Chapter - V

Conclusion
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The detailed study of Meredith’s novels in the proceeding chapters reveals various shades of women. They are placed in different situations, having different destinies. After all George Meredith has been acclaimed as a supreme master for delineation of bright and brilliant women in literature. His novels stand apart from others because they are ‘the novels with a purpose’. The primary intention is to display the author’s ideal and opinions. He did not set out to bring in reforms within a right or to abuse the society. But he sincerely endeavoured to convey the thing of his own interest very boldly. These satiric shafts were not aimed solely at the particular person of the society. He took opportunities to scoff at English snobbery, English complacency and English inconsistency. He was too much of an strionist. He understood human nature very well. He could assume that all social virtue was on one side of the party fence.

Meredith always argued for his doctrine of the superiority of Nature over artificial customs. His exaltation of nature was the reason for his contempt for sentimentalism. He can truly be called as the pioneer of feminism. His doctrines persistently talk about ‘feminism’. He believed that women ought to be admitted to political councils too and must be allowed to earn their living in professions. Even deeper than feminism at the heart of Meredith’s system was the hatred of egoism. He knew it very well that man is a speculative animal; woman practical. Man floats an clouds of fancy and imagination. He does not want to be tied down to anyone place or plan. Nor does he want to fulfil his
responsibilities towards himself or nature. In order to bring him back on the right track, Nature has her own set-plans. Nature wants man to contribute in the same. If the speculative temperament drawn him away from the nature’s plan, the nature employs women to bring men to the set disciplined order so that he would fulfill his obligation in the Nature’s plan. The Earth in the meeting ground for man and woman, where the set-plan of the nature can be executed. Instead of understanding this plan, man exploits the meeting with women by trying to make her a slave, to slake his physical passion. Meredith’s women appear to be the sterile products of the artificial civilisation that derives them their rightful place. According to Meredith man to connect with society by a silken thread called common sense – but due to his selfishness and egoism he forgets this silken thread and becomes a threat to the progress of the society. In order to re-establish common sense in the society and to bring is a harmony between man and nature (society) woman acts as a powerful means. For Meredith an ideal society does that one where healthy and intelligent men and women live, who are quite aware of the social and natural responsibilities. Meredith hates the half-civilised oriental society. In his opinion, the present progress is not complete progress and the present human achievements are not complete. He says, “Man may have rounded the Suezic Point; they have not yet doubled Cape Tusk”. Every man and woman must not live for his or her self-alone, but they must live for future also. Woman is still the prise and not a toy, whether for men or Gods; woman can be liberated only with and through the man. And what she must be liberated from are the roles which man has imposed upon her.
It was the romantics, no less than the conservatives, literalise no less than the economics the enlightenment no less than....

It was the age-old conservatives and the religion, which has been responsible for such imposition. She has been seen as the vessel of the death, fatal woman, slave servant victim of vanity, biologically unsound and so-forth. The means of exploitation through various images might differ. It might become complicated by class attitude in a society. But one fact remains the same everywhere that a woman is exploited. Human progress and achievements cannot be completed unless a woman is placed at an equal footage with man in all walks of life. Meredith therefore warns:

"Do not bequeath a dilapidated house to the posterity".

Man and woman must live in perfect coodination to make possible. "The creation of certain nobler races, now very dimly imagined." This is the sublime and nobler vision of Meredith in which woman is placed in the centre place and is given a dominant role.

Meredith’s imagination was centred mainly upon conflict. He was interested in revealing the relation between man and woman, man and man and man and nature. These relations constitute his dominant emotional and intellectual concerns. He is neither the idle seiger of an empty day intending merely to begun the leisure hours of a tired bankers nor the mystical bard of the jazz-like intensities of sensuous and subjective experience. He neither (Serenades) in the banquet hall nor murmurs in the garret, he is the poet of the marriage chamber, the battlefield at the council room.
Meredith primarily deals with love and passion, sorrow and joy—these are the primary materials of the human heart itself. There is every where a sane and adult balancing of opposites reconciling of extremes; rarely a shrill cry for infantile security or senile comfort, purity in itself was for Meredith no prime virtue, love without passion was an invidious for him as passion without love, Joy without sorrow was the stupid counsel of shallow fools, sorrow without joy the leech like counsel of despair.

The conceptual world contains once more this profound humanism; life growth and death, good and evils, progressivism and conservatism. The motivation is inclusive and integrative, right, sober, pure and sane.

In ‘The Ordeal of Richard Feveral’ and all the remaining novels, Meredith has presented us as seen with a world radically different from those of the contemporary novelists. His was a world bathed in a dry intellectual light, occasionally coloured by outbursts of romantic sympathy of almost lyrical ecstasy. His was a world of romantic comedy in which the common substance of fiction, life as revealed to an ordinary observer and described by a realistic reporter is entirely missing. It is seen that Meredith had to adopt a new method of telling story. It is already declared that he was not a good narrator. Yet he may be justly considered as a great innovator in the art of narration. By adopting this new method he has begun a fresh chapter in the history of English novel. It is true that this method was familiar to all the readers of contemporary fiction still he himself remains its supreme master and his fiction remains the supreme example of its successful use.
He is always discovered at the height of his powers, ready, composed, pouring out poetry, wit, and acute criticism of his fellow-creatures. He never comes upon him in a weak and unguarded moment. He can not be caught depressed, bewildered and contrived. He is always present in his full force. All his novels as well as poetry is an impressive spectacle.