



TREATMENT OF SOCIAL ISSUES IN THE EUSTACE DIAMONDS

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Abstract:

Literature reflects human activity in that particularly society. It helps to expose societal realities. Most of the works in literature deals with the social issues in detail which helps people to realize the truth and think it in a different view than the people who don't show their face to literature. It have a unique function in shaping and teaching society at huge. Literature carries the real events in the society and presents it as a mirror of the society so that people can view it and atone wherever it is necessary. Nineteenth-century Europe, sparked by the Enlightenment's notion of equality, underwent numerous political and social revolutions. In England this was represented by the passing of the Reform Bill of 1832 and the repeal of the Corn Laws. Both were huge victories for the Liberal, then Whig, cause, regardless of which party was in control of the government at the time. Trollope's stance on such issues can be seen in his treatment of similar measures, some fictitious, others real, in the novels that comprise his Palliser series. In England during this time, the quest for equal treatment under the law for all residents was gaining popularity. Bills were passed which legalized Catholicism and which made citizens of the Jews living in England. This paper is an attempt to depict the Social Issues in the Eustace Diamonds.

Key Words: Literature, Society, Social Issues, Political and Social Revolutions and Quest for Equal Treatment

Literature makes us to deeply analyze societal issues and sometimes it provides us a solution to solve the problem. The Poet, the dramatist, the novelist, the essayist all of them reflects society in their works. A creative writer always looks at his surroundings and the life with an inquisitive mind and always seeks his raw materials in them that will feed his creative genius. Life and reality are intertwined and it is the task of a successful writer to disentangle them to chart out a viable creative spirit out of it.

Social realism is a feeling that is experienced by all the persons within a society. It essentially means to be conscious of the rules or beliefs prevailing within a society or community which gives them feeling of equality and safeguarding their personnel interest. An artist possesses a penetrating insight into the reality of things and thus with the help of perceptual philosophical understanding he tries his own way to spread Social realism and awareness among the people. Human beings enter into certain productive, or economic, relations and these relations lead to a form of Social realism.

Anthony Trollope is, categorically, the greatest social historian in English fiction of the period, 1850 - 1870, and particularly authentic as delineator of the socio-clerical manner, the clerical mode or life, and the types of personalities that lived it. Trollope's ultimate vision of the world is one in which all identities are unstable, all truths relative and a matter of perspective. Thus, all representations are at best true for the moment, or true from the vantage point chosen by their representative, who cannot be among those truths and attempts to represent them at the same time.

Anthony Trollope became one of the most successful, prolific and respected English novelists of the Victorian era. Some of Trollope's best-loved works, known as the Chronicles of Barchin, revolve around the imaginary county of Barchin; he also wrote penetrating novels on political, social, and gender issues and conflicts of his day. The Eustace Diamonds explores Trollope's depiction of a society that worships money and highlights his concerns with truth, honesty, and honor,

In The Eustace Diamonds, Trollope shows the psychologically damaging effects of survival in an upper-class and aristocratic hierarchy, a society that channels affections and loyalties in terms of property and money, where people struggle for ascendancy, domination, and power, while subscribing to Romantic illusions of unfettered expression and creative self-development. The narrator ironically undercuts the Romantic pretensions as the novel delineates the unrealistic strategies of men and women coping with the moral corruption of social ambition. They seek security, status, prestige, and elegance while evincing pretentiousness, snobbery, envy, and parasitism. Trollope takes an anarchic pleasure in those egotistical characters who subvert institutions by undermining the rules of conduct, stretching them to the point of fatuity.

In the novel, Lizzie Eustace appropriates the diamonds without specific authority from her late husband, Sir Florian, and uses them as weapons against the respectable family lawyer, Mr. Camperdown, and the man she intends as her second husband, the morally honorable Lord Fawn. The diamonds become a symbol of Lizzie's inner rage against the world, a rage arising from self-doubt prompted by the excessive demands of

her own idealized views of herself. While denying that ownership of the necklace gives her any pleasure, Lizzie simultaneously insists that she will throw the diamonds away while guarding them zealously when the box in which she ostentatiously houses them is stolen, Lizzie claims that the necklace has been stolen as well.

The lie is psychologically predictable. The diamonds exemplify her attitudes toward herself, toward Lord Fawn, whom she despises for his complete disdain of the diamonds, and toward Frank Greystock, her champion before the world, whom she has lured away from his serious attentions to Lucy Morris. The supposed theft is Lizzie's symbolic punishment for a guilt which will be lessened if the diamonds are believed stolen, but it is also an aggrandizement of her own self-esteem since secretly she knows they are still in her possession. The diamonds, however, are stolen in a second robbery, which ends Lizzie's control of the situation.

Lizzie's desire for social domination gains dimension through the narrator's ironic moral judgment and through the close-ups of the omniscient viewpoint that reveal her own rationalizations and fears. Seeking support, Lizzie confesses to Lord George, hoping that he will be cynically brutal, but instead she receives his weak acknowledgment of her supposed cunning. When the police discover the truth, Lizzie prefers the illusion of submitting to the police administrator to the reality of confronting her own self-destructive behavior. Lizzie then tries desperately to reestablish control by triumphing over someone: She reproaches Mrs. Carbuncle, her friend; breaks her engagement with Lord Fawn, ignoring his earlier efforts to end the relationship and pretending to be heartlessly jilted; offers herself to Lord George, who also refuses her; and finally bids for the attentions of Frank Greystock through his need for money, yet Frank is simply provoked into promising he will abandon her utterly if she persists.

Yielding to fantasy logic, Lizzie entertains a marriage proposal from Mr. Emilius, an impudent and sanctimonious popular preacher whom she had once refused. She deliberately accepts him knowing that he is a fraud and admitting that his bogus qualities attract her. Lizzie's limited knowledge of how the world operates is supported by Emilius's brazen effrontery, which will offer her a new chance for social domination.

The secondary characters are drawn with an equal sense of psychological aberration. For example, there is the cynical honesty of Lord George, which conceals a fearful vacillation that abhors responsibility yet is resolute in pushing his companion, Sir Griffin Tewett, into marriage with Lucinda Roanoke. Alternately submissive and aggressive, he turns vindictive in denouncing Lizzie for the damage she has caused his reputation by creating suspicions of his complicity in her concealment of the necklace. He is also forgiving, on the other hand, of Mrs. Barnacle, his former mistress, for her good intentions in encouraging her niece, Lucinda, to marry for money.

Lord George appears cognizant of obligations assumed by others though irresolute in taking them upon him. Further, he shows the unreality of Lizzie's dreams; but his own conduct is the model of a romantic neurosis. Other examples of psychologically crippled characters are Lucinda, who suffers from strong sexual repression and emotional sterility, and Sir Griffin, cool, vindictive, and arrogant, who is repelled by anyone who would love him.

These characters are set up in contrast to the more conventional ones, such as Mrs. Hittaway, who reflect the pathological tendencies that a materialistic society encourages. The baffled efforts of Lizzie, Lord George, Sir Griffin, and Lucinda to deal with destructive self-deception reflect the results of social forces inhibiting real creative growth in understanding.

The *Eustace Diamonds* is the record of Trollope's endurance of a mental nature that was divided. Pritchett has accused Trollope of not capturing or presenting the depth of moral experience. This may reflect a demand for a more complex style, a more intensive depiction of the intricacies of moral struggle, and a more insistent emphasis on values. Snow, however, perceived the simple, direct style as cutting out everything except the truth. Trollope was not temperamental or self-advertising, but as a novelist he covers a wide range of social, institutional, and religious issues and controversies constituting the fabric of Victorian society. He dramatizes the moral and intellectual dilemmas often arising from them and has considerable insight as well as the ability to present the sheer flux of mental life.

Conclusion:

Trollope the reformer and the reformation of Trollope scholarship in relation to gender, race, and genre are the intertwined subjects of eminent Trollopean Deborah Denenholz Morse's radical rethinking of Anthony Trollope. Beginning with a history of Trollope's critical reception, Morse traces the ways in which Trollope's responses to the political and social upheavals of the 1860s and 1870s are reflected in his novels. Trollope mainly concerns himself with upper-class society, social movement is necessarily a major issue in his novels and added to his predisposition to prejudicial class awareness.

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