

Edith Wharton: A Journey Of Successful Writer

M. JENIFAR¹, DR. G. ARUNA DEVI²

¹Research Scholar Department of English Annamalai University.

²Research Supervisor Assistant Professor Department of English Annamalai University.

Abstract

Edith Newbold Jones was born on January 24, 1862, into a culture that was noble, conceited, conventional, and independent. Many older people did not find Edith to be a pleasant name. In the midst of the Civil War, the majority of individuals in New York employed in banking. Among them were gamblers, war speculators, newspaper owners, and early executives. The men who loved to relax and were indolent failed to discover any opportunities during these exciting times. Her early years spent around senior citizens had made her an isolated kid who was unable to discuss her unusual interests with anyone. She got to writing right away. Edith addressed an ethical question from an academic perspective in nearly all of her literary works. Numerous ones exposed the writer's prejudices against culture. Her novels' open examination of marital issues was one of their most notable aspects. It could be the inevitable result of the issues that deeply troubled Edith's life. American literature had entered an interim phase by this point and devoid of notable authors. For just a few years, she well known worldwide began to read in countries where American writers seldom ever read, and evolved into someone whose honour was just to be present. Her fictional works are representation of Wharton's vision of a woman's journey toward liberty.

Keywords: Journey, Writers, Success, Autobiography, and Fiction.

Introduction

In the perspective of literature, England's 1890s distinguished by a few traits. It was a time of rebellion against the solemnity

of the Victorian era. Victorian customs have proven unsuitable for this era. Following decades of fatigue and lifeless existence, a perfectly appropriate need for anything fresh led to this insurrection. America began to exhibit the symptoms of a tardy the Victorian era. Through the establishment of new colleges, the revitalization of state universities, and the growth of graduate programs at the older universities, education was able to grow. The rise of social awareness accompanied some psychological feelings of self-worth. The metal striking employees demonstrated the economic conflict, and the racial divide deepened. While there were certainly signs of lavishness in literature, they overshadowed by the emergence of regional realism.

Edith Wharton arrived in this America of the 1890s and left her mark in the sands of time. Edith Wharton's life characterized strong creative impulse. Edith's brothers, parents, and spouse all departed this life without leaving a lasting legacy and her spouse had no formal training. Her early years, however, were hostile to her artistic impulse; she had to overcome her own carefree tendencies, the challenges of a privileged lifestyle, and the estrangement of those closest to her by intellectual force. She introduced to an interesting elite and intellectual society when she first arrived in Europe. During the period known as the American Revolution, New York was an area where good genetics and royal blood heritage were few. An extraordinary turn in both financial and social affairs brought about by Manhattan's boundaries and the needs of an expanding metropolis. The powerful residents consisted of middle-class British immigrants and wealthy individuals who remaining corresponded to Old Dutch families; all of them had many assets and no concern for the coming years, and the men used their time relaxing. They spent a great deal of time in their houses surrounded by their favourite devices, sipping tea and enjoying sumptuous meals, while keeping a close check upon their leisurely economic and political engagements.

Edith Newbold Jones was born on January 24, 1862, into a culture that was noble, conceited, smug, conventional, and independent. Many older people did not find Edith to be a pleasant name. Therefore, they gave her the nickname Pussy. In the midst of the Civil War, the majority of individuals in New York employed in banking. Among them were gamblers, war speculators, newspaper owners, and early executives. The men who loved to relax and were indolent failed to discover any opportunities during these exciting times. Excessive jewellery,

intimate gatherings, and French chefs were starting to better known in social settings. In the difficult post-war years, the Joneses were unable to afford all of items. Even though Paris was nearby, living in Europe was less expensive. Travel was advised, but with caution and a willingness to experiment as well. Young Edith's world quickly moved to Rome. Rome opened her eyes to new ideas and helped her acquire a sense of harmony and beauty. A life-long admiration of aesthetics and the arts was starting to take shape at this young age.

By the time Edith was five years old, she was starting to identify with her personal tastes. She had previously mastered the art of playing by herself, which surprised her mother, who was eager to find her appropriate classmates who were in her age category. Although she could not read yet, her favourite book was a *bosok*. She paced back and forth in an academic tone as she flipped the pages of the novel at a reading pace. She unwillingly gradually picked up her father's knowledge of the alphabet. Her early years spent around senior citizens had made her an isolated kid who was unable to discuss her unusual interests with anyone. She got to writing right away. Edith never attended school because her mother forbade it and her overly protective family kept her under constant watch. She began by using things from her own unique world to create a narrative. She handed the book to her mother, excited about her first accomplishment. On the other hand, her reaction to it was icy. Edith, poor Edith, gave up hopelessly on the book and started writing poems. She not allowed purchasing writing paper, so she wrote on whatever wrapping paper brought into the residence.

At age of sixteen, a small collection of her poetry published in New Port. It had roughly twenty poems, three of which were excellent translations from German. These pages shown by one of her siblings to a friend in Boston, who then forwarded them to the ailing Henry Wordsworth Longfellow. Longfellow then submitted them to Atlantic Publishers, where they printed in 1880. This book failed to generate any waves, and Edith was relieved that the entire incident was now in the past. In these early years, Edith was becoming a more introverted, lonesome girl who appreciated and understood her mother's feminine inclinations. The men in her father's group talked about old subjects like their horses, their travels throughout Europe, and their copper boots from their rural areas. They were undisturbed by philosophy, creative works, or politics, and they were unaffected by the bustling and

growing city life. Pussy lacked fantasies at the age of seventeen, when other girls of her generation had already started to create pictures of their ideal lives. Her father had a passing fondness for her but nothing really intense or intimate, while her mother detested and was angry with her. Her eyes conveyed the appearance of someone who has wronged and extremely saddened and confused by what has happened to her. The girl that was desperate for affection and company but realized she would never get either. This girl was also determined to preserve her wounds and desires inside of her for eternity.

The *Decoration of Houses* eventually made an appearance in 1897, following a protracted crisis. The *Greater Inclination*, Edith's debut collection of stories, published in 1899 and included eight stories. The well-written book by an unidentified author caught the interest of readers in America and Europe, and Edith's bravery grew. Edith addressed an ethical question from an academic perspective in nearly all of her literary works. Numerous ones exposed the writer's prejudices against culture. Her novels' open examination of marital issues was one of their most notable aspects. It could be the inevitable result of the issues that deeply troubled Edith's life. The fact that she approached it in a manner that was unusual for female writers in 1899 was also important to note. Her private and work life coexisted. She wrote for hours at a time, piling pale blue paper sheets on top of each other. For Edith, interacting with others for the first time was an event of a lifetime. She overcame her nervousness with newcomers and her distrust of familiar faces, and she formed numerous wonderful, enduring relationships.

She placed the same importance on literary achievement as any other professional writer. However, for the woman who had abandoned as a kid, adolescent, and young adult by her peers and relatives, social achievement meant more. During the early 1900s, women were not often involved in the debates that their esteemed spouses considered intellectually interesting. Henry James, a significant American writer in the early 1900s, was the one who had the biggest influence on Edith's profession. Despite being twenty years older than Edith their backgrounds were comparable. The old man was a sensitive man who liked her very much as a friend. That friendship that remained unaffected by the fact that she was female or envy of her accomplishment. Edith did not forget that he was more talented and more renowned than

she was. She regarded him as with admiration and affection. Their closeness quickly matured. They even came to share the same sardonic approach to humour. Their relationship developed into an implicit familiarity between two people who enjoyed and fit together in discussion. In those busy years between *The House of Mirth*'s publication and the start of World War I, she produced some of her best works. During those years, she penned *The Reef*, *Ethan Frome*, and *The Custom of the Country*. American literature had entered an interim phase by this point and devoid of notable authors. Henry James could scarcely consider completely American given his global upbringing. She was consequently at the pinnacle of the intellectual Parnassus for the moment being at this period. Her roots were in New York, and she did a great job of presenting tiny portions of American life in her novels.

For just a few years, she well known worldwide began to read in countries where American writers seldom ever read, and evolved into someone whose honour was just to be present. She reached the pinnacle of her career, and her critics were all quite somewhat complimentary of her. Henry James calls her when she began to visit London, Paris, Italy, North Africa, and Spain on a regular basis that "the pendulum woman" (Coolidge 123). Thanks to her riches and talent, she rose to become the outstanding Mrs. Wharton and joined the elite group of people who shape Western culture. The Wharton family successfully disguised one of their two lifestyles from the public, while presenting the other to the public. Henry James had been Edith's lone source of confidence for the past forty years. He embodied an unwavering compassion mixed with the purest of souls. He listed as her genius's educator and professional controller in her autobiography, where she gave him full recognition as her companion.

Her complete fulfilment of physical affection throughout these years gave her a bigger and more profound palette on which to paint the passionate love, anguish brought on by their rejection of love, and failure in intimate connections of the fictional characters. Her earlier works of fiction examined issues of masculine dominance, infidelity, and marriage. Her present fiction's realization of potential mortality, ugly things, division, and loss mirrored her own concerns from her tumultuous relationship. She depicted the pain of women retreating into identical inactivity and abandonment in story after novel. Justine Brent in *The Fruit of the Tree*, Lily Bart in *The House of Mirth*, Anna Leath in *The*

Reef, the protagonists of *The Custom of the Country* (1913), *Summer* (1917) it captured the depth of feeling she had from her first sexual encounter as well as the conflicting feelings of affection she went through from 1907 to 1911.

For Edith, *The Age of Innocence* (1920) provided a safe haven amidst her circumstances as an immigrant and her growing dislike of both American and contemporary society. Even if it was a masterpiece, its only lesson for the present was that the norms of the past were actually not that terrible. She gave it the Pulitzer Prize, not because it considered the best novel of the year but rather since it protected American customs from of excellence.

The reviewers began to write less about Edith Wharton as the 1920s got underway. The crowd continued to adore her even after her day was finished, and she was often honoured. She was the first female Doctor of Letters graduate from Yale University in 1923. She travelled over the Atlantic once more for this. She spent a week there. That was the last time she saw her home country. She returned to Paris feeling happy and strong. She had come to the realization that she was no longer a native of the country she had grown up. She became the very first female recipient of the National Institute of Arts and Letters' Gold Medal in 1924.

Wharton examined ethical quandaries by depicting how a person would respond to social pressures. It all hinged on the makeup of that specific community as to whether there would be a revolution or acceptance. The quest of ethical principles by Edith Wharton's characters in fiction in a society that valued money and hypocrisy was an issue that concerned her continually. In an article she never published, entitled "Fiction and Criticism," she carried her sense of moral vision: "every serious picture of life contains a thesis" (Vita 24). She respected Henry James for his insistence that the foundation of any great fiction must be a strong moral sense. The most captivating issue for her was figuring out how to balance the ethical standards of diverse competing circumstances with the wants of the person in question. In Edith Wharton's works, the anguish brought about by desire, arrogance, pride, and money-worship, as well as the surrender of principles on the throne of new wealth, recurring themes. When faced with a lesser the environment, these ideas reflected throughout her kind-hearted stories. It was essential to comprehend what morality meant in order that to full comprehend Edith Wharton's ethical

theory. Her idea of ethics and cultural standards needs to overcome several challenges before it can understand clearly.

Regarding the class obstacle, the majority of Edith Wharton's literary works centred on her affluent heritage. "These are not the kind of people with whom you share crackerjack in a day coach" (Lyde 14). Regretfully, Edith Wharton developed her thoughts in a time and a limited class, and she started her profession and reached adulthood during a time when the norms of evaluation were very different from her own. For Victorian readers, Edith Wharton deemed excessively liberal, while readers drawn to naturalism in the twentieth century found her overly moralistic. During this time of economic, social to culture, and intellectual change, innovative ideas in social philosophy, morality, and elegance energized the entire American perspective on life. Despite the fact that this was a time when brutes were fighting for their lives, Edith Wharton's writing only addressed the high standards of ethics of the aristocracy and ignored the concerns of the public or labour unions' demands for greater pay.

Regarding the disagreement between detractors, they consistently discovered a consistent pattern in the evolution of her idea of morality. Over time, certain critics felt that Edith Wharton had an additional sensitivity and gentleness, whereas other people observed that as she matured, she became more severe and harsh. Marilyn Jones Lyde concluded that although some critics thought she was accentuating the out of date, others thought she was adopting a Protestant tone "fashioned morality of the Old Testament a punishment for every breach of convention" (4). Blake Nevius came to the following conclusion following closely examining the character and works of Edith Wharton: "at the beginning, conventions were simply a means to an end, which was some kind of compromise with one's environment; later, they tended to become an end in themselves" (251). Because of the diverse ways in which critics interpreted Edith Wharton's ideas, each critic's final summary was unique, unclear, and perplexing throughout.

In her works from the 1920s, she was attempting to fit in with the contemporary world. She refused completely defend the previous world, even as she hesitated to embrace the dishonest and pointless current society. It turned out to be highly private issue, albeit she constantly had a hankering after the little old world that she and those closest to her had built for each other in the middle of the overall turmoil during that era. She not deluded by its moral precepts. She actually had an

unhindered idea of a brand-new society where the ancient aristocracy's legacy and moral standards would serve as the foundation for novel and creative moral values.

As her life was concluding, Edith Wharton identified four philosophers who had had a significant impact on her thinking during that critical period of intellectual growth: Sir William Hamilton's philosophical studies, Coppee's *Elements of Logic*, and Darwin and Pascal's writings. The influence of each of these philosophers was evident in all of her writings, but throughout time, she influenced by a number of other writers, their writings, and her own uniqueness. They affected her view of reality, as well as how she handled morals and tradition. Knowledge regarded as fundamental to ethics despite the fact it seen as a barrier to the discovery of ultimate moral certainty.

The three primary components of every scenario, in Edith Wharton's opinion, were the person, the community, and the conflict between the two that either led to a revolt or a capitulation. In fiction, these components embodied by the primary protagonists in her works, and the resolution were found in the plot. The marriage of grace, honesty, and conviction constituted Edith Wharton's ethics. Among these fundamental principles, trust is the one that a rational mind or intellect should analyse closely. Beauty served as a chemical mediator, bridging the gap between thought and reality.

The perception produced by Edith Wharton's autobiographical writings was that of a showy, lavish woman who was preoccupied with adhering to New York City's current dress code. She instinctively adopted her mother's fashion sense at a young age, yet her quest for beauty extended beyond clothing to encompass all facets of existence. Even a cursory perusal of her writings indicated that she was obedient to Henry James' notion of morally based fiction and that she was involved with the upper class and its mechanical cultural processes. Nevertheless, a closer examination revealed that her writings primarily addressed culture, class, and morality as three topics in her novels.

The autobiography of her Edith Wharton's novels *Hudson River Bracketed* and *The Gods Arrive* are the narration of writer's obstacles and success. Wharton's criticism of the acclaimed male writer in the increasingly consumerist

publishing industry is mitigated by these textual alterations to the work, which depict Vance as more well-educated wealthy, and successful due to the emphasis on romanticism and success. Because of this, early twentieth-century female writers like Edith Wharton had greater grounds than ever to be concerned about the marketplace's monetization of and control over their creative output. While some regard it as a loud tirade against modernism in literature, others see it as a masterful fictional representation of Wharton's vision of a woman's journey toward liberty.

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