of darkness, seemed, in the lawyer’s eyes, like a district of some city in a nightmare.’¹¹⁴

All these scenes are resembling Victorian London, all quite dismal, dark, sometimes quiet naturalistic, or sinister on other occasion. It looks like the authors were successful in uncovering that, what was hidden under the layers of refinement, glitz and cultivated manners supported with the watertight morality. But every coin certainly has got two sides, and it is more than obvious that the Victorians in their pursuit of greatness and high living standards miscalculated their convictions and beliefs about the full meaning of the so often overused word - progress. Another part, therefore, will be dealing with the social situation of some chosen characters, where the reader will be able to see what kind of effects the Victorian ways of living, of industrialisation and the immense social transformation had on them.

Most of the faithful examples depicting the social standards and living conditions of the Victorian people can be found in the works of Charles Dickens, who is told to be the first social worker of his time.¹¹⁵ Reading his novels about the orphaned children is a truly heart-breaking experience at times, as he is describing in detail, how the local authorities and their staff dealt with the young ones. Although his novels are a fiction, he got inspired right there, among the poor people, he lived there since his childhood, he visited the slums and workhouses later in life, and here are some of the scenes that were most likely induced and inspired by some real events.

When Oliver’s mother died right after giving birth, orphaned Oliver became one of the “parish children” and had to be cared for by the local authority.

‘Wrapped in a blanket which had hitherto formed his only covering, he might have been the child of a nobleman or a beggar; it would have been hard for the haughtiest stranger to have assigned him his proper station in society. But now that he was enveloped in the old calico robes which had grown yellow in the same service, he was badged and ticketed, and fell into his place at once – a parish child – the orphan of a workhouse

¹¹⁴ Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, 29.

¹¹⁵ Andrews, "Charles Dickens, Social Worker in His Time", 297.

– the humble, half-starved drudge – to be cuffed and buffeted through the world – despised by all, and pitied by non.’¹¹⁶

In one of the previous chapters, the Poor Law conditions are mentioned describing the situation of the poorest of the poor. On the surface of existing policies it looked that they had a choice. They could either retain their relative freedom outside the workhouse or go to one. Dickens expressed this by his quite ironic writing about the authority decisions: ‘So they established the rule, that all poor people should have the alternative (for they would compel nobody, not they), of being starved by the gradual process in the house, or by a quick one out of it.’¹¹⁷ This is then followed by a listing of “charities” the poor were given for their nutrition:

‘With this view, they contracted with the water-works to lay on an unlimited supply of water, and with a corn factory to supply periodically small quantities of oatmeal; and issued three meals of thin gruel a day, with an onion twice a week, and half a roll on Sundays.’¹¹⁸

There were no second helpings, not even for children. One of the notoriously known scenes from *Oliver Twist* depicts just that. Newly admitted and quite malnourished child that has no idea about the rules and routines of the unknown workhouse dares to step forward and asks for more food: ‘Please, sir, I want some more.’¹¹⁹ This sentence is well-known to every child in Britain, and there are jokes being told about it at the dinner time in every family. It is a matter of irony and laughter for families nowadays, but god help the poor child then, as this innocent sentence caused quite a turnabout in Oliver’s circumstances:

‘The master was fat, healthy man, but he turned very pale. He gazed in stupefied astonishment on the small rebel for some seconds, and then clang for the support to the copper. The assistants were paralysed; the boys with fear. “What!” said the master at length, in a faint voice. “Please, sir”, replied Oliver, “I want some more.” The master aimed a blow at Oliver’s head with a ladle; pinioned him in his arms; and shrieked aloud for the beadle.’¹²⁰

The reaction of the chairman of the board that this “impudence” was brought before shows the hysteric and heartless rigidity that was prevailing in the local authorities of the Victorian society: ‘Do I understand that he asked for more, after he had eaten the supper allotted by the dietary?’ ... ‘That boy will be hang’, said the gentleman in the white waist coat. ‘I know

¹¹⁶ Dickens, *Oliver Twist*, 3-4.

¹¹⁷ *Ibid.*, 13.

¹¹⁸ *Ibid.*, 13.

¹¹⁹ *Ibid.*, 15.

¹²⁰ *Ibid.*, 15.

that boy will be hung.’¹²¹ The story of *Oliver Twist* is the one with a happier ending, as one of the characters, Mr. Brownlow shows quite a compassionate heart and helps Oliver to get out of the unfortunate life journey. Dickens’s novels as well as those of other authors show variety of social status. Doyle, for example, refers to some social statuses too, but he is not pointing them out in order to draw an attention to them in terms of the social issues, but rather uses the status differences in the favour of the story progress and also expresses his attitude towards certain classes from the view of pure mental interest of the main character. It is quite well illustrated in *The Adventure of the Noble Bachelor* story, where Doyle expresses certain attitude towards different classes by depicting Holmes sorting out his correspondence while conversating with Dr. Watson:

“Yes, my correspondence has certainly the charm of variety”...”and the humbler are usually the more interesting. This looks like one of those unwelcome social summonses which call upon a man either to be bored or to lie.”...

“Oh, come, it may prove to be something of interest, after all.”

“Not social then?”

“No, distinctly professional.”

“And from a noble client?”

“One of the highest in England.”

“My dear fellow, I congratulate you.”

“I assure you, Watson, without affectation, that the status of my client is a matter of less moment to me than the interest of his case.”¹²²

To highlight the social status extremes, a comparison could be made between the already mentioned pitiable conditions of an orphan, and some characters from the highest society Doyle speaks about while opening the correspondence:

‘Lord St Simon, who has shown himself for over twenty years proof against the little god’s arrows, has now definitely announced his approaching marriage with Miss Hatty Doran, the fascinating daughter of a California millionaire. Miss Doran, whose graceful figure and striking face attracted much attention at the Westbury House festivities, is an only child, and it is currently reported that he dowry will run to considerably over the six figures, with expectancies for the future. As it is an open secret that the Duke of Balmoral has been compelled to sell his pictures within the last few years, and as Lord St Simon has no property of his own save the small estate of Birchmoor ...

¹²¹ Dickens, *Oliver Twist*, 15.

¹²² Doyle, *The Adventures of Sherlock Holmes*, 216.

will enable her to make the easy and common transition from a Republican lady to a British peeress.’¹²³

The various social statuses in those works serve a great menu of character traits, each dealing with different life turns, speaking with a specific dialect, wearing a dress corresponding to their class, and pursuing their adequate personal affairs. They may as well be best distinguished by using their social attitudes and language.

A distinctive example of Cockney, a dialect typical for central London and surrounded areas, is Mr. Gamfield, who is quite a nasty chimney sweep, and the first applicant to take Oliver as his apprentice. He would do it only for the money as the workhouse, after Oliver’s daring request for the second helping, is trying to surrender Oliver to someone else, and offers whole £5 for taking him. Luckily, Oliver does not end up with him. Here is how Dickens presented Cockney through Mr. Gamfield who defends himself when a gentleman says to him with suspicion, that ‘young boys have been smothered in chimneys before now’¹²⁴:

‘That’s acause they dumped the straw afore they lit it in the chimbley to make ‘em come down again’ said Gamfield; ‘that’s all smoke, and no blaze; vereas smoke ain’t o’ no use at all in making a boy come down, for it only sinds him to sleep, and that’s wot he likes. Boys is wery obstinit, and wery lazy, gen’lmen, and there’s nothing like a good hot blaze to make ‘em come down with a run. It’s humane too, gen’lmen, acause, even if they’ve stuck in the chimbley, roasting their feet makes ‘em struggle to hextricate theirselves.’¹²⁵

Dickens chose this brutal character to be the example of Cockney, the bearer of vulgarity, but he also goes to the extreme depicting him as a criminal, a torturer, and even a killer of young boys. Another person which can show a certain attitude in the language is Mr. Bumble, the beadle of the parish, whose language is obliging if not servile: ‘This is the boy, your worship.’¹²⁶ ... ‘This is him, sir’, replied Mr. Bumble. ‘Bow to the magistrate, my dear.’¹²⁷ To demonstrate diversity of culture, but also the anti-Semitic stereotypes of the time Dickens choses Fagin, a Jew, who exploits and trains young boys to steal for him. This is how Dickens summarizes Fagin’s intention:

¹²³ Doyle, *The Adventures of Sherlock Holmes*, 218-219.

¹²⁴ Dickens, *Oliver Twist*, 20.

¹²⁵ *Ibid.*, 20.

¹²⁶ *Ibid.*, 23.

¹²⁷ *Ibid.*, 23.

‘In short, the wily old Jew had the boy in his toils. Having prepared his mind, by solitude and gloom, to prefer any society to the companionship of his own sad thoughts in such a dreary place. He was now slowly instilling into his soul the poison which he hoped would blacken it, and change its hue for ever.’¹²⁸

Those excerpts illustrate what might the communication between common people be like, and what London looked like in the Victorian times. Even though they may seem quite realistic, they are still a fiction, and they should be approached as such.

¹²⁸ Dickens, *Oliver Twist*, 158.

CONCLUSION

Some people may argue whether London can be assigned a category of region. The thesis explained some of the characteristics of the region and showed that London certainly has most of them. Although it does not have a homogenous quality as other British regions, it still has its borders, its cultural specifics, its dialect, and also its authors who were either born there or who assimilated among the London residents sometimes during their lives. The diversity of cultures is exactly what gives London its character, its uniqueness and distinction. And it is the very same variety of situations and people that give the authors a limitless options they can base their works on. The Victorians had an extraordinary impact on the whole society. There were enormous changes due to the life-changing events such as the industrial progress, a turnover in the hygienic standards with the inventions of the sewers, flushing toilets, and electricity. But at the same time with those exciting inventions and improvements, it had its tremendous and painful flaws too.

The formation of the working class, an unavoidable growth of population, and increase of poverty and its related issues left an ineradicable and sad mark on the map of the British history. But there were, luckily, some people who were alert and refused to stay silent in the face of misery and misfortune. Although they could not do much about it, they at least brought an awareness to it. Among the critics who could not stay unconcerned were for example John Ruskin, Henry Meyhew, or Charles Dickens whose works reflected the state of the different places such as workhouses or streets, and of the Victorian society. Dickens's *Oliver Twist* for example refers unforgettably to a cruel treatment some Victorian children had to go through. It is more than obvious that the Victorian era brought an end to the old and obsolete ways of life and prepared the ground for something no less significant. Just like it is written by Winston Churchill in one of his quotes: 'With the end of the Victorian era, we passed into what I feel I must call the terrible 20th century.'¹²⁹

¹²⁹ „Quotes about the Victorian Era“, *Quote Master*, Accessed June 7, 2021.

RÉSUMÉ

Tato práce se zaměřuje na region hlavního města Velké Británie – Londýn v období jeho velkého industriálního a populačního rozmachu přibližně v období vlády královny Viktorie. Ve třech kapitolách je zde stručně předvedeno několik fenoménů této důležité éry, jakými jsou například důsledky průmyslové revoluce, sociální kriticismus, úpravy Londýna kvůli nevyhovující hygienické situaci nebo přelidnění a chudoba. Ve čtvrté závěrečné kapitole jsou pak uvedeny úryvky z vybraných děl britských autorů devatenáctého století, jakými jsou například Charles Dickens, Arthur C. Doyle nebo Robert L. Stevenson. Jediným skutečným londýnským rodákem je z těchto autorů právě Dickens, který mistrně využil znalost svého rodného místa – jeho rodný region – jako předlohu pro své příběhy, realistické romány se sociální tematikou. Dickens zachází do detailů viktoriánské společnosti, ukazuje na konkrétních situacích společenské jevy a stereotypy doby, která byla zároveň velice pokroková v rámci průmyslového rozvoje a zvyšování životní úrovně majetnějších lidí, ale zároveň ukázala, jak její společnost neumí reagovat na vznikající problémy vázané k již zmíněnému pokroku, jak nabubřelá a ignorující může být ve vztahu k lidem, kteří neměli v životě tolik štěstí, k lidem znevýhodněným jak na poli majetkového vlastnictví, vlivu a nepřejících životních okolností, tak i psychosociálního a fyzického zdraví. Dickens, jako velice plodný autor, křížuje Londýnem na svých nesčetných pochůzkách, zachází do slepých uliček, slamů a chudobinců a ukazuje jakoby pod zvětšovací sklem to, co zůstává běžnému chodci skryté. Dickens je často nazýván sociálním pracovníkem své doby,¹³⁰ ale protože zajisté nemohl vyřešit všechny společenské problémy prakticky, pokoušel se alespoň na ně poukázat ve svých četných novinových příspěvcích. Většina jeho děl nejdříve vycházela v pravidelných intervalech jako novinové příspěvky, knihy byly vydány později. I díky těmto, ačkoliv fiktivním, přesto velmi realistickým románům, můžeme dnes nahlédnout do skutečností života viktoriánské Anglie.

A. C. Doyle, rodák z Edinburghu, využívá Londýn spíše jako scénu, do které je možné zasadit mnohá dobrodružství jeho hrdinů, Sherlocka Holmese a jeho věrného spolupracovníka a přítele Dr. Watsona. V jeho kriminálních příbězích se můžeme dočíst o lidech z různých sociálních vrstev. Jeho hrdinové přicházejí z míst daleko za hranicemi Londýna, nicméně spojuje je právě toto město a vzniklá potřeba konzultovat svoje složité životní situace právě s oním excentrickým, ale s ostatními lidmi nesouměřitelně inteligentním soukromým

¹³⁰ Andrews, Arlene Bowers. "Charles Dickens, Social Worker in His Time." *Social Work* 57, no. 4 (2012): 297-307. Accessed May 30, 2021. <http://www.jstor.org/stable/23719443>.

detektivem Sherlockem Holmesem. Doyle aktuálně využívá ve svých povídkách například železnici, která zažila v první polovině devatenáctého století veliký rozkvět. S její pomocí se obratně přesouvá z místa na místo a dodává tak svým příběhům dynamický spád.

Dalším autorem, který velice přirozeně zasadil svůj příběh do prostředí Londýna, ve kterém je možné snad vše, je další edinburský rodák R. L. Stevenson, který využil možnosti, jež poskytuje potemnělý Londýn plný zákoutí, zahrad a domů, které se tváří, jako by neměly majitele. Stojíce v zarostlých dvorech, utápějící se ve vlhkých omítkách, nabízející své útroby třeba právě ke skvělé hororové a úzkostiplné dějové rovině, kterou Stevenson tak mistrně poskládal ve svém Podivném případu Dr. Jekylla a pana Hyda. Stevenson naznačuje, jak zoufale osamocené může toto město být, dává čtenáři pocit, že možná ukrývá podivná a nebezpečná tajemství, která zde čekají na příchozí, naivní a neznalé.

Londýn v mnohých dílech viktoriánských autorů láká a čeká na hrdiny, kteří přijíždějí za lepším životem, za příležitostmi, kvůli dořešení dědických kauz nebo jsou často jen krutě smýkáni osudem. Mezi tím vším protivenstvím, úpadkem a marasmem, kterému hrdinové musí čelit, však autoři shledávají i dobro a naději v podobě velkorysých poručníků nebo například přátel ochotných obětovat i život pro pravdu a lásku. Možná právě díky svému realismu, neuhlazenosti, ale také nadějným projevům humanity jsou tato díla četbou, která se stala neocenitelnou součástí světové literatury.

BIBLIOGRAPHY

Abe Books, "The Strange Case of Dr. Jekyll and Mr. Hyde – First edition",
<https://www.abebooks.com/servlet/BookDetailsPL?bi=14998976889>.

Aboulaflia, Mitchell. "Engels, Darwin, and Hegel's Idea of Contingency." *Studies in Soviet Thought* 21, no. 3 (1980): 211-19. Accessed March 31, 2021.
<http://www.jstor.org/stable/20098957>.

A Brief History of The Houses of Parliament. Accessed May 6, 2021.
<https://theculturetrip.com/europe/united-kingdom/england/london/articles/a-brief-history-of-the-houses-of-parliament/>.

Andrews, Arlene Bowers. "Charles Dickens, Social Worker in His Time." *Social Work* 57, no. 4 (2012): 297-307. Accessed May 30, 2021. <http://www.jstor.org/stable/23719443>.

Ayres, Harry Morgan. "Cockney Past and Present." *American Speech* 14, no. 2 (1939): 127-29. Accessed May 23, 2021. doi:10.2307/451220.

Bitušíková, Alexandra. "Čo je mesto? Mesto v predstavách jeho obyvateľov." *Český Lid* 90, no. 3 (2003): 217-24. Accessed April 5, 2021. <http://www.jstor.org/stable/42639151>.

Boswell, James. *The Life of Samuel Johnson*. Everyman's Library, 1993.

Britannica. "Industrial Revolution Hero". Accessed June 6, 2021,
<https://www.britannica.com/explore/savingearth/wpcontent/uploads/sites/4/2019/03/industrial-revolution-hero-1024x399.jpg>.

Briggs, A. *The Age of Improvement 1783-1867*. Longman Singapore Publishers (Pte) Ltd. Singapore, 1993.

Cartoonstock. "Our Gutter Children". Accessed June 6, 2021,
https://www.cartoonstock.com/directory/v/victorian_society.asp?jantooRedirect=true.

Colley, Linda. "Whose Nation? Class and National Consciousness in Britain 1750-1830." *Past & Present*, no. 113 (1986): 97-117. Accessed April 3, 2021.
<http://www.jstor.org/stable/650981>.

- Dalzell, Rebecca. „How Dickens Saw London“. The Smithsonian Magazine. Accessed 6 April, 2021. <https://www.smithsonianmag.com/travel/how-charles-dickens-saw-london-13198155/>.
- Dickens, Charles. *Oliver Twist*. London: Harper Press, 2010.
- Dickens, Charles. *Great Expectations*. Ware: Wordsworth Editions Limited, 1992.
- Dobraszczyk, Paul. "City Reading: The Design and Use of Nineteenth-Century London Guidebooks." *Journal of Design History* 25, no. 2 (2012): 123-44. Accessed May 6, 2021. <http://www.jstor.org/stable/41687790>.
- Dyos, H. J. The Slums of Victorian London. *Victorian Studies*, Indiana University Press, Sep., 1967, Vol. 11, No. 1 . JSTOR, last accessed 15 Nov 2020.
- Doyle, Arthur C. *The Adventures of Sherlock Holmes*. London: Harper Press, 2013.
- Drabble, M. *A Writer's Britain*. Thames and Hudson Ltd. London, 2009
- Etsy. "Map of Victorian London". Accessed June 6, 2021, <https://www.etsy.com/listing/208665529/victorian-old-london-map-1830-england>.
- Fine Art America. "Oliver Twist 1837-38". Oliver asking for more gruel etching by George Cruikshank to the first edition, 1837-38, of Charles Dickens' *Oliver Twist*. <https://fineartamerica.com/featured/oliver-twist-1837-38-granger.html>.
- Flanders, Judith. *The Victorian City: Everyday Life in Dickens' London*. 2012
- Fotostrasse. „Tomb of Karl Marx at the Highgate Cemetary“. Accessed June 6, 2021, <https://fotostrasse.com/tomb-of-karl-marx/>.
- Hitchcock, Henry-Russell. "High Victorian Gothic." *Victorian Studies* 1, no. 1 (1957): 47-71. Accessed May 5, 2021. <http://www.jstor.org/stable/3825515>.
- Interesting Literature, "A Summary and Analysis of the Dick Whittington Fairy Tale", Accessed 29 May, 2021. <https://interestingliterature.com/2020/04/dick-whittington-cat-fairy-tale-summary-analysis/>.
- Inwood, Steven. *A History of London*. London, 1998.
- iStock, "Baker Street sign in London", <https://www.istockphoto.com/en/photo/baker-street-sign-in-london-uk-gm585295642-100351557>.

Johansen, Sylvi. "The Great Exhibition of 1851: A Precipice in Time?" *Victorian Review* 22, no. 1 (1996): 59-64. Accessed May 12, 2021. <http://www.jstor.org/stable/27794825>.

Kocka, Jürgen. "The Middle Classes in Europe." *The Journal of Modern History* 67, no. 4 (1995): 783-806. Accessed May 23, 2021. <http://www.jstor.org/stable/2124755>.

McLaughlin-Jenkins, E. "Annie Kenny on Evolution, Freedom, and Fellowship". *Victorian Review*, Vol. 41, No. 2 (Fall 2015), pp. 39-44. JSTOR, last accessed 21 February, 2021.

O'Gorman, Francis. "Ruskin, Science, and the Miracles of Life." *The Review of English Studies*, New Series, 61, no. 249 (2010): 276-88. Accessed June 6, 2021. <http://www.jstor.org/stable/40782996>.

Olsen, Donald J. "Victorian London: Specialization, Segregation, and Privacy." *Victorian Studies* 17, no. 3 (1974): 265-78. Accessed May 30, 2021, <http://www.jstor.org/stable/3826665>.

Picard, Liza. *Victorian London: The Life of a City 1840-1870*. London: Weidenfeld & Nicolson, 2005.

Poslední, Petr. „Možnosti literárněvědného eseje – Daniela Hodrová a Vladimír Macura na nové cestě“. *Laboratoř ve vlnách, Tahy 21-22, Literárně-kulturní revue, Pavel Mervart – Univerzita Pardubice, Pardubice 2019, s. 13-37*.

Quote Master. „Quotes about the Victorian Era“. Accessed June 7, 2021, <https://www.quotemaster.org/Victorian+Era>.

Ranker, „Famous People Buried in Highgate Cemetery“, Accessed 29 May, 2021, <https://www.ranker.com/list/famous-people-buried-in-highgate-cemetery/reference>

Reference, "What are the Physical Characteristics of London, England?", Accessed 24 May, 2021, <https://www.reference.com/geography/physical-characteristics-london-england-ca29bed5775a89b6>.

Shumway, David R. "What Is Realism?" *Storyworlds: A Journal of Narrative Studies* 9, no. 1-2 (2017): 183-95. Accessed May 15, 2021. doi:10.5250/storyworlds.9.1-2.0183.

Snell, K.D.M. *The Regional Novel in Britain and Ireland*. Cambridge University Press, 1998.

Stevenson, Robert L. *Strange Case of Dr. Jekyll and Mr. Hyde*. Alma Books LTD, 2014.

Swift, Anthony. "Russia and the Great Exhibition of 1851: Representations, Perceptions, and a Missed Opportunity." *Jahrbücher Für Geschichte Osteuropas, Neue Folge*, 55, no. 2 (2007): 242-63. Accessed May 15, 2021. <http://www.jstor.org/stable/41052659>.

The Commonwealth, Accessed 29 May, 2021, <https://thecommonwealth.org/>.

The Phrase Finder, Accessed May 23, 2021,
<https://www.phrases.org.uk/meanings/72100.html>.

The Victorian Web, "The Smithfields Market and Great Expectations", Accessed 30 May, 2021, <https://www.victorianweb.org/authors/dickens/ge/hogue2.html>.

Thompson, John. *Victorian London Street Life in Historic Photographs*. Mineola, New York: Dover Publications, 1994.

University of Cambridge. "Industrial Workplace". Accessed June 6, 2021,
<https://www.cam.ac.uk/research/news/industrial-revolution-damaging-psychological-imprint-persists-in-todays-populations>.

Varlaweb, "What is Literary Realism – Conventions", Accessed May 22, 2021.
<http://www.varlaweb.com/whatisliteraryrealism/conventions.php>.

Visit Highgate, "Whittington Stone", Accessed June 7, 2021,
<https://visithighgate.com/2021/03/22/whittington-stone/>.

Weinstein, Ben. "Questioning a Late Victorian "Dyad": Preservationism, Demolitionism, and the City of London Churches, 1860–1904." *Journal of British Studies* 53, no. 2 (2014): 400-25. Accessed May 15, 2021. <http://www.jstor.org/stable/24701869>.

Ziegler, Garrett. "The City of London, Real and Unreal." *Victorian Studies* 49, no. 3 (2007): 431-55. Accessed May 15, 2021. <http://www.jstor.org/stable/4626329>.

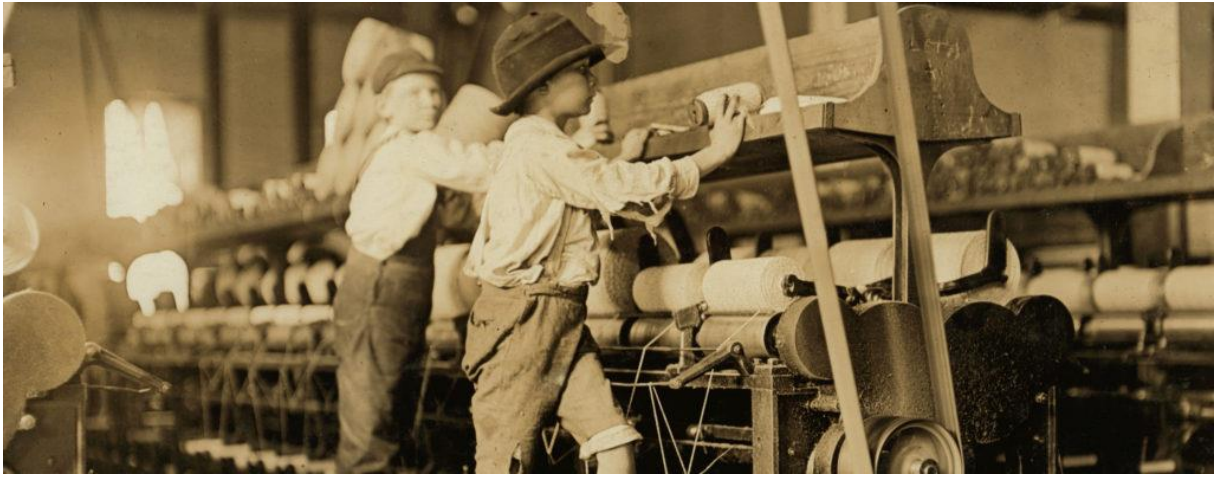
APENDICES

APENDIX 1



London Cabmen (1876-77) by John Thompson

APENDIX 2



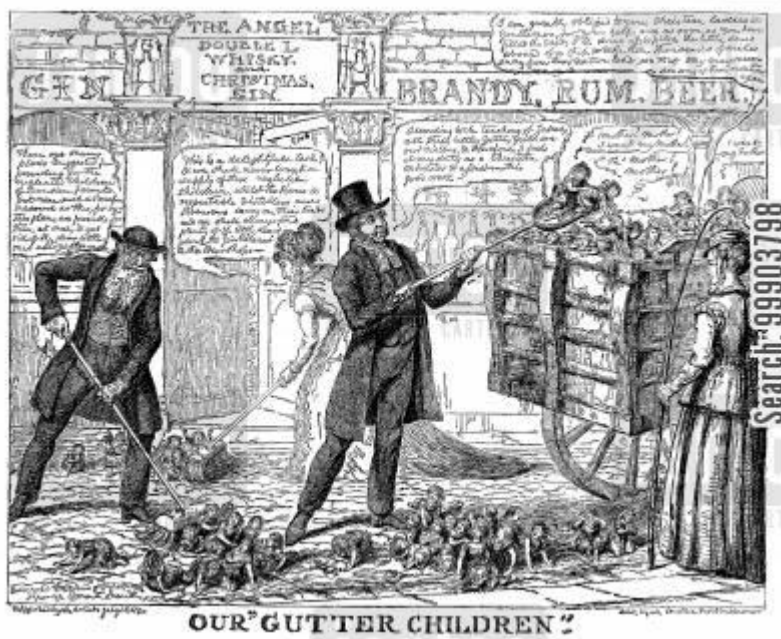
Industrial Revolution Hero

APENDIX 3



Industrial Workplace

APENDIX 4



Our Gutter Children

APENDIX 5



Tomb of Karl Marx at the Highgate Cemetary

APENDIX 6



Map of Victorian London

APENDIX 7



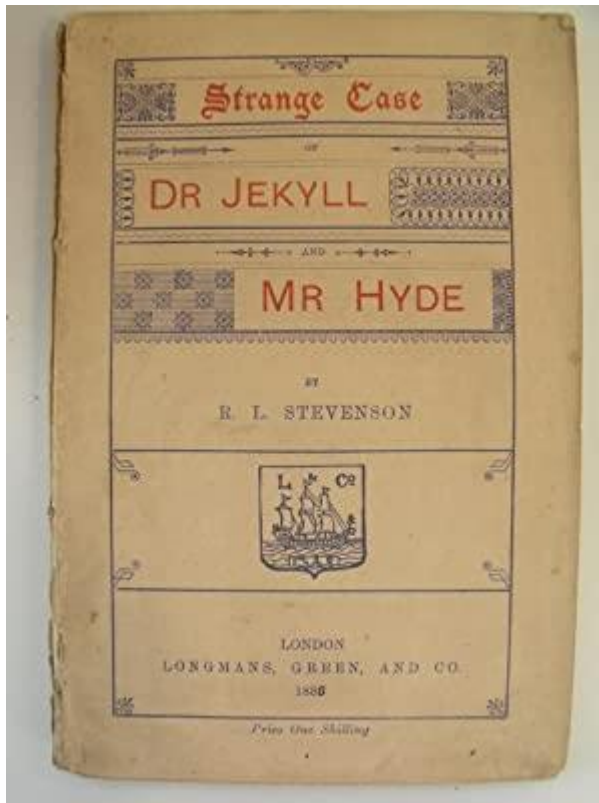
OLIVER TWIST, 1837-38. Oliver asking for more gruel etching by George Cruikshank to the first edition, 1837-38, of Charles Dickens' Oliver Twist.

APENDIX 8



A Baker Street sign in London

APENDIX 9



Strange Case of Dr. Jekyll and Mr. Hyde. First Edition

APENDIX 10



Dick Whittington's stone in Highgate, London