

# **KHAZAR UNIVERSITY**

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## **MA THESIS**

**THEME:** Socio-literary analysis of “The desire for property”  
in “The Man of Property” by J.Galsworthy.

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**Supervisor:** Ph.D. Eldar Shahgaldiyev

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**SCHOOL OF HUMANITIES AND SOCIAL SCIENCES**

**ENGLISH LANGUAGE AND LITERATURE DEPARTMENT**

**ABSTRACT**

**OF DISSERTATION FOR MASTER'S DEGREE**

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# Abstract

**Object of research:** The dissertation tries to describe the socio-literary analysis of the desire for property in “The man of property” by John Galsworthy. The whole chronicle of the Forsyte’s family is looked through. Also other works by J.Galsworthy are analyzed.

The purpose of the research work is to answer the question about the desire for property of the participants of this novel, the right and wrong sides of their desires, differences and similarities of desires of the people belonging to the same root, the impact of the time of living to the people, who greatly differ from each other making two poles with their way of life. Also to show the inner world of the Forsytes, who seem glamorous from distance.

**The aims of the work are the followings:**

1. To investigate the specific features of J.Galsworthy’s creative activity.
2. To put forward some ideas of the creative methods and artistic feature used by J.Galsworthy.
2. To evaluate the importance of the literary legacy left by J.Galsworthy.
4. To give J.Galsworthy’s own outlook to the life and time he lived through his literary activity.
5. To estimate the characters offered by the author, which have vital importance in grasping the period of time.

**The method of investigation is comparative study and analysis.** The investigation is carried out mainly on “The Man of Property” including and also which begins the sequence of “The Forsyte Saga” by J.Galsworthy.

The work consists of the introduction, two chapters, conclusion and list of used literature.

**Introduction speaks about the creative activity of J.Galsworthy in general.**

In order to evaluate the importance of the creative activity and the environment where Galsworthy survived as a writer, we should look up the atmosphere, which dominated in the English literature at the end of XIX and the beginning of XX century. The great realistic writers stepped backwards from literature and their followers were very few to struggle against the anti realistic movement which was supported by the British Empire. The weight of literature, which was fabulous and with “the happy end”, met the demands of book markets, grew day by day. From the other side, after World War I, to the stage of literature came such kind of authors as V.Wolf, D.H.Lawrence, J.Joyce, Th.Eliot, who called Galsworthy “the

author of the past era". They used new experiments such as J.Joyce's retrospectivity, V.Wolf's subconscious and D.H.Lawrence's open writings about love and passion.

John Galsworthy was a successive supporter of a real Art, believed in its transforming power and benevolent influence over the society. He was born on 14 August, in 1867, at Kingston Hill, in Surrey, England, and died on 31 January, in 1933. His father was a lawyer and successful solicitor, who had financial interests in mining companies in Canada and Russia, and also, a director of several companies, who later served as a model for Old Jolyon in "The Forsyte Saga". His mother was a daughter of a Midlands Manufacturer.

Galsworthy was a novelist, playwright, prolific author, who worked in many genres, a winner of the Nobel Prize for literature in 1932, just a month before his death. But he is most widely recognized as a chronicler of the English bourgeois society during the early twentieth century. For a short period he worked at his father's firm, but as he had no interest towards it, he left for Canada to inspect his family mining interests. His travels became extensive. During his travels he befriended with his later friend Joseph Conrad, who became an important source of encouragement in Galsworthy's literary career. In 1894, he returned to London, within a short period he gave up his career at law, the next few years spent with writing reading assiduously.

Central line of Galsworthy's literary activity is the theme of Forsytes' property. Galsworthy devoted nearly all his creative life to the description of the Forsytes' world, disclosure of the psychology of a man- Forsyte, whose viewpoint is restricted by the framework of his (her) class, by the behaviors in their circle.

There are a lot of valuable quotes said by John Galsworthy, which can be interesting for us to appreciate his literary weight. He touched upon different spheres of the social life. For example: "One's eyes are what one is; one's mouth is what one becomes", "Beginning are always messy", "Headlines twice the size of the events", "If you do not think about your future you cannot have one", "A man is the sum of his actions, of what he has done, of what he can do, nothing else"- these quotes are about the general social problems of the human being, which he experienced in his time.

Galsworthy's novels, by their abstention, from complicated psychology and their greatly simplified social viewpoint, became accepted as faithful patterns of English life for a time. Galsworthy is remembered for this evocation of Victorian and Edwardian upper middle-class life, and for his creation of Soames Forsyte - a dislikable character, who nevertheless compels the reader's sympathy.

In 1917, John Galsworthy was offered a knighthood, but he rejected, and argued that, a writer should not accept such offers and become dependent on social institutes, but later he accepted the “Order of Merits” for his literary achievements. Also the author was a president of PEN(Poet, Essayist, Novelist), the International Writers’ Organization, for 12 years, honoured doctor of Trinity College, Cambridge, Dublin, Oxford, Princeton Universities. In 1932, a month before his death, Galsworthy was awarded the Nobel Prize for Literature.

### **Chapter I deals with historical prerequisites for creating “The Forsyte Saga”.**

The core of this chapter consists of finding how “The Forsyte Saga” gathered in it hard social processes, spiritual and lawful problems of the proprietorship England. As some conflicts emerged in the first trilogy, Galsworthy needed to continue their progress and solution in the second trilogy “Modern Comedy”, especially it concerns social collisions. For this reason, “The Forsyte Saga” by John Galsworthy consists of several comparisons. Sometimes a great interest arises, what was the difference between Soames Forsyte in 80’s of XIX century and in the 20’s of the XX century, how the socio-psychological condition changed. Another type of comparison brings explanation to the features of Galsworthy’s outlook and different periods of work on Forsytes’s history.

Time which pushes the author forward the creative activity and the literary activity itself, as a reflection of the time and historical period, which feeds literary activity are closely connected to each-other. This durable and disintegrated epoch distinguished with the beginning of the end of capitalism and great revolutionary changes, which brought to socialistic system. This is the end of the XIX and first 20 years of the XX centuries. One century bore the other one, but on the border of them emerged Galsworthy’s creative work. Both centuries are reflected in his work, in the series of the plot. Dying century with its old norms, coming century with its new, but not tested norms of living was reflected in the activity of the author.

Most of the literary historians try to put Galsworthy between two periods: Galsworthy, who wrote just after the Victorian writers, and who wrote before Wolf, Joyce, Lawrence, and Freud. So, he is considered a transitional figure.

### **Chapter II is about the socio-literary analysis of the desire for property in “The Man of Property” by John Galsworthy.**

In the background of the novels which enter the beginning of the XX century England, “The Man of Property” differs with the sharpness of the problem put. One of the young contemporaries of Galsworthy, Compton Mackenzie wrote in his memoirs that, “the impact of

this book on young people of his age was like an “electric light”. There are a lot of evidences to think of “The Man of Property” as the highest achievement in the literary activity of J.Galsworthy. At the end of his literary way, observing that, he wrote novels with more pleasure rather than plays, and that “The Man of Property” is the most beloved of them, the author himself came to such a conclusion, too.

The Forsytes constitute not one, but several systems of characters, which are related to each-other. Reacting to the viewed political, business, family and spiritual life of the previous time, Forsytes reveal their family features. Galsworthy repeatedly points out that, the Forsytes are close to each-other with their psychology of possession. A significant feature of them is their chin. This general feature of their appearance can be differently understood, but the author several times repeats that the Forsyte chin is associated with their intransigence and the ability to stand up for themselves.

Besides that, in the Forsyte cycle characters are introduced several times separately, and also joined to open fights and intercourse, in order each could show his individual features, and could evaluate the partner or competitor. The inner monologue and direct speech expresses the time of unity. Such kinds of occasions are viewed not only in the “Forsyte Saga”. Galsworthy uses generally accepted methods of montage in literature. J.Joyce in “Ulysses”, especially in “Finnegan’s Wake” tries to picture that, the world is chaotic, only where you find organized and logical tendency, there it is unique, non-standard and creative. Such kind of concept is realized in a principal fragmentary novel writing, which finds and expresses relations of characters as sketches. J.Joyce tries to give such a picturing, which candidates to analysis of temporary or permanent state of the world, in order to cope with chaos, events as a result of the impression of chaos. He gives myth as an organizing power of creative reality.

In the Forsyte family the rules were as in the finance world: behaviour of the family members were counted according to their personal interests. All the rest were thrown away as a useless thing. It was such about the Irene’s feelings, which were so unimportant for Forsytes. It was such with the fate of Young Jolyon, who also wanted to have a family with love. But Irene’s behaviours caused more rough reproach than the second marriage of young Jolyon. He was the object of gossips, all the Forsytes spoke about him only bad words, and he became an unimportant figure in the clan, but no one openly strived against him, just he was rejected by all relatives. But Irene was another case. Neither Soames, nor other members of the clan could compromise her, and not to judge about her behaviours, because she didn’t obey their rules. They did not turn her out, but she couldn’t bare that kind of life, and left

them, in general the world of Forsytes. For this reason, she was judged by all of the clan. Soames' aunts, who valued him very much, tried to blame her in everything. Because they had a lot of evidences for it, as Soames was a man of family. He lived only for a family, didn't have a lot of friends and also he had a good hand in business. He tried to protect the interests of Forsytes in the business sphere when they had any problem.

From the surface the Forsyte family can have such an impression that they ignore everything, which is not connected with them, but with the deep observation we can understand that they are not indifferent towards the events happening around them. They are afraid of any kind of influence to all Forsytes. So, they keep unity in order to prevent forthcoming collapse of the Forsyte world. The appearance of Bosinney and Irene shook the world of Forsytes. They were different from them, at the same time horrible. They could predict the collapse of the power of property. That's why, none of the Forsytes wanted to see them together.

**Conclusion mainly finalizes a brief content of the previous chapters, and depicts the shady aspects of the novel. Besides this, there is made an attempt to express personal views referring to some aspects of the novel.**

John Galsworthy's "The Forsyte Saga" is one of the valuable pieces of the English and also world literature. The author gave the description of the time and the people of the period so precisely that, the readers believed the existence of the characters in a real life. Even they claimed that, exactly their family was portrayed in "The Man of Property". It is a great success for a writer, to win such sympathy from the readers.

This novel is of great importance from different sides. It reveals the period, which is really very confused. It has autobiographical importance; the love affair of the writer with his cousin's wife depicted very skillfully in the novel. There are a lot of humanistic problems put by the author; most of them do not find their solution.

"The Man of Property", in general, "The Forsyte Saga" depicts the period between the end of XVIII and the beginning of XIX century, where the human values were diminished. A group of people was wealthy, and day by day the amount of their money grew, and another group was shabby, which did not interest the rich. There was a huge valley between them, which could not be passed.

The main character of "The Man of Property" is Soames Forsyte, who is shown from different sides.

The events happening in Soames's family life are related, interconnected and interdependent with historical events. Human problems such as passion, infidelity, estrangement,

divorce are uncovered and disclosed with the fusion of social, cultural changes of society and political chaos.

To my mind, Soames is the central line in the novel. He is given from different sides. As a man of property he causes pity with his being limited in his feelings, his proud, dictate character to his surrounding. Being ideal for his relatives, colleges, partners, he makes his wife - Irene afraid, with lacks and shortages, with his being a Forsyte.

Unfortunately, people like Soames exist in modern society, too, who cannot evaluate the human feelings and high values.

Another human problem put forward by the author is generations and changes. Thus, the generations of the Forsyte clan change only when the old generations die. For instance, after some generations the Forsytes' main source of proud, the fact that they are superior over the others, because they have property loose its importance, it does not matter neither to them, nor to others so much. The changes happen even in the marital status of Irene and Soames. Their children do not care so much their parents conflicts in their past. Another important fact is that, the Forsytes' offspring decreases in number. Their second generation has not so many children. So the fewer they are the fewer the Forsytism.



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## INTRODUCTION

In order to evaluate the importance of the creative activity and the environment where John Galsworthy survived as a writer, we should look up the atmosphere, which dominated in the English literature at the end of XIX and the beginning of XX century. The great realistic writers stepped backwards from literature, and their followers were very few to struggle against the anti realistic movement which was supported by the British Empire. The weight of literature which was fabulous and with “the happy end”, met the demands of book markets grew day by day. From the other side, after World War I, such kind of authors as V.Wolf, D.H.Lawrence, J.Joyce, Th.Eliot called Galsworthy “the author of the past era”. In order to prove this accuse they give an alibi that, they had new experiments such as retrospectivity<sup>1</sup> (J.Joyce), subconscious<sup>2</sup> (V.Wolf), and open writings about love and passion (D.H.Lawrence).

John Galsworthy was a successive supporter of a real Art, believed in its transforming power and benevolent influence over the society.

J.Galsworthy was born on 14 August, in 1867, at Kingston Hill, in Surrey, England and, died on 31 January, in 1933. His father was a lawyer and successful solicitor who had financial interests in mining companies in Canada and Russia, and also a director of several companies, who later served as a model for Old Jolyon in “The Forsyte Saga”. His mother was a daughter of a Midlands Manufacturer.

Galsworthy was the only son of the family. Being talented, he studied law at Harrow school and New College, Oxford University. According to his profession, in 1890, he was called to the Bar, but he couldn’t find his way in law.

Galsworthy was a novelist, playwright, prolific author who worked in many genres, the winner of the Nobel Prize for literature in 1932, just a month before his death.

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<sup>1</sup> Generally means to take a look back at events that already have taken place

<sup>2</sup> A replacement for the unconscious mind

But he is most widely recognized as a chronicler of the English bourgeois society during the early twentieth century. For a short period, he worked at his father's firm, but as he had no interest towards it, he left for Canada to inspect his family mining interests. His travels became extensive. During his travels he befriended with his later friend Joseph Conrad, who became an important source of encouragement in Galsworthy's literary career. In 1894, he decided to return London. Then the author gave up his juridical career, and the next few years he spent with writing and reading diligently.

### **J.Galsworthy's biographers:**

There were a lot of biographers who were interested in Galsworthy's life and letters. We can include to this rank, Leon Schalit, Herman Ould, H.V.Marrot, R.V. Mottram, etc. The observation of his biographer's works gives us an opportunity to have a deep investigation of Galsworthy's life, intention and inspiration of writing, the period of time and the environment where he lived.

Leon Schalit's biographical work, which is called "A Survey", is not critical work; it just relates different stories from Galsworthy's novels. Also, there is not any kind of novel insights.

Then, another biographer of Galsworthy is Herman Ould, who also was the secretary of the PEN, wrote his work in 1934, nearly after the death of Galsworthy. The biographical work has many interesting details about Galsworthy's role in PEN club. Also there is an entire chapter which is devoted to religion and "mortality". "As a young man, and in his early middle years...was so absorbed in the phenomena of social injustices, that religion occupied a subordinate place in his mind". (9, p.208)

H.V.Marrot is also one of the writers, who deeply influenced on Galsworthy's life. His writing can be considered only a standard biography, which was written under the supervision of Galsworthy's wife-Ada. It may be thought to be "the official life of Galsworthy". H.V.Marrot's work is called "The Life and the Letters of John Galsworthy" (1935).

Unlike others, Dudley Barker highlighted John Galsworthy's personal life, especially Ada's first marriage to his cousin, Arthur Galsworthy. Also Dudley Barker showed historical events, their effects and John Galsworthy's reactions, points of view to the happenings. So, the World War and the results of it influenced Galsworthy and are reflected in his literary activity. D.Barker did not speak about the author's religious views, he just ignored them. In his time, in regards to this historical pointed to Galsworthy's remarks about The War and its influence to the religion: "Great War is a death of Christianity". (4, p.182)

Catherine Dupré also was one of the Galsworthy's biographers. Resting on the words of G.Fisher, who studied together with Galsworthy at New College, Dupré wrote: «Он был высоким, стройным, хорошо сложенным и необыкновенно привлекательным; должен сказать, что он к тому же был самым хорошо одетым молодым человеком в колледже... Он не принадлежал ни к одному из интеллектуальных кружков, не читал своих сочинений в «Обществе эссеистов» и не участвовал в научных дискуссиях. Он был замкнутым, говорил мало, тихим голосом, казался впечатлительным, и в то же время ироничным, и даже (как мы тогда считали) несколько циничным зрителем происходящего вокруг него». (32, p.22-23) She wrote, especially, about the relationships between the writer and his sister, she got into the diaries of Lillian Galsworthy. She did not only speak about the relations between sister and brother, but also implied on the social problems, which they confronted: "Whether alone, without the constant spur and stimulation of Lillian's active mind, John would have arrived at what was then unconventional and generally unacceptable, is doubtful". (2, p.34) Dupre is one of the writers, who tried to give a description of a philosophical development in the views of Galsworthy; so his philosophy was developing from religion towards humanistic view of life.

#### **Famous quotes by J.Galsworthy:**

There are a lot of valuable quotes said by John Galsworthy, which can be interesting for us to appreciate his literary weight. He touched upon different spheres of the social life. For example: "One's eyes are what one is; one's mouth is what one becomes.", "Beginning are always messy", "Headlines twice the size of the events", "If you do not think about your future you cannot have one", "A man is the sum of his actions, of what he has done, of what he can do, nothing else". These quotes are about the general social problems of the human being, which he experienced in his time.

Other quotes are about love, which is also was one of the human problems. Also the author himself suffered from love for a decade. We can count some of his valuable words about love: "Love has no age, no limit; and no death". "There is left in every man something of the primeval love of stalking", "Marvelous speeder-up of love is War. What might have taken six months was thus accomplished in three weeks". "Love is no hot- house flower, but a wild plant, born of a wet night, born of an hour of sunshine sprung from wild seed, blown along the road by a wild wind. A wild plant that, when it blooms by chance with the hedge of our gardens, we call a flower, and when it blooms outside we call a weed but, flower or weed whose scent and colour are always, wild". Love could never come to full fruition till it was destroyed.

These quotes are given in different literary works of John Galsworthy. They reveal different sides of the society. They were important for his period, and are valuable nowadays.

### **Literary activity apart from “The Forsyte Saga”.**

The author began his career with a mood of self-criticism and even self-condemnation. His first four books were published at his own expense under the pseudonym of John Sinjohn<sup>3</sup>. The first book to appear under his own name was “The Island of Pharisees” (1904).

Central line of Galsworthy’s literary activity is the theme of Forsytes’ property. Galsworthy devoted all his creative life for the description of the Forsytes’ world, disclosure of the psychology of the man- Forsyte- whose viewpoint is restricted by the framework of his (her) class, behaviours in their circle.

His first appearance in literature was very modest, and showed his anxiety. In 1897, he published his first collection of short stories “From the Four Winds” under the pseudonym John Sinjohn. As he said, this collection brought disgrace on him, and even he asked the publisher to burn the copies left. Stories of this collection nearly were unreadable, even it was difficult to charge about the future of the author. Galsworthy himself mentioned that these stories were written under the influence of R.Kypling and Bret Hurt and those were related to the journeys taken by him several years before. The only story of the collection which lay on a real life was the last story of the collection “The Demigods”. Here, the author for the first time refined the hurtful love towards Ada, desperate situation of lovers, which forced them to live separately for a long period.

Before the publication of “From the Four Winds” Galsworthy was working on the novel “Jocelyn”, and in 1898, the novel was published. This novel considerably differed from the first book, and even some pages of it can be thought the best pages of the author’s prose. In the whole, the book was hopeful and was read with great interest. It was also devoted to the desperate love between John and Ada, when the situation was still unbearable and painful. This book reminds a romantic direction. But nearby with autobiographical purposes, the novel has an artistic value being thankful to a character – Mrs. Travis, who is a prototype of Ada’s mother. Mrs. Travis – having been Jocelyn’s aunt and a companion in tours, was nearly the only comic character of J. Galsworthy.

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<sup>3</sup> Changing the name of a university fellow Saint John Hornby

The sharpness and exactness of Galsworthy's observations, "worshiping for property", which is continued in the Forsytes emerge first time in this novel.

The desire of hiding his own name and using pseudonym John Sinjohn is explained with autobiographical background of the novel, because here the author gives the real description of his life with Ada. So, he could not directly show his name. Like Ada, Jocelyn hated monotonous grey sky over England. She had an enthusiasm to the Sun, to that shores, where eyes could admire bright colours, where life burns with all its power. Ada was the initiator of the travels made by J.Galsworthy.

"Jocelyn" is interesting, because here we observe the troublesome of the author, but in the following books he transmits from objective troubles to subjective ones. Unlike "Jocelyn" "The Island of Pharisees" cannot express the author's own tortures; it only describes problems and troubles of others.

After a short period, the author wrote two novels and also another book of short stories called "A Man of Devon". In 1898, when his first novel - Jocelyn appeared, he left law in order to continue writing. "The Island of Pharisees" (1904), "The Man of Property" (1906), which became the first novel in "The Forsyte Saga", extended his audience and increased his reputation.

As his popularity grew, Galsworthy published other novels of the Forsyte. At first, "The Forsyte Saga" consisted of "The Man of Property" (1906), "In Chancery" (1920) and "To Let" (1921), and two interludes between novels – "Indian Summer of a Forsyte" (1918) and "Awakening" (1920). "The Country House" (1907), "Fraternity" (1909), "The Patrician" (1911) and "The Dark Flower" (1913) are not novels in the sequence, but they are related to it in time and place. After the World War I, the author created less successful group of novels about the Forsyte clan. "The White Monkey" (1924), "The Silver Spoon" (1926) and "Swan Song" (1928), which are published in 1929 under the title of "A Modern Comedy", and two interludes included to this trilogy "A Silent Wooing" and "Passers By". In 1931, Galsworthy was followed by the immense success of the Forsyte cycle with a further collection of stories, "On Forsyte Chance".

When we explore the literary activity of John Galsworthy, we can see a more vivid and important trace left in the field of the English novel. He tried to show the society wholly, and demonstrate problems generally and individually.

Even in the novels “The Island of Pharisees-1904, “The Country House”-1907, “The Fraternity”- 1909, “Patrician”-1911, “The Freeland”-1915<sup>4</sup> were put the problems like inequality and conflicts between classes, created powerful characters of hypocritical and spiritless, but ruling classes, and also who were thought to be the best representatives of bourgeoisie and local nobility. Expression of “The Island of Pharisees” became denominative to define England, more exactly its ruling classes.

Another novel - “The Dark Flower”-1913 is devoted to the analysis of the sudden and powerful feeling-love. Here, emerges a deep psychology of the writer, his mastership of disclosure of slender and difficult troubles of a person. So, the way to “The Forsyte Saga”- creation of a grandiose epos was such.

For two years, in 1931-33, Galsworthy wrote the third trilogy devoted to the Cheryl family, and here include “Maid in Waiting” (1931), “Flowering Wilderness” (1932), “One More River”<sup>5</sup> (1933). –This trilogy was called “End of the Chapter”, and was published posthumously.

Although the readers know him for his novels, he was also a skillful dramatist. His plays were also sharply social, but in a traditional realistic manner, without inclination to paradox and eccentricity. “The Silver Box” (1906), “Strife” (1909) and “Justice” (1911) are realistic plays. In the “Silver Box” there is a legal theme, and it tries to depict a bitter contrast of the law’s treatment of the rich and the poor. “Strife” is a study of industrial relations; Justice is a portrait of a prison life in realistic tones. The play was against of keeping prisons in solitary cells. Its impact was so much effective that, the minister of Internal Affairs Winston Churchill soon after began the reform of prisons.

Galsworthy’s short fiction had nearly the same influence similar to his novels, criticizing upper-middle class of the Victorian society. Though he also was born in a well to do family, the author displayed a liberal viewpoint, and opposed to the rigid doctrines of morality and religion. He has several short stories which are more remarkable and striking such as “A Man of Devon” and “The Apple Tree”; in both of which the events take place in the Devonshire countryside. They are dealt with a social justice, poverty and an old age, as well as love, beauty and nature.

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<sup>4</sup> J.Galsworthy’s first novels

<sup>5</sup> Originally the English edition was called Over the River

It is also interesting that, these stories are passionate tales of Romans. The author convinced himself that, justice was dependent to the individual and on faith in humanity. In “The Apple Tree”, the story which began in “A Man of Devon” was continued. This short story, “The Apple Tree”, was called “the most symbolic and poetic tale of J.Galsworthy” by Sanford Sternlicht.

Other stories of J.Galsworthy are also interesting from different aspects; generally, his stories tend to focus mostly on characters and the environment they exist, rather than the plot. Galsworthy tried to highlight the characters who were outcasts, who were thought to be odd ones and aren't appreciated in the society even they had strong feeling of kindness and humanity inside. Only individuals understood and highly appreciated goodness and beauty in others; so, those individuals were the characters who Galsworthy works with, and emphasized admirably.

Love, also is of great importance in the creative activity of John Galsworthy. Commentators try to prove that, most of his works of love were written according to the real facts of life, even, some relate these events with his own love affairs, but, in fact, his only wife was Ada Nemesis Person Cooper. He married her, in 1905, who was her cousin's, Arthur Galsworthy's wife, even if, the author was in a secret relation since 1895. With the death of his father, in 1904, Galsworthy became financially independent and married Ada Person, who he lived to the end of his life with. Ada was a talented musician, and played the piano, and it is not accidentally that, in most of his works, and also in “The Apple Tree” there are a lot of scenes with music. As a notable musician Ada wrote music for J.Galsworthy's works performed at the stages of London. “The Forsyte Saga” also was dedicated to his beloved wife.

We should especially mention that, J.Galsworthy's creative activity displays and also examines the transition period, and contrast between pre and post World War I England, especially upper-middle class society, to which he belonged himself.

“Villa Rubein” and “A Man of Devon”, first of all were published under the pseudonym “John SinJohn”. “Villa Rubein” was a successful work of Galsworthy for that moment. Being published, in 1900, “Villa Rubein” had succeeded more and had been appreciated by his friends. In his letters, Ford Maddox pointed out that, the main value of this book lay on its delicacy. But it lacked sharpness of feelings, which is so obvious in “Jocelyn”. “There is no vinegar in salad. You are too polite with your characters, you are short of contempt”. (translation by Farida Shirinova from 32, p.61)

The background of the novel “Villa Rubein”, constitutes his sister Lillian and her marriage with an artist George Sauter. After a very personal novel – “Jocelyn”, Galsworthy ap-



parently felt a great relaxation having addressed to another's life, where he wasn't the main face.

As it was mentioned in the foreword to the publication, which was published, in 1921, it also gave him opportunity to become more objective towards narration of event.

In the novel "Jocelyn" we can see position of observer, in "Villa Rubein" report on what he observes, and only in "The Man of Property" he achieves the juncture of these two important elements; to find a harmony of subjective and objective, of which he has a positive opinion. So here, in "Villa Rubein", is spoken about the English bourgeois family, whose whole life is obedient to the deep rooted traditions. The successive follower of these traditions is Nicholas Treffry. In him lives "A Man of Property", which is typical to his class. The value of a person for Treffry does not lie on his personal dignity, but on his amount of property.

Galsworthy gives such a question that, "Is it a guilt not to born a gentleman?" The attack of J.Galsworthy to "forsytyzm" and "falsiveness" began with this way.

A new short story collection appeared in 1901, under the name-"A Man of Devon", and Galsworthy announced that, his talent for satire appeared precisely in this collection. When the author spoke about it, he said: "I've liability towards a lot of people for creating Suisin, cause he "opened" satire in me, also this is my only character, who has been killed by me, first I gave him a real life, later he'd reborn in "The Man of Property".

His friend and biographer Mottram Ralph in his work shows that, the story "The Salvation of a Forsyte" became the turning point in the activity of the author.

This allegorical story, though the characters don't suit Ada and John, are somehow like them. Both Suisin and John made a mistake, thinking that life could give only a chance, not realizing that, only the person who was open and susceptible to everything on the way could enjoy the donation of life.

This story is a first example to what Galsworthy entitles as "a negative way of writing". While narrating the life story of Forsyte he makes the dying person come to a horror result – which he never lived. In fact Galsworthy speaks of his own life, but conversely.

Joseph Conrad had a very special role in the destiny of publication of this book; his efforts helped the publication. The other interesting fact is that J.Conrad valued Galsworthy's ability of imaging such: "Those who catch your interest and you respect them". Here appeared the negative way of writing, which brought success with Suisin and is continued later in the character of Soames.

In his circle of writers and critics he proved himself as a promising author, but the book which would catch attentions of wide readership audience was still ahead. Catherine

Dupre mentioned in the biography of the writer which was written in 1976 <sup>6</sup> his own words about his growing popularity: “For nine years, even for eleven years, I haven’t earned any penny with my profession, to that time only me believed that it was my profession. In those days I was very serious, young man, student, who was told by an internal belief and power that, one day I would be a real writer”.

It was somehow strange that, in that period, between 1901 and 1905, Galsworthy decided to work on two books together, “The Island of Pharisees” and “The Man of Property”. Relying on his own words we can say that, both the two books were finished for three years, what is more the first one, “The Island of Pharisees”, was rewritten by him or Edward Garnett.

If “Jocelyn” is an open story of John Galsworthy, his feelings towards Ada, of his persecution, which was the result of his feelings, love to a married woman, the character of “The Island of Pharisees”, Richard Shelton expressed his irreconcilability and imprudence towards social stability.

In general, in this novel, there is given a very sharp criticism and social injustice, pharism, immorality, unjustified haughtiness of bourgeois aristocracy of the upper classes. The main character of the novel Dick Shelton traveling around the world gets acquainted with Ferand, who broke up with his bourgeois surrounding and opened his eyes to the reality which was quite normal for him previously. Returning to England, Shelton tries to know different sides of the English society and be sure of hypocrisy and shallowness of that society. Rejecting a rich fiancée Shelton breaks up with his surrounding.

The novel has a satiric beginning. Even the name of it carries in itself a generalizing meaning. The island of Pharisees, the island of hypocritical people were called by J.Galsworthy the whole bourgeois society of England, disclosing the true face of its political figures, clergymen, figures of science and Art.

The main theme of the novel is awakening of social conscience in the character, a young architect Shelton, who belonged to the upper class of the society. Here we can observe of having no desire to compromise, because the character has changed so much that, he is sure of being right. None of the Galsworthy’s characters had so much growth, so much criticism before Shelton.

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<sup>6</sup>The book was called “John Galsworthy A biography”

In “The Island of Pharisees” Galsworthy could not reach that deep disclosure of characters, which is typical to the characters of the “Saga”, but in this novel he courageously put the theme of two opposite worlds- one’s life is golden and the other’s is shabby and gave an intransigent resolution of the story.

John Galsworthy also was an outstanding critic and specialist in literature. Beginning with the article “Vague Thoughts on Art” he stands up for realism and says that true source of Art – life, demands from literature deep criticism and completeness of realism. In the 20<sup>th</sup> of XX century he creates a series of critical articles “Silhouette of six writers”-1924, and “More four Silhouette of writers”-1928, Foreword to translation of “Anna Karenina” by L.Tolstoy into English. Turgenev and Tolstoy were his favourites writers and both of them influenced the formation of his literary activity. In general aesthetic position of J.Galsworthy is explained with his strong ties with reality. Arguing with O.Wilde and other supporters of “Pure Art”, he explains the notion of Art as a “beautiful lie” and puts his vision of life in realistic colours. The point of view put forward in the article “Allegory about the author”-1909, about the public appointment of literature is the main line in the forthcoming literary-critical works of the author. It is repeated in the article “Vague Thoughts about Art”-1911. The article deals with the idea of “the duty of Art is to create realistic works”, then again “Art and War” deals with the idea “Art gives inspiration to life”. The main realistic status of John Galsworthy is formed in his articles “Literature and Life”-1930, and “The creation of Characters in Literature”-1931, which can be called manifestos and demonstrations of realism.

In 1917, John Galsworthy was offered a knighthood, but he rejected and argued that, a writer should not accept such offers and become dependent on social institutes, but later he accepted the “Order of Merits” for his literary achievements. Also the author was a president of PEN<sup>7</sup> for 12 years, honoured doctor of Trinity College, Cambridge, Dublin, Oxford, Princeton Universities. In 1932, a month before his death Galsworthy was awarded the Nobel Prize for Literature.

In the chapters we shall try to investigate mainly “The Man of Property” which is very valuable source of knowing the period, the people of the period and the lost values which are so important for the human being.

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<sup>7</sup> Poet, Essayist, Novelist-The International Writers’ Organization

## Chapter I. Historical prerequisites for creating “The Forsyte Saga”.

It is quite difficult to know how to define 20th Century literature, because many authors began to produce their works in the XIX century, and continued their literary activity in the XX century, too. We can enumerate authors belonging to this cycle, such as Thomas Hardy, Robert Bridge<sup>8</sup>, Galsworthy and Arnold Bennett<sup>9</sup>. These authors belong to the XX century; even they began their literary career at the beginning of the Edwardian English. Their works especially reflected the English society, they hardly spoke about the ideal way of living in their surrounding, there was not any peace and the society was governed by the higher classes. Life was full of possibilities and cheers, but not everyone could enjoy them, because the society divided people to the rich and the poor. Only the rich could get these possibilities, which bothered the poor. Also the Christian faith which was dominated by the Victorian laws became problematic. These discriminations lead to discontent between the classes. So, these social problems were demonstrated in the literary activity of the authors of the time.

The core of this chapter consists of finding how “The Forsyte Saga” gathered in it hard social processes, spiritual and lawful problems of the proprietorship England. As some conflicts emerge in the first trilogy, Galsworthy needed to continue their progress and solution in the second trilogy - “Modern Comedy”, especially, it concerns social collisions. For this reason “The Forsyte Saga” by John Galsworthy consists of several comparisons. Sometimes a great interest arises, what was the difference between Soames Forsyte in 80’s of XIX century and in the 20’s of the XX century, how the socio-psychological condition changed. Another type of comparison brings explanation to the features of Galsworthy’s outlook and different periods of work on Forsytes’ history.

Social storms of the XX century encouraged the author of the “Saga” sharply to change the frames of writing, and involve the creative investigation of lives of the whole classes of the English society. Also from the comparison of the first trilogy with the second one, we can come to the same conclusion.

Galsworthy entered the literature in the early XX century, when political opposition of Empire straightened, by means of which England tried to solve internal conflicts, the protest

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<sup>8</sup> poets

<sup>9</sup> novelists

of the working class about their condition increased day by day against “the other nation”. Galsworthy revealed the real essence of the internal politics of England in the disgraced English-Boer War in 1899-1902. Also, the war helped him to have a clear notion about the injustice of human rights predominating in the country. The feeling of responsibility before the society became the main quality of the author. With this quality he can be put together with Bernard Shaw, Herbert Wells and so on. Like these writers, Galsworthy influenced the formation of critical realism of the XX century, tried to raise the role of literature, as he believed, can be the means of a deep meaningful life and critics of the social institutions of his time, the carriers of human ideas.

In the end of the nineteenth and in the beginning of the twentieth century, individuals’ ownership became an important factor in the English society. They expanded over the country, and assured their places in the land owning, stock markets, and other types of business. For a short period they began to invest both in London, in different parts of the Empire, generally, across the whole Globe. Though, these individuals had not been great in number, they gained an important and special role in the governing of the society. It was difficult for everyone to earn money immediately, but some could get the pulse of the time and made the layer of the rich. Their fathers and grandfathers were not aristocrats, but in a very short time demanded to be treated as aristocrats. At last, this layer was formed, and with the formation of these new aristocrats the “possessive instinct” developed. End of the nineteenth and the beginning of the twentieth century can be characterized with the raising pace of the “possessive instinct”, as Galsworthy calls it. The decision of saving much money, and making it circulate in the market was related with the changes happening in the world economy. Each individual who chanced and became “an aristocrat” in fact was afraid of loss of the earned property; so they tried not to compromise to anyone their property, and their position.

Galsworthy gave an explanation to it in “The Forsyte Saga”, published, in 1906, with such a description. The possessive instinct never stands still. From a self-contented provincialism to a still more self-contented, if less contained imperialism, the possessive instinct of the nation was always on the move.

The intellectuals and artists of the Victorian era mainly dealt with social problems. This period was the great age of the English novel. Realistic, character driven, thickly plotted, and long novels were particular to this time. It was the right way of describing contemporary life and to entertain the middle class people. The novels of Charles Dickens, full of drama, humor, and an endless variety of vivid characters and complicated plots, portraits of urban life was familiar for all classes. The other writer, William Makepeace Thackeray nowadays is

popular for “Vanity Fair”, which satirizes hypocrisy and greed of the people of that time. Charlotte Bronte, especially her work- “Jane Eyre” (1847), and others deeply influenced in conventions.

Time which pushes the author forward the creative activity and the literary activity itself, as a reflection of the time and historical period which feeds literary activity are closely connected to each-other. This durable and disintegrated epoch distinguished with the beginning of the end of capitalism and great revolutionary changes, which brought to socialistic system. This is the end of the XIX and first 20 years of the XX century. One century bore the other one, but on the border of them emerged Galsworthy’s creative work. Both centuries are reflected in his work, in the series of the plot. Dying century with its old norms, coming century with its new, but not tested norms of living, which was a young century when the author was in life reflected in the activity of the author.

If we try to explore the important aspects of the Victorian England society and life, these aspects would be changes – or, to speak correctly, upheaval. Everything which was presented ideal by the higher organs of the society in the previous centuries turned out to be more rigid and insulting laws for lower classes at the end of the nineteenth century. Nearly, every sphere of the society was shaken by the changes demanded by the common people. Improvements became in industry, politics, etc. Economy in Europe expanded rapidly and global size of it were laid. A great number of wealth was created, and the spirit of the period encouraged business sphere. This generation which is known for wealth was the core of the newly appeared “upper-middle class” which was urbanized townsmen, who appreciated themselves and tried to diminish the lower class. All the aspects of the English society reflected in John Galsworthy’s literary activity, more widely in “The Forsyte Saga”, which could show a huge amount of the society members.

The influence of Charles Dickens’s traditions was of great importance in the literary activity of John Galsworthy. The characters introduced by Dickens were very close to him. So, we can say that, he continued the way brought by the XX century classical realism. The author’s view of literature had a deep value. He tried to give shortcomings of live, good and bad sides of society with literature. Also the author thought that, literature should carry high humanistic ideas. Though he had been of a wealthy family, the author differed from them, who had not any kind of humanity. It was due to his education and the people who could influence him deeply. Generally, European writers discussed social problems more than morals, and Galsworthy was one of them. To his mind, moral problems stand on the social matters.

Though critics are surprised on the reaction of the readers, *The Forsyte Saga* was accepted with great interest and was a bestseller for its time. Both sides of the Atlantic reacted to this new novel, which expressed the reality of the period. Also B.B.C. serialization helped the novel became more a bestseller. Critics view about Galsworthy was his being a failure comparing with his contemporaries such as Katherine Mansfield, David Herbert Lawrence and Virginia Woolf. He and his pen friends such as Wells and Bennett are considered transition figures, because of their writing just after the Victorian writers and before Woolf, Joyce, Lawrence, who were the members of new techniques, so we call Galsworthy a transitional figure. But if the author had remained as radical as he was before the World War I, he could be considered a Georgian writer. The author spoke pre-war matters only in the first volume of the Saga-*The Man of Property*. The other parts are quite different from the first one, thus the main differences of the nineteenth and twentieth centuries are obviously seen through the volumes. Like other twentieth century writers, Galsworthy discussed basic problems of humanity and society in the Saga. *The Man of Property* spoke about Victorian reality only as a tool, but generally the novel dealt with twentieth century matters. As Carol Hawkes discussed in his "Galsworthy: The Paradox of Realism" about the differences of the two centuries unlike twentieth, the nineteenth century could not show the social problem, and the matters of individuals deeply.

Saga is biographical which makes it also historical, thus the biography of the author happened in such a period of the country that, it is indispensable part of the important period. So, Galsworthy not only shows relations between his cousin's wife and him, and complex relations around them, but also depicts two different eras, which are the causes of the discussions Art and Property. Through his biographical relations the author reveals positive and negative sides of the Victorian era, but after it he tries to depict the chaos of period which began after the World War I, where the humanity is in the search of beliefs and moralities. So the author criticizes the both periods of the English society, pre and post war periods. A lot of things underwent changes, but there still existed too many social problems, which shakes the society. He criticizes the whole society not individuals.

The novel tries to embody historical matters of the nineteenth and twentieth centuries. So, the fall of the strong English bourgeoisie and the ruin of the modes introduced by it are the main theme of "*The Forsyte Saga*". These historical events took much time; so, the novel continued the description chasing the modes of society. Thus, the events happening in the lives of the family members are closely related with the historical matters, even they reveal them. In the first cycle we can observe historical events such as English-Boer War, the death

of Queen Victoria and World War I. We can say that The Forsyte family is as a mirror of the society.

Most of the literary historians try to put Galsworthy between two periods: Galsworthy, who wrote just after the Victorian writers, and who wrote before Woolf, Joyce, Lawrence, and Freud. So, he is considered transitional figure.

Critics, also, say that the author gained his place as a writer, after all. If Galsworthy stayed in his previous radical ideas as he had before the first war, he might be included to the rank of Georgian writers. Only the first volume, "The Man of Property" is different from the coming volumes. It has a pre-war mood. Other volumes did not deal with the pre-war events. Carol Hawkes discussed in his work "Galsworthy: The Paradox of Realism" about Galsworthy and other nineteenth and twentieth century writers. He tried to show the main differences between their works. Hawkes proved that, the writers of the nineteenth century did not condemn the social structure of the country totally; they mildly say that, individuals might not be behaved according to legal laws. Only in the twentieth writers began to speak about basic questions of the society. "The Man of Property" uses the Victorian period events, but generally it should be considered the twentieth century novel, with its alienation from individuals.

Galsworthy shows two different eras, but it does not mean that, he appreciates one of them. He depicts strong and weak sides of both. Generally he is concerned with the society, he does not care the era, he is interested with the minuses of the period which bother the individuals and the English society totally.

Though the world became complicated in the flow of the twentieth century, the writer continued picturing the Forsytes. As we know, Galsworthy's intention was to make "The Forsyte Saga" a separate novel. So, it stands as the only pre-war novel in the Saga, the others can only serve together in one chapter.

One of the important needs of creating "The Forsyte Saga" is biographical, which is confined legitimately with the adventures between the writer and Ada, who is changed to Irene.

Galsworthy thought that, "to take the pen is urgent when you are worried about the human nature and society".

In general lines, his program does not greatly differ from other realistic plots. But his identity consists of his artistic ability with expressing the national layer of talent, social orientation, which could be refined only by him, in the junction of the two centuries. So, the author coincides with the time he lived.



John Galsworthy was the supporter of separate reforms existing in the social system of England, rather than its radical changes. He wrote: «Кажется, меня повсеместно считают социалистом. Верная дорога пролегает посредине». (31, p.37)

Looking with the open eyes to the illusions and contradictions, John Galsworthy concentrates on their deep influence to the heart of epoch and the country. Also, he wanted to show how dangerous the laws of capitalism were to which he hoped so much.

In the novels of J.Galsworthy, the fates of Forsytes and non-Forsytes are captured; the different classes of the English society are viewed. Even very fault-finding critics accept that John Galsworthy stepped up with his age.

By the end of the period, the novel was not the only form of entertainment, but also mainly analyzed and offered the solutions of socio-political problems.

John Galsworthy was one of those writers, whose place in the society, and his impact to it was really unparalleled. As a writer his services before the society and literature can be evaluated more correctly with the fact that, belonging to the upper middle class, with his way of life, surrounding, upbringing it was nearly impossible to understand the lower class people. So, in the formation of John Galsworthy's outlook of the English society, and to write the Saga in order to show the members of this society systematically influenced several facts that, one of them is his tours to other countries, and the other is English-Boer War.

As we know, Galsworthy is mostly remembered as a chronicler of the English bourgeois society of the early twentieth century. His fame came mostly with his trilogy of novels "The Forsyte Saga". "The Man of Property" (1906) was the first novel which began the chronicle, and expanded his audience and image. But it was not the first appearance of the Forsyte family, before it they were created in the "A Man of Devon" (1901).

Here include, "The Man of Property" which begins the incident. Soames rapes his wife Irene, which is biographically related with Ada's life and her relation with former husband Arthur. The second part, In Chancery (1920), here Irene and Soames divorce both of them remarry and have children from their new spouses. Then in the third book, "To Let" (1921), Fleur and Jon fall in love with each other, but Jon refuses to marry her. Two interludes are "Indian Summer of a Forsyte" and "Awakening". The second trilogy contains "The White Monkey" (1924), "The Silver Spoon" (1926), "Swan Song" (1928), and also two interludes- "A Silent Wooing" and "Passers by" published in 1929.

As we know, "The Man of Property" was written as a separate novel, and the name "The Forsyte Saga" was its first original name. The other novels continued the story and made chronicles about the family, which was very popular in the period. The name of the chronicle

is of great importance. Thus, Saga is a word which describes heroic novels of ancient times. There were a lot of heroic scenes in Sagas, where characters got the fame of reader. Ancient time's heroes struggled against injustice; at last they gained the goal. But here, in "The Forsyte Saga" there is not such a scene, where the reader could witness character's heroic behaviour. Being aware of this fact the author called his cycle Saga. He wanted to demonstrate "heroes" of the Victorian period, who had not any heroism. So, the author used irony to make chronicle more influential. The author pitied the people of his time, because they had not any desire, enthusiasm to struggle. In one side there are Forsytes, who are the people of money and property, and do not care anything else. In other side, there are people who have great humanistic values, feelings, but very weak to cope with Forsytes; so such problems are dealt with under the title of Saga.

The first book is "The Man of Property" which begins the "Saga" deals with Soames and Irene's marital status.

A lot of things in "The Man of Property" help us to understand the special features of John Galsworthy's literary activity. Showing the Forsyte family in this novel in the period of flourishing of Forsyitism<sup>10</sup> the author gave the image of the whole class through them, who rule the society, whose laws predominate in the country. The Forsytes are-financial owners, stockholders, who belong to the epoch of Empire, when England lost his financial monopoly, began to put its money to the less developed countries. They are the offspring of bourgeois time and the honors of England. They can be compared with Dombey-the character of Charles Dickens. But in Galsworthy's novel for the first time in the English literature we find such a deep, systematic analysis of the Forsytes' look to the British colonies, ending with their menu.

The Interlude "Indian Summer of the Forsyte" sets the stage for events that happen in the second novel- "In Chancery". In this interlude mainly spoken about how Old Jolyon gets acquainted with Irene. As he didn't like his nephew he never got the chance to know his family, too. So, Old Jolyon wanted to buy the estate for delight which was built by Soames. Old Jolyon's vague imagination turned quite the reverse about Irene. He found her living a modest life getting free of her unhappy marriage, teaching piano lessons, quite satisfactory with her life and smiling to the face of life.

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<sup>10</sup> 80's of the XIX century

Old Jolyon tries to have more contact with her, always invited her for a dinner, even just to play for himself, then she gave piano lessons to Old Jolyon's granddaughter - Holly. So, his attitude towards Irene has changed and upon his death he inherited her fifteen thousand pounds of his estate which was governed by his son Young Jolyon posthumously.

Then the plot is continued in "In Chancery" and "Awakening" which reached up to the final in the last novel of the Forsyte clan "To Let". "In Chancery" mainly deals with Soames' and his sister Winifred's marital changes, so the title is being referred to these facts, because nearly all the story speaks how they divorced and the courts that deal with domestic issues is drawn to the main plan. Though Soames tries to convince his sister of taking resolute steps in her divorce process, he himself could not keep himself from hounding and chasing Irene abroad and asking her to return. So at last he also divorces and remarries a young French girl Annette<sup>11</sup>. From this marriage he has only child- Fleur. Also Irene has remarried to Soames cousin Young Jolyon and they also had a boy child-John. Though Young Jolyon had a son Jolly, Jon also was their apple of eyes.

The third and the final book of the Saga is "To Let". It is already the year of 1920. So, 20 years passed how Soames and Irene divorced and remarried and they haven't met each-other since then, ultimately Jon and Fleur didn't have any notion of each-others' existence. From the old Forsytes only Timothy is alive. June has opened her gallery near Cork Street. Soames plans to meet Fleur at this gallery while again they see there Irene and John. Soames tries not to confront with them and keeps himself of showing any kind of emotion. To their surprise John and Fleur are attracted to each-other at a distance, so Fleur drops her handkerchief. This novel begins with the epigram from Romeo Juliet.

"From out the fatal loins far those two foes  
A pair of star-crossed lovers takes their life"

This is a point to show that, in spite of their parents wishes children love each other. But unlike in "Romeo and Juliet" they did not go to the end. They step backwards discovering facts of their parents' past. So they are the weak victims of the period which has the conflicting ideals of marriage and self-determination. This novel is mostly plot-driven and not so much deals with characters.

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<sup>11</sup> The daughter of a French restaurant owner

But the previous two novels including *Saga* were character- driven, there were a lot of internal monologues and debates revealing characters' internal, spiritual world. But emotionally we can see the same Soames Forsyte, he is again as usual lonely, but has property, which is a means of being proud of himself.

In this novel the awareness of the new modes of society is revealed, which is a consequence of a broad historical process where the whole society submerges step-by step the classic individualism which underwent upper-middle-class Victorian subjectivity.

The death of old Jolyon which is shown in "Indian Summer of a Forsyte" is a sign of nearly ending of the Forsytism. Old Jolyon dies and his final sentence describes "soundless footsteps on the grass". (27, p.364) This death is a hint to the events happening in the country which is abnormal, which is not acceptable for the people sharing the viewpoint with the author, thus late Victorian and Edwardian life mode was not accepted by J.Galsworthy, and the death of old Jolyon is a hope of the end of such way of life.

As we mentioned, historically "The Forsyte Saga" gives a wide descriptions of Victorian period. Herman Ould writes that, in keeping religion almost entirely out of this half-dozen novels Galsworthy, either instinctively or what is more probably, deliberately demonstrated how non-religious fundamentally, the Victorian era was and how sedulously the post-war generation shunned, as from fear, matters which affected its spiritual development. (9, p.217)

Historical matters which are so important in the creative activity of J. Galsworthy, especially in the writing of "The Forsyte Saga" are reflected in his letters. His letters cover the period of time between 1890s to the 1930s. These letters give an ideal insight into the writer's thoughts, about the period and the influence of the time to the people and vice versa. Biographer H.V.Marrot gave a lot of significant pieces from his letters in his book "The Life and Letters" of John Galsworthy<sup>12</sup>. It provides valuable biographical information; also he gives such sources which are not publicly acceptable even nowadays, which are true sources, written under the supervision of Ada.

The observation of Galsworthy's literary activity shows how strong was the impact of the society to the literature. Though the author was the supporter of reforms, gradual evolution, he was blamed in being socialist and the defender of subversion.

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<sup>12</sup> 1936, London, Heinemann

From the other side, this atmosphere gives us information about the courage of Galsworthy, which was very important in order “to go against the stream”. Focusing mostly on the moral aspects of social contradictions, blaming people of the higher class of having proprietorship feeling, more than needed, egoism, obduracy Galsworthy thought that harmony will be established if these properties are released from, and retrieve the feeling of proportion in the moral sphere.

All the people, who were belonging to the aristocracy, but deep inside had humanistic ideals, knew the real faces of them, and tried to unmask this aristocracy. These people, such Galsworthy helped the society to unveil this hypocritical level of the country. They came with the history, and should go with it. In Galsworthy’s time, especially from his surrounding people could not understand independence of a heart; they lived according to the rules of property.

Galsworthy returns to Forsytes after the revolution in history. The anxious state of his spirits is reflected in his way of life after the War in England; its condition, as he wrote about then, was blurred and endless. So, it makes him to turn to the past which thought to be more stable. So in the novel “In Chancery” we again come across with Forsytes where again the author gives a wide description of characters. The author describes England at the turn of the XX century and here is felt the mood of the post war period which influenced him too deeply. It is described in the scene where Soames clashes with the participants of the street carnivals. He guessed that “a living denial of aristocracy and Forsytizm” one day can go to streets in another mood, so one day they can be against their parents, too. He understood that, their younger generation greatly differs from, as if they are strangers. So, the impact of the war and post-war period is seen very openly in the novels of the Saga.

In the novel “To Let” again we can observe the author’s view of the Forsytism period. After the death of Jolyon, a tablet was hanged on the door of his house with the words “To Let”. Also the death of Timothy-the last man of the older generation is a sign to the end of the “Forsyte century”, the Forsyte way of living, the Forsyte century is about “To Let”.

Another reason of writing “The Forsyte Saga” which is not historical cause, but a very important factor is the author’s personal life, correctly his wife Ada Pearson. She was a person who encouraged him to write. If she did not excited in his life, J.Galsworthy either would not write or write in another way. Because their lifestyle, their tours, the tours, which were of great importance in the literary activity of the author, - all were regulated by her.

So, it is become clear that, the era where the author lived in influenced both his love and literary activity. Galsworthy was an independent person morally, and he wanted to have a

life which he considered good for his soul. But the society did not let him it. One of the members of this hypocritical society was his father who would never let him to have a love affair with his cousin's wife. So, after the death of his father he got moral and material independence, did not follow the rules introduced by his class, and married his secret lover. This long term struggle influenced his creativity a lot. So, codes of society and their influences to his life made writer create such a marvelous, all-round cycle.

The writer's object was not only one hero, but the whole family. He observed several generations of the same family, and witnessed that the modes of society were not stable, they changed through the time. Previous generation suffer from one thing, next one from other problems, but some modes are very stable, and it takes a very long period to change the attitude towards them. Humanistic ideas come with the new generation, which suffered from something.

Also, wars influenced people very badly. The society which had experienced a war became cruel. Thus, individuals did not want to compromise others, everyone wanted to have more property, and to find such ways of earning money which could be safe, in order to ensure a stable prosperous future. Having such a character mankind lost humanity. People became to far from one-another. Some of them became very rich, and forgot about troubled past war years; the others became very poor and suffered both from money and loss of humanity.

## **Chapter II**

### **Socio-literary analysis of “the desire for property” in “The Man of Property” by John Galsworthy.**

In the background of the novels which enter the beginning of the XX century England, “The Man of Property” differs with the sharpness of the problem put. One of the young contemporaries of Galsworthy, Compton Mackenzie wrote in his memoirs that, the impact of this book on young people of his age was like an electric light. There are a lot of evidences to think of “The Man of Property as a highest achievement in the literary activity of J.Galsworthy. The author himself came to such a conclusion at the end of his literary way, observing that he wrote novels with more pleasure rather than plays and that “The Man of Property” is the most beloved of them.

#### **The system of characters:**

The Forsytes constitute not one, but several systems of characters, which are related to each-other. Reacting to the viewed political, business, family and spiritual life of the previous time Forsytes reveal their family features. Galsworthy repeatedly points out that the Forsytes are close to each with their psychology of possession. Significant feature of them is their chin. This general feature of their appearance can be differently understood, but the author several times repeats that the Forsyte chin is associated with their intransigence and the ability to stand up for themselves.

Galsworthy pays a great attention to the formation of the speech of each character. Though they are nearly 200, each of them has his/her shades of character, interests, familiar to their clan, so all of them differ from each-other with speech differences. But not only their speaking, but also their behaviours are their distinguished features. And Galsworthy is tireless in finding individual motifs and ways of acting for each Forsyte and non-Forsyte.

The change of generations of Forsytes in the period of 100 years make difficult, from one side, the system of characters coming after, from other side the interrelation between them. The old generation does not go away from the scene immediately; the young generation does not emerge in one day, at all. It means that some characters influence both to dying and some coming to their turn generation. As an example Soames Forsyte can be pointed being the active person in the all six novels, his role is a dominating one in the rising systems of characters. The function of the old generation in “The Man of Property” quite responsible, but then with their death it immediately loses its importance.

In each novel, Galsworthy constructs several punctures, places or situation where the interests clash. These zones of conflicts pull up the systems of character to themselves. In “The Man of Property” pointed function is fulfilled by Robin-Hill understood not only as a place and villa, but also as a creation of aesthetic values and conflicts around and beyond it.

Beside that, in the Forsyte cycle characters are introduced several times separately and also joined to open fights and intercourse, in order each could show himself separately and could evaluate the partner or competitor. The inner monologue and direct speech expresses the time of unity. Such kinds of occasions are viewed not only in the “Forsyte Saga”. Galsworthy uses generally accepted methods of montage in literature. J. Joyce in “Ulysses”, especially in “Finnegan’s Wake” tries to picture that, the world is chaotic, only where you find organized and logical tendency, there it is unique, non-standard and creative. Such kind of concept is realized in a principal fragmentary novel writing, which finds and expresses relations of characters as sketches. J. Joyce tries to give such a picturing, which candidates to analysis of temporary or permanent state of the world in order to cope with chaos, events as a result of the impression of chaos. He gives myth as an organizing power of creative reality.

But Galsworthy’s world is not chaotic. It is organized with a special image and there dominate special laws. The systems of characters of the Forsyte cycle with its multilateral hampered mutual relations show though contradictory, but regulated social structure of the epoch. It is appeared that the comparison of “Ulysses” and Galsworthy’s trilogies, which are so different in the way of writing, gives the proof of the some common features of XX century English writers and their ideas. As we know the period had a great impact to the writer, but at the same time one more power which forms the systems of characters – artistic conscious of the author. Galsworthy reflecting reality does not deprive himself of the right to group events and characters with special ways. For example: he renders the childhood of John, Holly and Jolly Forsytes, but Fleur is introduced us as a grown-up girl.

Separate characters play in several systems of characters. So it let the author to join these systems. Acting people all the time valued each-other and themselves, too. They analyze relations, emerging among them, so by this way, besides the characterization of the author, evolving logical events and interaction, arises several other points of view. This “internal backlight” gives an idea about the psychology of characters and simultaneously relates the systems of characters.

The author of the Forsyte cycle creates a flexible panorama of reality, using in a complete form opportunities, which opens before him chosen genre. If temporary and special bor-



ders of one novel roughly predetermine measures of systems, so cycle of novels and stories turn out more capacious. Here include many branches from the main lines of plot and transitions from nowadays to the past and future.

### **Who are Forsytes?**

Galsworthy gives such a description to Forsytes. A 'Forsyte' is a man who is decidedly more than less a slave of Property. He knows a good thing, he knows a safe thing, and his grip on property – it doesn't matter whether it is wives, houses, money or reputation- is his hall-mark. It's their wealth and security that makes everything possible; makes your art possible, makes literature, science, even religion possible. Without Forsytes, who believe in none of these things, but turn them all to use, where should we be? It was told by Young Jolyon to Bosinney. The author finds more touching ways of disclosing of forsytism as a wide spread social phenomenon. He points out that Forsytizm is not limited with the frames of one family, they are more than one can imagine. The writer achieves organic unity between comprehensive scientific analysis of Forsytizm as a characteristic phenomenon of the English reality and figurative expression of its essence. The epithets, parallels, metaphors are aimed to reach the goal. Their appointment is to promote more sharply to the readers about the notion of Forsytizm. Thus, through them the author discloses what money and property means to Forsytes.

From the plots of both of "The Forsyte Saga" and "Modern Comedy" is seen that, the unity of Beauty and proprietorship does not and cannot exist. Either fight or peace of Forsytes turns the beauty to its opposite. The process of getting rid of the remnants of past and gaining new features could be a very long termed and conflictive. For example: Irene represented beauty, which was opposite to her husband and his class, but she could not stand on her idea and not to marry Soames, then after marriage to divorce easily, it took her so much time to take courageous steps and leave Soames forever. So, her ideas, attitude towards beauty also were limited by the Forsytes. She differed greatly. She could not act against such a big mass of Forsytes, it threatened her. Her being so cautious about expressing herself and silent behaviour was originally the ideas of Galsworthy, because he was quite remote from revolution. But he could not force himself and not to show the inner sides of Forsytes and durability of their conception. From the other sides he nearly could see the future and understand that, one day Forsytizm will collapse and that's why he tries to show the first symptoms of it. So, Galsworthy the little triumph of Beauty and John grows as a poet. Art, Poetry equivalent to Beauty should have another kind of basis, but not Forsytizm.

But it does not mean that the plots of two trilogies are roughly interconnected with each other. Each group of novels has its quiet an independent structure which is related to another novel with structural components.

On a wide plan, in the Forsyte cycle, Beauty comes on to surface as an important characteristic nearly of everything which stands alone against the world of Forsytes.

Forsytes are the people who think only about practical things, they are involved in money, property, which can be gathered and showed to other people. When we say property, we mean everything, house, family, wife, child, reputation, respect, etc. generally, the main indicator of Forsytizm is to think of everything his property. It is very easy to have a property for them, they do not need to think about something, because, as they say, they have money, and they can buy everything. Forsytes never tried to create something new, because they have everything ready, others make for them, and they are aristocrats. A Forsyte can only think about his property, they are nearly slaves of property. So, a person who is a not Forsyte, can not live with them, they are too dull. Even some of them who have a taste of Art and Beauty never tried to create something new, only enjoyed the created by others. Art and Beauty are the matters to get profit for Forsytes, they cannot feel the essence of morality.

The author showed Forsytizm directly and visually. In reality, their property driven character was so obviously seen.

Forsytes take measures in order to safe themselves, and not to have damp against them. One of the Forsyte members, Young Jolyon<sup>13</sup> considers that, James “is the perfect specimen of a Forsyte”. (14, p.188) Also Galsworthy spoke about his limitations, his having no imagination: “his nose, like the nose of a sheep, was fastened to the pastures on which he browsed”. (14, p.68) He did not like to see other people at his home. From the all sisters and brothers he was the most light-minded person, he didn’t think of anything except money. “Of all the brothers he was least remarkable in mind and person and for that reason more likely to live forever”. (14, p.69)

Reading the strict rules of them and their characteristics, one can think that, The Forsyte Kingdom would safely continue forever. Though the Tree of Forsytes is deep-rooted, it is not so much firm and stable. So, one of the major themes of “The Man of Property” is their decline. Galsworthy shows not only cracks of their edifice, but also collapse. The traces of

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<sup>13</sup> Galsworthy’s narrator in the 1<sup>st</sup> book

this destruction can be seen from the very beginning, when the entire members gathered “At Old Jolyon’s”. Then the death of Aunt Ann, her funeral also continues the cracks of the Great Tree, though they tried to live forever. All the Forsytes gathered and showed the unity before the great cracks. They “gathered for a last proud pageant before they fell”. (14, p.97)

Though there are a lot of family problems, which existed long before, the introduced main problem of the Forsytes is the relation between Irene and Bosinney. All the members have their own petty or great problems, but their specific characteristic features, which are common for them, give an opportunity to be closer to each-other, and to show a unity before other people. But it does not mean that, they can unite for one purpose. The author devoted the beginning of the novel to such a gathering, where “no branch of which had a liking for the other, between no three members of whom existed anything worthy of the name of sympathy”. (14, p.3) Though the family shows tolerance towards each-other, in fact some member even cannot bear to be together. “June disliked him. He returned the sentiment. They were of the same blood”. (14, p.51)

Soames Forsyte has a problem with June’s grandfather. Their relations are not good for a long time; it is not related only with Irene. “There was, and always had been, a subtle antagonism between the younger man and the old. It had lurked under their dry manner of greeting, under their non-committal allusions to each-other, and arose perhaps from old Jolyon’s perception of quiet tenacity...of the young man, of a secret doubt whether he could get his own way with him”. (14, p.144)

Old Jolyon wanted to punish James and Soames, because they did not obey the rules of Forsytes’. So this shows another crack of the Forsyte Tree. Actually, the collapse of the Forsyte clan was inescapable and very wide. This crack did not need another affair, which was shown as a reason, such as Irene and Bosinney’s affair. But it fastens the decline of the Forsytes’.

In fact, Irene and Bosinney gain more respect. It is not related with their work of help in the decline of the Forsytes. They are representatives of True Art and True Beauty, which is very interesting for the author, too. Because Galsworthy wanted to prove that, there is a way of development from an animal to a human being; so to be developed means to be a human. But we can’t say that, Galsworthy trimmed “The Forsyte Saga” with a variety of humanistic scenes. He could not do it, because the society itself lacked a lot of humanistic ideas. And the Forsytes are the leading members of that society. They were not interested in Art and Beauty; they were busy with money making. The higher things, moralities were not to their taste,

which “marks them as belonging in fiber and instincts to that great class which believes in nourishment and flavor, and yield to no sentimental craving for beauty”. (14, p.41)

The description of Swithin’s dining room shows their life-style and interests one more time. There “a cut-glass chandelier filled with lighted candles hung like a giant stalactite above its centre, radiating over large gilt-framed mirrors, slabs of marble on the tops of side-tables, and heavy gold chairs with crewel-worked seats”. (14, p.35)

But Soames Forsyte differs from Swithin. Thus, to his mind, to gather expensive things, to show them to the guests is not so much important. Instead he buys valuable pieces of Art. Unfortunately, his point of view according to Art and Beauty differs greatly from Irene and Bosinneys, generally from humanistic people. Because his aim of buying pieces of Art is to sell them for a good price. So, Art is a means of earning money for him. From the other side we can see that that, Soames has a good taste to value a good piece of Art.

Forsytes could not understand the essence of the problem between Soames and Irene. They estimate this situation from their world outlook and cannot see the moral misunderstandings between the couple. “Most people would consider such a marriage as that of Soames and Irene quite fairly successful; he had money, she had beauty; it was a case for compromise. That was no reason why they should not jog along, even if they hated each other. It would not matter if they went their own ways a little so long as the decencies were observed.... The advantages of the stable home are visible, tangible, so many pieces of property; there is no risk in the status-quo. To break up a home is at the best a dangerous experiment...”. (14, p.192)

Love and Beauty are symbolized by Irene and Bosinney. The author relates these characters with Art which he thinks is a moral power, which can change the world of property, Forsytism, add to it harmony and feelings which lack there. Irene with all her charm and beauty is set against Soames and, in general, the world of Forsytes, which is disgusting with its worship of money of low people. Beauty here is an intended and divertive symbol which in real cannot endure Forsytizm and the people of property alone. In the world of Forsytes Irene is alone, that’s why she is passive, she can’t act and force against such a big society, and her objection is understood by the words of the author, as a character she could not protest openly. The abstractness of her ideals can be observed in the character of Bosinney. Thoughts of liberty and its importance are observed in the relations between Art (Bosinney) and the world of property, which kills his talent by purchasing it. As a people of a high cultural level, though without property, Irene and Bosinney compromised Forsytes. As Galsworthy wrote to his sister, he was obliged to show Irene and Bosinney from the distance, only with the eyes of oth-

ers, in the perception of other acting faces; so the author wants to show that on the surface Beauty and Liberty compromise and yield without war, but in fact this was the defeat of Forsytes, because Beauty and Liberty morally and culturally are of high level, they aren't able to force, to war and also they are few comparing with Forsytes.

Though Forsytes don't accept the death of Bosinney as their defeat, and all the things remain unchangeable in the world of Forsytes, the author gives a hint that with this death are related the first cracks of the family roots. Galsworthy shows it symbolically-the death of Bosinney-the strike of lightning to a Forsyte tree, which stands only on the basis of proprietorship. Reflecting over the death of Bosinney Young Jolyon comes to conclusion that it will really affect the Forsyte family. The strike is bang on the center. Because Soames was one of the important members of the family, also he was from second generation and also the strike was not on the surface, it was from the center. Bosinney died and Irene can leave, because now everything is known to everyone, her relation with Bosinney, the unhappy family life of Soames with Irene, etc. So, generally Galsworthy presaged that the stable and durable existence of Forsytes cannot continue so much time as was in the XIX century and it will end up, so it was the time when he wrote "The Man of Property" which tried to show historical events symbolically.

The criterion of evaluating of money according to Forsytes is suitable to all the definitions of Forsyitism. Even in the relation between father and son, even the love for children comes through proprietorship egoism. In the background of such love- is the relation between the men of property towards to his inheritors. For example; James and Soames looked at each other as a capital, invested to a solid enterprise. Both of them took care of other's welfare and were pleasant with his surrounding.

This criterion of evaluating of money has a great role between brothers, too. Here it is related with business struggle, which governs both in the Forsyte clan and bourgeois society at all. Each of the six brothers fears that others may have more property. The list of wedding presents, the value of which depends on the property of a fiancé was set to the rules of market.

One of the outstanding achievements of Galsworthy is portraits of Forsytes. Painting them with little, but expressive features, he could show indissoluble relation of individual and typical. Each Forsyte has his/her "Unique Me".

If the Forsyte - a townsman, as a rule, is a stranger for the beauty of fields he tries to change the nature, and thus the verb "to have" and its synonyms squeeze the nature. Soames chooses a place for building a countryside house, he is oppressed by the silence of the land, but the beauty opened before catches him as Irene's beauty caught him four years ago.

### **Soames and Irene:**

The novel primarily focuses on Soames and Irene Forsyte, the events around them, which directly influence the others' lives, generally two generations of the Forsytes. But the story begins with the engagement of June Forsyte. All the members of the Forsyte clan gathered at Old Jolyon's house, everything is chic, everybody dressed his/her best, and the author describes everything accurately, from the side the Forsytes seem happy. June's engagement was a bit surprising, because her fiancé was not from their surrounding; he was an ordinary, architect. Soames and his wife Irene's relationship and their troubles emerged during this period, mainly the events happening lead the emerging of the core of the problems. Old Jolyon did not want his beloved granddaughter June to marry a man of no penny, but it was not his way to reject directly, so he gave a chance them. First he let them engage, and then put a task before Philip. He wanted Bosinney<sup>14</sup> to prove himself and earn four hundred a year. As we know Soames was deeply devoted to his wife Irene, though Irene had a strong dislike towards him. In the hope of cooling his wife's sadness and unhappiness Soames decided to build a house outside London, at Robin Hills. So, this gave an opportunity to June and Philip Bosinney to show themselves to grandfather. June persuaded Soames let Bosinney to build an estate for Irene. This decision had changed all the generation of The Forsytes. Because after it unhappiness of Irene gave her alibi to betray her husband and have affair with Bosinney. Though the story does not go into details of what Bosinney and Irene's relations consisted, we can find out how they did spent time together and that they did have a deep affection for each other. Upon Philip's death Irene left Soames to make her own life, which she could think to be happy and at least free of her unhappy marriage. It was 10 or 12 years however before they finally divorced.

Transformation in Irene emerged with position of life and with dominating character of forsytism. As the evolution in her position grew gradually those who admired her even doesn't notice it. That's natural, because her story presents an independent aesthetic interest by itself. But significance of her behaviours and worries are greater than could be imagined, seeing her tragedy and the solution of conflict.

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<sup>14</sup> June's fiancé

Irene jealousy, her behaviour and reaction in those days, when the fate of her son was in the case of solution was contrary towards the feelings, which caught Fleur and John. So this contrast in its turn gave a sharp dramatic view to the scene.

Why psychological conflict is described with the main characters – Soames and Irene and “The Forsyte Saga” begins with the engagement of Bosinney, which then became the beginning of the ending of an unhappy marriage of Irene. The secret of the novelist is disclosed very easily: If not this sudden love, Irene could not dare to divorce with Soames, could not understand how her marriage was like slavery. It is seen that the author thought better to begin from a rotary point when Irene guessed the impossibility of living with the old ways. Neither Galsworthy, no Irene proclaims it openly. Everything is understood from the spiritual changing of Irene and the cruelty of Soames. He was obliged to agree with the coming of Bosinney to his home and the meetings of Irene with an architect at different places. Meetings and love were not secret; the lovers did not conceal their feelings. The author choosing a special manner of describing of happenings prefers to lead the reader to the world of Irene’s feelings indirectly using his right to penetrate to their inner world for recognition of his character. About the closeness of Irene with Bosinney first of all knew Young Jolyon.

Then, after the death of Bosinney the former shape of Irene transfers into a new situation, when her protector and also the second husband became Young Jolyon. This is in it race a compositional relation of the novels “The Man of Property” and “In Chancery”. In the first novel the psychological conditional of Irene was found and showed from the side of an architect and in the second it became remembrance, shape, living in the imagination of a loving person.

But thinking about the conflict flow, you can forget about these relations, the existence of monotonous Forsytes standards, for a while, and concentrate on that saturated inner life of Irene, enthusiasm to love, fear, power of will and weakness, opposed to “The Man of Property” and then in “In Chancery”. The author tried to draw attention on that how Irene, waiting for Bosinney-beautiful out of will figure- differed from that one who get informed about the death of a lover, her smart face immediately flushing with crazy hopes and again fixed on sorrow. How expressive appearance, so many shades of inner world there were.

Nothing could keep her from closeness with Bosinney – neither the fact that she was a wife of another person, nor the gossips of Forsytes. From the other side, the world surrounding her was very cruel. It was impossible not to notice that in the eyes of Soames’ relatives Irene was still the wife of him, not deserving, disobedient but still the wife of Forsytes.

Twelve years passed and again she heard from Soames that, he wanted her to return. She didn't have any information about the talks between her mother and Soames. But again she rejected him with the same irreconcilable way as previous time. The Forsyte should accept and understand his defeat. But Soames as usual thought that, he was a good husband, wanted only the best things for Irene. And if there was such a problem with Irene, the reason was the love between Bosinney and Irene and now Bosinney died, and there could not be obstinacy to reject him. So, hearing the negative answer from Irene he again began to suspect of her new relation. So, it was not clear enough for him that the problem was not any kind of relation, the real root of the mother was the deep hollow between them, which will never let them be together. So, before remarrying Young Jolyon, Irene decided to cut all the ties with Soames. But the thought of Soames is directed to another side. According to his mind the fact that Irene didn't love him couldn't be the reason of their divorce, because he loved her and very much, so it could be enough for both. Additionally he was such a good husband that, he could forgive her blame and betrayal as is seen the impingement of Beauty became quite sensitive for Forsytes. Forgetting about the previous incident in the family in which love won the possessive world, they again continued to observe and value Irene as a stupid person. Once Young Jolyon didn't agree with his father and all other Forsytes married a woman of having less property. He was rejected by his family. Old Jolyon took June, his son's daughter of from the first marriage and no one wanted to know anything about Jolyon, who worked as a clerk, lived a modest life without property and also was busy with art which was not a business for Forsytes. Old Jolyon who broke up all the ties with his son, many years after began to destroy the fences separating him from his son and had done it resolutely.

In the Forsyte family the rules were as in the finance world: behavior of the family members were counted according to their personal interests. All the rest were thrown away as a useless thing. It was such about the Irene's feelings, which were so unimportant for Forsytes. It was such with the fate of Young Jolyon who also wanted to have a family with love. But Irene's behaviours caused more rough reproach than the second marriage of young Jolyon. He was the object of gossips, all the Forsytes spoke about him only bad words and he became unimportant figure in the clan, but no one openly strived against him, just he was rejected by all relatives. But Irene was another case. Neither Soames, nor other members of the clan could compromise her and not to judge about her behaviour because she didn't obey their rules. Not they turned her out, but she couldn't bare that kind of life and left them, in general the world of Forsytes. For this reason she was judged by all of the clan. Soames's aunts who valued him very much tried to blame her in everything. Because they had for it a lot of evi-



dences, as Soames was a man of family. He lived only for a family, didn't have a lot of friends and also he had good hand in business. He tried to protect the interests of Forsytes in the business sphere when they had any problem.

But even Irene – the person, who strived in her inner world for the Beauty and Freedom for years, has lost her ideas which flushed in her during youth. Years have taken her outer and inner beauty. Her golden hair has lost its freshness, but the main problem is that, her ability to value the personal freedom, to protect the rights of truth rather than the man of property has been lost.

The central line of the plot is the Family Tragedy of Soames Forsyte, the son of James, and cousin of old Jolyon. Soames always tries to hide his family problems from the people around him, but destruction of his family is inescapable. The Forsyte accept his wife as an extraordinary person in their circle. As Galsworthy describes, “with golden hair and dark eyes she looks like a Goddess”, she is very attractive and charming and differs with her delicate taste. After her father's death, who was a professor, a young girl was alone, and was obliged to marry Soames, who was begging her to marry him nearly half a year. She marries without love, resting on the promises of her fiancé that in the case of unlucky marriage she'll get freedom, and no one can force her to stay with him. Right from the beginning Irene understood what a terrible mess she had done, which became the cause both for her and Soames. She didn't only love him, but also had hatred towards him. At first, she tried to force her, but with the time this disgust became unbearable. She was oppressed by the tedious life around her, where she was given a role of a beautiful thing s if she was a decoration or jewelry of her husband, possession of which gave him self confidence of having property.

Soames loves her as himself, but this is a kind of ownership love and he always suffers from jealousy. So in the ball at uncle Rodger's, he was looking fixedly and irritatingly how his wife was dancing with other men, but he didn't dance with her, because in that period in their circle to dance with own wife was unpopular. He really left Irene alone in society, even when objective problems separated them; he followed her with eyes in which was boredom and worry. Soames always bought Irene lots of decorative things, jewelry, beautiful dresses, but it again was for the reason to show people that her wife is the most beautiful and she is best dressed. He doesn't realize that it is not enough for woman to be happy, because there is not an inner relation between them. Her passiveness and silent appearance teases him, and with the time it grows to madness. He couldn't understand Irene's behaviour towards him, because he isn't a drunker, he doesn't owe money, play cards, he is not a rude person, and he doesn't have illegal relations and always tries to spend his time at home.

Being successful at his work Soames entrusts the building of his new house in the suburb of London, at Robin Hill to Philip Bosinney. But he is worried about the sincere relation growing day by day between his wife and the young architect which is seemed to turn to a deep mutual feeling. Irene tries to speak about divorce, but it is useless, because Soames does not want even to listen to such ideas of Irene, he thinks that these are nonsense, and just she has a wrong idea about the responsibilities of woman at home, as a wife. Four years ago Soames was caught by the beauty and charm of Irene and he cannot accept the loss of what has been gained. These complicated relations are the object of rumor and gossip among the Forsytes. At first they say that Irene was not agreeing with her marriage, and then the gossips were about that she “wants to have a separate room”. She is getting detached from Soames day by day, at last she refuses to fulfill her “family responsibilities” and closes the door of her bedroom to Soames. Irene was determined to leave her husband. But Soames could not accept anyway her departure. In those times Bosinney died in a car accident. So Irene obliged to return home, but not forever, cause to live together with Soames was nearly deadly torture for her. So after a while she leaves the home, but this time forever.

There are so many complications, multilateral characters in this novel that, but generally Soames is a central figure of the two trilogies. The author gave the description of this character from inner and outer side, with the eyes of friends and enemies, with his own ideas, ways of thinking and behaviour, with his treatment towards family, marriage, marital relations, also with his attitude to business world, society which he lives in, art, historical and political matters. He is quite a smart person, but he is limited by the thoughts which are really very strict in his surrounding, clan, he is a typical conservative person, bourgeois man. Being clever and talented by nature he put all his efforts hoarding and gathering money. Though he is of upper class society and he should have friends of his class and enjoy the life, he did not like such a life, there is not any desire in him to have friendships, enjoy parties, etc. His only thinking is Irene, unfortunately who does not care for Soames and always escapes closeness with him, which makes her out of reach and remote. His character of being “a man of property” prevails his good and mankind features, interferes with revealing of the good sides of his personality. First of all he is irreplaceable in the business sphere and relations and this professional honesty is due to his ability of keeping himself from risking. With such characters, with so many pluses Soames married a girl of lower clan which really happened rarely, and was shocking, but he has done it, because he loved Irene without anything, though this love was a kind of “property love”. She worthies more things for him, but there is not closeness and sincerity between them.

Soames feeling of property influences his life wholly, and generally he never compromised anything for his love and did not do extra thing to attract Irene's attention; when bought portraits he calculated it for resale so it was a way of business and Irene also was a kind of property for him, she was a very beautiful, charming thing like a diamond or another jewelry for him, he liked to decorate her and show publicly that he has such a beautiful, lovely, alive property. He can't even imagine that a woman can have her own point of view, likes, dislikes, her own will, and for her happiness she needs moral stability and spiritual relation with him. He tries to limit and govern life and pleasures, etc. He wants to see her just as he wishes. Always with smile, always charming, chic, dressing her bests, which bought by him to make her delicate for him. So, she had to be cute not for herself, but for him, because she was "a property" for him. So, his clan, his surrounding, his point of view interferes with common sense of love, he can't understand that love and beauty should base on liberty. If a person is not free he/she cannot enjoy love or beauty, because each has his/her own thoughts of love and beauty, they are quite subjective to argue; so Soames's "property love" could not satisfy and give pleasure to Irene.

Soames Forsyte is a failure; he could not succeed both in family and in business. He failed as a human and also as a Forsyte. As a human he could not realize the importance of relations between man and woman, the intimate relations in the family, as a Forsyte he is a failure, because he could not keep his capital and sunk it. "Artistic, sexual and emotional possibilities beyond his own experience". (21, p.56)

Irene was a kind of woman who was admired by everyone with her beauty and charm. But her inner world was not revealed because she did not disclose herself, she is just portrayed as a beauty "Her identify remains the hermeneutic space at the centre of Galsworthy's novel". (21, p.57) Only when she befriended with old Jolyon, she could put forward her own consciousness. She speaks not keeps silent:

"That night I went to the Embankment; a woman caught me by the dress. She told me about herself. When one knows what others suffer, one's ashamed". "One of those?" She nodded and horror stirred within old Jolyon, the horror of one who has never known a struggle with depression". (27, p. 337)

From the very beginning Soames's and Irene's relation was described in somehow strange. As a husband and wife their courteous scenes were not exciting. It also may be sign to the following situations by the author. "It had been one of those real devoted wooings which books and people praise, when the lover is at length rewarded for hammering the iron till it is malleable, and all must be happy ever after..." (14, p.50)

Soames is a Forsyte, but he is not a devil, he is just a man who has no feelings. And it makes him disgusting and unbearable. If a woman of humanistic views wants to live together with him, she would make her eyes blind and her ears deaf. Thus the topics of their talks would be only about money and money making. So his behaviors and treatments, his expectations from the spouse are quite predictable. “He could not understand what she found wrong with him. It was not as if he drank! Did he run into debt, or gamble, or swear; was he violent; were his friends rackety; did he stay out at night?” (14, p.49)

Soames is an object of humour, in one side, because he never thinks himself guilty. According to his view he is an ideal man and husband, and Irene should appreciate and estimate such a husband. His limitations are not problem for him. He wants to get both the body and the soul of his wife. And for him it is quite a normal phenomenon. “Soames ... experienced a sense of exasperation amounting to pain, that he did not own her as it was his right to own her, that he could not, as by stretching out his hand to that rose, pluck her and sniff the very secrets of her heart”. (14, p.61)

Galsworthy's Soames Forsyte is a very complex character. He is a very brutal person, he never understands his wife, but he is also polite one, never hurt people, tries to be gentle to women, he buys everything for his wife, he wants to see his wife completely beautiful, and gives everything for it. He is powerful, because he has property, he attained the woman who he admired, but he is weak, because he couldn't keep her. Though he has so much property, he power his power couldn't save his family.

Galsworthy's makes his reader to have a pity toward Soames deep in heart. He is a man who is abandoned by his wife. So, the reader can think that, maybe Irene treats very cruelly, and she has no feeling, she is as cold as stone. It is painful for Soames, but he tries to conceal his grief. Irene does not give a good night kiss to her husband, maybe she is really is not a good wife, and it is Irene who is guilty in this parting. If something hurts Soames heart, he is a human, and he is mankind. So, why does Irene treat so roughly with his heart? But in fact, it is not such, and Irene just could not show her inner world, her humanistic ideas, which had no importance for Soames.

In the first chapter Soames is described very polite, and he was a beloved person of his Aunt Ann. Soames was even described more interesting than Young Jolyon.

Actually, the writer had problem with Young Jolyon. He was one of the character's who had something to do with Art and Beauty. Other characters were Irene and Bosinney. Galsworthy's problem with this characters is that they are humanistic, and they are few; so the author himself was included to this few people of the society. Thus, in the background of the

novel there is a hidden war towards Forsytes. As Bosinneys, Irene, and Galsworthy were few, this war continued secretly. The writer describes Forsytes property with a delineated taste. It is not only for reading and enjoying good words. Here we can find his point of attack. He wants to reveal the Forsytes world. Boasting with the horses, houses, drink, furniture they open the inner side of their aristocracy.

### **Irene and Bosinney:**

One of the very important problems of the novel is the notion of Art. Art is embodied under the character of Bosinney. Another important factor is that, Irene was the representative of Beauty, who was in the world of Forsytes and wanted to escape from there. These two characters are the modules of Galsworthy's. These two elements- Art and Property are interdependent and try to attack together the Property England. Though they are very few and weak comparing with them, Art and Beauty try to join their forces against the whole proprietorship society. They want to rebel against the limitative world of Forsytes, against the blindness, against the coldness towards the beauty, feelings, emotions. Calling themselves aristocrat, Forsytes became limitative, routine persons, lack of any kind of feeling.

In comparison with Old Jolyon, Irene and Bosinney are strong with their higher levels of morality, understanding Love, Beauty, and Art. But unlike Forsytes, they lack power and endurance for gaining their goal. For example; Old Jolyon spent sleepless nights, when he worked at his business. Forsytes did not have any desire for love, and they even did not lose any power and energy for it. The author gives an interesting quote to describe the difference of the feelings for Forsytes and non-Forsytes: "Love is no hot-house flower, but a wild plant, born of a wet night, born of an hour of sunshine; sprung from wild seed, blown along the road by a wild wind". (14, p.126)

Bosinney had his own way of thinking about Love, Art and Property. He had a lot of chances about his career. But the author showed him as having less power for it. He could not estimate only career, and to abandon his love, his art. So he failed in his way of rising in career. It was related to his humanistic views. It was difficult for a man like Bosinney to survive in the world of Forsytes. He could not pretend, and to show himself as a Forsyte on the surface, as if he also was interested with money making. The sparkling life of Forsytes was very boring for Bosinney, he could not understand even the meaning of their luxurious way of living, their dresses, manners, etc: "Soames ... fixed his gaze on Bosinney's tie, which was far from being in the perpendicular; he was unshaven too, and his dress not remarkable for order". (14, p.87-8) We can't say that, there is such a person, who never uses masking of feelings and emotions. But Bosinney's use of hiding his inner side was as little as his look. It

had somehow a bad influence on his career. If a person tries to do great things, and to make a good business he should reduce his feelings somehow. So, his love and art became obstacles in the way of rising in his career. So, both lovers are not rounded characters. Because if we treat them like this, we should accept that, Forsytizm is a good quality. Thus, if a person cannot make his own life, and causes to the misfortune of the people around him, especially, who are close to him, he cannot be accepted as a good character. The author gives such passive and flat characters in order to show the shallowness of the Forsyte's world. He tries to demonstrate that, in such a society, where Forsytizm rules at every sphere of life, humanistic view and the carrier of it cannot exist.

From the other side, if we go deep into the relation between Irene and Bosinney, which is actually is not demonstrated in details, we can observe that, there was not any unforgettable love between. There was only a short period affection. So, why Irene married to him if she did not love him? Why she had left such a husband, who loved her so much? From the first sight we can see a tendency in this situation. But investigating deeply the situation, we can see the essence of the matter. Irene is not a Forsyte, and in the world of Forsytes is dull for her. She wants to escape from this world. So, Bosinney is a person who understands her feelings. He is "a ship who can sail her away the Forsytes". But their love could not save them. They could not survive and protect their love. Even in the next chapters we became witnesses of her new marriage. But we also should mention that, the situation and life forced her to act like that.

Also Galsworthy used very few dialogues between Irene and Bosinney. So, it is very difficult to see directly their love to each-other. For example, Irene and Bosinney's meeting in Botanical was describes very touchy. But we can say that, author's experiment of giving such an oblique description of love could not convince the reader to the existence of a great affection between the lovers.

Generally, Bosinney's feelings were not demonstrated directly. Even when he was engaged to June, there is not such an evident scene of love and affection. Parting with June did not touch him, at all. His feelings are quite cold from the surface.

#### **Art is a victim:**

The author loved Ada so much that, he wanted and also believed them be together in both worlds. Galsworthy believed in the power of art, at least before the war. He wrote about it that "man is a creature slowly, and mainly by means of art, emerging from the animal into the human being, and..." but in the novel we became the witnesses of the Art-victim phenomenon under the destructive character of the humanity. Bosinney and Irene underwent

the main destruction, who became the pure representatives of art and beauty in the novel. Old Jolyon and his son young Jolyon are partially artists, but even they could not help the victims of property, because the minority side should obey the rules of majority. Irene again returns to the Soames's cage, because she is obliged and Soames's will is to keep her there for the end of her life, but there is no harmony in the end. The author returned again to the Forsytes, and the events turned their side into another direction. So, Soames's plans of keeping Irene with him failed. Even Soames himself became better from the previous chapter. All the changes come with the World War I, which influenced the author like the other members of the society. So we can observe the difference of writing between "The man of Property" and the next chapters of the Saga. Also we can say that, the war period was not the only reason for the change of the writer's outlook. Galsworthy's internal voices also made him change into optimistic, his inner struggle was in the need of relaxation, though the war scattered a lot of idealistic views of the author. But we cannot exactly drop a line between conscious and unconscious decisions of the author. Anyway, it is clear that, the change is quite evident.

Bosinney and Irene personified True Art and True Beauty in the cycle of Forsytes. They have special place in the fall of the Forsyte clan. And also, they have earned special interest and respect of the readers. True Art and True Beauty shows more interest in the novel. So, the author is again optimistic about the future of the Art and Beauty, though the representatives of Beauty and Art became the victims of it. Galsworthy is hopeful about the humanity that, they will develop "from animal world towards the human being", and in this way art will be a kind of means. But it does not mean that, Galsworthy presented in the novel variety of scenes which show humanistic ideas and various forms of art. The Forsytes' art and beauty are of philistine type. Their brains are not programmed to think on higher things. Their thoughts of art and beauty are given in satiric tones. They are busy with other things, which are important for them, which provide their material needs. Their moralities are dependent from material things greatly. These material things give them power and feeling of higher class. At every social occasion they are proud of having more material things, pieces of art which are bought for a great deal of money. It gives them pleasure. In Swithin's dining-room room "a cut-glass chandelier filled with lighted candles hung like a giant stalactite above its centre, radiating over large gilt-framed mirrors, slabs of marble on the tops of side-tables, and heavy gold chairs with crewel-worked seats". (14, p.35) Bosinney and Irene are the real representatives of Art and Beauty, but unlike Swithin, some Forsytes also have a notion of morality. Both Old and Young Jolyon tried to keep in balance their Forsyte features with their insight feelings of Art and Beauty. The richest of the Forsytes is Old Jolyon. But he has a

sense of art. Here we should mention that, Old Jolyon's supremacy is due to his feeling of Art, because he made his money with the help of valuable pieces of art. So, his interest towards art is related again with material things. For Old Jolyon art is interesting, but money is important. Like all Forsytes he also gets his inspiration from money, it is money that inspires him to get different artistic pieces, which can produce money. It gives him pleasure and relaxation to buy things which can be sold for more money in close future. "...it was pleasant to think that in the after life he could get more for things than he had given". (14, p.20) It was quite natural him to buy everything with money, even love and beauty. To his mind, a man should not think about things which he had not paid for. If you want to a wonderful piece of art you should pay, if want to have a beautiful woman you should pay, so everything can be bought and sold in the world of Forsytes. Love, Beauty, Art, in general, everything is equal to money. Everything is business, everything is property. This kind of life is deeply influenced their heart and blood.

The Forsytes are not real art lovers, they are commercial art lovers. Their approach to art greatly differs from the love, beauty and the impressions emerged from pure feelings. The only thing is interesting for them is the price of the artistic pieces. Young Jolyon tries to gather such kind of pictures which can be sold for good money. So, he began with the watercolour drawings of London, and it brought a good deal of money to him. After the death of Young Jolyon, when his son Jon organized an exhibition of his father's pictures, he was proud of his father.

As we know, Galsworthy spoke little about Young Jolyon in the first chapter of novel, because his humanity, progressiveness was predictable. His enlightened viewpoints are shown in the dialogue with Bosinney. Actually, the author puts his own views of art, nature and society into this dialogue. So, Galsworthy puts forward his critic view of artists, scientist, religious people who, in fact, are not the devoted members of their profession, and think only about making money with their work. Young Jolyon reveals them telling Bosinney that "wealth and security that makes everything possible; makes your art possible, makes literature, science, even religion, possible". (14, p.189) In fact, the Forsytes do not care for these things, they even do not believe, but their wealth, reputation helps them survive. Because most of these architects, painters, scientists have no principles, they have not any notion of art, beauty, nature. They only do their work and earn money; consequently, they are Forsytes, too. Only few of them have an attitude towards they work, and are responsible for their artistic pieces. "Art, literature, survive by virtue of the few cranks who really believe in such things..." (14, p.189)



Young Jolyon's progressive points of view of art and society reflected the change of view of marriage, unlike other Forsytes. To his mind, Forsytes carry their business principles into their family, that's why humanistic people like Bosinney and Irene could not bear their "ideal family portrait". It was unbearable for Irene to live together with Soames, though he had materially everything. "... to enforce what they called their rights over a man, to bring him up to the mark; so like them to carry their business principles into their private relations!". (14, p.187)

Like other Forsytes, Young Jolyon thought that, the sanctity of the marriage, family, relations is related with the property. They did not try to hide it, contrary to it, they were proud of. Everything is property, and the property is the core of everything. "...the sanctity of the marriage tie is dependent on the sanctity of the family, and the sanctity of the family is dependent on the sanctity of property". (14, p.192)

But we can't say that all Forsytes progressive, and we can observe their humanistic views with the time. Some of them are Forsytes to all their life, some of them are progressive, and others like Old Jolyon simply try to enjoy the life, and does not care for anything. He is not pedantic as his son, it is not his way of living, and he is not advanced in his views, too. He just loves to live, and enjoy the life. He likes nature; he becomes inspired by natural things. So we can't say that he is just a blind philistine as other Forsytes. Of course he is the member of Forsytes' world, and he also has typical characters of them. He keeps an exquisite piece of art in his house which is a china group, and he bought it when he was a bachelor, but still he remembers the amount of money given for this piece of art. "Dresden china groups of young men in tight knee breeches, at the feet of full-bosomed ladies nursing on their laps pet lambs, which old Jolyon had bought when he was a bachelor and thought so highly of in these days of degenerate taste". (14, p.237)

As we mentioned above, Old Jolyon also was from those Forsytes, who differed from philistines. His view of authority of money was not different from others, he just judged about the relations between art and money differently. When Swithin proudly spoke about his amount of money, and the expensive Italian statuary which he bought, it was not impressive for Old Jolyon. To his mind, he could not spend so much time only to one picture, and discuss the price. Instead he could buy other expensive artistic pieces, enjoy the life around him.

Though Old Jolyon was full of energy and enthusiasm towards life, the ageing process and loneliness influence him, too. When he was young his thoughts of natural world was limited with the city life, with the urbanization. But with the years he understood what was the real nature and beauty. His interests had changed their direction. Actually, not only the age

but also the loneliness had a great role in this process. He adored spending his holidays in the nature, in the mountains, in deep thoughts, nearly in meditation. It is close to religion than philistinism.

Forsytes knew Bosinney and Irene good enough in order charge about them. And even they matched them to each other, because Bosinney was a vulgar romantic artist, to their view, and Irene was an embodiment of art. So, they were similar to each other. "...looked worn...haggard, hollow in the cheeks beneath those broad, high cheekbones, though without any appearance of ill-heart". (14, p.187) So, it was quite natural that Irene loved such a person, who was too far from demonstrating and being proud of his property. Forsytes spoke about it as a fact of being lower in the society. They could not understand the moral sides of the situation.

Young Jolyon is rational enough to understand the artistic values of Irene. When he first met her in the garden he tried to find suitable words to describe her beauty and sensuality. She was so nice and delicate that, the words were not enough to explain correctly.

Some other Forsytes were not so deeply impressed by the sensuality of Irene, but they also felt something different in her. Even some of them warned Soames to be careful with her, because he could have trouble to cope with her.

Even some members thought of her as a goddess. To be sensual, to have feelings, to understand nature and art meant to be holly for Forsytes, because they could not be like that. It was not manly for them. It was great, it was different. So, Irene was like a goddess for them. But goddess could not exist among people, so the family of Soames and Irene could not continue much time. Forsyte and non-Forsyte, even goddess could not live together.

Soames Forsyte wanted to have Irene with egoistic feeling. But it was impossible. They were the two other people of the two worlds. It was really impossible to live a happy marriage together. Soames understood it when she saw Bosinney for the first time. Her complexion became happy, even the colour of her face turned to her dress colour, she became cheerful. Her breath became faster, she smelled like a flower.

We also should mention that, the impact of Bosinney and Irene to the world of Forsytes is much more than that of Forsytes themselves. They can unite nature, love, beauty. They can unite humanistic people. But Forsytes have not such kind of power, even if they have wealth and power. Irene and Bosinney could destroy some remnant of old period with their unity. But, at the same time they were destroyed by the disgusted world of Forsytes. They were few, did not have so much power, even if the have unity.

From the surface the Forsyte family can have such an impression that they ignore everything, which is not connected with them, but with the deep observation we can understand that they are not indifferent towards the events happening around them. They are afraid of any kind of influence to all Forsytes. So, they keep unity in order to prevent forthcoming collapse of the Forsyte world. The appearance of Bosinney and Irene shook the world of Forsytes. They were different from them, at the same time horrible. They could predict the collapse of the power of property. That's why, none of the Forsytes wanted to see them together.

In the beginning of the novel Irene was introduced as a woman, who was a good wife, bellowed woman of her husband. But the upcoming events show the real mission of this beautiful like goddess woman.

“She was one of those women...born to be loved and love, who when not loving not living...” (14, p.49) She loved and was loved, but there was not a balance to finish this love with a good end. Neither Bosinney nor Irene could strive for their love among so many ill-minded people. The society itself prevented their love, because the quite a great portion of them was ill-minded. As Forsytes were in power they had a great role in the society, their impact to the people solved more thing in the society. If Bosinney and Irene had so much power, and well-balanced place in the society, they could show the power of their love.

Also we can see that it was the tactic of the author to make the Forsyte family powerful, and to show the lovers weak. And Forsytes could not understand the love in its all colours. They could not appreciate love as it exists. They failed to realize that “Love is no hothouse flower, but a wild plant, born of a wet night, born of an hour of sunshine; sprung from wild seed blown along the road by a wild wind”. (14, p.126)

The author is sure that Irene could not have such a power to cope with so many forces. She had power in herself, but her inner strength is not enough for it. Even at one place Old Jolyon understood that she was very dangerous, but could not explain the reason. Irene's inner power sprang over her side; she could threaten Forsytes that something could happen. But the author again saves his heroine, and made the situation that love even can be harmful for himself/herself. The person who is in love loses control himself, and cannot change his behaviours.

But Bosinney is another side of the blame. His story differs from Irene's. He had chances to increase himself, to have a good place in the society, unlike Irene who stayed at home waiting her husband, who only demand from her to be beautiful and charming for him. But Bosinney risings and failings are related with the house which had been construction for Forsytes. He had good career chances, which were ruined by the house which opened him a

good way for the future. It was due to his character. He compromised, and believed that one day he would be the winner. He believed the saint power of love, which was in the first place in his life and thoughts. He tried to wonder the world of Forsytes with his genuine works, but he failed.

There is such a deep hollow between Irene and Soames that even they could not find any kind of common interests. Though he was a Forsyte, though he did everything for money, Soames bought exquisite pieces of art, which could be interesting for Irene. but she even did not look them at, she could not enjoy anything done by Soames. She never tried to have common interests with him. The only thing done by her towards her husband was that, she did not lock herself at the room. She welcomed her husband when he came home, tried to look beautiful and tidy.

Bosinney and Irene suffered from love, but we can't see any kind of direct scenes of their parted heart. The author didn't use direct dialogues to describe the love, passion and suffer of the lovers. Instead he tried to show their feelings with the eyes, emotions on the faces. They are not active lovers, Irene and Bosinney did not struggle openly and furiously. May be the author tried to point that the lovers are full of humanistic ideas, and could not accept furious attempts. This kind of characterization is interesting, but, at the same time, the reader may not be convinced. If there is love, and lovers who can sacrifice everything that they have, they should be active.

From the other side, if lover are flat, and could not struggle for their aim, why should Soames compromise them? The description of the relation between Irene and Soames was also somehow interesting from the point of view of marital relations. As if something lacks in the relation, so, the crack between the spouses was obvious from the beginning. "It had been one of those real devoted woings which books and people praise, when the lover is at length rewardde for hammering the iron till it is malleable, and all must be happy ever after..." (14, p.50)

Though Soames is brutal, he is a strong character. When he raped Irene he was convinced the reader to hate him. But then, after marriage he showed himself as a good husband. He nearly did everything to satisfy his wife, to earn her respect. At one place, when he called Irene "cold as a stone" he earned the pity from the reader. Because his love is one sided, he loves, but not loved. He is a good husband, a successful businessman, the lover of art, everything is ideal with him, but only the love of his wife can make him happy. Forgetting and forgiving his past brutality the reader can believe his pitiful situation.

Bosinney could not play the same game with Forsytes. At the beginning he tried to that as if he also was interested only in money, and he made art money property, but the mask was torn very quickly. It was difficult for a person of art, nature and beauty, pretend to be as a real businessman. His dresses, behaviours, manners differed from Forsytes, and it was so apparently for them that, even they called he “unusual-looking man”. His unusual looking was related with his extraordinary inner side. He really differed from Soames and others. His play of being Forsyte did not continue so much. Even in one dialogue with Soames he revealed himself. They could not come to the same conclusion with the project of the new house. He treated so pettish with Soames that even at one point Soames thought that he would reject to build that construction.

### **Literary analysis:**

Old Jolyon learned from Irene that one can lose everything that's possible, even it is not acceptable in the Forsytes' world. He learned from her the possibility of losing self-possession. So he could accept the world which exists outside the Forsytes'. “You're looking a little Londony”. (27, p.340) This transition shows that in fact, being a Forsyte is seismic, thus Forsyte is only a part of the greater mass of the city”. “You thought you had hold of life, but it slipped away behind you by the scruff of the neck forced you there, and then, likely as not squeezed the life out of you! It took the very stars like that he shouldn't wonder, rubbed their noses together and flung them apart: it had never done playing its pranks. Five million people in this great blunderbuss of a town, and all of them at the mercy of that Life-Force like a lot of little dried peas hopping about on a board when you struck your fist on it. Oh, well! Himself would note much longer-a good long sleep would do him good! (27, p.356-7)

From the surface Irene and Soames look like happy. Galsworthy himself calls this couple “a happy pair” and also “a wife and a husband being one person”. But J.Galsworthy as an author didn't believe to his own words, he didn't rely on his characters which seemed happy from distance. He approaches them closely and like the bobble this happiness booms and reaches the end. So this was irony that Soames and Irene is “a happy pair”.

In the description of Irene's appearance Galsworthy used such epithets “amber-coloured hair, fair skin and dark brown eyes and rosy light made her more attractive”. As a woman Irene really was beautiful. She is introduced at the beginning of the novel as “a tall woman, who has beautiful figure, even some Forsytes called her heathen Goddess”. (27, p.17) She is portrayed bodily sexual, when she moves her shape sways, skin tight dresses fit her “tight as drum”. (27, p.127)

Though she beautiful, she couldn't find her happiness and that's why she was silent, Soames bears this happiness and at the end he wanted to break this silence which in fact was intolerable. So he was annoyed, because he didn't realize the reason for her being uncomfortable. As a real businessman he used to speak about his work, his business, his way, his way of making money even at dinner table. Like in his business life he didn't want to see any exception. Everything should be as planned beforehand. So he planned to have a happy marriage with Irene, but to his surprise their together life turned out a horror. He could not realize it, because everything was in high level, why Irene should feel herself uncomfortable with him. It means that something was out of Soames's control. Galsworthy describes the interior of their dining room in detail in order to explain Soames's character, his desire and admire for luxury. "At the handsome rosewood table they dined without a cloth". "Deep tints, the starry, soft-petalled roses, the ruby-coloured glass and quaint silver furnishing" made him happy and vain. So their relation is very complicated, he really thought of his wife as a part of his collection of expensive things, property, and investment. The author gives Soames's viewpoint through his inner thoughts. When Irene sits at the perfectly designed and served table, Soames feels him manly, his proud grows about himself as a businessman and husband, and it gives him superiority. Then again the author gives a metaphorical device-fog, which depicts through London the whole nation. It anticipates the British values, which were presented in the Second World War as a Home Front.

The only obviously seen thoughts of Soames about "a different kind of modern life" found by Lynne Hapgood, are his adoration and love towards Irene. Soames loved Irene so much that even was ready to leave the city, which was the only way of making her happy. Though the essence of their marriage was the property contract, the only expression of Soames's love was his possession; he tried to do everything to make Irene happy. So, all these proposals were rejected by the supporter of beauty - Irene.

In the metaphor "the impingement of Beauty"<sup>15</sup> the author points out its active character, even known aggressiveness of it. This evaluation gives a right key to open this notion, which according to the author and the characters offered by him mainly is responsible for imagination and expression about Beauty.

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<sup>15</sup> In one hand Beauty is a "wild raider", in other hand the impingement of Beauty, and the claims of Freedom, on a possessive World

There are a lot of brilliant metaphors expressing the essence of Forsytizm. Galsworthy describes them like this: All the Forsytes live in shells, characterizing proprietorship insularity of Forsytes, comparing them with shellfish. They are known with their shells woven from different circumstances of their life, their property, relations and wives.

The character of philanthropy of Forsytes is defined with the metaphor about the temple of Forsytizm, where day and night is kept quenchless fire before the God of proprietorship, on the alter where is written the words: "Nothing is gift, but for penny only stitch". (translation by Farida Shirinova from 30) This slogan finds its expressive confirmation at the end of the novel. The little grandchild of James gave a poor person a false coin and under the influence of this dispirited with problems James brightened.

Another very short metaphor "their faces-prisons of thoughts" (translation by Farida Shirinova from 30) characterize their secrecy. A very important roles play speech characteristics of Forsytes in the disclosure of Forsytizm. The talks, turning around the exchange rate, dividends, the prizes of houses and things, accompanied unchangeable shouts: "Jobson will be given a good deal of money for it!" "Jobson has not such a thing for ages" "Overpaid", "Made a bad bargain". (translation by Farida Shirinova from 30)

The main idea of Galsworthy proprietorship philosophy which is contradictory to all humanity becomes particularly clear when he depicts nature. Motion and brightness of colours differs from the deadly, frozen existence of Forsytes. "Wide leaves were brightly shining under the sun, dancing the music of charmante".<sup>16</sup> "The fields were heating; everything was listening to the tender, hardly perceptible buzzing as if it was the moment of cheer and in ungovernable merriment land and sky was whispering something to each other". "To the path of sky between trees run out new stars". (translation by Farida Shirinova from 30) But the author also pictures the silence of twilight and hard stillness of the rainy day capturing all the shades of scenery, very often picturing them in the connection with the spiritual state of the characters.

Galsworthy's favorite method of characterization was prolonged inner monologue of the characters, which revealed them with their own words. Also the inner monologues are closely related with the writer's comments to them.

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<sup>16</sup> a musical instrument which can play 6-7 melodies written on the roller with the motion of turning the handle. In Buratino Papa Carlo was a player of charmante

So the author and the heroes try to explain the core of the situation together, they do not interfere with each other but help. The language of the characters when they speak in their inner world is very concrete and laconic, they do not carry sentimental thoughts, even there is not any kind of abstract terms, and it is close to the everyday speech, which is full of idiomatic constructions. Besides, Galsworthy used the efficiently dialogical speech to give the real picture of the environment. So, the characters speak by themselves without any kind of interference of the writer, one show the other's good and bad sides. The characteristic feature of this speech is its being full of colloquialisms, vulgar words, English and French slang words, Biblical constructions in parody.



## Conclusion

Literature is a part of a real life. It reflects human problems, and carries historical events in itself. But it does not mean that literature show the history as it was. It has colourful embodiment, and tries to address to human feelings. A literary work cannot be isolated from real life. Any piece of literature expresses approach to the life from different points o f view. As every person is an individual each author puts his/her view while creating any literary work. But, anyway, literature is whole and can not develop in isolation. Literatures of different nationalities and countries confronted nearly the same problems and if we try to divide period of the literature we can observe that though nationalities are different the periods of literature nearly the same. Thus, romanticism, realism, sentimentalism are known to all the members of literatures from different nationalities. So, we can come to such a conclusion that, world literature is a whole process, which embodies different isolated literatures of different familiar and unfamiliar nationalities. All the members of literature demonstrate their good and bad sides, problems with the help of their pen. And humanistic problems nearly the same, so, the core of the literature is unique for all the authors, they just express them in different ways.

One of the great members of the British literature, which is also a part of the world literature, is John Galsworthy, who had served for the development of the society through his literary activity. Though the author was a man of aristocracy of the British Empire, he wasn't on the side of aristocracy. Even, after the publication of "The Forsyte Saga" Galsworthy proved himself as a humanist coming from aristocracy. There appeared a new term in the British literature, which is known as "Forsytizm" up to our days. Forsytes are the typical hypocrites. They have everything, but they are not happy.

John Galsworthy's "The Forsyte Saga" is one of the valuable pieces of the English and also world literature. The author gave the description of the time and the people of the period so precisely that, the readers believed the existence of the characters in a real life. Even they claimed that exactly their family was portrayed in "The Man of Property". Once Galsworthy received a letter, where were written the following words: "Walking in the Cockspur Street I met a person who I knew immediately, but couldn't recognize where I know him from. Brushing up my memory I recognized that it was Soames Forsyte". (translation by Farida Shirinova from 30) It is a great success for a writer, to win such sympathy from the readers.

John Galsworthy is remembered not only as a writer, but also with his strong love to his wife, who had inspired him for writing. And I do respect the author for his endless love, yet some people reproach him with secret love affair. In the preface of "The Man of Property"

Galsworthy wrote such a word: I dedicate “The Forsyte Saga” in its entirety, believing it to be of all my works the least unworthy of one without whose encouragement, sympathy and criticism could never have become even such a writer as I am.

This novel is of great importance from different sides. It reveals the period, which is really very confused. It has autobiographical importance; the love affair of the writer with his cousin’s wife depicted very skillfully in the novel. There are a lot of humanistic problems put by the author; most of them do not find their solution.

The speech system and the system of characters form artistic unity cast in “The Forsyte Saga” and “Modern Comedy’s” storybooks. At first, “Saga” was accepted in a parodical meaning – as a clear notion of life, devoid of heroic beginning contrary to Middle Age narration about heroes. But thereafter when “A Modern Comedy” appeared, not only the internal content, but also its heading gained the historical-philosophical meaning.

Socio-psychological analysis of reality, exercising of Forsyte cycle – is a visual witness of inexhaustibility of realistic method the champion of which was J.Galsworthy. Generalization coming from the artistic analysis of Forsyte world and fates and also the whole critical epoch are large-scaled, important in them, and evoke a strong interest towards J.Galsworthy. But, as is seen, inexhaustible attention towards his novels and stories has also other basis. Why his literary activity achieved much popularity and influence to XX century literature, television and films?

The mystery of John Galsworthy’s popularity lies on his achievement of finding a harmony between individual and common, when aesthetic depth and beauty of the whole cycle gradually prepared with each episodes and colours of words. That’s why, reading of the Forsyte cycle gives not only a great pleasure of cognition of the world, but also an arrangement of aesthetic observations of the author’s artistic unity.

Galsworthy used a lot of words describing the modern life, which were new for that period, such as: bicycle, flying-machine, motor-car, cheap Press, rejection of the country life, and emergence of the town’s life. But the author did not consider himself “an author of scientific study of the period”. Because, to his mind, he had other purposes which very were difficult to realize. Post-war period England was very gloomy, and its description became too difficult. To give a real picture of the country, to depict the people of different generations, and the problems of the society was important for the author than to show modernity of the time.

Though the writer was interested in the modern inventions, he also was a man of religion in some way. He believed in God, and wished to be together with Ada in the other world.

So, religion also related with love and beauty for him. The traces of his life experience, his suffers from love reveals itself in every sphere of his life.

Also Galsworthy was one of those authors who tried to show the crude speech of the post-war period people, who became disillusioned, severely shocked and disappointed.

So, analyzing this novel by John Galsworthy we came to such conclusions:

- 1) "The Man of Property" in general "The Forsyte Saga" depicts the period between the end of XVIII and the beginning of XIX century, where the human values were diminished. A group of people were wealthy and day by day their amount of money grew, and another group was shabby, which was not important for the rich. There was a huge valley between them which could not be passed easily.
- 2) The World Wars influenced the whole society, the results were horrible, which became important for John Galsworthy as a person and as a writer, so he write "The Forsyte Saga" which shows the whole generation, the concrete members of that generation, reveal themselves with their characters and way of living, their thoughts.
- 3) The main character of "The Man of Property" is a Soames Forsyte, who is shown from different sides.
- 4) The events happening in Soames's family life related, interconnected and interdependent to historical events. Human problems such as passion, infidelity, estrangement, divorce are uncovered and disclosed with the fusion of social, cultural changes of society and political chaos.
- 5) The criterion of evaluation of money, property is of great importance among brothers, sisters, parents, children, husband and wife. In the novels of Galsworthy this criteria is connected with the concurrence and being superior which predominate in the bourgeois society wholly. For example, though Soames Forsyte is a connoisseur of art, the owner of a great number of picture collections, he tries to evaluate and guess an approximate customer, time and place to sell them, but aesthetically he wasn't impressed by.
- 6) The main theme of Galsworthy's literary activity is the problem of Forsytism - proprietorship, ownership. Through the inner world of Soames Forsyte, Galsworthy addresses to the world of Forsytes, reveals the Forsytes' psychology, their viewpoints and imaginations which are limited by the frames of their clan, their behaviours are related with the generally accepted norms, manners of conduct in their class. The main idea of Galsworthy, philosophy of forsytizm is a human character, which he tries to judge and criticize with all its aspects and in all its influenced spheres. The author dis-

graces bourgeois society and its believes to their power of money. He shows that, the happiness which can be bought and sold is only illusion.

- 7) Both for Soames and other Forsytes marital relationships look like this: Husband keeps wife, materially provides her and wife sits at home, keeps the house and always obeys her husband. A wife is one of the properties of husband and a beautiful wife additionally is a means of proud. Irene should carry her marital duties and responsibilities without complaint and give a birth to children – heirs of Soames' heritage. Internal world of a woman and her views are not interesting for Soames and even he doesn't see any kind of shortcomings and lacks in their marital relations, expect spiritual remoteness which is the fault of Irene. Can it be done towards Soames? Such kind of excellent husband?
- 8) Marriage, in the Forsytes clan and as others like them is a rule and also a chance to arrange your life profitably, to have children – heirs of heritage. Soames and others are real Forsytes. Such notions as passions, beauty, art, etc. are very strange and remote for him and even dangerous. So when these notions come to face in this family with the character of Irene and Bosinney the collapse of his family and the crack of all Forsytes clan became inescapable.
- 9) Bosinney's broken heart, broken feelings made him weak. But it was the author's way of demonstrating the situation. He could in no way let the lovers become happy; it could spoil the impact of the novel. Unlike Forsytes, Bosinney was a specialist in his sphere. He was a creative person. He could imagine, he could think, he could feel and express his feelings through his work. He had humanistic ideas. But he was in the power to save his love. It was not the collapse of weak and strong between Soames and Bosinney, but it was the collision of two principles. Each of them represented his principle. One, who is a husband of much property, and the other, who has deep feelings, but lacks the power to do something for his aim. Bosinney made unhappy both June and Irene. It was somehow his fault. Though he knew that, the world of Forsytes was gloomy for him; he entered this world, but could not bear till the end. Though, the Forsytes had not been happy before his entrance to their family, it was pretext for all Forsytes that, Bosinney's coming to the family matters made them unhappy. He destroyed their silent life, carried them to the collapse. He destroyed the life of a respectable family.
- 10) If we approach to the situation from the side of Galsworthy, we can see that, the reason to the fall of love between Irene and Bosinney was not their sin. It was the de-

mand of the time and society. Because this love was against the Forsyitizm. The Forsytes were of great in number, and it was nearly impossible for lovers to win in this situation. They tried to attack, but then understood that, it was only the defence. Even in the position of defense they could not stand, they were week, and lost.

- 11) To my mind, Soames is the central line in the novel. He is given from different sides. As a man of property he causes pity with his being limited in his feelings, his proud, dictate character to his surrounding. Being ideal for his relatives, colleges, partners he makes his wife afraid Irene with lacks and shortages, with his being Forsyte.
- 12) Love, Beauty and Art cannot exist in such societies, where rules forsyitism. Also they cannot survive alone. If there is a condition for moral values in the society, they will enlighten together. But in the period where people like Soames lived, it was impossible. Everything was counted according the rules of money. Beauty, Love, and Art existed to enjoy the Forsytes, who get more money with them. They were the victims of Forsytism.
- 13) The cracks of Forsytism were very obvious, though they wanted to hide it. The members of the Forsyte clan gathered together, in order to show the unity among them. But the events revealed the real situation. They did not go along with one-another, they even had not any desire to be in the same environment. Forsytes were the people of the period, and with the end of the period the collapse of the modes emerged openly, and it was inescapable.
- 14) But unfortunately, in modern society the people like Soames and like him exist, who cannot evaluate the human feelings and higher values.
- 15) Another human problem put forward by the author is generations and changes. Thus, the generations of the Forsyte clan change only when the old generations die. For instance, after some generations the Forsytes' main source of proud, the fact that they are superior over the others, because they have property loose its importance, it does not matter neither to them, nor to others so much. The changes happen even in the marital status of Irene and Soames, their children do not care so much their parents conflicts in their past.

Then again, an important fact is that, the Forsytes' offspring decreases in number. Their second generation has not so many children. So the fewer they are the fewer the Forsyitizm. But thinking about this, I remember the words written in the preface of the "The Man of Property" by the author, and became skeptical about it: "Let the dead Past bury its dead" would be a better saying if the Past ever died. The persistence of the Past is one of those tragi-

comic blessings which each new Age denies, coming cocksure on to the stage to mouth its claim to a perfect novelty. But no Age is as new as that! Human Nature, under its changing pretensions and clothes, is and ever will be very much of a Forsyte, and might, after all, be a much worse animal.

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