

ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE
ENGLISH LANGUAGE AND LITERATURE MASTER
PROGRAM

**A MARXIST APPROACH TO CLASS CONFLICT IN THE NINETEENTH
CENTURY BRITISH NOVEL: *NORTH AND SOUTH, MIDDLEMARCH AND THE
WAY WE LIVE NOW***

Master's Thesis

Adnan Riaz

Ankara-2017

ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE
ENGLISH LANGUAGE AND LITERATURE MASTER
PROGRAM

**A MARXIST APPROACH TO CLASS CONFLICT IN THE NINETEENTH
CENTURY BRITISH NOVEL: *NORTH AND SOUTH, MIDDLEMARCH AND THE
WAY WE LIVE NOW***

Master's Thesis

Adnan Riaz

Supervisor

Assist. Prof. Dr. Kuğu TEKIN

Ankara-2017

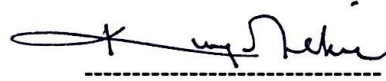
ACCEPTION AND APPROVAL

This is to certify that this thesis titled “A Marxist Approach to Class Conflict in the Nineteenth Century British Novel: *North and South*, *Middlemarch* and *The Way We Live Now*” and prepared by Adnan Riaz meets with the committee’s approval unanimously as Master’s Thesis in the field of English Culture and Literature following the successful defense of the thesis conducted on June 02, 2017.



Prof. Dr. Dilaver Tengilimoğlu

Director



Asst. Prof. Dr. Kuğu TEKİN

Supervisor



Asst. Prof. Dr. Durrin Alpakin Martinez-Caro

Examining Committee Member



Asst. Prof. Dr. Gökşen ARAS

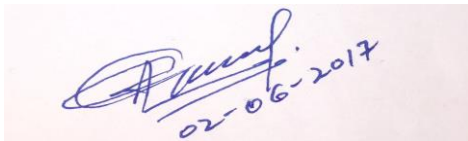
Examining Committee Member

ETHICS DECLARATION

I hereby declare that;

- I prepared this thesis in accordance with Atilim University Graduate School of Social Sciences Thesis Writing Directive,
- I prepared this thesis within the framework of academic and ethics rules,
- I presented all information, documents, evaluations and findings in accordance with scientific ethical and moral principles,
- I cited all sources to which I made reference in my thesis,
- The work of art in this thesis is original,

I hereby acknowledge all possible loss of rights in case of a contrary circumstance. (in case of any circumstance contradicting with my declaration)

A rectangular box containing a handwritten signature in blue ink. The signature is stylized and appears to read 'Adnan Riaz'. Below the signature, the date '02-06-2017' is written in blue ink.

Adnan Riaz

02/06/2017

ACKNOWLEDGEMENT

I certainly feel grateful and indebted to many people around me, without whose backing and guidance such an undertaking would not have been possible.

This is a great feeling to recognize the indefatigable help and support of my supervisor, **Assist. Prof. Dr. Kuđu Tekin**, Faculty of Social Sciences Atılım University. Working under her auspices has been really blissful and fruitful in the perspective of her fortitude, knowledge, and unfaltering support throughout the process of pursuing this endeavor.

Similarly, contribution of the teachers in the courses, assistance, and encouragement through the course of the studies is worth appreciation. In particular, **Assist. Prof. Dr. Kuđu Tekin**, **Assist. Prof. Dr. Gökşen Aras**, **Assist. Prof. Dr. Evrim Doğan Adanur**, **Assist. Prof. Dr. Lerzan Gültekin**, and **Prof. Dr. N. Belgin Elbir** made it a delightful phase.

I would like to thank the committee members, namely **Assist. Prof. Dr. Kuđu Tekin**, **Assist. Prof. Dr. Durrin Alpakin Martinez-Caro**, and **Assist. Prof. Gökşen Aras**, for their time and efforts.

I also would like to express gratitude to my parents, family members and friends for their patience, affection and for being a constant source of inspiration in the course of my education.

ÖZ

Riaz, Adnan. A Marxist Approach to Class Conflict in the Nineteenth Century British Novel: *North and South* (1854), *Middlemarch* (1874), and *The Way we Live Now*, Yüksek Lisans Tezi, Ankara, 2016.

Bu tez, Gaskell'ın *North and South*, George Eliot'ın *Middlemarch* ve Anthony Trollope'un *The Way We Live Now* kitaplarındaki sınıf çatışmasını çalışmayı amaçlamaktadır. Tez özellikle, Karl Marx'ın fikirlerinin, ekonomik aktivitelerde ve üretimdeki mevcut değişimler yüzünden değişime eğilimli olan sınıf çıkarları ve sınıf gerilimi üzerine uyarlanmasına odaklanmaktadır. Sınıf ilişkilerini ve sahip olunup/ sahip olunmayanları etkileyen kurumsal, dini ve politik gelişmeleri içeren problemlere dair bu kitaplardaki fikirlerin şekil almasıyla ilgili fikirler paylaşmaktadır. Aynı zamanda, kendine bir yer edinmiş yazarların eğilimleri ve bahsedilen kitaplardaki açık şekilde belirtilmiş ya da ima edilmiş fikirleri analiz edilmektedir. Marx'ın fikirleri sosyal yapıdaki her hangi bir hareket için atış rampası işlevi gören "Base" e dayandığı için, tez "para" ve "güç" kavramlarının bu kitaplardaki zaman dilimindeki diğer sosyo-kültürel aktiviteler üzerindeki etkisine aynı lenslerden bakar. Bahsedilen yönlere Marxist eleştiriler açısından bakılacaktır. Teorik bölüm, tezin ileri kısımlarındaki detaylı bir biçimde tartışılan bölümlere göre Marxist fikirleri incelikte anlatmaktadır. Çalışma, ekonomik faktörlerden etkilenen din, politika, kültür ve aile yaşamı gibi başlıkları içermektedir. Bu tezde çalışılan/ incelenen kitapların üçü de 21 yıllık bir zaman diliminde basılmıştır. Üç yazarın ana amacı zamanlarının sosyal, ekonomik ve politik meseleleridir ve sınıf çatışması, materyalizm ve yükselen kapitalizm gibi ortak temaları o zamanın tam bir resmini çizmekle kalmaz aynı zamanda da tarihi yeniden canlandırır. Görüldüğü gibi roman türünün ortaya çıkması ve yaygınlaşması sanayicilik ile kesişmektedir. Denilebilir ki, insan gücünü, ahlaki değerleri ve etiği ikincilleştiren güçlü ekonomik patlama, yeni sınıf oluşumlarına sebebiyet vermiştir. Son

olarak, sınıf mücadelesi, ona baęlı etkiler ve kapitalin manipüle edici gücü tezin son bölümünde kanıtlanmaktadır.

Anahtar Sözcükler: sınıf mücadelesi, sınıf ilişkileri, kapitalizm, Marxism, sanayicilik



ABSTRACT

Riaz, Adnan. A Marxist Approach to Class Conflict in the Nineteenth Century British Novel: *North and South* (1854), *Middlemarch* (1874), and *The Way We Live Now* (1875), Yüksek Lisans Tezi, Ankara, 2016

This thesis aims to study class conflict in the *North and South* (1854) by Gaskell, *Middlemarch* (1874) by George Eliot, and *The Way We Live Now* (1875) by Anthony Trollope. It precisely focuses on the application of Karl Marx's ideas on class tension and class interests that tend to change because of the change in the contemporary mode of production and economic activities. It shares a deep look into the shaping ideas in the respective works, simmering problems, including constitutional, religious, and political developments that affected class relations and views of "has" and "have-nots". At the same time, tendencies of the respective writers, their overtly expressed and implied ideas in these works in discussion are analysed. Since Marxist theory relies on economy as the "Base" that serves as a launching pad for any maneuver within the social structure, the thesis intends to look at life from the very lens by analyzing the influence of "money" and "power" over other socio-cultural activities of the period mentioned in these works. The stated aspects will be looked at from the Marxist critics' perspective. Theoretical Chapter elaborates Marxist ideas with respect to the forthcoming analytical chapters which include detailed discussions on the selected novels. This study includes highlights of religious, political, cultural, and family life, being affected by economic factors.

All the three works explored in this thesis were published within a time span of twenty-one years. The three authors' main concerns are social, economic and political issues of the times, and their common themes such as class conflict, materialism, and rising capitalism not only give a solid view of the age but also revitalize history. It is seen that the flourishing of the

novel genre in the nineteenth century coincides with that of industrialism. Consequently, the powerful economic boom which subordinated human labor, moral values, and ethics, gave birth to new class formations. Finally, in the concluding chapter, it has been proved that class struggle, and its relative impacts, manipulating power of capital and so forth are parts of these major works of the time.

Keywords: Class conflict, class relations, capitalism, Marxism, industrialism.



CONTENTS

ACKNOWLEDGEMENT	i
ÖZ	ii
ABSTRACT	iv
INTRODUCTION	1
CHAPTER 1	3
Theoretical Framework	3
CHAPTER 2	15
<i>North and South (1854)</i>	15
CHAPTER 3	34
<i>Middlemarch (1874)</i>	34
CHAPTER 4	51
<i>The Way We Live Now (1875)</i>	51
Works Cited	75
Curriculum Vitae	81

INTRODUCTION

The thesis aims at exploring class conflict in *North and South* (1854) by Elizabeth Gaskell, *Middlemarch* (1874) by George Eliot, and *The Way We Live Now* (1875) by Anthony Trollope, by applying Karl Heinrich Marx's point of view concerning class tensions and relate it to the conflict in the nineteenth century English novel. For this function, the thesis will hold an introductory section that will precede the general theoretical account to be applied in the subsequent chapters. The next chapter will be the theoretical framework that will have Karl Marx's views in particular and other Marxist critics in general linked to the class struggle as per Marx's definition of the term. The analytical chapters will discuss the thesis statement in three dedicated chapters: the first will be Gaskell's *North and South*, the second Eliot's *Middlemarch*, and the final novel to be analyzed will be Trollope's *The Way We Live Now*.

The analytical sections will be preceded by a bird's eye view on the writer, his/her contribution to English literature, a brief summary of the work, and the significance of her/his novel. A final analysis related to the subject of the thesis will be given at the end of each analytical chapter. These analytical chapters will involve the essence of "class" in the age, the engagement of different classes in the plots of these novels, the intensity of the simmering issues in the class conflict, and particularly the role of money (capital) in shaping of the life of the transitional period. Similarly, the gap that is most essentially characterized by industrialization and introduction of railways in the small towns is focused. Although the concept of Marxism as a theory has its roots in modern industrial and capitalist world, Karl Marx considers it to be a part of all societies throughout human history. This theory asserts that the mode of production streamlines the interests of the people who control it. The dominance of the upper class over the lower class is maintained with the help of power that controls the

flow of capital. Keeping this aspect in mind, this thesis focuses on the individual as well as socio-cultural and historical standpoint of these masterpieces and other aspects that are ultimately responsible for the strata struggle.

The thesis will analyse these writers' parallel as well as distinct attitudes to issue at stake. *North and South* (1854) by Gaskell is well known for the line it draws between the industrial England and the provincial life. Gaskell is contented to present the industrialization as an unwanted permanent guest that shatters the peace and tranquility of the urban life. Nevertheless, in this work, we notice an acceptance of the "change". *Middlemarch* (1874) by George Eliot, on the other hand, takes us back to the time of 1832, when the political, as well as social issues were rumbling. The miserable condition of the poor working class and the manipulation of the political, social and economic institutions of those in power, are sufficiently discussed. Herein, we also find the resilience of the working class. Similarly, *The Way We Live Now* (1875), exposes the weak links in the social structure and it declares the arrival of the new movements in class relations because of the alterations in the modalities of production.

In all the three analytical chapters, it will be presented that the intricate class conflicts, class structure and the use of the novel genre by these writers, either consciously or unconsciously, as a means to propagate their standpoint in that particular era, do have certain references related to my thesis statement.

CHAPTER 1

Theoretical Framework

North and South (1854) by Elizabeth Gaskell, *Middlemarch* (1874) by George Eliot, and *The Way We Live Now* (1875) by Anthony Trollope are the major works of these literary giants of the 19th century English literature. They all were published in a span of 21 years, from 1854 to 1875. What interests the reader is the ability of the concerned writer to depict his/ her notions within the spectrum of the contemporary society considering the society going through a transitional period. Since all the writers are liable to be affected by the socioeconomic trends and living conditions, these writers do represent them candidly and to an extent. Written in the prevailing socioeconomic conditions, and published in the same language, it will be interesting to see how they deal with the essence of the class conflict as per the definition of Marxist views. It is significant to mention that in the lifetime of these writers there was an irresistible economic change that was later responsible for the industrial revolution and economic boom. This economic shift in the British Empire greatly influenced how we see the British History today. Similarly, it provides scope for the Marxist study of contemporary English literature and society through observing the Marxist definition of class in that particular social spectrum. Moreover, the deep influence of the consecutive centuries of industrialization and economic progress have made British history an entirely a stimulating aspect to be beheld.

This study provides multiple responses. For instance, how the connection between society and literature is developed by these writers and were they themselves, as writers affected, in the eve of the emerging conflicts among the classes. Percy Bysshe Shelley strikingly puts the emerging class conflict in his poem "England in 1819":

Rulers who neither see, nor feel, nor know,

But leech-like to their fainting country cling,

Till they drop, blind in blood, without a blow,--

A people starved and stabbed in the untilled field,--

An army which liberticide and prey

Makes as a two-edged sword to all who wield,--

Golden and sanguine laws which tempt and slay; Religion Christless, Godless,
a book sealed,--

A Senate—Time's worst statute unrepealed,--

Are graves from which a glorious Phantom may Burst to illumine our
tempestuous day. (Shelley)

Keeping the mentioned points in mind, there are writers from both the genders. Two female writers are included in this study, George Eliot of *Middlemarch* and Elizabeth Gaskell of *North and South*. I will analyze their response against the views of Anthony Trollope as a male writer through the spectrum of Karl Marx's views on the class conflict. This aspect will also bring the female writers and female view of the time as they were beginning to enjoy more freedom compared to the past. Particularly, *North and South* by Gaskell provides enough evidences of such aspects of women emancipation.

The analysis of Karl Marx's view of class conflict demands a look at the very core idea of Marxism which is based on economic grounds. David McLellan, in *Karl Marx Selected Writings*, says that Marx's view of history, which is also known as his theory of historical materialism, formed the foundation for what is famous as Marxism. Engels regards Marxist ideas sprouting from German Idealist philosophy, French political philosophy, and English classical economics. His particular emphasis in the economic and philosophical manuscripts

were incorporated into his ideas got the influence from the classical political economy from Britain. (5)

In Marx's ideas, we are introduced to the control of the economy as the control of all the power tools or institutions that are responsible for the systematic organization and conduction of life in the social circle. Similarly, history is shaped through the material changes in a particular society. In other words, men are indoctrinated and molded and reformed with the process of material production. Hence, In *The German Ideology (1846)*, Karl Marx puts forward a material conception of history. As M. A. R Habib in his book *A History of Literary Criticism: from Plato to the Present* explains Marx's viewpoint that:

In particular, he viewed history as driven by class struggle. As he declaims in *The Communist Manifesto (1848)*: "The history of all hitherto existing society is the history of class struggles" (MCP, 40). Marx alludes to the history of class conflict from the ancient world to his own times: between slaves and freemen, patricians and plebeians, lords and serfs. The major class conflict in modern times is between the bourgeoisie and the proletariat or industrial working class. And, just as the capitalist mode of production superseded the feudal mode, so the capitalist mode will give way to socialism. It is the bourgeoisie itself which creates the instrument of its own destruction: the proletariat, on the one hand, who will unite against it; and, on the other hand, increasingly destructive economic crises which are internal to the operations of capitalism. (543)

Likewise, the thesis aims to study the basis of the class conflict in the mentioned works at the end of the nineteenth century and to view the history in the selected works through Marxist views by establishing a parallel between history and literature. In the *Preface to the German Edition (1873)*, Fredrich Engels declares that throughout the human history class

struggle has been of significant value in determining its mode; history works as the strife between the dominated and the dominating, the exploiters and the exploited. Vincent B Leitch in *The Norton Anthology of Theory and Criticism*, believes that literature and arts have sketched or drawn the differences in the people's social class and history; what Fredrich Engels and Karl Marx believe, "is that human nature is not absolute, but historical; a product of changing social institutions and material configurations" (Leitch 759). From the mentioned perspective, the English novels and other literary works throughout the world, have been widely studied for their potential qualities relating to the theory; literature "takes shape through a troubled historical process" (Ohmann 1983), and "make us 'see', 'perceive' or 'feel' the reality of the ideology of that age" (Althusser 1481). The three works mentioned in the thesis title relentlessly portray the history and the life and employ the writers of the age as observers of the contemporary life. Therein, the political and economic milieu led to an interclass conflict, "on the basis of their different relations to the economic foundations of society" (Wittig 2013); the conflict developed in terms of changing modes of production and the increasing gap emerged henceforth. Since literature is thoroughly influenced as it is a part of "superstructure", it may profoundly reflect Marxist ideas. And to that end, in the words of Granville Hicks quoted by Edmund Wilson in his *Marxism and Literature*, literature may function as:

The primary function of such a work, he [Hicks] asserted, must be to 'lead the proletarian reader to recognize his role in the class struggle'-and it must therefore (1) 'directly or indirectly show the effects of the class struggle'; (2) 'the author must be able to make the reader feel that he is participating in the lives described'; and, finally, (3) the author's point of view must 'be that of the vanguard of the proletariat. (Hicks qtd. in Wilson 1250)

For literary and cultural criticism, the influential words of Karl Marx appear in his preface to *A Contribution to the Critique of Political Economy* (1858-59). Here Marx emphasizes that he is primarily concerned with the material conditions of life or the economic structure of society. He believes that the foundation formed by the economy develops and shapes the legal, political, and cultural superstructure. Moreover, there is a bond that links the “material life conditions” to the political and intellectual life in general. And importantly, this is mentioned that it is not the consciousness of the men that determines their being, but on the contrary, it is their social being that determines their consciousness. Hence, this process raises questions. For example, to what degree is the consciousness socially and economically determined? What is the role of human agency? How closely are base and superstructure connected and how the cultural institutions affect the former? (Marx qtd. in Leitch 760). The capitalistic economic system, Karl Marx believes, would ultimately meet an end in the hands of the laboring class, who would emerge to retaliate, overthrow and dominate the ruling class. However, the process is complicated because the ruling class is mainly reluctant to admit the needs of the lower classes and limits them to a certain mental and material confinement through, Louis Althusser in his “From Ideology and Ideological State Apparatuses” affirms that “the lengthening of the working day and against the reduction of wages” (Althusser *Norton Anth.* 1484). In other words, though, working under suppression, the working class will continue the struggle in a cyclic manner, receiving nothing above their ultimate needs. That is how “Reproduction of labour” (Althusser 1484) is attained. In other words, the retribution of the working emerges as a result of excessive exploitation.

To Marx, as discussed by Leitch in *The Norton Anthology of Theory and Criticism*, capitalism and its development have different stages that play a role in widening the gap between the privileged and underprivileged. To him, the economic and other disparities have

more visibly polarized the “have” and “have-nots”; the city dwellers and the people living in the towns, inhabitants of the first world and third world countries, whites and people of color, men and women. Similarly, it involves class establishment, class consciousness, and class tensions from part of the historical experience of modernization and through economic superiority and progress. His work debates over the economic and the cultural theory. He reiterates that the “modes of productions” have affected the class structure throughout the history. He divides the history in seven successive historical modes of production or economic activities i.e. tribal, hordes, neo-lithic kinship societies, oriental despotism, ancient slaveholding societies, feudalism, capitalism (Leitch 13). Karl Marx asserts that the class conflict is the counter product of the increasing gap between the working class, laborers, and rulers i.e. the ones who enjoy a certain status because of the political, religious, and legislative as well as the economic influence. All the social institutions mentioned are manipulated by the economically superior class. Karl Marx tags the vicious conflict between the industrial working class (the proletariat, or labor) and the owners of the capital or money that helps them control the means of production as the inevitable bourgeoisie versus proletariat conflict. According to the Marxist theory, the international labor would ultimately win the authority from the capitalists and free it from exploitation, inequality, abuse, and class subordination. However, the realization and exploitation will continue for a certain period of time, before meeting an end.

The life of the working class was pathetic, Engels mentions. The condition of the working-class quarters of Manchester was very bad which Engels had experienced in a twenty-month stay there. Around 350,000 working people were living in wretched, damp, filthy cottages without any sustainable ventilation and sanitation. While the construction of these housing schemes was planned, the contractors only had the monetary profits in mind. Engels

further adds that what he observed during that stay was the seriously pathetic condition of the working men living in Manchester. They lived without convenience and had no blessings of the enjoyable family life under the given material conditions. In such conditions, and “in such dwellings, only a physically degenerate race, robbed of all humanity, degraded, reduced morally and physically to bestiality, could feel comfortable and at home” (Engels, *The Conditions of the Working Class in England*). John Foster in his work, *Class Struggle and the Industrial Revolution Early Industrial Capitalism*, quotes the following two different responses by the two virtually segregated men living at that time:

The operative weavers...might truly be said to be placed in a higher state of ‘wealth, peace and godliness’ than they had ever before experienced...the men each had a watch in their pocket and the women dressed to their fancy.... When they [the weavers] brought their work in a sort of familiarity continued to exist between us which in those days was the case between all masters and men (Radcliffe, an ex-handloom weaver employer, writing in 1826 about the early 1790s).

The above citation reflects the dominant mentality of the bourgeoisie declaring that the lives of the workers were much better as they were well provided for their work. However, the following extract nullifies such claims made by the handloom employer by mentioning workers pitiable state of affairs:

The relentless cruelty exercised by the fustian masters upon the poor weavers is such that it is unparalleled in the annals of cruelty, tyranny and oppression for it is a near impossibility for weavers to earn the common necessities for life... (an Oldham handloom weaver writing in his diary for 11 August 1793). (qtd by Foster 9)

Similarly, we can look at these vast cracks from the perspective of exploitation that is the core of Marx's idea causing rifts among the classes. Marxist philosophy reiterates that the "Base" or foundation within a society is formulated by the economic elements, while its cultural sphere that includes politics, law, religion, philosophy, and arts constitutes the superstructure, is shaped by the influence of the "Base". Ideology consists of ideas, beliefs, norms and values of the upper class that circulate throughout the entire social structure. The members of the working class who ascribe to bourgeois ideas and values exhibit "false consciousness"¹. The schools, arts, religion, trade, family, the media, business and commercial interests, all contribute to the cause of the bourgeoisie's supremacy. Hence, the working class becomes an intrinsic part of the ideological enslavement to the values and beliefs of the ruling class. This hegemony henceforth contributes to the ideological domination and enslavement of all the other sections of the society. According to Althusser, these institutions are Ideological State Apparatuses (ISAs). They are responsible for the continuous subversion. Culture and the arts, according to him, are neither totally innocent of the fact nor they serve as the mouthpiece for the ruling class. However, they play a significant role in transmitting ideology and befitting the hegemony (Althusser 1483). Many Marxist writers explicitly protest against the ruling systems and implicitly express their shortcomings and contradictions. And, yet the writer may be entirely unaware of the contradictions that he draws. However, the intrinsic ideological orientation of a writer and his work, Leitch says, is very complicated. Certain works embody contradictions in the reflection of the broader social milieu other than its author's personal inclination and philosophy, "From a Marxist perspective, artistic works frequently, present fugitive, alternative, and counter hegemonic images sometimes suggesting laboratory possibly and

¹"False Consciousness" refers to ideology dominating the consciousness of exploited groups and classes which at the same time justifies and perpetuates their exploitation. The phrase was never used by Marx, and was used only once by Engels in a private letter to Franz Mehring in 1893. <https://www.marxists.org/glossary/terms/f/a.htm>

lending them a socially critical undertone” (15). Quoting Bakhtin, Leitch says, if we view, even the dialects, the conflicting classes and groups in the society have visible differences. It means the division of English language into different dialects, generational slangs, and mannerisms are also affected in the course of time. Bakhtin terms it “Heteroglossia”. Similarly, ideological forms are not merely “system of ideas” Balibar and Macherey believe, but, they are a part of long history, a result of certain social activities and certain relations. Referring to Althusser’s Ideological State Apparatuses ISAs, they assert that literature is inseparable from the society in a certain Ideological State Apparatuses ISAs. It is too closely associated with every aspect of life including the linguistic practice and its usage, and because, a certain language is respected and given a certain prestige by the society in their schools, it is preferred. It has the basis for both; literary creation/production and its consumption. Thus, it strikes on the very foundation of the society i.e. schools and educational institutions. And, accordingly, it associates the reader with the writer through a common language. Likewise, the Ideology of the bourgeois is the covert end of any living and thriving language in a certain society. Dominant and powerful, the bourgeois play their influence on the language in the schools that could help and sustain the bourgeoisie’s creed. In short, what is presented to the other classes is the coated interests of the bourgeoisies.

The rule of the bourgeois class after a long struggle involving political, economic and ideological scuffle, starts dominating the subordinate class. But the conversion needs sustainment: “in order to exist, every social formation must reproduce the conditions of its production, at the same time 'as it produces, and in order to be able to produce.” (Althusser *Norton Anth.* 1484). In fact, it is the result of certain historical conditions that have given strength to their interests. Most important aspect in this process is the control of the Base or the material production, Althusser adds, “It is possible to say that the floors of the superstructure

are not determinant in the last instance, but that they are determined by the effectivity of the base; that if they are determinant in their own (as yet undefined) ways, this is true only insofar as they are determined by the base” (1486). Bourgeois tend to manipulate the superstructure or ideological formations through their cultural revolution by controlling the very backbone of the social structure. The process takes more than a century for its supremacy. In order to build it stronger and for a far longer period of time, the bourgeois use different tactics forcing individual submission or dominated class ideology to the dominant ideology. Henceforward, schooling plays a vital role in the formation of dominant ideology (Balibar, Macherey 134).

The emergence of capitalism, consumers, and modern industrialized society or the commodification became very helpful in the generalization of culture and society. Marxist critics complain that commodification promotes reification, the tendency to view people and human relations as things or objects with price tags (Leitch 16). In other words, the Marxist approach in literature helps establish a relation between the reader and the past or history. Wilson in his article *Marxism and Literature* elucidates that Marxism sheds light on the social significance of works of art. Similarly, the study of literature establishes a bond between the literary and social phenomenon. In this manner, we can find the views of Karl Marx and Engels who deepened the relation of art and history and social background through establishing the economic system as the key factor in the construction of the history of man (Wilson 1248).

This is imperative to view how subversion takes place, containment of the working class is maneuvered and what tools are employed by the bourgeoisie to sustain their grip over them, i.e. religion, legislation and so on are used as a tool to strengthen the interests of a certain class. As Althusser articulates, “When we speak of ideology we should know that ideology slides into all human activity, that it is identical with the 'lived' experience of human existence itself: that is why the form in which we are 'made to see' ideology in great novels has as its content

the 'lived' experience of individuals" (1481). Stephen Greenblatt in the "Invisible Bullets: Renaissance Authority and Its Subversion" argues by quoting Machiavelli that Romulus's successor Numa Pompilius, who according to him, used religion as a tool to present for peace and prosperity of the people who were mainly savage. The goal of civil obedience is attained by the recourse to religion. He could use the institutions and Senate to impose the rule over the people, but he resorted to his discourse with a nymph who, according to him, gave him the divine orders for the people to pursue. Machiavelli believes that there was not a single lawgiver ever born who did not resort to the divine power. And the most important aspect that he observed was their belief in the life hereafter and the enjoyment of bliss in the obedience of the rulers as the agents of god. They were revered to the degree that these dead princes, even after their death, got embalmed and worshiped by the subjects (790-95). Thus, it finally leads to an unwilling but an unconscious submission, "As Machiavelli understood, physical compulsion is essential but never sufficient; the survival of the rulers depends upon a supplement of a coercive belief. The Indian people must be persuaded that the Christian God is all powerful and committed to the survival of his chosen people" (Greenblatt 790).

Essentially, the theory would look into the questions concerning Marxist philosophy and related questions about class conflict with reference to the following critical points of emphasis in the context of class conflict. According to R.J. Rummel, classes are shaped by different characteristics:

They are authority relationships based on property ownership and are united individuals with shared life situations and interests. However, interests are the cause of certain problems in the relations of these different classes. In the modern society, these conflicts are mainly guided by two entirely different classes, namely the dominant and the dominated. Political organization and

political power is used by the ruling class for the sustainability of their grip over the downtrodden. In short, these tensions rise when the balance is somehow disturbed by the intrusion of modern industrialization. (Rummel)

In this thesis, the above mentioned aspects will be looked at from the Marxist perspective of class conflict. The emphasis while criticizing these works in analytical chapters will be on viewing certain aspects by citing instances where domination, bad working conditions, class struggle, and suppression are mentioned. Through them, observation of hidden and explicit class struggles, historical stages, economic conditions, will be focused. At the same time, considering the author's work as a reflection of the class status of the author and contemporary social conditions of the time is an aim of this work. By studying the mentioned critical aspects, the works in discussion will be looked as a thorough reflection of its social period, hence, maintaining that literature reflects socio-political and economic spheres of its masters.

CHAPTER 2

North and South (1854)

Elizabeth Cleghorn Gaskell (1810-65) is one of the most celebrated litterateurs of English literature. Added to the other notable features of her works, her delineation of English country life is quite well-received by critics and readers alike. In her work, the author debates over the segregation between the rich and the poor and differences among industrial and rural or underdeveloped regions of England. Gaskell was born in Chelsea as the daughter of a civil servant. After spending her early years in Stratford-upon-the-Avon, she moved to diverse parts of the country and met different populace and relatives. In Manchester, the writer came close to the life of the downtrodden and oppressed sections of the society whose experiences she mentions in her works. Robin B. Colby notes that “Gaskell lived in a century that was riddled with change; her fiction is, in many ways, a response to changes that were occurring in her lifetime and at the same time is an agent of change” (qtd. in Nash 96).

Jill L. Matus in the book *The Cambridge Companion to Elizabeth Gaskell*, considers Elizabeth Gaskell among the writers who devotedly braced the call for reforms through their canons. Gaskell’s oeuvres emerged as of real weight in the sphere of the Victorian literary studies considering that she produced pieces of great variety and scope in her shining career as a writer for about twenty years. Likewise, nurtured by rich and religious context of the nineteenth century Unitarianism², Gaskell is typically open-minded in response to social transformations. Gender and class relations, in the *mise-en-scène* of the provincial life and emerging town life, are magisterially introduced. Accordingly, contemporary critics overwhelmingly recognize her intellectual caliber, her familiarity with the scientific, economic and theological inquiry, and her narrative brilliance (1).

² The belief affirming individual freedom of belief, the free use of reason in religion, a united world community, and liberal social action.

The novel *North and South* mainly deals with the protagonist Margaret Hale's life. She is living with her family in Helstone, a small rural town in South. Soon after her arrival from London, after a long stay with her aunt, she confronts with a conundrum when her father, a church figure, resolves to leave the town on account of his theological differences with church authorities. Consequently, finding no alternative other than tutoring for livelihood, Margaret's family decides to leave the town and move to the manufacturing and the flourishing industrial town of Milton. Mr. John Thornton, a well-to-do and thriving manufacturer of Milton, remunerates Mr. Hale to instruct classics to him. For his tuition, he visits Mr. Hale on a daily basis where he encounters Margaret Hales. Margret loathes Thornton for his arrogant demeanor and harsh behaviour his factory workers, whereas, Thornton finds Margaret a haughty woman. Falling ill and feeling too feeble, Mrs. Hale is advised by the doctor to respite on a water-bed. Margaret seeks help from Mr. Thornton on this matter and goes to borrow a water-bed, considering his friendliness to her father. On reaching at the Thornton's house, she finds that the workers in Thornton's factory are on a strike, agitated by the introduction of Irish hands in factories as a source of cheaper labor than the Milton workers. Sensing that she could help Thornton calm the crowd down, Margaret steps forward but gets a serious stone blow thrown by an agitator, leaving her unconscious. Subsequently, the crowd disperses and Mr. Thornton's Irish workers are left unharmed. Meanwhile, Margaret and Thornton develop intense love for each other, but they are left strangled due to circumstances. After going through some serious financial crises. Mr. Thornton, seeing no option, plans to stop working as a manufacturer. But on the other hand, Margaret's financial condition improves with the help of an inheritance that she receives from her godfather. Later on, Margaret's resolution to assist him with money leads to the revelation of intense love feelings from both sides.

North and South by Gaskell, is an intriguingly well-constructed idea of the contemporary socioeconomic tendencies that were emerging with the rise of industrialization

and the capitalist economic system in England. It focuses on the interrelation of classes in their respective ideological-cum-socioeconomic milieus. What really intensifies the core of the plot is the dramatization of the penetrating interest rivalries between workers and masters. Characters like Margaret, Higgins, and Bessy are presumably the victims, whereas, characters like the owners of mills and Mr. Thornton, seem to be the exploiters. It involves a contrast of North and South as different geographical positions with entirely different respective approaches to life. In the north, people are more energetic and enthusiastic for material superiority, whereas, the Southerners are happy to live a simple life. Terming the class strife as a “Battle” (137), Gaskell thoroughly explores the conditions of both sections by introducing Margaret as an intermediating individual and to a certain degree, a round character. She works as a link that helps develop a picture of both sides and brings peace at the end. She helps explore, on the one hand, by exposing the deplorable conditions of the working class, their health problems, pint-size wages, agitation, and exploitation, while on the other side, by closely looking at the viewpoint of the Bourgeoisie, their struggle and thirst for success and their harsh take on the matter concerning the disputes. However, Enid L. Duthi, in *Themes of Elizabeth Gaskell* (1990), acknowledges that Gaskell seemed much nostalgic in her works. In fact, she was aware of the small but vigorous life of the country life. From hay making to the harvest, apple gathering and so forth all have the nuances of her past life compared to the then emerging life. Enid L. Duthi quotes her “I long to be in those wild places again, with the fresh sea breeze round me” (10).

In *North and South* geographic considerations also have an expressive role to play. They are the symbols of socially and economically different and detached parts of England. In fact the entire work debates over the need for a better approach to the simmering problems and lack of communication between the two poles. At the same time, the reader finds that there are two dissimilar but historically and geographically important sides of England. These two sections

also work as examples for a better understanding of how the differences in economic activities shape class structure in a certain society. The most significant aspect in this contrast is the debate over their differences in terms of class consciousness, values and dealing with certain matters adhering to the class structure. Margaret seems to accuse industrialization of factors that contribute to this difference in attitude. However, Gaskell emphasizes over the fault-line drawn within the lives of the people living in the North, or the industrial regions of the country. In other words, she scrutinizes concerns from the microscopic view so that the concerns emerging in Milton could be analyzed with a deeper and better look. Historically, this division within the country, that includes social as well as economic aspects, has been vigorously debated over by different critics and writers. Northern people, at Gaskell's time, were generally commended as hardworking and diligent because they were more exposed to the industrial revolution in England. Whereas, the people in the south were reckoned just the opposite of the northern nature. In the words of Mrs. Thornton, south country folks are often scared by what Darkshire or North men and women only call living and struggling (136). In the town of Milton, we are informed about the differences; with the advocacy of the south and downtrodden people of Milton by Margaret and representation of northern England and the manufacturers by Mr. Thornton. In the process, the writer implicitly terms the conflict as an outcome of multiple reasons. Most importantly, she blames the idea of unbridled development without the consideration of the lower-class or poverty-stricken that would give birth to more problematic issues and more agonies to humanity than relief. However, she at the same time does not seem to term the development of industrialization as a disparaging force. The authoress neither advocates nor disregards industrialization. In fact, Gaskell seems to make peace between the social classes living in the era of industrial development. The writer uses poems in order to tell the reader about the need for reforms and she regards clash of classes as an inescapable outcome. She gives the impression that unless all the concerned would gain a more realistic

and pragmatic approach, the menaces would continue to exist. The poems and the quotes at the beginning of many chapters have something significant to note down.

Thought fights with thought;
 out springs a spark of truth
 From the collision of the sword and shield.’
 (Landor qtd. in Gaskell Ch XV 95)

The clash between the classes is termed as a “battle” by Thornton and a “fight” by his mother. Mrs. Thornton also pronounces the expected agitation by the workers as “their next attack” (137). To put it in other words, the town of Milton seems to be a specimen of capitalist economic culture wherein survival is purely based on the earning instincts and ability of individuals. Survival could be regarded as the survival of the fittest³. Hence, there is an ongoing fight for survival. Success for the resilient and the shrewdest is the dominating and accepted canon of society under which the weaker are expected to be trampled. Mr. Thornton believes that those who suffer immensely because of certain financial problems need to find the faults within themselves, as those who strive-well will attain a respected position (97-101). Gaskell, in the words of Margaret, conveys to reader that all those unsuccessful in raising themselves may not be tagged as unworthy of it, as people have differences in their circumstances, opportunities and mental and physical abilities (97). Similarly, Mr. Thornton’s advocacy of capitalist class is ironically presented by the writer when the death of his father, caused by depression concerning huge monetary losses, is revealed. Mr. Thornton’s psychology, as an epitome of bourgeoisie mentality, may be studied from Christopher Caudwell’s perspective noted in his work *Further Studies in a Dying Culture* (1949):

³ A natural process that results in the survival of groups best adjusted to their environment. The process by which plants and animals that can adapt to changes in their environment are able to survive and reproduce while those that cannot adopt do not survive; natural selection. See *Merriam Webster Dictionary*

The bourgeois, by his fundamental position, is free 'in himself'. He is free not because he is conscious of his causality, but because he is ignorant of the social causes that determine his being. He pictures himself therefore as standing in a dominating relation to his environment, just as in society he seems by his dominating relation to capital and his ownership of social labour power, to be determining society and not determined by it. (marxists.org)

Margaret terms this clash as the clash of interests and through her, Gaskell seems to inform the reader that the causes of the strife are not vicious and can be dealt with patience and the equal participation of both classes, namely the working class and the bourgeoisie class. Moreover, the dependency on each other, to Gaskell, is at the same time the cause and the solution of the torments that are found in the miserable condition of Milton life. To her, the clash is the offspring of the interests that both classes are reluctant to negotiate and "yet each evidently regarding the interests of the other as opposed to their own; I never lived in a place before where there were two sets of people always running each other down" (139-41). The Milton elite is indisposed to give any portion of lucre to the workers, whereas, the bellicose workers demand rights owing to their pitiable condition, by and large emerging from the meager wages, "they've been paying these two years past, and flourishing upon, and getting richer upon" (157). However, Gaskell presents, in the shape of Margaret's views, that the breach between the rich and the poor caused by material inequality in the class structure is the cause of the glitches. Gaskell deals the issues with utmost care and sagaciousness. She does not advocate any one side but draws an acceptable result at the end. As Julie Nash in her work, *Servants and Paternalism in the works of Maria Edgeworth and Elizabeth Gaskell* (2008) says:

Gaskell refrains from presenting any sustained vision for social change. Instead she retreats to the paternalistic idea that masters should be kinder to their workers in order to mitigate their anger and earn their respect. In her later

industrial novel, *North and South*, Gaskell's outlook is more complex. Rather than throw up her hands and declare herself at sixes and sevens, she prescribes a new surprisingly intimate relationship for masters and workers. Despite these differences in approach, however, Gaskell depends on servant characters in both novels to help articulate the economic and social issues that concerned her. (96)

Margaret is undoubtedly the best character that Gaskell might have had imagined to develop in order to make the reader understand class tensions. Gaskell initiates a dialogue between the conflicting parties by using Margaret as a mediator. Similarly, it is surely attention-grabbing to observe Margaret as the leading character, who leads the major part of her life in the country and, to an extent, changes with the experiences she goes through. Helstone, London and Milton are the three places where she lives and experiences life, but her settlement in Milton initiates a conflict both within herself and in the society. She is in fact introduced most likely as an ideologically innocent character sketched to be changed and challenged by the living circumstances. Duthie believes that Margaret Hale's life experiences include her days spent with her wealthy and well-to-do upper middle class aunt in Harley Street, and it is to Harley Street where she returns after the death of her parents. As a young girl, she considers that life in the Harley Street a temporary stay that could not be a permanent replacement for her life in the town where she could feel the essence of freedom in every aspect of life (56). Similarly, she stands for both sides during the agitation. Firstly, for the workers, when she tells Mr. Thornton, "Don't let the army cut down the poor men who are driven mad" (209), and secondly, she faces the crowd for Thornton and gets hit badly. At the outset, she believes that injustices are so coarse and the workers are being unjustly treated but in the later part, she begins to appreciate the life of Milton. In other words, in the process Margaret changes her ideological being to a great extent, when she starts appreciating the hard work and determination of factory owners in general and Mr. Thornton in particular. Gaskell, represents

Margaret as the laboratory for analyzing the severity of the class clashes and, with her notions, tells us about the weakness in the social fabric. She curses the mentality of Milton men, who loved:

Testing everything by the standard of wealth. When he [Thornton] spoke of the mechanical powers, he evidently looked upon them only as new ways of extending trade and making money. And the poor men around him--they were poor because they were vicious--out of the pale of his sympathies because they had not his iron nature, and the capabilities that it gives them for being rich.

(101)

To Margaret, the entire social fiasco is an outcome of the materialistic approach of men that not only subsides the humane feelings but also plays the greatest role in fueling the miseries of the downtrodden of the society. Having realized Mr. Thornton's true position in the society, Margaret describes him as an individual influenced and somewhat tarnished by the society "what a pity such a nature should be tainted by his position as a Milton manufacturer" (101). Margaret's character reflects Karl Marx's views of an individual, as Barbara Smith explains in her essay "Contingencies of Value" the value of certain things that are determined not by individuals but by the society (Smith 1911). She transforms from an individual self to a subjective self. Defining Marxist approach to individuals like Margaret, Leitch in *The Norton Anthology of Theory and Criticism*, asserts that "man can neither originate nor control the conventions of their social existence, mental life or mother tongue. On the contrary, individuals are shaped by social and cultural systems, within which they are subjects. Owing to this factor, Marxists prefer the term subject and subjectivity to person and individual" (20). Likewise, from her utter dislike to claiming that she likes Mr. Thornton as a manufacturer (198), she goes through multiple emotional as well as ideological transformations. Akin to class tensions, we have a parallel sketch of gender considerations by Gaskell in *North and South*. She bestows

Margaret with thoughtfulness and excellent command over speech and at the end more freedom in terms of financial position than Thornton. However, Gaskell believes that gender considerations and class inter-dependency both have important respective roles in the society, hence, either of them cannot be ignored. Patsy Stoneman denotes:

Its male protagonists of both classes are shown as conditioned by masculine codes of conduct which privilege aggression and inhibit tenderness, rendering the notion of the 'benevolent father' suspect. Moreover, the novel recognizes class struggle as the product of economic conflicts of interest which are not resolvable, though they can be ameliorated, by benevolence...*North and South* reveals a situation which requires the active and continuing mediation of its heroine to affirm 'the need to preserve life' in a class struggle. (79)

Labelling the augmentation of the working class' agitation as a natural outcome of exploitation, Gaskell is convinced that sooner or later the agitators will go, in a more aggressive manner, against the manufacturers. This denotes Marx's idea that the working class would ultimately fight back and overthrow their subjugators, after a long phase of submissiveness. Though in *North and South* the uprising against the factory owners experiences a fiasco at the end, this movement signifies the tendencies that could emerge from the capitalist economic systems. Gaskell says that they will not be doing their duty unless their masters give them their rightful share (178). Engels opines that ultimately workers will stand up against the rulers when they are left without any other option. They have the least wages to meet the expenses of their large families (Engels qtd in Althusser *Norton Anth.*1484).

The town of Milton is presumably the image of Manchester (Duthie 75), where the condition of workers seems to be a reflection of the life as described by Gaskell in this work. The workers were living in despicable, damp, and dirty huts without any maintainable ventilation and hygiene. When the construction of these housing schemes was planned,

contractors had only the monetary profits in mind. Engels describes the pathetic condition of workers' life in Manchester. They lived without convenience and had no blessings of enjoyable family life under the available meager material conditions. As under such conditions and "in such dwellings only a physically degenerate race, robbed of all humanity, degraded, reduced morally and physically to bestiality, could feel comfortable and at home" (Engels, *The Conditions of the Working Class in England*).

Gaskell tells us about the abysmal life and condition of workers and their sentiments in different sections of the novel. She portrays a realistic picture of the day throughout the novel but Bessy's life, as a girl working in the factory, is particularly emphasized. We find the young lass in a miserable health condition owing to extreme level of exploitation carried out by the factory owner. Bessy is not an individual but a species or a representative of that class, she says, "I could have a day of doing nothing, to rest me--a day in some quiet place like that yo' speak on--it would maybe set me up... I have been born for is just to work my heart and life away... and fluff filling my lungs until I thrust to death for one deep breath" (117-18). Marx and Engels focus on such nuances while discussing the conditions of working class. As indicated in *North and South*, time for laborers' education, intellectual development, social functions and intercourse, bodily and mental activity, and rest on Sunday, all is consumed by the unfathomable desire for labour power by the owners. It transgresses moral, physical and mental bounds of working men and usurps the time for growth and development and for consumption of fresh air and light. Meager food provided as a means of energy does not help in any other way but enough for sustenance to live as worker for the masters. In other words, their life is devoted to their masters. A capitalist neither cares for the life nor for the well-being of laborers. On the contrary, he focuses on the labour power as a fuel that is required for proper functioning of the factories (Engels qtd in Leitch 783).

Class conflict is instigated by an uneven distribution of wealth which is uninterruptedly used for the exploitation of workers, according to Karl Marx. Likewise, we see that in *North and South*, this factor adversely contributes to the life and standard of living in a particular society by causing an imbalance through unequal wealth distribution. Hence, shaping a nightmare for the lower and working classes. As Althusser says, workers receive nothing above their extreme needs and at the hard times the matters worsen and life becomes more miserable (*Norton Anth.* 1484).

In *North and South*, Gaskell raises multiple questions regarding injustices practiced by the owners which she believes greatly contribute to the rumbling tensions. The writer is contented to put it forward in the shape of a chain of material circumstances linking the entire society and leading to the worst state of affairs. This chain reiterates the need for a better understanding among the different sections of the society. As the owners have the *carte blanche* exercised as the brutal tool, they never looked for justice or equal distribution of the profits as a solution for problems. Ironically, they decide to suppress and dominate with their unbridled authority over the working men. If the workers ever try to resist, they are threatened to be dealt iron-handedly and substituted by cheaper labour from Ireland (204). Chained from almost every side, there are workers with hungry children at home, ragging to kill and destroy (211). Their health concerns were not, at any level, a concern for the masters. Only a very few number of factory owners provided exhaust fans in the carding rooms but they cost a great deal of money for them and are not profitable. Some of the workers themselves do not like the idea of this fan as it contributes to their hunger by stopping the fluff from going inside their lungs (119). Hence, their struggle is the outcome of injustices practiced severely and unceasingly by the factory owners using their discretionary powers, Byron believes that:

Revenge may have her own;

Roused discipline aloud proclaims their cause,

And injured navies urge their broken laws. (qtd. in Gaskell 234)

Political repression is the basis for the bourgeoisie's imposed political ideas influencing the working class and functioning as a repressive tool. Marx considers politics and political upheavals to be the superstructure formulated or continuously shaped and reshaped by economic pillars of the society. Likewise, to Gaskell, political arena was hinged on capital (money). Money is established as a *sine qua non* for political uplift; a Milton manufacturer is destined to go to Parliament (113). Therefore, it seems difficult to ease the agony of workers who have lost all hope against the tyranny exercised by the owners for years. Gaskell says that they start their lives with hard work and end it up with sickness, which is no better than the life of a dog. Throughout their lives, they are not blessed with a single moment of satisfaction (261). Gaskell makes it clear, through different references to certain aspects of political atmosphere of the town, that economy plays a pivotal role in politics. Shirley Foster in *Elizabeth Gaskell a Literary Life* argues that:

Despite Gaskell's avowals of ignorance in this area. The three-pronged discussions between Margaret and Higgins, Margaret and Thornton, and Higgins and Thornton (with Mr Hale occasionally entering as a subsidiary contributor), especially in Chapters XV, XVII, XIX, XXVIII and XXXVI, engage with questions of free and fixed prices, relations between profits and loss and wages and production, and the mutual responsibilities of employers and employed, albeit within the framework of a personal and individual discourse.

The novel, too, takes a maturer look at the unions. (Foster 109)

In *North and South* exploitation of working class, in the later part, turns into a complicated situation wherein a workers' uprising seems to be an inevitable outcome. Accordingly, there are many factors, as mentioned above, that have their certain effects on the worsening conditions of the relationship between working class and masters. The workers, as

they do not have a platform to submit their demands, seek to stop working as a protest. However, as the masters are in more control of the superstructure with the help of their superior monetary status, they plan to crush the uprising with the help of the state-run-machinery i.e. army forcing the people quit their protest. Hence, Althusser says, that army is used as a (repressive) State Apparatuses (1492). Therefore, the grip over the institutions, particularly legislation, and administrative organs, backs the brutality that could be used against the workers, voicing against injustices carried out for years. In the same way, there is always the domination of monetary factors working as the fault line especially while doing legislation. Gaskell asserts that agitation simmers because the workers demand more rights, mastership, and ownership, whereas factory owners term the agitators as a pack of ungrateful hounds wanting more wages (137). But state apparatus is used against workers who want to go against the established authority. Louis Althusser in “From Ideology and Ideological State Apparatuses” says that:

State is explicitly conceived as a repressive apparatus. The State is a 'machine' of repression, which enables the ruling classes (in the nineteenth century the bourgeois class and the 'class' of big landowners) to ensure their domination over the working class. Thus, enabling the former to use... the Government, the Administration, the Army. (1487-89)

Higgins is presented as an agitator and a representative of the wretched workers in Milton. His conviction may be referred to as the opinion of the writer on the matters relating to the conflict. Higgins claims that the masters have the authority to do anything in their business affairs whereas the workers are merely producing the goods for their masters. Their master threatens them of grave consequences whenever they talk about reforms. They help owners gain more revenue but they are not given anything in return. However, their union stands up on the occasion to, “let Thornton and Slickson, and Hamper, and their set look to it!” (345).

Situation changes dramatically and later turns into a nightmare for Higgins when he is refused to be given a place in the factory as a worker, after the agitation ends up in a fiasco. They make Higgins a victim and a bitter model for the other workers.

Thornton is sketched as a bourgeois who has a past as a victim of his own creed, linking to his father's death. At the same time, Thornton is presented as a reflection of Margaret's character as both have certain critical periods in their lives. However, as mentioned in the earlier paragraphs, both share a difference of opinion with regard to the class tensions. Thornton advocates his class of manufacturing masters, while Margaret sympathizes with the poor working class. Thornton's being is shaped by the society and later reshaped by the circumstances and Margaret's views. Same is the case with Margaret's individuality as she transforms greatly. Hence, in the Marxist sense of individuality, they both are sketched as subjective beings, not individual beings. The reader is also introduced to the pathetic experiences of Thornton's past life, of his father committing suicide owing to some severe financial crises. In fact, he is a victim of the very social class that he represents and advocates. Such an outlook, Althusser says, is a reproduction of the mentality produced by the ruling class through the reproduction of ideology. Subjection of a man to the ruling class ideology or to the adherence of that ideology is carried out through an unconscious change in the behavior of a man living in the bourgeoisie controlled society (1484).

Elizabeth Gaskell goes to the extent of defining the very intrinsic impacts of capitalist economic system in Milton by comparing it to Margaret's small village Helstone. Helstone may not be referred merely as a small town but as a sketch of the English country life before the Industrial Revolution. Nevertheless, the English country life underwent transformation in Gaskell's lifetime due to the industrial revolution leading to a class strife. The author describes Helstone as a serene and calm place to live in without any trouble like people are experiencing in the Milton. The life in the city of Milton is mechanical where people live "in the middle of

factories, and factory people!” (50). It is nearly impossible to breathe without fluff and smoke going into the lungs. However, for the people in small villages, life seems easier and happier. To Gaskell, life in Milton intensely lacks the spirit of life and chasm between haves and have-nots contributed to its deterioration. To the author, life is embalmed with the black-factory-smoke. Gaskell quotes Arnold “Blackened, to be sure, by the smoke mist clogs the sunshine, Smoky dwarf houses Have we round on every side” (65). Even the panoramic view of the town reflects the immeasurable effects of industrialization: “Here and there a great oblong many-windowed factory stood up, like a hen among her chickens, puffing out black ‘unparliamentary’⁴ smoke, and sufficiently accounting for the cloud which Margaret had taken to foretell rain” (66). In addition, Gaskell’s perception of life without class strife is entirely different and more enjoyable than the life confined to the spirit of trade. People living in provincial areas suffer less than the people living in the big booming towns. Human values have not been replaced by the materialistic outlook in rural areas whereas in the cities “where if all talks be true, rich husbands are reckoned prizes” (88). Gaskell utters that suffering in small towns is much better than hatred nurtured in Milton “I see men here going about in the streets who look ground down by some pinching sorrow or care--who are not only sufferers but haters. Now, in the south, we have our poor, but there is not that terrible expression in their countenances of a sullen sense of injustice which I see here” (94). Similarly, religion and its impact on class structure and hierarchy had lost its value against money, “masters have nothing to do with your religion. All that they are connected with you is trade, so they think and all that it concerns them” (269). Mr. Hale’s decision not to continue with the church may most probably

⁴. 'Unparliamentary' is referring to the Town Improvement Act of 1847, which attempted to reduce the amount of smoke polluting England, however, the law was ignored by most and even offended some people, such as Gaskell's character, John Thornton. For more see <https://www.wattpad.com/65848327-english-essays-north-and-south-critical-response>

be linked to the shifting ideas in that particular society emerging from changing socio-economic trends. Though Mr. Hale is shown as a good to the core church figure, it might be an interesting aspect to analyze that what could exactly be the other reasons behind his quitting his position. Mr. Hales following statement seems to debate over the problems in the church:

When thou canst no longer continue in thy work without dishonour discredit to religion, foregoing thy integrity, wounding conscience, peace, and hazarding the loss of thy salvation [...] thou must will turn thy very silence, suspension, deprivation, and glory, and the advancement of the Gospel's. (35)

Gaskell repeatedly tells her reader about the psychological burden people are experiencing while living in the middle of strife. Milton as a town projects more liquidity of money but less peace of mind and soul. The outcome of residing in this town for almost all the characters becomes an eternal agony. Gaskell reminds the reader at different points that flow of money, when left intemperate, costs much to the society than gaining profits “the people in the streets, although on pleasure bent, had yet a busy mind. The colours looked grayer--more enduring, not so gay and pretty” (275). The want for a better life in terms of more and more material gains is neither entirely opposed to nor valiantly supported by Gaskell. However, she tells us about the agony both classes are through. Firstly, about the upper class with the insatiable want for money who need to sustain the pressure for more wages and so on. Secondly, she tells us about the wretched workers who are trying hard to fulfill the very fundamental needs of their lives.

The class conflict shown by Gaskell is not merely confined to day-to-day life but it also includes the sketch of certain causes of the conflict. Milton is the town where the two poles North and South intersect “North. And yet, yo see, *North and South* has [have] both met and made kind o’ friends in this big smoky place” (83). Industrialization or mushroom growth of factories is symbolically presented in *North and South*. It is an inevitable curse that ignites

bitterness in the society in the shape of giving birth to inequality. Compared to the life in the non-industrial regions, life in Milton reflects agony, strife, impetuosity and denunciation of basic values. Margaret observes a deep lead colour cloud hanging over the horizon when she sees the city of Milton for the first time. Closer to the town “air had a faint taste and smell of smoke perhaps, after all, more a loss of the fragrance of grass and herbage than any positive taste or smell” (66). Similarly, smoke which is a factory waste rubs itself against windows and “a thick fog crept up to the very windows, and was driven into every open door in choking white wreaths of unwholesome mist” (74). This presentation of the outer look of the city is, in fact, a figurative sketch of the tensions and the bleakness of life within the town. Smoke and fluff as industrial wastes worsen health concerns of the lower working class but help the industrialists flourish their businesses.

In the life of ruling class, the entire spectrum of education and educational options are limited to the concern of mastering the art of earning as much as possible. Manufacturers placed their sons at a very early age in the institutions with the hope of gaining maximum outcome in the form of more vigor for commerce and money-making (78) and to maintain a high status among the business men of the town (113). In other words, their upbringing is as such that they are taught to fit in the needs or could catch up with the race of the time, without which they are supposed to misfit. Children of the upper class are educated to rule the entire system and, as Thornton says “I choose to be the unquestioned and irresponsible master of my hands, during the hours that they labour for me” (142). Likewise, the story of the boy kept in dark for years is an interesting one when looked from a capitalist’s perspective. The inability of the overgrown son of a rich man to face challenges emphasizes over the need and tools of survival in that particular era. The boy is placed in such a mess that he is unable to live a good life even though he has enough wealth at the start. Gaskell says that he “could not even use words effectively enough to be a successful beggar” (142). Compared to that man Mr. Thornton has risen from

nowhere making a mark in the industrial town. However, it is remarkable that both characters receive backing from fellow beings when they are in need of support. They are shown as a part of Gaskell's society in *North and South* that pronounces all members as heavily dependent on each other, at the end of the day.

How faithfully, it seems, the people of Milton have resorted to materialistic outlook to life. Sense of justice and simplicity has no adherence in their lives where wealth reigns supreme. The cotton-lords, ruling tyrannically, are extravagant in spending money, whereas the working men are left to starve to death. They control the vital organs of society and left no options for the downtrodden men of Milton. The manufacturers "did ride to the devil in a magnificent style--crushing human bone and flesh under their horses' hoofs without remorse. We will hardly submit to the decision of an umpire, much less to the interference of a meddler with only a smattering of the knowledge of the real facts of the case, even though that meddler be called the High Court of Parliament" (96). Mrs. Thornton symbolizes the crudity of the industrial mindset who is inclined to killing of agitating workers seeking rights. She mentions her last confrontation with such an enigmatic situation and tags workers' imminent protest as an assault by claiming that she is "waiting for their next attack." (137) and "I would have lifted those heavy stones and dropped them with as good an aim as the best man there" (136).

Mikhail M. Bakhtin's term "Heteroglossia"⁵ may rightly be ensued as a relatively implicit but quite well-presented linguistic difference among the speaking classes, "the conflicts of classes and groups in society produce what Bakhtin famously called 'Heteroglossia'" (Leitch *Norton Anth.* 14). Language materialized by the workers, to a certain

⁵ Heteroglossia, the term Bakhtin famously uses to describe the "internal' stratification" of language: the interplay, among its social dialects, class dialects, professional jargons, languages of generations and age groups and, "languages" that serve the specific socio-political purposes of the day, even of the hour." Heteroglossia, which Bakhtin hails as, the characteristic stylistic feature of the novel, celebrates not, as structuralism does, the systematic nature of language but the multiplicity, of all those. "centrifugal" forces at work in language, the variety of social speech types, and the diversity of voices interacting with one another (*Norton Anthology of English Literature* 1188)

extent, is different from the language used by the upper strata. Gaskell stresses that class distinction and monetary advantages and disadvantages have certain effects on the language spoken by a particular class. The following paragraph, describing the doleful conditions of life, refers to the view concerning the language differences they had:

Hoo's had her portion on 'em. What wi' hard work first, and sickness at last, hoo's led the life of a dog. And to die without knowing one good piece o' rejoicing in all her days! Nay, wench, whatever hoo said, hoo can know nought about it now, and I mun ha' a sup o' drink just to steady me again sorrow.'(261)

Apart from the nation-wide reasons of industrialization that caused class conflict, the influence of East India Company in British India is also referred to by the writer. The writer discusses some aspects of the British Empire relating to her imperialistic and expansionist policies throughout the globe. It was the best of times for British India emerging as an important and strategically located pillar for the future endeavors of the British Crown. Gifts from India⁶ i.e. tea, shawls, refer to the then links that they had developed between Indian Subcontinent and England. Likewise, the presence of men from armed forces show the reader the historical view of an empire that reigned for more than one hundred and fifty years in India after controlling the economy and later the entire governance mechanism of the land through the East India Company.

⁶ In 1700, British East Indian Company started its influence in the Indian politics after controlling the economy of the state.

CHAPTER 3

Middlemarch (1874)

The novelist George Eliot, a pen name for Mary Ann Evans, was born on November 22, 1819. She was a sub-editor for *The Westminster Review* for three years. In 1851, she met the philosopher George Henry Lewes. Lewes was already married, but she spent the next twenty years of her life with him. She wrote several novels that explored aspects of human psychology, including *The Mill on the Floss* and *Silas Marner*. She died in 1880 (Bio.com). Harold Bloom summarizes her works in the words that, in 1857 Evans published “*The Sad Fortunes of the Rev. Amos Barton*,” the first of the *Scenes of Clerical Life*. It appeared in *Blackwood’s Edinburgh Magazine* under the pseudonym “George Eliot,” as did two other pieces, “Mr. Gilfil’s Love-Story” and “Janet’s Repentance,” published later that same year and reprinted in volume form in 1858. These works were well received, and there was much speculation as to the identity of the author, who was widely believed to be a clergyman or a clergyman’s wife. In 1859, Evans published *Adam Bede*, which immediately established her as a leading novelist. It was followed by *The Mill on the Floss* in 1860 and *Silas Marner* in 1861 (2). In the later part of her life she continued as a prolific writer.

George Eliot’s uniqueness in her approach towards structuring her ideas that are reflected on the plot, characters, themes, views, and so forth make it an everlasting pleasure to read, study, and observe her from different perspectives. Her technique makes her an evergreen-writer who is studied and appreciated widely. According to John Rignall in *Oxford Reader’s Companion to George Eliot*, psychological and emotional capacity bends her work to psychoanalytic studies, and her keen observation of the contemporary life makes it a part of the new historicist analysis of discourse and intertextuality; while her well-developed self-consciousness about language and form helps poststructuralist theory develop (62).

Jedrzejewski in his work *George Eliot* writes that George Eliot is adept in weaving the structure of her works artistically and through the paintings of different characters brings forth a “detailed observation of the psychology of her characters and comprehensive analysis of their moral dilemmas, with the kind of near-documentary reconstruction and analysis of the social, economic and political reality of her settings” (67). David Carroll in his book *George Eliot and the Conflict of Interpretations* (1992) asserts that her novels are a document of the Victorian age and of the destruction of the myths, orthodoxies, and ideologies (2). She was a great observer and a great figure of the field. Fleishman in *George Eliot's Intellectual Life* mentions that the social identity was modified when she renamed herself but she never stopped creating her intellectual identity and self-creation. This view confirms her will not to yield or confirm any ideology or views of a thinker, but, “As with all great writers, her mind was marked by independence, a synthetic tendency, and broad sympathy” (9).

Middlemarch by George Eliot is rich in characters and engulfs almost all the minute and dominant sectors of the general public life; she is contended with not only a single aspect of the society but presents the microscopic view of the life. Fleishman regards George Eliot’s capacity to develop a single object into a whole as purely artistic (162). Vida D. Scudder in his *George Eliot and the Social Conscience* (1898), esteems *Middlemarch* as one of the most significant work of the Victorian Period. This work is comprehensive, “the novel [*Middlemarch*] began, in fact, as two separate narratives, one focusing on the life of the provincial town of *Middlemarch* and the other, on the story of Dorothea Brooke (Jedrzejewski 68), but later turned into a single whole by the writer. It is sketched with remarkable breadth and power. This is also important about the book that The Second Reform Act 1867, was on cards when it was being written. Though we have the settings of the First Reforms Bill 1832 in the *Middlemarch*, we can find the reflections of the constitutional reforms and other similar matters. But still, the hold of the landlords was very strong on the House of Commons. It

embalms the entire structure that not only includes the writer's own class but also the lower working class and their life:

The echoes of the great hammer where roof or keel were a-making, the signal-shouts of the workmen, the roar of the furnace, the thunder and splash of the engine...the felling and lading of timber, and the huge trunk vibrating star-like in the distance along the highway, the crane at work on the wharf, the piled-up produce in warehouses, the precision and variety of muscular effort wherever exact work had to be turned out. (*Middlemarch* 241)

Middlemarch is acknowledged as the best one out of her lot, printed in eight parts between December 1871 and December 1872, "The manuscript is in the British Library, Add. MSS 34034-7, in four volumes, bound in red leather and dedicated 'To my dear Husband George Henry Lewes, in this nineteenth year of our blessed union December 1872'" (Rignall 250).

In *Middlemarch*, the characters share a larger proportion of the conflict between the classes that can be observed in their life. Dorothea Brook is introduced as a kind, young and beautiful woman. She lives with her younger sister and uncle at the Tipton Grange. Things dramatically change for her when she is deluded by an old and so-called intellectual Casaubon. However, her intellectual fantasy fades when she discovers all qualities in him as non-existent. Casaubon dies in the later part of the novel but before that adds a codicil to his will that, if she marries his cousin Ladislav, she will have to relinquish the substantial wealth. However, Ladislav is proven to be good for Dorothea as both are the victims of Casaubon. He goes against the constraints by resisting the conditions set by him. Under the given circumstances Ladislav's role, both in the society and Dorothea's life cannot be subsided. According to the writer, Ladislav has ideas and the ability of rhetoric that could be of significant value (465). He is termed as, a kind of Percy Bysshe Shelley and "a sort of a Byronic hero" (365). We have

another young woman of the upper class, Rosamond Vincy, who marries a young man Doctor Lydgate. Lydgate is an ambitious man with many endeavors and later seems to bemoan his decision of getting married. He has his medicine from Paris and looks forward to deal with the meek state of health affairs in the small village of Middlemarch. Matters shape the worst when he runs into debts and owns no hope for recovery. After the death of Casaubon, widowed Dorothea, through different unplanned encounters, meets Ladislaw and develops intense feelings of affection for him. However, after some misconceptions Dorothea and Ladislaw marry, forfeiting the great wealth left behind by Casaubon.

In *Middlemarch*, George Eliot introduces the intricate web of the social structure with minute individual traits and collective thinking of the characters existed in 1830s. Hence, it is the historicist's perspective used by the writer by introducing the social and cultural phenomenon through which she is able to precisely describe the classes that existed by eloquently describing the interconnections. Scudder says that in *Middlemarch* the elite class or the gentry of the town is present in the shape of Mr. Brook and Chetams with mild immaturity. We do have bourgeois society of the town: the Vincy's and Bulstrodes. At the same time, we are introduced to the layer of the intrigues and expectations that surrounds the family (167-170). In the town of the *Middlemarch*, life serves as a complex whole, hence, the characters become a part of a larger sort. Fleishman believes that her work both, in the internal organization and external relationships, moves towards wholeness of the art and wholeness of the society in the *Middlemarch*. George Eliot is determined to come up with all efforts to write in her prescribed manner in the grand work of *Middlemarch* (162). This comprehensive and detailed view contains different questions and issues relating to the life in that society and especially the views concerning the tackling of the burning issues responsible for shaping the class tensions popping up from the political, religious, and constitutional vicissitudes.

The title of the *Middlemarch* is open to different interpretations and relates to the transitional period that instigated the entire race of industrialization and economic activities for the upcoming generations. Thus, this title also suits to the very idea behind the depiction of changing provincial life of the time. There are two possible aspects or meanings that might be attributed to this selected title. Firstly, the word “Middlemarch” tends to reflect the meaning of a march or a walk to a certain destination; if we look at it as “Middle” and “March” as the separate parts of the compound noun “Middlemarch”. As Eliot mentions that, “Nothing in the world more subtle than the process of their gradual change!” (138). In other words, this title signifies the ‘middle’ of a ‘march’ or a transitional period. Secondly, the town itself reflects George Eliot’s aspiration to portray such a life with such a title wherein you find the life of the transitional period. The society in the novel captures the evolving history of England, social groupings and relations, institutions, and lifestyle which are significantly, defined and influenced by industrialization and related activities. *Middlemarch* is most likely reflected as the Coventry where George Eliot lived her early years and grew up. The city was an active one full of life and energy having all the characteristics of the day. Since she was herself a part of the transitional period and the part of the life, she loves to portray such transitional phases of history. “North Loamshire” is likely the fictional version of “Warwickshire”. *Middlemarch* is a small grooming manufacturing town where silk-ribbon is produced. The trade supports the best families of the town. The novelist realistically describes the changing class structure which was being affected by different socio-economic developments i.e. start of railways, The Reform Act of 1832, the death of George IV, and the accession of King William IV. The advancement in medical science and political activities present the mood of the Middlemarchers. The intricate delicacies of the provincial life mingled with social or class conflict and strife that was simmering in the wake of industrial developments have a worthwhile attention by the writer.

The title of the novel suggests that it is based upon the entire society of the town and the surrounding area. George Eliot shows us the individual characters working in the society and their complicated web that does not center any particular group or individual. It relates the effects of the society on the individuals and their relationships i.e. Fred and Mary, Dorothea and Casaubon and Will, Rosamond and Lydgate. It also discusses the social conventions that influence the decision-making of the individuals.

The Middlemarchers are living in the period of economic change and a transition from the provincial to city life that changed the political scenario and the class struggle perceptions where each class seeks political power. However, the influence of the upper class cannot be denied in manipulating the existing electoral system. Therefore, Ladislaw believes, “there is nothing more thoroughly rotten than making people believe that the society can be cured by political hocus pocus” (445). Mr. Brook’s endeavor to become a Member of Parliament goes unfulfilled when he faces opposition on the ground. It becomes an intrinsic part of daily affairs to discuss political concerns and prospects in the wake of elections. Rosamond’s father states that “Parliament is going to be dissolved, and machine breaking everywhere and an election coming on” (340). We may also feel the kind of political upheaval that was taking place with certain fears after the Chartist Movement and Reform Bill. He continues, “We may be ruined for what I know, the country is in that state. Some say that it is the end of the world and be hanged and I don’t think it looks like that” (340). Ernest Germain in his article *Marxism and Democracy (1948)*, regards democracy as a sample of the medieval bourgeoisie-democracy where the control of capital or wealth defined the political future of the contesting candidates. Hence, “Their mode of operation was perfectly characterized by Marx when he said that once every four years, they [bourgeoisie] permitted the mass of electors to designate the members of the ruling class who were to govern the country” (Germain).

Dorothea is the leading character and may be rightly assumed as George Eliot's mouthpiece. Her sentiments towards creating a housing scheme for the lower-class workers do take place at the very outset of the *Middlemarch*, "it is better to spend money in finding out how can we make most of the land which supports them all than keeping dogs and horses only to gallop over it. It is not a sin to make yourself poor in performing experiments for the good of all" (19). The life for the poor in the town is pathetic wherein troubles are great. She seems to represent Engel's idea that he describes while visiting the poverty-ridden and ill-fated laborers of Manchester, where milieu was filthy, damp and unbearable for a number of reasons. Around 350,000 working people were living in wretched cottages without any sustainable ventilation and proper sanitation, and "Such a life could only be attributed to a physically degenerate race, robbed of all humanity, degraded, reduced morally and physically to bestiality, could feel comfortable and at home" (Engels, *The Conditions of the Working Class in England* 1848). Dorothea paradoxically views that life goes on with nothing but the chain of exploitation, "She was disposed rather to accuse the intolerable narrowness and the purblind conscience of the society around her" (33). Sir James, a neighboring landowner, is shown quite devoted to Dorothea her at the outset of the novel but she does not feel much for him except his social status that enables him to initiate the house building project for the poor. When asked by Celia about James and her "fondness" of him, she regards it wrong and asserts that she never had the feelings. It is significant that her insentient tilt towards him, as assessed by Celia and James himself, was because of her expectations of his funding the house project. Here, we feel that the relations are molded by monetary considerations. Hence, it implies that the associations could be influenced by certain prospects of financial gains. She is in a dilemma; she seems to be unconsciously tilted towards material world and secondly dwells in her ideal world of getting married to an intellectual. On the same page, Adam Smith's work *Political Economy* is mentioned which hints George Eliot's consideration of economy having substantial impact on

society and politics. Thereon, the focus tends to view the life of the poverty-stricken classes with the following strong statement by Dorothea, “We deserve to be beaten out of our houses [...]life in cottages might be happier than ours, if they were real houses fit for human beings from whom we expect duties and affections” (32).

Dorothea’s decision to marry Casaubon ultimately proves to be wrong. However, to some people like Mrs. Cadwallader, he has money and status which are important. Mrs. Cadwallader is annoyed by Dorothea’s resolution and says that she “married a poor clergyman, and made myself a pitiable object among the De Bracy’s [...] however, Casaubon has enough money” (534). Correspondingly, George Eliot presents the importance of money surpassing the religious considerations, “the public disposition was rather towards laying by money than towards spirituality” (365). Featherstone is surrounded by the people who are very keen to have a look at his distribution of wealth in the will that he makes twice. But Mr. Featherstone’s love for his money is immeasurable. And even after his death, “Mr. Featherstone [...] with his right hand clasping the keys, and his left hand lying on the heap of notes and gold” (309). George Eliot says that all the way through his life, “he loved it best of all as a means of making others feel his power more or less uncomfortably” (310). In other words, life seems to be hinged on the very pillar of money oriented relationship and contemplations.

George Eliot anticipated some of the glittering changes that were creeping in the society and the life of the Middlemarchers, “On the life of the English provinces before the Reform Bill George Eliot brought to bear the many-sided culture and sophisticated analytical intelligence of the modern world, so that whereas 'the matter is antiquated in our recollection, the manner seems to anticipate the future of our thoughts” (Rignall 252). The Reform Bill initiated the debate over the wide-ranging issues pertaining the electoral system. The electoral system was responsible for certain limitations applied on certain groups through certain

legislations. Thus, the right to vote was limited to a portion of the population and “there was growing acceptance that some parliamentary reform was necessary. The unequal distribution of seats, the extension of the franchise and 'rotten boroughs' were all issues to be addressed (Parliament.uk). Similarly, *Middlemarch* discusses the right to vote for lower classes and outlines the political activities in the town. Keeping that in mind, the killing of a rabbit by a tenant boy declares the change of mood in the society which is conscious about the reforms and embryonic call for the rights of the waged class and blue-collar workers, as it is too mild on Mr. Brook’s part to let the child’s father to rebuke and rebuff him. In fact, Mr. Brook is running for Parliament supporting the Reform Bill introduced by Lord Grey’s government and this action denotes the development in this case and the mood-change. He seems not to have anything that could discourage the voters. However, through this bill in England, most of the working men and all women were not given the right to vote, but it initiated the debate over the right to choose or elect leaders and representatives from small boroughs and towns. George Eliot here establishes a stage that presents the debate over people with particular political interests and views.

Vincy’s family is introduced in these words, “Mr. Vincy is one of those who suck the life out of the wretched handloom weavers in Tipton and Freshitt” (306). In “Going to Middlemarch: History and the Novel” Carolyn Steedman, says that Rosamond’s family, besides their prominence in the plot structure, have economic and social history, as well as political and cultural influence on the Middlemarch. They show how new form of capital is introduced into the town; how money is accumulated and circulated in new ways. How mildly, how domestically the relentless movement of money is described, in that passage from *Middlemarch* where the savings banks replace the old stocks under the mattress (Steedman). In other words, the constitutional reforms had a long historical background and entirely changed the perspective of how we see the society and its picture when observed from class perspective.

Money replaced almost all other values and was tagged as the core value. The society started to have precise groupings that ultimately introduced the emergence of class conflict more evident than ever and shaped the modern class structure. People in the Middlemarch are largely a part of the transition that vowed transformation of individuals into groups and each group with definite characteristics:

Old provincial life had its own subtle movement: had not only its striking downfalls, its brilliant young dandies who ended up by living on entry with a drab and six children less marked vicissitudes which are constantly changing the boundaries of the social intercourse and begetting new consciousness of interdependence. Some slipped a little downward. Some got higher footing. People denied aspirates, gained wealth and fastidious gentlemen stood for boroughs; some were caught in political currents, some in ecclesiastical and perhaps found themselves surprisingly grouped in consequence. (94)

As mentioned above, George Eliot's this work exposes the class-based segregation of the people that includes life as a whole and day-to-day affairs and attending of institutes, and so on. Similarly, the upper class schooling for the children highlights the significance of certain codes-to-follow for different classes. Rosamond, the daughter of a manufacturer, "was admitted to be the flower of Mr. Lemon's school in the country" (95 *Middlemarch*), and that she was, "very handsome, good humored landlady, accustomed to the most capricious orders of the gentlemen (99). In other words, her entire grooming is focused on the indoctrination of recognition of herself as different from others. While talking to Dr. Lydgate, she believes that the views of the paid people are measured and manipulated by the employers, hence they do not have an opinion of their own and they are for "the opinions they are paid for" (100). Compared to her education, we have Mrs. Garth as a tutor to her children, who, while moving

in the house for the chorus performs this duty. She threatens her children of grave consequences with regard to particular linguistic mispronunciations, if they do not focus on their education. This implies that the language of the high-class has to be the best one, in the minds of the dominated ones. Even, a family like Garth's, which is represented as good, unconsciously venerate the language of the elite. Their accent, while reading "sheep" as "ship" on one side, draws an ambiguous and sardonic sketch of the poor children and their families. On the other side, this refers to an unconscious submission to the institutionalized language and accents that are spoken by the upper-class. Mrs. Garth believes that quality education is essential for them to speak differently from the humble folks. It means the language spoken in the schools is the language unconsciously accepted by the society as sacred and they have to follow, "rules of the order established by class domination" (Althusser, *Ideological State Apparatuses* 1485). The people are becoming a part of the exploitation. Louis Althusser terms it as the reproduction of such minds in the educational institutions, where youngsters:

learn the 'rules' of good behavior, i.e. The attitude that should be observed by every agent in the division of labour, according to the job he is 'destined for: rules of morality, civic and professional conscience, which actually means rules of respect for the socio-technical division of labour and ultimately the rules of the order established by class domination. They also learn to speak 'proper French', to 'handle' the workers correctly, i.e. (actually for the future capitalists and their servants) to "order them about" properly, i.e. (ideally) to 'speak' to them' in the right way, etc. (Althusser "Ideological State Apparatuses" 1485)

However, the class conflicts and the increased gaps produce an interesting change of dialects as mentioned in the speech of the laboring class children. The conflicts of classes and groups in society produce what Bakhtin famously called "heteroglossia" that is; the complex

stratification of a language like English into different dialects; generational slangs, professional argots, speech genres, group codes, literary genres, and class-mannerisms. (Leitch 14)

Monetary advantages and prospects contribute greatly to the value of relationships, stability and their continuation in the *Middlemarch*. Dr. Lydgate's passion to go on with his dream project falls prey to the lack of funding and Mr. Bulstrode's untimely debacle as a wealthy and religiously influential member of the society. Bulstrode, whom George Eliot regards as, "Highly prosperous fellow sinner" (653) and "the banker [Bulstrode] was evidently as ruler" (150). He seems quite authoritative and is presented as an uncrowned leader. His rigorous support to the undeserving candidate Mr. Tyke, against the man who has been the in-charge without any remuneration is hypocritical. Similarly, his use of position and influence over Lydgate make him a cog in the wheel for that society. Dr. Lydgate is left with almost no option when Bulstrode declares, "in virtue of the cooperation between us which I now look forward to, you will not, so far as you are concerned, be influenced by my opponents in this matter" (119). Albeit, his current scintillating position has a murky past, that morally subsides the chances for a man taking decisions in the religious affairs, he has no as such problem. In other words, "old scandalous stories about the Middlemarch banker" (670), are kept a secret through the power of his money. However, his influence over spiritual affairs is strengthened by affluence Mr. Bulstrode enjoys and, "[he] had aimed at being an eminent Christian" (504). On one hand, When Dr. Lydgate is pricked by his conscience, that whether he was involved in the death of Raffles or not because of the money he had taken from Mr. Bulstrode, he feels deplorable. On the other hand, Bulstrode's mindset changes about lending money to Lydgate at the right occasion when he feels some sort possible help by the Doctor in Raffle's case. Correspondingly, Lydgate, suspects something wrong after examining the Raffle's body. Both characters, though unconsciously, are involved in the case. Lydgate could ask more questions

based on his suspicion, but he does not on account of his monetary benefits that he received from the Banker. Similarly, Bulstrode's religious influence over the common man of Middlemarch blindfolds them for thirty-years without agitation; his work as a Pawnbroker and the prosperity with the help of the stolen money is never questioned. Althusser believes that it is difficult for the society to go against influential and principal values, as explained by Leitch, "the societal mechanisms for creating pliant, obedient citizens who practice dominant values" (Ideological State Apparatuses 1477). It is later publicized that after a company owner died, Bulstrode wedded his widow to control all his wealth. However, Bulstrode claims the whole assets as his own. George Eliot presents him as a gentleman whose shady past with a deplorable record means a little when he is given a place in the society. In other words, money defines and establishes him as a dominant fellow.

Marxist critics continually debate over the extent to which individuals are expected to be affected by the society. Therefore, an individual is liable to be called a product not an independent entity in that setting. It is noteworthy that, once social upheavals of the town tear down the fantasy of the medical advancement for Dr. Lydgate and he is left at the dilemma of priorities. He has to decide on whether to cling to his ambition or work for his wife's wishes to maintain a higher standard of living in the class-conscious society. Thus, surviving in the society demands the acceptance of all the norms and values reckoned as supreme. Subsistence in *Middlemarch*, in the middle of the conflicting classes, is precisely described. Lydgate, Bulstrode, and the tenants, all are playing their roles in the sphere yearning a respectable status to live or to move higher. Even, Lydgate's act of betting proves the kind of impact that one receives for climbing up the status after the blow of circumstances. On the other hand, the working class gives the impression to have been mercilessly treated when Caleb Garth views himself standing amid the emerging differences in the following words:

Caleb Garth often shook his head in meditation on the value, the indispensable might of that myriad-headed, myriad-handed labor by which the social body is fed, clothed, and housed[...]His early ambition had been to have as effective a share as possible in this sublime labor, which was peculiarly dignified by him with the name of ‘business;’ and though he had only been a short time under a surveyor, and had been chiefly his own teacher, he knew more of land, building, and mining than most of the special men in the county[...]His classification of human employments was rather crude, and, like the categories of more celebrated men, would not be acceptable in these advanced times. He divided them into ‘business, politics, preaching, learning, and amusement.’ He had nothing to say against the last four; but he regarded them as a reverential pagan regarded other gods than his own. (241-42)

Middlemarchers are aware of the selection for marriage, and position and do contribute to the overwhelming desire of the age, not only to have the best available but also to strive for it. Here we find an intrinsic relationship between the individual and society. Gillian Beer mentions in *Darwin's Plots: Evolutionary Narrative in Darwin, George Eliot and Nineteenth-century Fiction* that “The environment, being composed of so many more varied needs than the individual, is prone to unforeseeable and uncontrollable changes. The every day does not last forever. Will and endeavor must always be insufficient” (Beer 18). Also, Miss Garth’s inability to accept Fred, though he is an ill-fated nobleman and Rosamond’s will to live the life of the upper class are specimens of class consciousness and the will for an improved spot in the social circle as per the demands of the society. Rosamond wishes that “She had never seen him [Lydgate]” (634). And she resolutely attempts to revive the social standard she had enjoyed with her parents through her letters and a visit Miss Trumbull, without her husband’s consent. Dr. Lydgate, as mentioned above, reluctantly submits to Rosamond with whom he cannot fulfill

his dream of constructing the most advanced medical town. Falling in love has emotional influence on man but the social strife determines love's validity for the characters like Rosamond and Lydgate and Miss Garth and Fred. In other words, George Eliot seems to develop the idea that the material status (except in the case of Dorothea), especially the difference of social class or earning ability, at times nullify the very solid claims of love. Dr. Lydgate's decision of marrying her, at the end, proves detrimental for his endeavors and similarly, Mary Garth wouldn't accept Fred as an idle gentleman, "My father would think it as a disgrace to me if I accepted a man who go into debt, and would not work... my father says that an idle man ought not exist and much less to be married" (135).

Railways are described as a magnificent prospect of progress and a widely debated subject in the lives of the Middlemarchers; "railways were as exciting a topic as the Reform Bills" (527). But at the same time, it is the symbol of industrialization, or "one form of the business that was beginning to breed just then was the construction of [...] the projected line was to run through Lowick parish where the cattle had hitherto gazed in a peace unbroken by the astonishment"(527). Some resist and they are, "never unanimous in the opinion that in the selling land whether to the enemy of the mankind or to a company obliged to purchases, these pernicious agencies must be made to pay a very high price to the landowners for permission to injure mankind" (527) P. Waterman explains in his essay *Marx and the Railways* that Marx views that railways plays a significant role in the ushering of the age of industrialization. As George Eliot says, in the words of the peasant, it was "good for the big folks to make money [...] it has been all alike to the poor man [...] they will leave the poor man further behind [...] this is the big folks world" (533). In the one of his letters, Marx argued that the British subjugation of Indian land should be seen as a historically progressive force and the British was the unconscious instrument of the past. To Marx, the harbinger of the British imperialism in India was the railway making the emergence of the industrialization irresistible once it was

laid. Waterman views it as an impetus to industrialization and quotes from the work *Industrialization and Foreign Trade*, 1945 that, "if foreign capital is engaged, for instance, in building a railway intended to carry agricultural exports, those employed in the construction and later in railway transportation and agriculture will exercise a demand from which domestic manufacturing will profit; the railway will also serve the transportation of domestic manufactured goods; and will release domestic savings for investment in manufacturing" (Marx qtd. in Waterman). The step to shape the railways in this town reiterates the need of industrialization as inevitable which Marx regards as a step towards split between the classes.

Dorothea's stand against the codicil, included by Casaubon in his will, indicates that she is willing to go against the patriarchal society. She, on one hand, has to submit herself to the views of Casaubon, whereas on the other hand, she is convinced to go for her love. Friedrich Engels believes that such tactics, as used by her husband Casaubon, throughout history, have been used against women. In his work, *Origin of the Family, Private Property and the State* (1884), he looks into the concept of Karl Marx's economic theory as an integral aspect of the family economy in the history of man. Engels establishes a parallel between husband-wife relationship and working class and the bourgeoisie bond. In the same way, having failed to complete his *Key to All Mythologies*, Casaubon uses his authoritative position assigned by the patriarchal society to force Dorothea into a confinement. Engels assumes that:

What it is to buy a woman's surrender with money or any other social instrument of power; a generation of women who have never known what it is to give themselves to a man from any other considerations than real love, or to refuse to give themselves to their lover from fear of the economic consequences.
(Engels, *Origins of the Family, Private Property, and the State*)

“Subversion” in the context of the life in Middlemarch might be pointed out. Their ideological containment in the form of Bulstrode’s religious manipulation gets faded and the emergence of new ideological forms in the shape of scientific and industrial development appears to get enforced. Likewise, Dr. Lydgate’s expertise, proven after the treatment of some of the miserably ill patients, bestows him with a better position. In this way, he approaches Rosamond and her family and Bulstrode. In his work “Invisible Bullets: Renaissance Authority and Its Subversion”, Stephen Greenblatt asserts about religion that, “The Discourses treat religion as if its primary function were not salvation, but the achievement of civic discipline, as if its primary justification were not true, but expediency” (43). Similarly, Greenblatt believes that historically, religion, science, and knowledge have been used as tools for suppression and imperialistic ends. Referring to the condition of the Indians, he says that they were restrained through religious fears of drawing gods’ wrath had they ever thought to resist the so-called God-given imperial authority. The goal of civil obedience is attained by the recourse to religion. He could use the institutions and senate to impose the rule over the people, but he resorted to his discourse with a nymph who, according to him, gave him the divine orders for the people to pursue (41-61).

CHAPTER 4

The Way We Live Now (1875)

Anthony Trollope (1815-1882) is an illustrious figure of the Victorian English novel and domain of English literature. Though initially not regarded among the finest of the age, he is given more veneration in the contemporary research arena for his multiple qualities. His comprehensive commemoration of the Victorian life in his works presents a soothing and to an extent, an unbiased visual sketch of the age. Nardin in his article “The Social Critic in Anthony Trollope's Novels” affirms that: “Trollope's novels articulate by implication through their characterizations of self-appointed social critics” (681). Like many other writers, he was influenced by the milieu he lived in and the socioeconomic changes that were responsible for the transformation in that age.

According to an article titled “Anthony Trollope”, published in *The Aldine Press*, 1870, Trollope was fifty years old at the time and a contemporary writer of the literary giant Charles Dickens. He attended Winchester and Harrow schools, but did not graduate from either of these universities. He was appointed clerk to the General Post Office, British Civil Service. He published his first tale *The Macdermotts of Ballycloran*, in 1847. It took him fifteen years to contend as an appreciated writer. He portrays life as it is without much drama and sensation created. His characters are living beings that are painted with a true delicacy of thought, feeling, and expression (64). Trollope ensured that the picture of the age that he painted reflected the time, with utmost desire not to get subjective in this regard, as Margareta Byrde puts it in the article “Anthony Trollope” that “Trollope, although he wrote of a worldly state of society without any particular moral indignation, was not a snob. He took his world as he found it, and liked it on the whole; at any rate” (327). Trollope is referred as a keen observer and a shrewd critic of the age. R. C. Terry in his work “Anthony Trollope the Artist in Hiding” assumes that:

Indicating that for him what really mattered was Trollope's grasp of the dynamics of his society, the whole complex, interdependent structure, as well as man's role in it; the individual seeking fulfilment in work and social relationships; the strategies effected through money and marriage, played out against the drama of a culture under stress, as the industrial, urban order gradually superseded the traditional rural pattern. (7)

This oeuvre comprises of the dynamics in the society that reflect and share the characteristics of the famous idea of Karl Marx's 'Historical Materialism'. It opens up a debate over the formation of the then society with the help of the details and arguments that truly describe the effects of the industrial revolution that played an important role in defining the English class system. Though it does not directly debate over the conflicts in the manner we may attribute to the industrial novels, it narrates the changes that are responsible for the class interests and their respective inclinations. It gives a look into the very grass root level of the social attitude in the wake of the new capitalist era. It is also significant to analyze Anthony Trollope sharing the ultimate tendencies of the society through the depiction of individuals versus the trends and customs of the day by familiarizing with certain characters representing their species. Jane Nardin "The Social Critic in Anthony Trollope's Novels," asserts that "Trollope used his novels to test the claims of social critics to speak for pure reason. Fictionalizing one's own political theory (as Trollope undoubtedly does) may seem a dubious project, but realistic fiction-with its density of social detail" (683). Also, in *The Way We Live Now*, the entirety of the social activities and institutions are materialized by the writer. However, he fundamentally links it to the economic factors that introduce it to the town. The chapter will focus on how the essential tendencies of the society in *The Way We Live Now*

contribute to the lives of the individuals and society. Monika Rydygier Smith in “Trollop’s Dark Vision: Domestic Violence in *The Way We Live Now*,” asserts that:

Critical accounts have consistently focused on the author's avowed concerns. The novel's largely preoccupations are fraudulent capitalism, press rivalries, and party politics, and its predominantly "masculine" settings Beargarden Club, the Stock Exchange, the Houses of Parliament have remained at the forefront of analyses. (14)

To this end, the writer develops Mr. Melmotte’s character who comes from outside, gets a strong position in the society and eventually left unaccepted by the society. The society in this work revolves around him “the great financier” (177); his character is plunged into financial schemes, frauds, and many other such abominable personality defects. Trollope allows the reader to study such high class individuals and debates over their integrity earned through the monetary advantages. Though he is nothing but a scoundrel, he is thoroughly accepted by the society and the people around him. Trollope tells the reader that he has every comfort at his home and all the nice things that money can buy. Organizing parties and dinners every day, where he invites all the notables and tradesmen, is his passion. Nevertheless, such acts of the “scoundrel” earn him a prestigious status among the other fellows as “his name was worth any money though his character was perhaps worth but little” (29). Monica C. Lewis says in the work “Anthony Trollope and the Voicing of Victorian Fiction,” that Trollope uses an observant and shrewd narrator; “Trollope’s narrators are just one result of this tension between a realist narrative voice and the characters that have outstripped him on their way to more modern ways of thinking about themselves and the changing world around them” (Lewis 142). Trollope mocks at such characters and their flatterers in his circle wherein a swindler like:

Mr. Melmotte had a reputation throughout Europe as a gigantic swindler,—as one who in the dishonest and successful pursuit of wealth had stopped at nothing. People said of him that he had framed and carried out long premeditated and deeply-laid schemes for the ruin of those who had trusted him. That he had swallowed up the property of all who had come in contact with him that he was fed with the blood of widows and children. (57)

The Way We Live Now mainly revolves around the town's financial activities which are satirically presented by the writer in order to let the reader know about the insatiable want for more money and class struggle. Melmotte is the center of all the financial as well as other social activities of the town. He has an office in London and owns a wonderful house at Grosvenor Square. His introduction to this city as a financier results in a metamorphosis in the lives of many families after rumours of his murky past fade away in the light of his prosperity. Similarly, throwing parties to the families and enhancing his status turns into a blind confidence of the people, mainly the elite of the town. An American financier, Hamilton K. Fisk, approaches Melmotte to invest in the new railway track from Salt Lake City, USA, to Veracruz, Mexico, covering an enormous region. Melmotte assesses the situation as a source of abundant capital by selling the shares to the people and not investing a penny into the scheme itself. Among many other rich fellows Sir Felix, a poor baronet, is also a member of the board of the company. His prodigal lifestyle seems to quickly drain the savings of his mother, Lady Carbury, who is a writer without much fame. Felix's mother believes that he needs to win Marie's confidence and get married to her. However, Marie's Father hurdles the way to marriage and rejects the proposal of the impoverished aristocrat.

In the Board meetings of the South Central Pacific and Mexican Railway Board, a young man Paul Montague questions the integrity of Melmotte's scheme. But his own life is

tricky as he falls in love with Hetta, Felix's sister, but his plan is shattered by his former American lover and fiancée, Mrs. Winfred Hurtle. Paul Montague and Mrs. Winfred Hurtle have spent time in America. On the other hand, Lady Carbury wants her daughter to marry her cousin Roger, Paul's mentor and close-aid. On the condition of Paul's spending one weekend with her, Mrs. Hurtle agrees to leave him in his affairs of life. Meanwhile, Mrs. Hurtle mistakenly reveals the matter to Paul's lover Rubby, thus leading to the break off of Hetta's engagement to Paul.

After the failed attempt to elope to America because of Felix's spending the night drinking and gambling, Marie is arrested and brought back to London on the charge of stealing a blank check from her father.

Melmotte becomes a Member of Parliament for Westminster and procures the big estate from Mr. Longestaffe. Failing to raise enough money to pay for the estate, he resorts to forge his daughter's documents. Believing that in a financial crises he would use the money saved with a forged signature of his daughter, yet he fails to materialize his scheme when it is left as an open secret. Miss Melmotte does not want to sign those documents. Meanwhile, he tries to involve Croll to testify the name but Croll reacts to this idea. Melmotte, after seeing no option, resorts to forging Croll's signature. Croll's discovery of the very document with Mr. Brehgert leads to the climax. Railway shares are left worthless and creditors start knocking at his door, whereas charges of forgery and his drunken state in the House of Commons prove to be the nail in the coffin. In addition, the final section of the novel concludes with a number of marriages. Ruby marries John after realizing that Felix would never marry her. Sir Felix starts his life on the continent. Mr. Broune is happily married to Lady Carbury. Similarly, Hetta and Paul, Marie and Hamilton K Fisker, get married, eventually.

Class structure in Trollope's period witnessed deviations influenced by the socio-economic ambiance. The economic growth and the financial activities in London city were checked by some other regional cities emerging as potential economic and business centers and threatened London's economic hegemony. A.E. Musson in his work *The Great Depression in Britain, 1873-1896: A Reappraisal*, writes that there were some radical changes taking place in the economic sphere. After the unbridled growth in the economic activities, the economic hegemony seized to sustain as the world's workshop which had been resulted from Industrial Revolution. Imports of food and raw material increased whereas the agriculture sector was seriously dented. This environment forced to change the economic policy of Britain (228). This factor showed up as investors tried to find substitutes for their income. Same is the case with the elite of the society in *The Way We Live Now*, wherein intriguing Melmotte aided by the uncertainty prevailing at the time, manipulates the upper strata. The writer seems to share this historical aspect by analyzing the hunger for new projects and schemes by the leading investors. To analyze the portrayal of the society in the novel, it is vital to explore Trollope's following views on *The Way We Live Now*. The author believes that *The Way We Live Now* targets the rampant dishonesty prevailing at every nook and corner of the society, wherein it is considered a widely accepted and a splendid quality used for dealing with life affairs. This oeuvre is a diabolical representation of the emerging capitalist market. He adds to his notion:

If dishonesty can live in a gorgeous palace with pictures on all its walls, and gems in all its cupboards, with marble and ivory in all its corners, and can give Apician dinners, and get into Parliament, and deal in millions, then dishonesty is not disgraceful, and the man dishonest after such a fashion is not a low scoundrel. Instigated, I say, by some such reflections as these, I sat down in my new house to write *The Way We Live Now*. (108)

Trollope proclaims the notion in the novel that men in *The Way We Live Now* rely on swindling as it leads to timely attainment of wealth. The novelist deprecates the change that is creeping in the society with the emergence of capitalistic economic system; he nurtures the idea that it is accompanied by the social problems. There is a change taking place in the very definitions of ethics and morality that describes the urge for new definitions. Though the people admire honesty, they do not see vicious and fraudulent acts as abominable, “Then there comes the jealousy that others should be growing rich with the approval of all the world,—and the natural aptitude to do what all the world approves” (419). Nonetheless, the writer’s inclination is to refer to certain aspects of behavioral changes popping up with the thirst for material superiority amid the class conscious masses. And at the end, with the death of the chief character, he seems to undone the mess caused by such a capitalistic mind. P. D. Edwards in “Trollope Changes His Mind: The Death of Melmotte,” asserts that after a series of scenes contributing to his downfall, specifically his own character has flaws that alienate him from his “purblind admirers”, and “obsequious toadies”. Even the writer does not dedicate a scene to his most discussed character, when he dies after he ends his life with a dose of prussic acid. (89)

Augustus Melmotte may be viewed not merely as a central character but also as a face of new economy in the town. Melmotte dominates the main plot and the theme of the novel as they mainly revolve around his character. It is worthwhile to see him as an outsider, “It seems to me that the existence of Melmotte is not compatible with wholesome state of things in general” (419), but a key figure with the tag of a “great financier”. It is important to look from the author’s perspective that Melmotte never fully settles in the society and he is certainly not accepted by the people as his attainments and acclaim are left impermanent. It would be unfair arguing that Melmotte is never in the good books of the writer, but his integration in the society seems largely unacceptable. The novelist satirizes him, a representative of ambitious financiers

and businessmen of the age, “A failure! Of course he's a failure, whether rich or poor;—a miserable imposition, a hollow vulgar fraud from beginning to end,—too insignificant for you and me to talk of, were it not that his position is a sign of the degeneracy of the age” (419). The author uses many a titles reflecting his character but essentially he seems to be presented as a stereotype of the capitalist cadre that the society is yet to welcome warmly. The author ironically raises him above the veneration of any figure among the other characters, “The very greatness of Mr. Melmotte's popularity, the extent of the admiration which was accorded by the public at large to his commercial enterprise and financial sagacity [...] He was a demi-god to some” (333). His greatness contributes to a better fall. P.D Edwards says that the writer shows the true colours of Melmotte to the people and even does not give him space in the last chapters. After his vociferous presence in the town, he takes the way out of his predicaments that would remain in the minds of the impressionable people as a fallen legend (91). However, the writer’s notion to describe his profile as bourgeoisie never fades. Both, his past and present ventures are well elucidated as the representative of the upper class with many successful schemes attributed to him:

It was said that he had made a railway across Russia, that he provisioned the Southern army in the American civil war, that he had supplied Austria with arms, and had at one time bought up all the iron in England. He could make or mar any company by buying or selling stock, and could make money dear or cheap as he pleased. All this was said of him in his praise,—but it was also said that he was regarded in Paris as the most gigantic swindler that had ever lived.

(27)

Arguably, among other changing approaches to cultural institutions i.e. marriage, the reader may find hypergamy in this novel. The inclination of the masses is to go for monetary

advantages that are expected to be gained out of a conjugal relationship. Anthony Trollope in *The Way We Live Now* discusses the utmost desire of the time to change one's class through hypergamy. He considers, "It is hard even to make love in these days without something in your purse" (25). He presents his views with sardonic and satirical ends by debating over the means the people use to change their position. Lady Carbury dreams of the marriage of her son to Marie Melmotte. Though the earnings were made through crook means, he would happily accept the affluence and prospects she would carry with her. Felix says, "I want her Money" (174). Fortune hunting by marriage truly identifies itself as the most important factor, putting aside all the ethical and moral considerations: "The wealth even in that case would certainly carry the day, against the disgrace, and Lady Carbury would find reasons why poor Marie should not be punished for her father's sins even while enjoying the money which those sins had produced" (57). In this case, we are introduced to Sir Felix as a baronet hankering after Marie Melmotte, who is a pretty plain being compared to him and "neither a saint nor a sinner" (20), but she has the prospects of gaining a lot more wealth than Felix. Compared with Melmotte, Felix owns less in material value, though he has the title of "Sir" and "Carbury had nothing but land" (41). Felix's marriage to Marie Melmotte in itself is a scheme for gaining money-based status, "I admit there is one reason here. They have a great deal of money, and it is thought possible that he may get some of it by falsely swearing to a girl that he loves her" (59).

Trying to survive in the social fabric, Lady Carbury most likely represents the writers of the age in this novel. Trollope exposes her to the quagmire of interest-based-relationships wherein, as a writer, she also has to submit herself to some of the needs of her time and profession. Lady Carbury is more inclined towards pleasing the critics than working diligently on her oeuvres, "her end was to be obtained not by producing good books, but by inducing

certain people to say that her books were good” (15). She is an author specimen battling in the particular socioeconomic developments. It is an interesting aspect to analyse that she needs some help from the reviewers to survive. Her status as a female writer is more morbid, which draws the reader to her difficult condition to survive living with her good-for-nothing son. She hankers for support, “give a poor struggler like myself a lift in your next week’s paper. Do give a struggler a lift” (7). Leon Trotsky in his essay “Literature and Revolution” asserts “intelligentsia was imbued with a class interest; the intelligentsia could not strengthen itself and could not conquer for itself a right to play a part in history without the support of the people” (Trotsky 1009). Although the writer gives the impression to present her as a mediocre author, it is significant to look at her as a part of the superstructure who is not independent of the happenings around her.

By censuring the acceptability of Mr. Melmotte in the city as a business man and by his representation of people in Parliament, Anthony Trollope presents the impacts of money in the emerging industrial city of London. At this juncture, we may find Trollope’s own unfulfilled ambition, J. H. Davidson, in “Anthony Trollope and the Colonies” quotes Trollope saying that “Parliament should be the highest object to ambition to every educated Englishman” (qtd in Davidson 307). However, the writer in *The Way We Live Now* seems to disapprove the political mechanism in the society. He describes that Melmotte’s commercial power in the city is materialized as an instrument for strengthening the confidence of the investors and people alike, hence help forging him a very strong political figure. In *Speculators at Home in the Victorian Novel: Making Stock-Market Villains and New Paper Fiction*, Tamara S. Wagner states that “The Melmottes' origins remain a mystery that becomes increasingly irrelevant. Few of Augustus Melmotte's business partners venture to inquire closely into the specious public faith in his financial integrity even as they prepare to extract the promising output of his highly

speculative” (21). The festivities and gatherings at his house made all the stuff more credible than anything else could. The writer ironically presents that the credibility of any man in this society, which denotes its roots to the worth, one has in the shape of earnings and fortune. Even one’s past is easily put aside when monetary superiority is well above, and it is spent luxuriously for the preferences of the people:

The money which was to be spent,—an amount which would make this affair quite new in the annals of ball-giving,—would give the thing such a character that it would certainly be successful. And much more than money had been expended. Almost incredible efforts had been made to obtain the cooperation of great people, and these efforts had at last been grandly successful. (25)

The writer seems to be cynical of the developments taking places in the economic sector that lead to financial frauds and finally, a debacle. The writer appears to be discussing the typically undiscussed ideas relating to the changing economic prospects. Elizabeth Bleicher in “Lessons from the Gutter: Sex and Contamination in ‘*The Way We Live Now*,’” views that “From a rhetorical standpoint, it is a move to underscore his personal and professional integrity. Trollope is both a gentleman and a responsible author who will not participate in the perpetuation of the happy endings and false lessons popular fiction purveys” (547). Trollope assumes the position to warn the reader of cultural decay and the moral declination and by using the full extent of social criticism he tries to impose the social law. Likewise, to Trollope, these changes seem to introduce money as a key factor in defining the interclass relations. He tries to reflect the intrinsic class attitudes that develop in a certain society before and after it is exposed to capitalistic inclinations. The writer tells the reader about festivities and great banquets of the high class people and the outlook of the classes in approaching such events. It is shared by the writer that there are certain attitude differences among the townspeople owing

to the class they belong to, “But those things cannot be done in the country with the exactness which the appliances of London make easy; and then the Longestaffes, though they were decidedly people of fashion, were not famous for their excellence in arranging such matters. (153)

Religion and other social tools that formulate public opinion are widely manipulated by Melmotte. Now and then religious segregation pops-up as a part of the society in *The Way We Live Now*. Religious tendencies of the people are based on the non-conformist religious views. This factor has an influence on the political inclinations, “But still, as Protestants naturally desired to be represented in Parliament by a Protestant member, and as Roman Catholics, as naturally desired to be represented by a Roman Catholic, perhaps Mr. Melmotte would not object to declare his creed” (424). But the said religious life in the society seems to be contradicted by the new economic affinities. In other words, we may find the economy shaping the way for the religious views and inclinations. All start supporting Melmotte who successfully acquires their support regardless of their church penchants. His financial support to different churches is a part of the discourse. Though Mr. Melmotte’s religious inclinations are yet to be found out, his financial backing is hailed by the corresponding authorities. Roger and Bishop of Elmham, when dining, got the news that someone, referring to Melmotte, “has given £200[...] to the Curates' Aid Society. I don't know that a man could spend his money much better than that” (419). Trollope comments on his individual capacity to go beyond the religious bounds to enjoy the support from the both sides. Trollope mentions that:

Mr. Augustus Melmotte, the great financier, and capitalist, has presented a hundred guineas towards the erection of an altar for the new church of St Fabricius, in Tothill Fields. The donation was accompanied by a letter from Mr. Melmotte's secretary, which leaves but little doubt that the new member for

Westminster will be a member, and no inconsiderable member, of the Catholic party in the House, during the next session. (422)

It is imperative to scrutinize him as a man disposed to manipulate the institutions and folks around him through his financial ascendancy or dominance. Likewise, the all-inclusive web of the society, in the middle of the novel goes in one lineal direction; to Mr. Melmotte. There is a backing of Mr. Melmotte from the *Morning Breakfast Table* that is believed to be the outcome of Mr. Broune's support under the influence of Lady Carbury, as she yearns to get his son Sir Felix married to Marie Melmotte. However, Mr. Broune has his own inclinations, "But it is more probable that Mr. Broune saw,—or thought that he saw,—which way the wind sat, and that he supported the commercial hero because he felt that the hero would be supported by the country at large" (335).

Patriarchal society serves the needs of the male folk of the society as a capitalist society works for the survival of the ruling class. According to Lerner, patriarchy is based on "manifestation and institutionalization of male dominance over women and children in the family and the extension of male dominance over women in society in general" (qtd in Farrelly 2). Historically, male supremacy is derivative of the material superiority men folk have enjoyed over the female section. Fredrich Engels asserts that during the course of human history male domination continued to exist because woman has surrendered to man. It is all because they are forced through social institutions and money earning capability of men. In one way or the other the economic superiority of the male and fear of "economic consequences" lead to submission (*Origins of the Family, Private Property, and the State*). Interestingly, in *The Way We Live Now* the reader is familiarized with the overwhelming desire to marry Marie Melmotte by Lord Nidderdale and Sir Felix. They both carry certain appellations as "Sir" and "Lord", yet they are fervent to marry Marie Melmotte whose even family identity is ambiguous. Here it is

believed, “The wife without the money would be terrible! That would be absolute ruin! There could be no escape then; no hope” (230). Trollope here seems to signify the mood of the age where monetary advantage did play a key role in a marriage like institution. Trollope appears to target hypocrisy within the social fragmentations through the representations of characters who lack human emotional attachment, “There had been little flirtations between her and Nidderdale,—meaning nothing, as everyone knew that Nidderdale must marry money” (193). Likewise, the out-and-out rejection of Sir Felix’s proposal, when we look at his conversation with Melmotte, presents two aspects of the society. On Felix’s sheer dismay, Mr. Melmotte discards him on the basis of having less material status than required (180-81). Sir Felix does not meet his criterion, and says that he is merely a baronet that’s all (284). However, at the same time the dominance of men in the life affairs and family life cannot be subsided. Monika Smith elucidates that physical and psychological violence are a part of the life of the women in *The Way We Live Now*. In fact, the writer shares that most of women characters do rely on the others. Marie Melmotte emerges as a powerful character when she assumes the monetary advantages and she challenges the men. Same is the case with Lady Carbury, a woman of queer character but the writer regards her past with a cruel husband and the violence used against her responsible for her character flaws. Monika Rydygier Smith further declares:

Violence pervades *The Way We Live Now*, Trollope's novel of contemporary life written and set in 1873[...] violence saturates the novel and the lives of nearly all its female characters. At first, the physical assault of women is recounted as part of an embedded narrative of past events as part of an individual woman's history situated before the "now" of the novel's title. But as the narrative moves into that "now", implicitly equating it with real conditions outside the discursive

world of the novel, violence against women is recorded as a facet of the contemporary world. (13)

In this work, the alteration of class and position by the people dominate the theme. It is also revealed that traditional titles, though important to a certain level, do not yield much for the holders in *The Way We Live Now*. Society is more for material advantage and many titles in this work lack the significance against the newly emerging ones. Here the reader ascertains the meaning of change of commerce and economic activities that define the class interrelations and respective titles. Their vantage point is changed through multiple evolutionary processes among which economy appears to be on the topmost spot. Mr. Melmotte's numerous titles i.e. "business man", "the great financier", "parliamentarian" and so on are more effective than titles like "Lord" or "Sir". Correspondingly, to understand the context of the relationship formations in this work, the reader may find the dominance of money as a guiding factor that monitors the inclination of the masses. The writer's introduction to this aspect may be a reflection of the changing attitude owing to economic and production nuances. Since all the mentioned newly born titles are based on the financial titles of the age, they face a debacle ultimately. The reader senses that Trollope lashes the voracity and want for more in the capitalistic attitude dripping in the society. Trollope says that with the each passing day Melmotte emerges as a powerful man in every aspect of life, "He was learning to despise mere lords and to feel that he might almost domineer over a Duke" (263). The writer further adds that Melmotte's position in the society is not what he endeavored, but it all seems to go his way, "So it had now been with Mr. Melmotte. He had contemplated great things, but the things which he was achieving were beyond his contemplation" (263).

Anthony Trollope tends to present him as an archetypal fellow of the age and at the end as an acrimonious example. Roger L. Slakey in "Melmotte's Death: A Prism of Meaning"

argues that, while planning the work *The Way We live Now*, Trollope had the idea to lead Melmotte into obscurity than committing a suicide but he never did that (248). Had he not lost the financial game in this manner, the entire outlook would have been different. But it is important to observe that he is a member of the class strife, wherein the classes are mainly living in a covert scuffle for financial superiority. Trollope says, “Nothing encourages this kind of thing like competition” (68). The writer shares that ultimate roughness in such characters emerging from this sort of men, “Melmotte was the biggest rogue the world had ever produced” (563). Melmotte resorts to the ultimate greed for money the writer seems to abhor and he symbolizes it as a jeopardy that even transcends all the cherished and esteemed relations.

Trollope’s infusion of Melmotte in the city tends to open a debate over the acceptability of such a figure in the then society. French Marxist Louis Althusser in “From Ideology and Ideological State Apparatuses” asserts that according to many Marxists that the common masses usually fail to understand what is really going on. They are deluded by that the economic system believing that it serves equal opportunities to all its members, rather than supporting those who control the means of production and capital, whom Marxists call the owners and capitalists (*The Norton Anth.* 1478). However, his expulsion in the later part shows that for any society it is difficult to adjust to revolutionizing financial games or sudden changes. People do whisper about the questionable past of the “great financier” that is later established when he commits financial frauds. His daughter also falls prey to his ambitions. She regards him as an infernal scoundrel sitting in Parliament who forged her name and issued a fake attorney. However, Trollope believes that such men do keep a pace with the changing socio-economic trends of the time (601). Trollope demurs the trends of the age by ending it all up with the financial debacle. In other words, the writer gives a cynical impression about the revolutionizing attributes of money in the development. At the inception, the writer confirms

the colorful anticipations as: “It seemed that there was only one virtue in the world, commercial enterprise” (333), but ends up with declaring it a house of cards in the latter part of the novel when it breakdowns.

Emerging political nuances and social life tend to influence each other in this work establishing a deliberation on the synchronized political upheavals and the socio-economic transmutations. Political activity in this work is fairly debated over as it substantially concerns Mr. Melmotte’s endeavor to sit in Parliament, “And as a seat in Parliament has been a matter of ambition to the best of our countrymen for centuries” (420). Trollope presents him as an opulent character who even with following multiple weaknesses, is able to assimilate the general complacency and abetment. His following flaws as a candidate for Parliament are divulged by the writer and through these, he indirectly expostulates Melmotte’s social integration process.

Firstly, he has never submitted his full identity as a bona fide English hombre.

Melmotte was not an Englishman,—he now made London his home and Great Britain his country, and it would be for the welfare of the country that such a man should sit in the British Parliament. Such were the arguments used by the "Breakfast Table" in supporting Mr. Melmotte. (410)

Secondly, he is a man with a shrouded past that needs to be cleared. And thirdly, he is presented as an entirely incapable politician who is yet to know more of Parliament and its proceedings, “nothing of nationality,—had no preference whatever for one form of government over another, never having given his mind a moment's trouble on the subject” (411).

However, substantial support of the masses is based on Melmotte’s ability to use his money for the aims and build up the confidence of the people in him, “The moneyed men would go in

with him at once because they know that he understands the game and has got the pluck. A man who has done what he has by financing in Europe,—by George! there's no limit to what he might do with us” (68). It is interesting to perceive that the way he succeeds building his stature, Trollope says, is something even Melmotte himself never expected. However, the reader may find that his emergence is directly linked with the emergence of his capital and his downfall is vice versa. In order to achieve the prestige in this society, he practices the following tactics, by taking the religious figures into confidence (mentioned in the above paragraph), using tools like *The Morning Breakfast Table*, to mold public opinion and approaching high class individuals and wins their support i.e. Emperor of China and some other well-known figures visit him. A famous political name Beauchamp, affluent and has great connections with the high class relations in the Kingdom, “had been moving heaven and earth on behalf of the great financial king, and working like a slave for his success” (412).

Most of the financial bustle is brought by the introduction of the railway, which is called “The greatest work of the age” (66), to the town. The writer seems skeptical about the introduction of this venture. However, in the town, it is believed that:

The floating of this railway company would be one of the greatest and most successful commercial operations ever conducted on either side of the Atlantic. It was a great thing,—a very great thing;—he had no hesitation in saying that it was one of the greatest things out. He didn't believe a greater thing had ever come out. (73)

Anthony Trollope mentions the unimaginable capital expected to be generated from the realization of this project. However, this confidence meets a catastrophic end in the hands of the writer. Everyone sees an opportunity of making a “couple of Millions of dollar” (68), as an attainable prospect. Since Mr. Melmotte backs it up, “It was felt that Mr. Melmotte was himself

so great a tower of strength that the fortune of the Company,—as a company,—was made” (70) and “that the railways was Melmotte’s own child” (167), the prospects of its success are deemed high. Similarly, the internal economic gains expected from this project are also linked to the prospects of the British Empire beyond her own boundaries. That was widely talked, that, “the railway will make Mexico a new country” (317). Simultaneously, the effects of the railways are felt across the borders. For instance, the desire and need to accomplish British overseas design are also mentioned, “in the event of general wars, England need be dependent on no other country for its communications with India” (337). All the huge investment is expected to be raised with the help of previous examples that have been set by the Panama Railways, the great line across the continent to San Francisco., It is one of the examples of huge fortune being made in the railways. (167)

Trollope’s *The Way We Live Now* implies to negotiate the terms of the new era with the Victorian ideals and beliefs. The effects do contribute to the multifaceted outcomes that share the class consciousness and intensification in the shape of changes in the social fabric. In short, we find the encapsulation of the entire being of the contemporary society working as an organism. However, the acclimatizing of the new forms gets a fiasco in the hands of the writer. At the same time, the writer reflects upon the patriarchal society and the need of security for women characters in the shape of money. These developing class tensions are reflected as an outcome of the contemporary pecuniary position of the society. Thus, financial maneuvers lead to the use of public opinions by using molding tools i.e. religion, literature (in the shape of reviews) that ultimately position the business giant Augustus Melmotte into Parliament. It exhibits politics and elections and the significance of Melmotte’s money in paving his way to the epitome. Since all the above mentioned institutions are a part of the Superstructure in the Marxist definition, these aspects define the influence of financial supremacy over them.

Furthermore, subtle changes in the timeworn class titles are overshadowed by the modern ones. The writer neither supports the introduction of new ideas nor does he to advocate the old ones. He puts it to the reader to ponder upon and judge the effects of capitalist economy on the society.



CONCLUSION

The works in discussion comply with the widely-debated notion that literature reflects the contemporary society of those particular writers. However, the degree of subjectivity and objectivity in these works may vary from writer to writer. These works in the thesis have certain attributes linking to economic and other aspects of the society of their respective creators. The reader may find Marx's idea of class conflict and full-fledged scuffle in *North and South*, whereas, in *The Way We Live Now* and *Middlemarch*, the reader may observe a more indirect view of the economic activities and the formation of certain class attitudes that can be linked to Historical Materialism and Engels Marxist idea of the origin of family and society. Hence, all three works carry Marxist tinges. Largely, these novels share the economic factors that later on contributed to the formation of new class structure in England. These three novels have the representation of segments of the society, socio-political upheavals, religious tendencies, and the status of woman in these characters. All are combined to negotiate the footings and the circumstances of the transition which is taking place. However, the writers use divergent angles to outline the time, as cited in the relevant subdivisions of this thesis.

North and South deals with the very origin of industrialist economy, wherein the Elizabeth Gaskell intensively talks about industrialization, its impacts, and prospects. Through the portrayal of different characters, it divulges a vibrant picture of almost every stakeholder living at the time, including the rich, the poor, and the middle class, together with its stratified upper and lower segments. However, unlike *The Way We Live Now*, it ends up with an acceptance of hard work, determination, and perseverance of the emerging industrialist class. Here, the spirit of this economic system appears to have been imbued by the society and is dealt as a *fait accompli*. The writer in *North and South* reassures that industrialization is inevitable, but the mushroom growth of issues could be tackled if the rich and the poor are willing to compromise some of their respective interests. Gaskell finds a resolution at the end

by accepting the changing modes of economy, whereas, Anthony Trollope and George Eliot are either skeptical or reject such modifications in the way of life.

In the novel *Middlemarch*, the writer draws a picture of the 1830s. George Eliot talks about the different interconnection among the sections of the classes. We have the depiction of the life that includes bourgeoisie in the shape of Vincys and Bulstrodes. The town of Middlemarch lives as a complex whole which breathes significant parts of contemporary life, engulfing class relations popping up on the political, spiritual or religious and constitutional arena.

However, in *The Way We Live Now*, Anthony Trollope reflects more of the beginning of railways and associated economic activities. The writer appears to be skeptical of good that is expected from industrialization. As the writer's tendency is more about the satirical representation of the life in this work, certain aspects of economic emergence at that time are a target as well. The financial factor and its control that contribute to the altering of life is widely debated over and lashed to a certain degree. As discussed in the respective chapter, there is a subtle clash between the old and the new, the old titles and positions and the birth of certain tags which get more regard and value than the former one. In addition, it may be observed that in a certain society economy plays its role in certain domains of life i.e. politics, religion, literature.

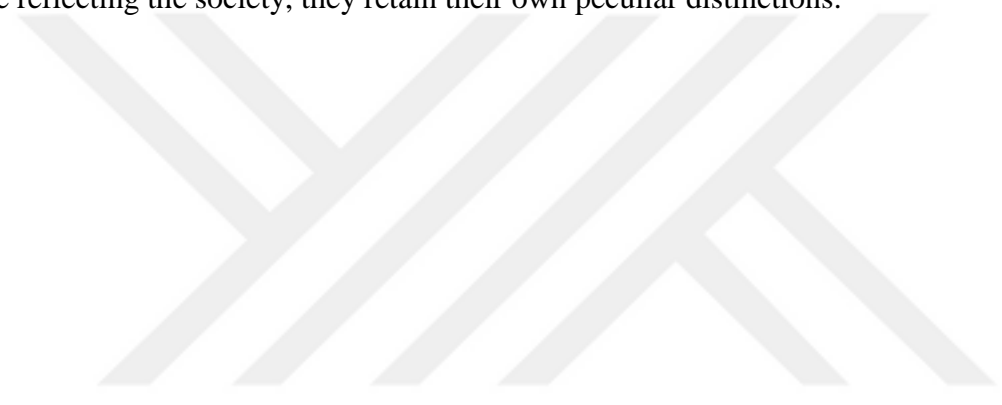
In this thesis characters like Mr. Melmotte and Mr. Thornton typify the emerging industrialist class. However, they retain certain attributes shed on them by their respective creators, namely Trollope and Gaskell. Gaskell presents Thornton as an industrialist who is molded into a good human being at the end. Whereas Mr. Melmotte is rejected by Anthony Trollope's society in *The Way We Live Now*.

Railway emerged, at the time, as the potential backbone of industrialization throughout the world. Similarly, it is mentioned in these three works through different angles where it plays a significant role in splitting up the classes. It is an exciting machinery that would help industrialize the world and it is considered a great prospect for making money. In *The Way We Live Now*, it is regarded as herald for new economic growth but ends up with a fiasco. On the other hand, railway in *Middlemarch* is seen as an invasion into the serene life of the town, as mentioned in the related chapter.

Politics retains its formidable position in these works, as far as its presence is concerned, but at the same time, it evolves like other social institutions. To the people of the respective societies, it is affirmed to be the business of the elite or “great financiers” and “businessmen”. Augustus Melmotte, John Thornton, and Arthur Brooke are either directly involved or they have certain endeavours related to it. Since all these mentioned characters represent their respective novels, it is important to mention that they represent the elite of the society. Augustus Melmotte is widely believed to be the greatest of the financiers in the country, whereas, Mr. Thornton is a determined industrialist who yearns for earning as much as he can. On the other hand, Mr. Brooke enjoys the tendency to materialize his monetary advantage for political ends. Nonetheless, all these three figures wholeheartedly yearn for Parliament.

North and South and *Middlemarch* contain the pathetic conditions of the working class. *North and South* does have a fair part of its composition debating over the interconnections and the strife between the workers and the employers. It goes to the core of the issues pertaining absolute necessity to set the mode of behaviour for the both classes i.e. Workers and employers or bourgeoisie. Like *North and South*, some of the tinges of working class miseries are mentioned in the *Middlemarch*. The discourse of both novels utters the working-class differences in terms of language, political stance, and their living conditions.

In all three works, there is an intrusion of industrialization in the respective societies. We may find it dwelling more vigorously in *North and South*, but it appears to be nascent in *The Way We Live Now* and *Middlemarch*. Nonetheless, these novels do present the cultural and economic sphere, which, as per the Marxist definition, are constantly changing with changes taking place in the mode of material production. The overall comparative analysis reveals that the three works in consideration are parallel in their certain treatments, specifically of these writers' tendency to reflect economic as well as other social characteristics of the age. However, while reflecting the society, they retain their own peculiar distinctions.



Works Cited

- “Anthony Trollope.” *The Aldine Press*, vol. 3, no. 6, 1870, pp. 64–68.,
www.jstor.org/stable/43243618
- Balibar, Etienne, and Pierre Macherey. "Literature as an Ideological Form." Ed. Philip Rice and Patricia Waugh. *Modern Literary Theory: A Reader*. 4th ed. London: Arnold, 2001. 134- 41. Print
- Beer, Gillian. *Darwin's Plots: Evolutionary Narrative in Darwin, George Eliot and Nineteenth-century Fiction*. 3rd ed. Cambridge: Cambridge UP, 2009. Print.
- Benjamin, Walter. “The Work of Art in the Age of Mechanical Reproduction” Vincent B. G.Edt. *The Norton Anthology of Theory and Criticism*. New York, USA:W. W. Norton & Company, 2001. Print
- Bleicher, Elizabeth. “Lessons from the Gutter: Sex and Contamination in *The Way We Live Now*.” *Victorian Literature and Culture*, vol. 39, no. 2, 2011, pp. 545–562.,
www.jstor.org/stable/41307881
- Bloom, Harold. *George Eliot*. Philadelphia, Chelsea House Publishers, 2009.
- Byrde, Margaretta. “Anthony Trollope.” *The Sewanee Review*, vol. 30, no. 3, 1922, pp. 324–335., www.jstor.org/stable/27533565
- Carroll, David. *George Eliot and the Conflict of Interpretations*. Cambridge, UK: Cambridge UP, 1992. Print
- Caudwell, Christopher. “IV. Consciousness: A Study in Bourgeois Psychology.” *Further Studies in a Dying Culture*, 1949,
<http://www.marxists.org/archive/caudwell/1949/further-studies>
- Davidson, J. H. “Anthony Trollope and the Colonies.” *Victorian Studies*, vol. 12, no. 3, 1969, pp. 305–330., www.jstor.org/stable/3826536.

Duthie, Enid L. *Themes of Elizabeth Gaskell*. London, Palgrave Macmillan, 1990.

Edwards, P. D. "Trollope Changes His Mind: The Death of Melmotte in *The Way We Live Now*." *Nineteenth-Century Fiction*, vol. 18, no. 1, 1963, pp. 89–91., www.jstor.org/stable/2932340

Eliot, George. *Middlemarch*. London, Penguin Books, 1994. Print

Engels, Frederick. "II. The Family." *Origins of the Family, Private Property, and the State*, Hottingen-Zurich, Germany, 1884, www.marxists.org/archive/marx/works/1884/origin-family/ch02d.htm.

Engels, Fredrich. *The Conditions of the Working Class*. Leipzig, 1845, <http://www.marxists.org/archive/marx/works/1840/cond-wce/index.htm>. The English edition (authorized by Engels) was published in 1887 in New York and in London in 1891; Source: Panther Edition, 1969, from text provided by the Institute of Marxism-Leninism, Moscow;

Farrelly, Colin. "Patriarchy and Historical Materialism." *Hypatia*, vol. 26, no. 1, 2011, pp. 1–21., www.jstor.org/stable/23016676

Fleishman, Avrom. *George Eliot's Intellectual Life*. Cambridge, UK: Cambridge UP, 2010. Print.

Foster, John. *Class Struggle and the Industrial Revolution: Early Industrial Capitalism in Three English Towns*. London, Weidenfeld and Nicolson, 1975.

Foster, Shirley. *Elizabeth Gaskell: a Literary Life*. New York, Palgrave Macmillan, 2002.

Gaskell, Elizabeth Cleghorn. *North and South*. London: Penguin, 2010. Print.

Germain, Ernest Mandel Ernest. "Marxism and Democracy." *Marxists Internet Archive*, www.marxists.org/archive/mandel/1948/09/democracy.htm.

Greenblatt, Stephen. "Invisible Bullets: Renaissance Authority and Its Subversion." <http://www.risingpress.org/cnu/308/invisible.pdf>

- Greenblatt, Stephen. *Literary Theory, an Anthology*. Edited by Julie Rivkin and Michael Ryan, Malden, MA, Blackwell, 1998.
- Habib, Rafey. *A History of Literary Criticism: from Plato to the Present*. Malden, MA, Blackwell Pub., 2005.
- Jedrzejewski, Jan. *George Eliot*. New York, Routledge, 2007. Print
- Kilroy, F. James *The Nineteenth Century English Novel: Family Ideology and Narrative Form*, New York: Palgrave Macmillan, 2007. Print
- Leitch. Vincent B. G.Edt. *The Norton Anthology of Theory and Criticism*. New York, USA: W. W. Norton & Company, 2001. Print
- Lewis, Monica C. "Anthony Trollope and the Voicing of Victorian Fiction." *Nineteenth-Century Literature*, vol. 65, no. 2, 2010, pp. 141–165., www.jstor.org/stable/10.1525/ncl.2010.65.2.141
- Louis, Althusser, Waugh, and Philip. "From Ideology and Ideological State Apparatuses." *Modern Literary Theory: A Reader*. Ed. Rice. 4th ed. London: n.p., 2001. 1483-508. Print.
- Louis, Althusser. Leitch edit. "A Letter on Art in Reply to Andre Daspre" *Norton Anthology of Theory and Criticism*. New York, USA: W. W. Norton & Company, 2001. Print
- Louis, Althusser. Leitch. Vincent B. G.Edt. "From Ideology and Ideological State Apparatuses" *The Norton Anthology of Theory and Criticism*. New York, USA: W. W. Norton & Company, 2001. Print
- Matus, Jill L. *The Cambridge Companion to Elizabeth Gaskell*. Cambridge, UK, Cambridge University Press, 2007.
- McLellan, David. Introduction. *Selected Writings. By Karl Marx*. Oxford: Oxford UP, 2000. 5-9. Print.

- Nardin, Jane. "The Social Critic in Anthony Trollope's Novels." *Studies in English Literature, 1500-1900*, vol. 30, no. 4, 1990, pp. 679–696 ., www.jstor.org/stable/450566
- Nash, Julie. *Servants and Paternalism in the works of Maria Edgeworth and Elizabeth Gaskell*. Hampshire, UK, Ashgate Publishing Company, 2007. Print.
- New World Encyclopedia Contributors. "Ideology." - *New World Encyclopedia*. N.p., 3 Apr. 2016. Web. Oct 19. 2016. <http://www.newworldencyclopedia.org/entry/Ideology>
- Ohmann, Richard. "The Shaping of a Canon: US. Fiction", 1960-1975 Leitch. Vincent B. G.Edt. *The Norton Anthology of Theory and Criticism*. New York, USA: W. W. Norton & Company, 2001. Print
- Patricia Waugh. *Modern Literary Theory: A Reader*. 4th ed. London: Arnold, 2001. 134–41. Print
- Rignall, John. *Oxford Reader's Companion to George Eliot*. Oxford: Oxford UP, 2000. Print.
- Rummel, By R.J. "Marxism and class conflict." *Marxism and class conflict*. N.p., n.d. Web. 20 Oct. 2016.
- Scudder, Vida D. "George Eliot and the Social Conscience." George Eliot, Edited by Harold Bloom and Juliette Atkinson, *Bloom's Literary Criticism*, New York, 2009, pp. 168–170.
- Shelley, Percy. "England in 1819" by Percy Bysshe Shelley Poetry Foundation, *Poetry Foundation*, <https://www.poetryfoundation.org/poems-and-poets/poems/detail/45118>.
- Slakey, Roger L. "Melmotte's Death: A Prism of Meaning in *The Way We Live Now*." *ELH*, vol. 34, no. 2, 1967, pp. 248–259., www.jstor.org/stable/2872237
- Smith, H. Barbara. Leitch. Vincent B. G.Edt. "Contingencies of Value" *The Norton Anthology of Theory and Criticism*. New York, USA: W. W. Norton & Company, 2001. Print

- Smith, Monika Rydygier. "Trollope's Dark Vision: Domestic Violence in *The Way We Live Now*." *Victorian Review*, vol. 22, no. 1, 1996, pp. 13–31., www.jstor.org/stable/27794820
- Smith, Sheila M. "The Review of English Studies." *The Review of English Studies*, vol. 34, no. 134, 1983, pp. 238–239., www.jstor.org/stable/515689
- Steedman, Carolyn. "Going to *Middlemarch*: History and the Novel." *Michigan Quarterly Review*. N.p., 2001. Web. 25 Sept. 2016.
- Stoneman, Patsy. *Elizabeth Gaskell*. Manchester, UK. Manchester University Press, 2006. Print
- Terry, R. C. *Anthony Trollope: the Artist in Hiding*. Basingstoke: Macmillan Press, 1979. Print.
- "The City of Manchester, about 1870." *BBC*, British Broadcasting Corporation, www.bbc.co.uk/schools/primaryhistory/victorian_britain/children_in_factories/
- "The Reform Act 1832." *UK Parliament Official Site*, UK Government, <https://www.parliament.uk/about/livingheritage/evolutionofparliament/houseofcommons/refomacts/overview/reformact1832/>
- Trollope, Anthony. *The Way We Live Now*. Hertfordshire, Wordsworth Editions, 2001.
- Trollope, Anthony. *Autobiography of Anthony Trollope*. N.p.: n.p., n.d. *The Project Gutenberg*. The Project Gutenberg, June 2004. Web. 20 Mar. 2017., <http://www.gutenberg.org/ebooks/5978>
- Trotsky, Leon. "Literature and Revolution," 1960-1975 Leitch. Vincent B. G. Edt. *The Norton Anthology of Theory and Criticism*. New York, USA: W. W. Norton & Company, 2001. Print
- Wagner, Tamara S. "Speculators at Home in the Victorian Novel: Making Stock-Market Villains and New Paper Fictions." *Victorian Literature and Culture*, vol. 36, no. 1, 2008, pp. 21–40., www.jstor.org/stable/40347591.

Waterman, P. "Marx and the Railways"-colorado.edu. N.p., n.d. Web. 13. Jan. 2017.

<http://www.colorado.edu/Sociology/gimenez/manifesto/0041.html>

Wilson, Edmund. "Marxism and Literature" Leitch. Vincent B. G.Edt. *The Norton Anthology of Theory and Criticism*. New York, USA: W. W. Norton & Company, 2001. Print

Wittig, Monique. "One Is Not Born a Woman Leitch." Vincent B. Leitch G.Edt. *The Norton Anthology of Theory and Criticism*. New York, USA: W. W. Norton & Company, 2001. Print



Curriculum Vitae

Name and Surname: Adnan Riaz

Place and Date of Birth: Karachi 06/09/1990

Education:

Degree	Field	University	Year
Undergraduate	Bachelor of Arts	University of Balochistan	2009
Graduate	MA English Literature	University of Balochistan	2011
Graduate	MA English Literature	Atilim University Ankara	2017

Work Experience:

Work Place	Position	Year
University of Turbat	Lecturer	2013 to date
Cadet College Panjgur	Lecturer	2012 to Dec.2013

Email: adnan_riaz4@yahoo.com

Phone: +92 3138732166

Date: 02/06/2017

Turnitin Orijinallik Raporu

Tez Adnan Riaz tarafından

ÖDEV 2 (SBE TEZ 1) den

- 18-May-2017 18:36 EEST' de işleme konu
- NUMARA: 815911698
- Kelime Sayısı: 25525

Benzerlik Endeksi

%11

Kaynağa göre Benzerlik

Internet Sources:

%9

Yayınlar:

%4

Öğrenci Ödevleri:

%7