

Characterization in Elizabeth Gaskell's *Wives and Daughters*: A Romantic Reading

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Abstract

The objective of this paper is to examine the impact of the Romantic era on the development of the Hamley family and the effect of the surrounding environment on Osborne and Roger. We argue that, despite being a Victorian novel, in *Wives and Daughters* (1866), Elizabeth Gaskell tries to distinguish the characters in harmony with the Romantic elements. In order to fill the gap, literary movements, including Early Fiction, Victorianism, and Feminism are not the primary concern of this paper. Our findings indicate that the Squire is a conservative figure, who yearns to return to the traditional ways of life that is akin to the conservative Early Romantics. Since the Squire detests the society, he retreats to Nature. Squire allows his feelings to overcome his mind and reason. Likewise, Osborne's talent in poetry portrays the younger generation of Romantic movement. The Romantics revolt against the conventional laws and materialism. Osborne, seeking solitude and individualism, rebels against the materialism of his father. Osborne's death implies juvenile spirit of Romanticism. Unlike Romantic Osborne, Roger, as a scientist, is realistic. Through Osborne and Roger, Gaskell reflects the disappearance of Romantic poetry and its substitution with scientific thinking and Realism during the Victorian Era.

Key Words: Characterization, Romanticism, Emotion, Nature, *Wives and Daughters*

Elizabeth Gaskell'in *Eşler ve Kızlar* Adlı Eserinde Karakterizasyon: Romantik Bir Okuma

Özet

Bu makalenin amacı Romantik dönemin ikincil karakterler olan Hamley ailesinin gelişimine etkisini ve başta Hamely ailesi olmak üzere çevrenin oğulları genç Osborne ve Roger üzerindeki etkisini incelemektir. Elizabeth Gaskell'in, *Eşler ve Kızlar* (1866) eserinde, Viktorya dönemine ait bir roman olmasına rağmen, romantik elemanları yansıtırken, uyum içinde olan karakterleri ayırmaya çalıştığını ileri sürüyoruz. Boşluğu doldurmak için, Erken Kurmaca, Viktorya ve Feminizm dönemine dahil olmak üzere edebi hareketler, baş ve ikincil karakterler arasındaki etkileşim göz önüne alındığında, bu makalenin öncelikli ilgi alanı değildir ve biz yalnızca *Eşler ve Kızlar* (1866) romanında Romantik elemanları inceliyoruz. Bulgularımız, Bay Squire'in, muhafazakar Erken Romantiklere benzeyen geleneksel yaşam tarzlarına dönmeyi arzulayan muhafazakar bir figür olduğunu gösteriyor. Bay Squire toplumdaki nefret ettiği için Doğa'ya çekilir. Bay Squire, duygularının zihnini ve mantığını yenmesine izin verir. Aynı şekilde, genç Osborne'un şiirdeki yeteneği, romantik akımın genç neslini yansıtır. Romantikler geleneksel yasalara ve materyalizme başkaldırırlar. Genç Osborne, babasının materyalizmine isyan eder ve bir kaçışçı olarak ondan kaçınmaktadır. Genç Osborne yalnızlık arar ve bireycidir. Genç Osborne'un ölümü romantizmin gençlik ruhunu ima ediyor. Romantik Osborne'un aksine, genç Roger bir bilim adamı olarak gerçekçidir. Bayan Gaskell, genç Osborne ve Roger aracılığıyla, Viktorya Dönemi'nde Romantik şiirin ortadan kayboluşunu ve onun yerine bilimsel düşünce ve Gerçekçilik'i yansıtır.

Anahtar Kelimeler: Karakterizasyon, Romantizm, Duygu, Doğa, *Eşler ve Kızlar*

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Introduction

In *Wives and Daughters* (1866), Elizabeth Gaskell (1810-1865) composed a memoir on literature, the emergence of the novel as a genre, and the considerable impact of literary genres on it. Some of her figures portrayed Romantic movement, manifested by the Hamley family. In the novel, the heroine is the crucial component. The novel centers on the cultivation of her either exterior or inner life. This figure experiences transformation in the novel that is associated with the other figures. Yet, some characters are more dominant than the other ones. Thus, the objective of this paper is to examine the impact of the Romantic era on the development of the minor characters, namely the Hamley family, and the effect of the surrounding environment, chiefly the Hamley family, on their son, Osborne. Drawing upon Romanticism, the overarching argument of this paper is that, despite being a Victorian novel, in *Wives and Daughters* (1866), Elizabeth Gaskell tries to characterize and distinguish the characters in harmony with other literary movements and genres. Reality is portrayed through fiction by Gaskell who tries to furnish the details of the ordinary life that is apprehended by a blending of characters, their joys and sorrows, successes and failures, and their profound emotions is the essence of Gaskell's novel.

Elizabeth Gaskell's *Wives and Daughters* (1866) revolves around the life of seventeen-year-old Molly Gibson, as the heroine of the novel, who has to cope with a new step mother and sister. This novel was set in England in the 1800's. When Molly was an infant, her mother died. Molly was brought up by her father, who is the village physician. As Molly grows, her father seizes the opportunity to marry a new widow wife, named Clare, with a daughter, named Cynthia, who has the same age as Molly, so that she can train Molly how to be a modest woman. Molly adores Cynthia endangering her own life for the security of her sister. Molly maintains a hospitable friendship with the Hamley family in the neighborhood. Osborne and Roger are the elder sons of the Hamley family. Molly and Roger maintain an inextricable friendship and Roger exhibits his interest in science and books to Molly. Meanwhile, Molly overhears Osborne's secret marriage with a French servant, named Aimee. Osborne wants Molly to help him conceal his secret from his father during her visit with the Hamley family. As Molly and her charming sister, Cynthia, become best friends, Molly realizes that her new sister apparently exercises dominance by her diabolical beauty over young men, especially Roger, who proposes marriage to Cynthia. Molly cannot apprehend why she is not cheerful for her sister, yet she is envious of their relationship. Molly believes that her sister does not love Roger the manner he deserves to be loved. While Roger is away in Africa, Molly realizes that her sister conceals the secret of being engaged to another man when she was sixteen and now Cynthia wants to call off the engagement, yet the man would not permit her. Molly helped her sister defeat him irrespective of her own reputation. The gossipy people in the town imagined that Molly was having a carnal affair with him and Molly is the one who terminated the bad reputation. Eventually, Lady Harriet, the daughter of the Lord and Lady of Hollingford country town, defended her. Cynthia calls off her engagement before Osborne's death and once Roger attends

the town to cope with the funeral ritual of his brother and the matter of Osborne's secret wife, named Aimee, and his two-year-old son, he falls in love with Molly.

We try to respond to the two principal questions, namely in what manner does the Romantic era play a pivotal role on the lives of the minor characters, including the Hamley family?, and second; in what ways, does Gaskell characterize and distinguish the minor characters, namely the Hamley family, in harmony with other literary movements and genres? This paper will be solely limited to the characterization of the Hamley family, excluding Dr. Gibson, embodying Prose Fiction, Cynthia Kirkpatrick, Mrs. Hamley, and Lady Harriet, embodying Women's Rights and Feminism. In order to fill the existing gap given the Romantic era, other literary genres and movements, including Early Fiction, Victorianism, and Feminism, given the interaction between the major and minor characters, have been excluded and are not the primary concern of this paper and we will solely examine Romantic genre, because we believe that it could be suitable for different research on characterization given the aforementioned movements in Gaskell's *Wives and Daughters* (1986).

Literature Review

Early and Late Romanticism

Romanticism was a revolutionary nineteenth-century movement in arts and literature that flourished in 1798 and faded away in 1832. Eminent poets of the era were John Keats, Percy B. Shelly, Lord Byron, William Blake, William Wordsworth, and Samuel Taylor Coleridge. Claire Lamont (1998) states, "the Romantic period in Europe witnessed the end of the dominance of the Renaissance tradition" (p. 250). Arnold Kettle (1969) postulates that the Romantic Movement flourished in Britain with the Industrial Revolution, the transformation from the agricultural way of life into the "workshop of the world", and the French Revolution (p. 102). Time was passing quickly and some authors expressed reactions against it. Adrian Mathews (1992) contends, "the moment was that of a radical convulsion in the evolution of Western life and thought" (p. 5). There was no Romantic "School"; rather it was solely "a coincidence of voices responding to a powerful confluence of dislocating historical, social, intellectual, personal and artistic forces" (Mathews, 1992, p. 5). The Romantic poets were concerned with Nature, that they were convinced that "the rural traditions of the English race were being blown away before their eyes", as sorrow and distress about their society were the dominant themes for the Romantics (p. 8). Owing to the emergence of the Romantic poetry and its emphasis on the true essence of an individual, poetry gradually altered to become "self-regarding" and "subjective" (p. 12). The Romantics were rebellious and individualistic figures. Reasons of Rise for Romanticism rested on the two pillars. The first one was the revolutions, that of American and French Revolution, Industrial Revolution. It was an era of the deconstruction of old orders and the promise for the renewal of the world. Man further fled from the limitations and sufferings. The second one was the new philosophy of individualism, emphasizing the individual identity of each man, as the Romantics started to give the

greatest value to subjectivity in poetry. They worked “at a literature of instinct, emotion, enthusiasm, [and] tried to return to the old way of the Elizabethans and even the mediaeval poets” (Burgess, 1980, p. 165). Despite the fact that they fitted the same era, the Romantic poets sharply differed in aspirations and composition style. The Early Romantics were at odds with change. Status of poetry for Wordsworth was superior to philosophy, history, and science. Poetry complemented science by adding emotion to its truths, and by its imaginative treatment, it made people totally cognizant of them. Qualifications of a poet was that of man speaking to men. By being a man of great sensibility, observation, reflection, imagination, and greater powers of communication, he could see into the heart of things and communicate it to his readers. Subject of poetry was that of events, conditions, and characters originated from low and rustic life, because under such circumstances, the fundamental emotions and passions could exchange a clearer and freer essence of expression. Similar to William Wordsworth, early Romantics yearned to return to poetry, imagination, and lore to the traditional ways of composition, whereas Samuel Taylor Coleridge longed to return to the enchanted and mysterious sphere (pp. 166-168). The late Romantics refuted the norms of the society, revolted against and disobeyed the laws. They were self-reliant and individualistic figures (pp. 170-171). D. W. Harding (1982) regards that what makes the era “noteworthy” is indeed “the highly explicit tensions, the vigorous development of contrasting values within a common culture and in continuing contact with each other” (p. 53). He contends about another difference which included the manner of exchanging emotion. This remarkable difference was at odds with the authors of the era:

One of the chief tensions was between conflicting attitudes to emotion and the expression of sentiment. The one valued calm and the seeming security achieved by checking and regulating emotional expression, the other valued the heightened sense of living brought by a free and even exaggerated expression of emotion. (Harding, 1982, pp. 53-54)

The Romantics’ manner of expression was in verse. This is further Hemmings’s (1974) viewpoint when he remarks that the novelist “sticks to prose, while poetry remains the authentic, if not the exclusive, medium for the expression of the romantic mood and the romantic world-view” (p. 36). The Romantics preferred to retreat to humble life. It rested on six pillars. First, the scope and range of poetry was larger in this way. Second, they knew this life intimately. Third, the primary laws of one’s nature could best be understood by studying the simplest and most elementary forms of life. Fourth, feelings and passions of humble humanity were universal and permanent. In a rustic and humble life, emotions and passions of humankind were blended with the attractive and permanent shapes of nature. Eventually, poetic truth resulted from the perception of the basic principles of life, that is to say, the fact of unity of nature and man and all other forms of life. Romantic criticism ignored rules of Aristotle, Horace, and the French, as the works of literature were supposed to be judged on the basis of the impression they produce, not with adherence to any objective rules. It was impressionistic and individualistic. Emphasis was laid on imagination and emotion, not on reason and good sense. Poetry was the expression of

emotion and imagination; neither imitation nor invention. Inspiration and imagination were the basis of creation rather than adherence to rules. Pleasure rather than instruction became the function of poetry whose appeal was indeed to the heart, not to the head. Imagination was the basic element for the creation and criticism of an artwork. Given diction and language, its simplicity lied both in theme and treatment, that is simple language of the rustic people. Function of poetry was to give the exalted pleasure that resulted from the increased knowledge and understanding. Keats wrote poetry not only for art's sake but also for the sake of truth and life (Ramazani, 1997, p. 13). Although Keats was not born as a reformer, his writings truly exposed the sympathies and fury of the figure, who had thoroughly perceived and touched the agony of the surrounding world (p. 13). According to De Selincourt (1954), Keats's famous quote "first in beauty shall be first in might" means that perfect power can solely originate from knowledge, that of the broadening of the mind so that it can apprehend intellectual and spiritual experience (as cited in Ramazani, 1997, p. 13). Likewise, C. D. Thorpe (1957) generalizes that Keats was indeed profoundly alive to the socio-political movement of his era (as cited in Ramazani, 1997, p. 14). Hence, prose fiction and Romantic poetry of the era became extremely autobiographical and true-to-life (Klingopolus, 1982, p. 187).

Discussion

Hamley Family

The Hamley family is the pioneer one in the zone. They had settled and maintained before other families made a name for themselves. Thus, the inextricable bond was created between the Hamley family and verse. The Hamley family manifest poetry recited by the Romantics. The Squire is indeed a conservative figure, who yearns to return to the traditional ways of life, "they never traded, or speculated, or tried agricultural improvements of any kind" (Gaskell, 1986, p. 72) that is apparently akin to the early Romantics who were also conservative, because they yearned to return to the traditional manners of composition and the enchanted essence of it, including Coleridge and Wordsworth, respectively (Burgess, 1980, pp. 166-168).

Squire Hamley

The Squire does not seem to experience tranquility when he attends the society and he also detests London. Gaskell (1986) portrays him in this manner, "he was awkward and ungainly in society" (p. 73). The ironic situation is that his adored wife originally come from London, and he cherishes her, since she has ceased to attend there for the sake of him. Meanwhile, during their cheerful marital years, he narrates to her, "he had got all that was worth having out of the crowd of houses they called London" (Gaskell, 1986, p. 73), and once Mrs. Hamley desires to narrate to her husband about her visit from London, he would tell her, "Well, well, it has pleased thee, I suppose, so that's all right. But the very talking about it tires me, I know, and I can't think how you stood it all" (p. 74). The Squire disrupts his conversation about London visit with his wife remarking, "come out and see how pretty the flowers are

looking in the south garden ... A breath of fresh air will clear my brain after listening to all this talk about the whirl of London, which is like to have turned me giddy” (p. 74).

Due to the fact that the Squire detests being trapped in the society, he retreats to Nature as a source of exuberance and gets joy and pleasure from staying out for long. Likewise, Hemmings (1974) depicts the Romantic figure as the one who “succumbs to the lure of the past ... seeks solitude and finds it in nature” (p. 37). Claire Lamont (1998) states that the Romantic figures regarded the society as “an evil force moulding and stunning its citizens”, and the outcome of this incident is that they “fled from the city”, similar to William Wordsworth, who “retreated to the English Lakes” (pp. 252-253). Besides, Mathews (1992) opines that the essence of Romanticism is “the intoxicating allure of radical change, a sense of passionate rupture with the past that was felt not only as a possibility but a vital necessity” (p. 5).

The Squire is both romantic and emotional chiefly towards his cherished wife, since when she feels ill, he asks the physician to pay a visit to her, even if he had already expelled the doctor from his dwelling; his feelings eventually overcame his hubris.

Squire Hamley is further over-sentimental. For instance, once he orders his son, Osborne, to abandon the dwelling after his fiasco at university and having the huge debts, yet he does not imagine the potential consequences of his decision. He allows his feelings to overcome his mind and reason. Afterwards, once Mrs. Hamley passes away, the Squire behaves irrationally and does not admit advice or solace from his family.

Romanticism is identified with sentimental temper. Lucas (1963) contends that Romanticism is “Emotion against Reason” (p. 11). Owing to this emotional mood embedded in it, Romanticism is, therefore, connected with vagueness and irrationality (Thorlby, 1969, p. 68).

Osborne Hamley

Osborne is the Squire’s eldest son. He is interested in reading books and reciting poetry, and he even endeavors to compose verse. He is in the flower of his youth, in his twenties, and resides in the era of Romanticism. Thus, he portrays the flourishing juvenile generation of the era, including Keats, Shelley, and Byron. The fact that Osborne is the elder son of the affluent Squire and that he was expelled from university is weirdly similar to Percy Shelley’s life, who was expelled from university owing to his alleged atheism (Bressler, 2007, p. 37).

In *Wives and Daughters* (1986), Gaskell constantly narrates to us about Osborne’s dexterity in poetry. The Hamley family have faith in his success, yet he does not succeed and his failure stimulates his mother’s death and the fury of his father.

Owing to the pecuniary bankruptcy, Osborne does not have enough money to offer to his clandestine wife, Aimee, who resides in France. Thus, he decides to gather the poems he composed

about her so as to publish them, which is a manner of being self-reliant and independent. Although Osborne does not succeed in selling his poems, his friend, Mr. Gibson, advises him to compose prose, “try your hand at prose, if you can’t manage to please the publishers with poetry” (Gaskell, 1986, p. 367).

During the era of the late Romanticism, literature observed the return of the genre of the novel to the scene, advocated by the novel procedures that refers to the extinction of poetry. Moreover, Gaskell (1986) depicts Osborne as the figure who is “essentially imitative in his poetic faculty” (p. 299). Gaskell’s (1986) idea on the poets of the first-half of the nineteenth century collaborates the notion of her contemporary colleague, namely Mathew Arnold that is indeed a destructive viewpoint:

... the English poetry of the first quarter of this century, with plenty of energy, plenty of creative force, did not know enough. This makes Byron so empty of matter, Shelley so incoherent, Wordsworth even, profound as he is, yet so wanting in completeness and variety. (cited in Eliot, 1974, p. 3)

Gaskell (1986) pinpoints, “his poems ... were almost equivalent to an autobiographical passage in his life” (p. 299). That Osborne was striving to gather his poems indicated the various stages in his academic life, chiefly given his encounter with his cherished Aimee, their clandestine visit, and their infant (Gaskell, 1986, p. 299). What Mathews (1992) remarks about the writings of the romantic poets is precisely this case, as they were “marked by an intensely self-regarding, subjective and autobiographical quality” and “the revolt against conservative orthodoxy, classicism, hypocrisy and political despotism generated a need to return to first principles, and the very first principle was the poet’s own living, [and] feeling self ...” (p. 12). The romantic poets were entirely alienated from the essence of humanity, and their poetry originated from total seclusion and individualism (Mathews, 1992, p. 47) that illuminates autobiographical dimension of their writings.

The Romantic poets were rebellious and refuted “the standards and expectations of conventional society” (Harding, 1982, p. 43). They rebelled against the constraints that dominated their society and the family, and they also revolted “against the emphasis on the material” (Lamont, 1998, p. 251), because their era pivoted on the great materialisms.

Being the heir of the Hamley family, Osborne Hamley marries a French maid and revolts against his father and the “laws” of the family and the norms of the patriarchal society that forced him to marry an affluent, even older woman, yet Osborne might avoid it. He mysteriously married his cherished Aimee, who had an infant with him. Osborne has an unquenchable desire for love more than money, and as a result, revolts against his father, who is materialist. Romanticism is further regarded as a literary domain of escapism. Hemmings (1974) postulates that the Romantic figure:

... succumbs to the lure of the past and delights in dreaming of far-off places ... seeks solitude and finds it in nature ... in the fields ... idealizes the purer passions and

cultivates the darker ones ... exalts the creative spirit and puts his faith in intuition ... [he cultivates] exuberance and emotive imagery. (p. 37)

This is apparently paradoxical to the essence of rebellion and revolt. Nevertheless, the Romantics had the "tendency ... towards passivity, a tendency to avoid outside conflicts and struggles rather than engage in them" (Lukàcs, 1971, p. 113), which elucidates the escapist peculiarity that was ascribed to them. Gaskell (1986) portrayed Osborne as a rebellious and an escapist figure, who married the French servant and avoided his father. Despite the fact that both the Squire and Osborne inhabit in the same dwelling, Osborne evades the discussion. He spends time remaining in his room, or even retreating to the library as a source of peace, because he is terrified of the exposure of his secret to his father.

Osborne seeks solitude and peace of mind in his own dwelling, and he is indeed an individualistic figure, because he overlooks his brother's carnal love-affair with Cynthia. His mere avocation is his adventure with his secret wife, Aimee, who was indeed financially supported by Roger. This apparently resembles the Romantics who were qualified with egotism, yet they mainly "were extravagantly self-centred" (Lucas, 1963, p. 11).

Similar to Keats, Lord Byron, and Shelly who died earlier when they were in their twenties, Osborne Hamley dies earlier in the flower of his youth when he was solely twenty-five years old, which is the principal reason why Romanticism is related to immaturity (Burgess, 1980, p. 169).

However, Osborne's tragic death not only implies the juvenile spirit of Romanticism but also indicates that the nineteenth century was an era for prose in lieu of verse. A majority of the novels were published and produced, since "it was left to the novel to tighten the slackening bonds of sympathy between individuals on which the integrity of all human societies depends", and were indeed eliminated from the romantic obsessions, because they were solitude-seeker and individualistic figures (Mathews, 1992, p. 47).

Roger Hamley

Roger is the second son of the Hamley family, who succeeded unlike his brother, Osborne, who failed. As aforementioned, the Hamley family portray the Romantic Movement, and as a result, Roger ought to be a member of it, because he is their son. However, he is indeed different from his poet brother, and his family could not imagine his success at university. This fact truly clarifies that he does not suit the same era as his parents do. Roger is indeed a realistic figure in lieu of being a Romantic one. He is deemed as a scientist, whose adventure is rooted in the exploration of how plants and insects inhabit in harmony in the surrounding environment. He spends time sitting for long hours to observe and take notes in the fields. We claim that this procedure resembles the realist authors' procedures of gathering data so as to compose their realistic novels. The so-called realist author of the nineteenth century endeavors to observe an individual as a member of the society in which he resides. He tries to maintain a bond between humankind and his society.

Roger Hamley furnishes Molly with various books coping with natural history and usually narrates to her obscure texts that require to be translated, such as the Swiss Naturalist written by François Huber. Notably, Roger Hamley is interested in natural history, as his parents persuade Molly to keep up with them. He always reads scientific books that convinces his parents that he apparently will not “have such a brilliant career as Osborne” (Gaskell, 1986, p. 98). He usually examines plants and insects in the fields. The Squire narrates to Molly:

... his eyes are always wandering about, and see twenty things where I only see one ... I've known him bolt in a copse because he saw something fifteen yards off – some plant ... which he'd tell me was very rare ... and, if we came upon ... [a delicate film of cobweb] ... he would tell you what insect or spider made it, and if it lived in rotten firewood, or in a cranny of good sound timber (pp. 105-106)

Squire Hamley and his wife opine that Osborne is intelligent, whereas Roger is slow, yet Osborne fails but Roger succeeds, which is indeed an ironical situation. Furthermore, with the tragic death of Osborne, poetry vanishes with him. Through Osborne and Roger, Gaskell apparently reflects the disappearance of Romantic poetry and its substitution with scientific thinking and Realism and during the Victorian Era.

The Victorian Era was a period of vicissitudes and social crisis, scholars, reformers, destitution, filthiness, discrimination, Puritanism, materialism, and even higher morality. The literature of the era was extremely moralistic and didactic that collaborates remarkable features of the Romantic era (Burgess, 1980, pp. 180-181). The Victorians composed of the reputable, middle and working-classes, and while they remained loyal in their compositions, they were triumphant (Allen, 1958, p. 145). Charles Bressler (2007) examined Hippolyte Adolph Taine (1828-1893), who contends, “with the rise of the Victorian era in the 1830s, reason, science, and a sense of historical determinism began to supplant Romantic thought”, and it is due to Charles Darwin (1809-1882) and his book entitled *On the Origin of Species* that humankind comprehended its root and physiological growth (pp. 38-39). Admittedly, Taine endeavored to examine literature from scientific perspectives. He regards a text the same as a fossil shell, as he reflects “why do you study the shell, except to represent to yourself the animal? So do you study the document only in order to know the [person]” (as cited in Bressler, 2007, p. 39). Therefore, Taine connects a text and its author. He states that in order to “understand any literary text, we must examine the environmental causes that joined together in its creation ... [such as] race, moment, and dominant faculty” (p. 39).

We claim that scientific expedition copes with both literary criticism and literature, and chiefly the Victorian novel. Science played a prominent role during that era. The scientists strived to make a bond between the animal and its environment that is what the Victorian author, or the realist indeed tried to do. The realist novelist devises a universe that is akin to the Earth planet in which one resides, occupies

it with different characters that portray various types of people one constantly encounters. Arguably, this author activates the characters in this environment and inhabit in harmony with other characters so as to examine the type of interactions each maintains with the other that is similar to the scientist. He observes the habitat of the animal in his own environment and its behavior with the other animals.

Scientific investigation is in harmony with shrewd and profound observation, for the scientist is indeed “curious about his universe” (Burgess, 1980, p. 1), and this is akin to the realist novelist of the Victorian era. Burgess (1980) differentiates between the artist and the scientist and generalizes that both of them look for what “they think is real”, as “the artist wants to make something which will produce just that sort of excitement in the minds of other people – the excitement of discovering something new about *x*, about reality” (p. 3). Hence, there exists a connection between science and the nineteenth century novel, mainly after Charles Darwin’s publication on his *On the Origin of Species*.

Conclusion

In brief, the Hamley family, portrayed the Romantic Era with two dimensions, “revolutionary and conservative” or “rebellious and quiescent social attitudes” (Duckworth, 1982, p. 476). The Hamley family was the pioneer one in the zone. They had settled and maintained before other families made a name for themselves. Thus, the inextricable bond was created between the Hamley family and verse. The Hamley family manifested poetry recited by the Romantics. The Squire was indeed a conservative figure, who yearned to return to the traditional ways of life that was apparently akin to the conservative Early Romantics. The Squire did not feel tranquility and peace of mind when he was in the society. Due to the fact that the Squire detested being trapped in the society, he retreated to Nature as a source of exuberance and got joy and pleasure from staying out for long hours. Squire Hamley allowed his feelings to overcome his mind and reason. Likewise, Osborne portrayed the younger generation of the Romantic era owing to his talent in poetry. The Romantics were rebellious and revolted against the conventional laws that dominated their society and the family, and they also rebelled against materialism. Being the heir of Hamley family, Osborne married a French maid and rebelled against his father and the family laws and the conventional norms of the society. Osborne cared about love more than money, and as a result, revolted against the materialism of his father, and as an escapist, avoided his father. Osborne sought solitude and peace of mind in his own house and was indeed individualistic. Osborne died in the flower of his youth and his premature death is the principal reason why Romanticism was related to immaturity. Osborne’s death not only implied the juvenile spirit of Romanticism but also indicated that the nineteenth century was an era for prose in lieu of verse. Interestingly, Roger, who was a scientist, was realistic rather than Romantic unlike his parents belonging to Romantic movement. Through Osborne and Roger, Gaskell apparently reflected the disappearance of the Romantic poetry and its substitution with scientific thinking and Realism during the Victorian Era.

Ethical Declaration

During the writing process of the study titled “Characterization in Elizabeth Gaskell’s *Wives and Daughters: A Romantic Reading*”, scientific rules, ethical and citation rules were followed; no falsification was made on the collected data and this study was not sent to any other academic publication environment for evaluation.

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GENİŞ ÖZET

Bu makalenin amacı Romantik dönemin ikincil karakterler olan Hamley ailesinin gelişimine etkisini ve başta Hamely ailesi olmak üzere çevrenin oğulları genç Osborne ve Roger üzerindeki etkisini incelemektir. Bayan Elizabeth Gaskell’in, *Eşler ve Kızlar* (1986) adlı eseri, Viktorya dönemine ait bir

roman olmasına rağmen, romantik dönemini yansitirken, diğer edebi türlerle uyum içinde olan karakterleri ayırmaya çalıştığını ileri sürüyoruz. Boşluğu doldurmak için, Erken Kurmaca, Viktorya Dönemi ve Feminizm dahil olmak üzere edebi hareketler, baş ve ikincil karakterler arasındaki etkileşim göz önüne alındığında, bu makalenin öncelikli ilgi alanı değildir ve biz yalnızca Bayan Gaskell'in *Eşler ve Kızlar* (1986) adlı eserindeki Romantik elemanları inceliyoruz. Bulgularımız, Bay Squire'in, muhafazakar Erken Romantiklere benzeyen geleneksel yaşam tarzlarına dönmeyi arzulayan muhafazakar bir figür olduğunu gösteriyor. Bay Squire toplumdaki nefret ettiği için Doğa'ya çekilir. Bay Squire, duygularının zihnini ve mantığını yenmesine izin verir. Aynı şekilde, genç Osborne'un şiirdeki yeteneği, romantik akımın genç neslini yansıtıyor. Romantikler geleneksel yasalara ve materyalizme başkaldırırlar. Genç Osborne, babasının materyalizmine isyan eder ve bir kaçışçı olarak ondan kaçınmaktadır. Genç Osborne yalnızlık arar ve bireycidir. Genç Osborne'un ölümü romantizmin gençlik ruhunu ima ediyor. Genç Roger bir bilim adamı olarak gerçekçidir. Bayan Gaskell, genç Osborne ve Roger aracılığıyla, Viktorya Dönemi'nde Romantik şiirin ortadan kayboluşunu ve onun yerine bilimsel düşünce ve Gerçekçilik'i yansıtıyor. Hamley ailesi bölgenin öncüsüdür. Diğer aileler isim yapmadan önce onlar yerleşmiş ve geçinmişlerdi. Böylece Hamley ailesi ile şiir arasında ayrılmaz bir bağ oluştu. Hamley ailesi Romantiklerin ürettiği şiirleri ortaya koyuyor. Bay Squire gerçekten de geleneksel yaşam tarzlarına dönmeyi arzulayan muhafazakar bir figür. Bay Squire, topluluğa katıldığında huzur hissetmiyor gibi görünüyor ve aynı zamanda Londra'dan da nefret ediyor. İşin ironik tarafı, çok sevdiği karısının aslen Londra'dan gelmiş olması ve kendisi için oraya gitmeyi bıraktığı için ona değer veriyor. Bay Squire, toplum içinde sıkışıp kalmaktan nefret ettiği için bir coşku kaynağı olarak Doğa'ya çekilir ve dışarıda uzun süre kalmanın neşesini ve zevkini alır. Bay Squire, özellikle sevgili karısına karşı hem romantik hem de duygusaldır, çünkü karısı hastalandığında, doktoru zaten evinden kovmuş olsa bile, doktordan onu ziyaret etmesini ister; duyguları sonunda kibrinin üstesinden geldi. Bay Squire daha da aşırı duygusal. Mesela oğlu genç Osborne'a üniversitedeki başarısızlığı ve büyük borçları nedeniyle evi terk etmesini emrettiğinde, ancak bu kararının olası sonuçlarını hayal edemiyor. Duygularının aklını ve mantığını yenmesine izin verir. Daha sonra, Bayan Hamley vefat ettiğinde, Bay Squire mantıksız davranır ve ailesinden tavsiye veya teselli kabul etmez. Romantizm duygusal mizaçla özdeşleştirilir. Genç Osborne, Bay Squire'in büyük oğludur. Kitap ve şiir okumakla ilgileniyor, hatta şiir yazmaya bile çalışıyor. Gençliğinin baharında, yirmili yaşlarındadır ve Romantizm çağında yaşamaktadır. Böylece, aralarında Keats, Shelley ve Byron'un da bulunduğu, hareketin gelişen genç kuşağını tasvir ediyor. *Eşler ve Kızlar* (1986) adlı eserinde, Bayan Gaskell bize sürekli olarak genç Osborne'un şiirdeki ustalığını anlatır. Hamley ailesi onun başarısına inanır ama o başarılı olamaz ve başarısızlığı annesinin ölümüne ve babasının öfkesine neden olur. Sebep olduğu maddi iflas nedeniyle genç Osborne'un, Fransa'da ikamet eden gizli karısı Aimee'ye teklif edecek yeterli parası yoktur. Böylece kendine güvenen ve bağımsız olmanın bir gereği olarak onun hakkında yazdığı şiirleri yayınlamaya karar verir. Genç Osborne şiirlerini satmayı başaramayınca arkadaşı Bay Gibson ona düzyazı yazmasını tavsiye eder. Geç Romantizm döneminde edebiyat, şiirin yok oluşuna gönderme yapan roman prosedürlerinin savunduğu

roman türünün sahneye geri dönüşünü gözlemledi. Genç Osborne'un şiirlerini bir araya toplamaya çalışması, özellikle çok sevdiği Aimee ile karşılaşması, onların gizli ziyareti ve Hamley ailesinin varisi olan bebekleri göz önüne alındığında, akademik hayatındaki çeşitli aşamalara işaret ediyordu. Genç Osborne Hamley bir Fransız hizmetçiyle evlenir ve babasına, ailenin “yasalarına” ve kendisini daha yaşlı olmasına rağmen varlıklı bir kadınla evlenmeye zorlayan ataerkil toplum normlarına karşı isyan eder, ancak genç Osborne bundan kaçınmaktadır. Yanında bir bebeği olan çok sevdiği Aimee ile gizemli bir şekilde evlendi. Genç Osborne'un paradan çok aşka karşı bastırılmaz bir arzusu vardır ve bunun sonucunda materyalist olan babasına isyan eder. Romantizm ayrıca kaçışın edebi bir alanı olarak kabul edilir. Bayan Gaskell (1986), genç Osborne'u, Fransız hizmetçiyle evlenen ve babasından kaçan asi ve kaçışçı bir figür olarak tasvir etti. Bay Squire ve genç Osborne'un aynı evde yaşamasına rağmen genç Osborne tartışmadan kaçınmaktadır. Sırrının babasına ifşa edilmesinden korktuğu için odasında kalarak, hatta huzur kaynağı olarak kütüphaneye çekilerek vakit geçiriyor. Genç Osborne, kendi evinde yalnızlık ve huzur arıyor ve gerçekten de bireyci bir figür çünkü kardeşinin Cynthia ile olan cinsel ilişkisini görmezden geliyor. Onun tek uğraşı, genç Roger'ın maddi olarak desteklediği gizli karısı Aimee ile yaşadığı maceradır. Ancak genç Osborne'un trajik ölümü yalnızca Romantizmin gençlik ruhunu ima etmekle kalmıyor, aynı zamanda on dokuzuncu yüzyılın şiir değil düzyazı dönemi olduğunu da gösteriyor. Genç Roger ailesinin başarısız olan kardeşi genç Osborne'un aksine başarılı olan diğer oğludur. Hamley ailesi Romantik Hareket'i canlandırıyor ve sonuç olarak genç Roger'ın da bu akımın bir üyesi olması gerekiyor çünkü o onların oğulları. Ancak o gerçekten de şair kardeşinden farklıdır ve ailesi onun üniversitedeki başarısını hayal bile edemez. Bu gerçek, onun ebeveynlerinin yaptığı gibi aynı harekete uymadığını gerçekten açıklığa kavuşturuyor. Genç Roger, Romantik olmak yerine gerçekten gerçekçidir. Macerası bitkilerin ve böceklerin çevredeki ortamda nasıl uyum içinde yaşadıklarının araştırılmasına dayanan bir bilim adamı olarak kabul ediliyor.