ATILIM UNIVERSITY

GRADUATE SCHOOL OF SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

ENGLISH CULTURE AND LITERATURE PHD PROGRAM

CLASS, IDEOLOGY AND HEGEMONY IN LIONEL BRITTON'S *HUNGER AND LOVE*, ROBERT TRESSELL'S *THE RAGGED TROUSERED PHILANTHROPISTS, AND* WALTER GREENWOOD'S *LOVE ON THE DOLE*

PhD Dissertation

Oğuzhan Atila

Ankara – 2019

GCPS

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PhD Dissertation

Oğuzhan ATİLA

Supervisor

Assoc. Prof. Dr. Azade Lerzan GÜLTEKİN

Ankara – 2019

ACCEPTANCE AND APPROVAL

This is to certify that this dissertation titled "Class, Ideology and Hegemony in Lionel Britton's *Hunger And Love*, Robert Tressell's *The Ragged Trousered Philanthropists,* and Walter Greenwood's *Love On The Dole"* and prepared by Oğuzhan Atila meets with the committee's approval unanimously as PhD Dissertation in the field of English Language and Literature following the successful defense of the dissertation conducted on 25.06.2019.

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I hereby declare that;

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25 / 06 / 2019

Oğuzhan ATİLA

ÖZ

ATİLA, Oğuzhan. Lionel Britton'un *Hunger and Love*, Robert Tressell'in *The Ragged Trousered Philanthropists* ve Walter Greenwood'un *Love on the Dole* İsimli Romanlarında Sınıf, İdeoloji ve Hegemonya, Doktora Tezi, Ankara, 2019.

Bu tez, yirminci yüzyılın ilk yarısında İngiltere'de yazılmış olan seçilmiş işçi sınıfı romanlarında, romana özgü şekil ve biçem özellikleri doğrultusunda sınıf, ideoloji ve hegemonya temalarını incelemektedir. Romanların analizinde hem klasik Marksist hem de postmarksist bakış açısıyla Marksist edebiyat eleştirisinden yararlanılmıştır. Bu tezde incelenen yazarlar, işçi sınıfının entellektüel tabakasında yer almaları ve romanlarını kendi deneyimlerinden yola çıkarak kaleme almaları bakımından seçkindir. *Hunger and Love* isimli romanda Lionel Britton deneysel bir edebi üslupla kapitalist toplumdaki sorunları ele alır. Walter Greenwood ve Robert Tressell'den farklı olarak Britton, romanında edebi şahsiyetlere çok sayıda atıf yapmakla birlikte bilimsel, psikolojik ve tarihi terimlerden bolca yararlanır. Britton, işçi sınıfını geniş bir kitle üzerinden anlatmak yerine romanında az sayıda karakterle küçük bir evren oluşturup kapitalist dünyada işçi sınıfı kültürü ve yaşamına dair evrensel gerçekleri ortaya koyar. Ayrıca toplumda hegemonyasını sürdüren yönetici sınıfa saldırırken sınıf ayrımcılığını ve ideolojik uygulamaları gün yüzüne çıkarır. Walter Greenwood ve Robert Tressell, özellikle işsizlik ve yoksulluk sorunlarına odaklanarak işçi sınıfının içler acısı olan çalışma ve yaşama koşullarını anlatır. Greenwood'un romanında mekan bir sanayi kasabası iken Robert Tressell romanında Kral Yedinci Edward dönemi İngiliz toplumunda endüstriyel olmayan küçük bir kasabayı mekan olarak seçer ve roman karakterleri fabrikada çalışan işçiler yerine zanaatkarlardır. Her iki yazar da kapitalizmin, devletin baskıcı ve ideolojik aygıtları aracılığıyla işçileri nasıl köleleştirdiğini anlatır. Tressell'in romanında, okuyucunun olayların bağlamını anlamasına yardımcı olan çok sayıda dini ve siyasi atıf yer alır Greenwood'un romanı bir sosyal belgesel olarak kabul edilmektedir; sisteme daha üstü kapalı bir şekilde saldırırken karakterlerin psikolojik yönünü daha fazla öne çıkarır. Bu tezin nihai amacı incelenen eserlerin saygın edebiyat eserleri arasında yer almayı hak ettiği ve bu alanda daha çok çalışmaya ihtiyaç duyulduğunu göstermektir.

Anahtar Sözcükler: işçi sınıfı, gerçekçi roman, Marksist edebiyat kuramı, ideoloji

ABSTRACT

ATİLA, Oğuzhan. Class, Ideology and Hegemony in Lionel Britton's *Hunger and Love*, Robert Tressell's *The Ragged Trousered Philanthropists*, and Walter Greenwood's *Love on the Dole*, PhD Thesis, Ankara, 2019.

This thesis explores themes of class, ideology and hegemony in line with novelistic form and style in selected proletarian novels written in the early decades of twentieth-century England. The approach adopted in the analyses of the novels is that of Marxist Literary theory, including both classical and post-Marxist point of view. The writers studied in this dissertation are distinguished in that they all belonged to the intellectual layer of proletariat and wrote their novels relying on their own experiences. In *Hunger and Love,* Lionel Britton deals with the problems in the capitalist society through an experimental style. Different from Walter Greenwood and Robert Tressell, Britton abundantly uses scientific, psychological and historical terms as well as a large number of references to literary figures. Rather than picturing working-class life through a large working community, Britton takes a few individual characters as the microcosm in his novel and uncovers universal truth about working-class culture and life in the capitalist world. While attacking the hegemonic class, he reveals class discrimination and ideological practices in the society. Walter Greenwood and Robert Tressell deal with miserable working and living conditions of a working-class community, with a particular attention to unemployment and poverty. While the setting in Greenwood's novel is an industrial town, Tressell uses a non-industrial, Edwardian setting, the characters being artisans rather than factory workers. Both writers reveal how capitalism makes slaves out of workers through ideological and repressive state apparatuses. Tressell's novel abounds in religious and political references that help the reader to understand the context of narration. Greenwood's novel is treated as a social documentary; less explicit in its attack to the system and more psychological in dealing with the characters. Overall, the ultimate aim of this study is to reveal that the literary works in question need to take their places among canonized literature and further research is to be encouraged.

Keywords: working-class, realist novel, Marxist literary theory, ideology

CONTENTS

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INTRODUCTION

This thesis offers a detailed analysis of three working-class novels written by proletarian writers in the early twentieth-century England, namely Robert Tressell's *The Ragged Trousered Philanthropists* (1914), Lionel Britton's *Hunger and Love* (1931), and Walter Greenwood's *Love on the Dole* (1933). Usually neglected and underestimated, working-class novels studied in this thesis are treated as a literary observatory that scrupulously uncovers the social, cultural, economic and political conditions of a very significant period in the history of England. Major themes commonly prevalent in these three novels are class, ideology and hegemony, which are analysed in line with Marxist Literary Theory. In this regard, there are numerous references to some major classical and structural Marxists, including Georg Lukacs, Antonio Gramsci, Louis Althusser, Raymond Williams and Terry Eagleton, each of whom had significant contributions to the development of this theory. Apart from mainstream Marxist theorists and critics, there are occasional references to critical views of George Orwell, Bertrand Russell and Michel Foucault depending on the subject matter in question. On the other hand, since this thesis is not merely based on a thematic study, it maintains through an elaborative literary analysis that the selected working-class novels were created through both conventional and idiosyncratic narrative techniques contrary to the hitherto assumption that such novels lack aesthetics and authenticity. Besides, it is asserted in this thesis that the reason these novels were supplanted by the mainstream literature of the period is that they were created by proletarian writers who were doubly marginalized in English society. First, these writers were self-educated workers and did not belong to the circle of middle-class writers, neither did they completely adopt the predominant modernist style in literature. Second, they were courageously attacking the existing system and they did not hesitate to criticize bourgeoisie who were enjoying the privileges of the middle-class life compared to the wretched living and working conditions of workers. Therefore, while this study focuses on the themes of class, ideology and hegemony instilled in the aforementioned working-class novels through various linguistic and narrative techniques, it offers an alternative insight into the history and culture of that particular period in England. The reason for selecting these writers is that their novels are of significant literary value although their works have previously been regarded as

unattractive realist documentaries of the working class. The common aspect of the proletarian writers within the scope of this study is that they wrote from within the working class, unlike middle-class writers who wrote about their observations of industrial and modern workers from bourgeois point of view. In accordance with the overall purpose of the study, a number of newspaper articles and reviews of the early twentieth century are used as historical evidential resources.

The first chapter of this thesis explores Lionel Britton's experimental, semi-autobiographical novel *Hunger and Love*, which was published in 1931, in terms of existing class divisions, predominance of bourgeois ideology and hegemony over working class in the early twentieth-century capitalist system. The novel deals with the intellectual development of a young proletarian, Arthur Phelps, from the very first years of the twentieth century up to the period of the First World War, when he becomes a young adult. Lionel Britton has a very distinctive place among proletarian writers as George Orwell also states in one of the interviews by Desmond Hawkins: "he is not conservative in his style like many other proletarian writers" (Orwell 40). On one hand, he uses stream of consciousness technique and inner monologues, which enables transcendence into the protagonist's consciousness; on the other hand, his powerful realist depiction of everyday life of working class and bourgeoisie sheds light on the socio-cultural gap between these two classes. Britton uses a narrator that is not omniscient but has much control on the protagonist's consciousness. The author harshly criticizes and mocks, implicitly and explicitly, the existing capitalist system which devours its victims gradually, and class distinction which is kept alive on the basis of dominant ideology and hegemony. Another point in the analysis of the novel is that the writer refers to a number of scientific and literary works from ancient to modern times, which reveals the writer's, and also the protagonist's, intellectuality. Thus, he deals with the concept of literary 'tradition' in a different way from that perceived merely as a continuation of previously existing form and style in literature. Concerning this matter, T. S. Eliot writes in his 'Tradition and the Individual Talent':

> If the only form of tradition, of handing down, consisted in following the ways of the immediate generation before us in a blind or timid adherence to its successes, 'tradition' should positively be discouraged. We have seen many such simple currents soon lost in the sand; and novelty is better than repetition. Tradition is a matter of much wider significance. It cannot be inherited, and if

> you want it you must obtain it by great labour. It involves, in the first place, the historical sense, which we may call nearly indispensable to anyone who would contribute to a poet beyond his twenty-fifth year; and the historical sense involves a perception, not only of the pastness of the past, but of its presence (Eliot 2640).

Apparently, Eliot defends the innovative nature of modernism that needs to be developed and enriched with the writer's overall literary experience from past to present. In this sense, although the proletarian writers studied in this thesis do not introduce a completely radical literary novelty in their works, Lionel Britton deserves a distinctive place among others in his experimental technique and his abundant references to various literary works from ancient times to his day. Another distinctive feature of his novel *Hunger and Love* is that the writer does not use a linear time in his narration, but the time moves back and forth depending on the fluctuations in the character's consciousness. Britton plays with the conventional linear narrative style and replaces it with a discursive one. The novel is also an example of *Bildungsroman*, observing the intellectual development of the main character Arthur Phelps throughout his irregular working life. Regarding this aspect of the novel, Georg Lukacs finds it striking that both bourgeois and proletarian literature have shown a preference for the autobiographical *Bildungsroman* (112). As a reason, he explains that both types of society are, unlike earlier societies, in a state of constant, dynamic change. For Lukacs, an individual growing up in these societies has to work things out for himself and struggle for a place in the community (112). Nevertheless, Lukacs draws attention to a difference between bourgeois *Bildungsroman* and that of proletarians, maintaining that whereas the typical bourgeois *Bildungsroman* takes its hero from childhood to the critical years of early adult life, its proletarian counterpart often begins with the crisis of consciousness the adult bourgeois intellectual experiences when confronted with socialism (Lukacs 113), which is true for Lionel Britton's novel. Britton throws his protagonist Arthur Phelps in the middle of the capitalist society at the age of sixteen and makes him face all sorts of difficulties as a member of working class. Thus, the main character of the novel starts his journey at a time when he is going through what Lukacs called 'crisis of consciousness'. The way the author uses different registers of language and terminology that of educated and intellectual people, of uneducated and

working people, of science and politics, and of literature, is also a subject matter of this thesis. Bertrand Russell, who wrote the introduction to *Hunger and Love*, states:

> The book is filled with a splendid rage against the humbug, the cruelty, and the moral degradation of the possessing classes, which gives the book its high literary quality – not in a conventional sense, for there is nothing that could be called 'fine writing'; there is no shrinking from colloquialisms, and there is in parts a kind of head-line abbreviation which has its own effectiveness (Russell vii).

Britton makes use of various forms of language in order to remark the existing class distinctions. Russell also suggests the novel has given to the reader a survey of the world from the standpoint of a highly intellectual proletarian, and he expresses his conviction that the world is at least as like that portrayed in *Hunger and Love* as that which is portrayed in higher-class academic, scientific and literary discussions and works (Russell x).

The Second Chapter of the thesis examines Robert Tressell's only novel *The Ragged Trousered Philanthropists* in the light of Althusser's theory of ideology, Gramsci's theory of culture and hegemony, and classical and post-Marxists' views of class division. Robert Tressell was the pen name of Robert Noonan. He was born in Dublin in 1870 and died in Liverpool in 1911. Peter Miles, who wrote an introduction to the novel, explains that although he had middle-class roots, Noonan earned his living as a working man in South Africa and after 1901, in Hastings; he was a skilled painter, decorator, and sign-writer, all elaborate crafts of the day (Miles ix). *The Ragged Trousered Philanthropists* did not appear in print until after Robert Tressell's early death and in a much abridged form (twice-abridged version appeared in 1918, the manuscript's original 250,000 words then reduced to 90,000), it nevertheless became one of the best-loved novels in the English language, well before it was issued in a restored form in 1955 (Miles x). Regarding the word 'Philanthropist', which is in the title of the novel, Miles suggests:

> Back in 1818-19 there was an attempt to establish a general Union of Trades for British Workers in all occupations. The name of the union was to be 'The Philanthropic Hercules' – the strength of labour amalgamated into a powerful giant dedicated to doing good to one's fellow man. In the course of nineteenth century 'philanthropy' became a term more associated with the actions and charitable institutions of a middle class seeking to take the edge off the excesses

> of the laissez-faire capitalism that at the same time guaranteed the social position of that class. It is in this context that the word 'philanthropy' gains it pejorative overtones: in the old adage, the middle class will do anything for the working class except get off its back (Miles xx).

Throughout the novel, the characters who are labourers work for long hours and get very low wages in return. Besides, they are always treated as if they were machines or robots with no human attributes. In this sense, the title of the novel may have double references: first, literally to the workers' humanistic characteristics in general; second, to their exploitation by their bourgeois employers who make them work under wretched conditions. Robert Tressell is usually regarded as the first major genuinely proletarian novelist writing from within that culture. The experience of proletarian writers ripened and took its fullest form at the turn of the twentieth century after a long period of struggle for democratic, social and economic rights. Robert Tressell has also a distinctive place among proletarian writers since he depicted in his novel the everyday life of a working community in 'Mugsborough' (Tressell 7) as it was, by abundantly using colloquial language and references to that period. He uses vivid language and colossal vocabulary in his narration. Furthermore, he does not end his novel in a traditional realist fashion but in a modernist way. Like Lionel Britton, he makes use of a number of references to religious and literary works, political figures and various newspapers of the time starting from the Chartist period. In that sense, Robert Tressell's novel can be regarded as the most politically-oriented of the three novels analysed in this thesis. Regarding this issue, Gustav Klaus points out that what is observed in *The Ragged Trousered Philanthropists* cannot be explained adequately in terms of the replacement of middle-class hero by just another central figure, this time taken from the working class; what was at stake was not whether to retain or write off the novel form, but how the genre could be functionally re-oriented, so as best to serve its overriding purpose, an imaginative grasp of reality, but now for the historical interests of the working class (Klaus 2-3). Nevertheless, Tressell succeeded in presenting to the reader the working-class experience as a first-hand witness and agent of that culture in a striking way. Although the novel follows a linear time of narration, covering twelve months in the lives of workers, the language Tressell uses enriches the novel and make it gripping.

The third chapter of the thesis analyzes Walter Greenwood's *Love on the Dole* (1933) from a Marxist point of view as a literary work bearing the characteristics of realist tradition but at the same time adopting innovations in technique. Roger Webster explains that there is no major critical study to date of Greenwood's writing though he has published some ten novels in addition to *Love on the Dole* as well as several plays and a book of short stories (Webster 49). In this novel, Greenwood writes about the working-class community in 'Hanky Park' (Greenwood 11), relying partly on his real life experiences. He mainly deals with the issues of unemployment and poverty prevailing in the working class who are oppressed by the power-holding bourgeoisie. Ramon Lopez Ortega asserts that Walter Greenwood's *Love on the Dole* offers a lively and convincing picture of Britain during the 1930s (128). For Ortega, Greenwood's creation of a realistic, politically conscious hero and the appropriate environment has given the novel the status of a trustworthy documentary of the decade (Ortega 128). Raymond Williams defines novels such as *Love on the Dole* as "descriptive novel, not now by the sympathetic outside observer, but from within the class community. Thus not 'objective realist fiction', in the bourgeois mode, but subjectively descriptive, with the class community as subject" (Williams 117). In this respect, Williams distinguishes between realist bourgeois novels and those of proletarian writers in terms of the writer's approach. On the other hand, Graham Holderness maintains that because of the 'gap' of class and experience separating him from the labouring people, the sensitive and radical bourgeois writer perceived the industry and its people as strange, alien, 'other'; however strongly his imagination may have been attracted by that strangeness, or his political sympathies stimulated by the vision of an oppressed but vigorous and socialized working class, his writing motivation discloses that distance and represents the industrial system as an alien force confronting an impotent people (Holderness 20). This thesis asserts that while the working-class novels within the scope of this study were not widely accepted as noteworthy in the twentieth-century modernist literary circle who rejected the realist literary tradition of the nineteenth century, they are not only distinguished works of literature with idiosyncratic styles of narrative, but they are also verisimilar recordings of a significant period in the social, cultural, economic and political history of England.

The scope and origin of working-class literature have been discussed in various circles of literature, history and cultural studies since works of literature on working class started to be produced, drawing attention to class struggle and division, capitalism, poverty, unemployment and working conditions. Thus, the question of where to start doing a research on working-class literature can be really complicated. In this respect, the question of how working-class literature is defined or what readers are supposed to understand from working-class literature is the starting point of this thesis. In literary discussions and criticisms, there exist varying terms that are used synonymously to refer to working-class literature. Since this thesis aspires to explore working-class novels written by proletarian writers, those who wrote from within the working class, it particularly focuses on marginalized works of literature and writers outside the mainstream middle-class literary canon. Gustav Klaus describes working-class fiction as "the fiction produced by worker-writers (that is, authors still in the production process or subjected to unemployment) and by writers with a working-class background depicting their milieu of origin" (Klaus 107). On the other hand, Raymond Williams, who suggests that "novels by writers born or still living in the modern working class are predominantly a twentieth-century phenomenon, occurring up to a century after the economic and political formations of the class" (Williams 114), puts working-class writers into two categories: "i) the writer born in a working-class family, moving out of it typically through education and his profession as writer; ii) the working-class adult who writes a novel" (Williams 114-115). Thus, according to Williams, while D.H. Lawrence belongs to the first category, Robert Tressell belongs to the second (115). By the same token, Lionel Britton and Walter Greenwood belong to the second category since they wrote as working-class adults, that is, they wrote their novels when they were still workers. Raymond Williams makes a further distinction among working-class novels as such: "a) the novel of working-class childhood, and of the move away from it; b) the novel of the past period of working-class life, typically just at the edge of living memory, unconnected to the present; c) The novel of contemporary working-class life, naturalized, depoliticized, reproductive; d) the novel of working class – middle class encounters, within newly mobile and mixed communities" (Williams 119). Accordingly, the novels explored in this thesis have an eclectic and enriched structure. *Hunger and Love*, for instance, takes

the main character at the age of sixteen and brings him to young adulthood, but the character does not move away from that class; there is working class – middle class encounter in the novel, yet it is not depoliticized or unconnected to the present. All three proletarian writers selected for this thesis tell the reader 'here and now" experiences, which helps to raise awareness of the existing system and conditions of the working class.

Although working-class novels written by proletarian writers became more widely known in the early twentieth-century, they did not appear suddenly for sure, but as a continuation or with the inspiration of earlier writings of working-class experiences in various genres. So, this thesis briefly traces working-class literature back to the period of Chartist writers. The Chartist movement (1837-53) was the most significant attempt by nineteenth-century working people to take control of their lives (Vicinus 7). Politically, Chartists wanted to transform England into a representative democracy where the working-class voice would be heard; culturally, Chartist writers sought to create a class-based literature, expressive of the hopes and fears of the people (Vicinus 7). Morton and Tate explain that the working class in this period may be said to have been divided into three more or less clearly defined categories: first was the 'aristocracy of labour', the upper layer of about 15 percent marked by relatively high wages and regularity of employment; from the 'forties to the 'eighties, this section had roughly coincided with the membership of the trade unions; next came a broad stratum of rather less than half of the working class, including the ordinary skilled men, the better paid labourers and the growing body of semi-skilled emerging with the growth of mechanisation; thirdly was the section made up of the so-called 'unskilled' labourers in a variety of industries and workers in 'sweated' trades (Morton and Tate 145). The novels analysed in this thesis deal with the workers in the last two categories, though mostly 'unskilled' workers. The main characters are either skilled workers or self-educated, intellectual temporary workers who shift between different kinds of jobs. One of the reasons the authors selected protagonists as either skilled workers or intellectuals could be that the novels are semi-autobiographical and that they mostly reflect the writers' own life experiences. Another reason could be that all three writers were socialists and they refer to socialist figures and writings of the nineteenth and early twentieth century. In this case, they may have wished to create protagonists who

had the characteristics of a skilled, intellectual leader in order to maintain hope for the future. Morton and Tate suggest that the working class in the age of Chartism not only became more conscious of its wrongs and oppressions, but of its power and of the vast potentialities of social advance which its skill and labour now made possible. For Morton and Tate, the Chartist movement was the expression of this fuller consciousness and of a unity which swept the workers into a common action (80). When considered from this point of view, it seems indispensable that working-class novels written by proletarian writers had political content as well as social and cultural since these novels were not produced for the sake of art only, but to make a miserable community's voice heard by larger masses. That's why Robert Tressell named his protagonist 'Owen' (after the Chartist Robert Owen); Walter Greenwood had the socialist 'Larry Meath' as the second major character; Lionel Britton frequently meditated over socialism and capitalism. Martha Vicinus explains that the richest literary period came when the movement (Chartism) was declining and its political goals seemed more remote than ever (7). Then arises the question 'why is so little known about the literature produced by Chartist writers in the nineteenth century given their role in motivating later writers?'. Vicinus argues that a major problem faced by all Chartist writers was their distance from both the working class and their material (22). As she adds, while seeing themselves as representative of working class, their education and ambition separated them from it (Vicinus 22). On the other hand, Klaus maintains that while from the 1820s onward no decade is without its significant contribution to the literature of labour, such literary efforts sprang in most cases from isolated initiatives and were seldom connected with previous literary endeavours by working people (Klaus x). Another important reason is, Klaus explains, the difficulty which is peculiar to Chartist Literature as a whole, namely the virtual inaccessibility of the texts (46-47). Klaus claims that most Chartist Literature was published in newspapers and journals although the serialisation of narrative and other works was not uncommon in the mid-nineteenth century since many of the best-known middle-class novelists of the period such as Dickens, Thackeray, Gaskell and others availed themselves of the device (Klaus 46-47). Besides, most Chartist periodicals had an extremely short life-span (Klaus 47). In a similar vein, Jack Mitchell's argument as to why the working-class novel did not flourish in England until the early twentieth-

century was that the writers failed to accept the validity and permanence of the industrial proletariat (quoted in Vicinus 23). Vicinus elaborates Mitchell's argument as such:

> Assuming that industrialization, and more specifically, the condition of the working class itself, must be temporary, the writers looked to the future, hoping for and advocating radical change. This insistence upon a better future, rather than exploring and validating the here and now, no matter how grimy and degraded, prevented authors from treating seriously contemporary working-class life and from developing character and conflict within the existing world (Vicinus 23).

Desire and hope for radical change in the condition of the working class and the existing system pushed the proletarian writers studied in this thesis to create their literary works. Since they depict the conditions in which they actually live, their works are also like documentaries of that particular period. The focus of this study is to explore the issues of class, ideology and hegemony in the selected working-class novels written by proletarian writers in the pre- and post-war period in the early decades of the twentieth century, when the working-class literature ripened. The analysis made throughout this thesis reveals that Robert Tressell, Lionel Britton and Walter Greenwood, who wrote in the early decades of the twentieth-century, laid bare strikingly the actual working and living conditions of their class. This was an issue which remained disregarded with the dominance of modernist movement at the turn of the twentieth century. Obviously, the clash between nineteenth-century realist tradition in literature and flourishing modernist movement became a significant factor in the survival and recognition of the novels.

Regarding the distinction between realism and modernism in literature, Lukacs suggests that in realistic literature each descriptive detail is both *individual* and *typical*; modern allegory, and modernist ideology, however, deny the *typical*. That is, as he further explains, by destroying the coherence of the world, modernists reduce detail to the level of mere particularity. Thus, for Lukacs, modernist literature replaces concrete typicality with abstract particularity (Lukacs 43). Based on this suggestion, Lukacs asserts that realism is not one style among others, but that it is the basis of literature; all styles (even those seemingly most opposed to realism) originate in it or are significantly related to it (Lukacs 48). It can be inferred from Lukacs's claim that for

a true depiction of working-class life and culture, a writer needs to follow the realist tradition, which Lukacs favours over modernist style of writing. In a similar fashion, Hapgood explains that many writers born during the last decades of the nineteenth-century whose literary careers blossomed in the early decades of the twentieth century – writers such as Arnold Bennett, H.G. Wells and Virginia Woolf, but also those who are less well-known or currently lost from critical view – saw themselves as breaking away from their formative influences and evolving a literature for the new century. As Hapgood also maintains, this social and literary movement from the Victorian to the modern is typically identified with the modernist movement and characterized in modernism's own terms of rupture and dislocation, while the extent to which individual works of literature configure that break with the past has become a significant criterion of their intrinsic value (Hapgood 22). However, for Hapgood, the modernist sense of rupture was deliberately constructed. In their determination to challenge the power of the past in formulating views of history and of literature, the early modernists were anxious to establish a starting point for the modern and innovative (Hapgood 23). In their desire to put a distance between themselves and the literary milieu they rejected, they set up a literary chronology and literary categories which complemented their perception of their own originality. Hapgood also suggests that literary self-consciousness persuaded later criticis to see the novelists of the early twentieth century in chronologically linear terms which emphasized the movement from the old to the new (Edwardian / Georgian; traditional / modern; Victorian / modernist) despite the actual contemporaneity of realist and modernist writers and the synchronicity of many of their productions (Hapgood 23). Virginia Woolf explains the modernist deviation from tradition and its innovation as such:

> … It is, at any rate, in some such fashion as this that we seek to define the quality which distinguishes the work of several young writers, among whom Mr James Joyce is the most notable, from that of their predecessors. They attempt to come closer to life, and to preserve more sincerely and exactly what interests and moves them, even if to do so they must discard most of the conventions which are commonly observed by the novelist… In contrast with those whom we have called materialists, Mr Joyce is spiritual… (Woolf 2432).

It is obvious that Virginia Woolf's accounts of depiction of life in modernist literature contrasts with materialists' view that a work of literature needs to adopt a down-to-earth and truthful way of narration in order to express the apprehension of the period

in question. In this respect, theorists and critics like Georg Lukacs, Raymond Williams, Terry Eagleton had an anti-modernist stance in that working-class literature can remain loyal to its cultural and historical ethos only by truthfully and realistically expressing the prevalent conditions.

In the early twentieth-century the working-class novels analysed in this study were doomed to remain outside the mainstream literature of the period. Therefore, the value of working-class novels studied in this thesis were noticed much later, though to a limited extent. Rather than their literary and linguistic aspect, they were first disregarded because of the class these proletarian writers belonged to. So, this study also emphasizes the intermingled relations between literary canonization and class, ideology and hegemony. Yet, this thesis does not aspire to value either realist or modernist literature over the other. On the contrary, it aims to assert that evaluation and recognition of working-class literature need to be based on what a particular literary work says as well as how it says so; likewise, that the writer's talent is to be valued beyond his class. Furthermore, the study explores what agents and factors could be influential on writers' literary style and stance. In a similar vein, Hapgood argues that the mainstreaming of modernism has had the unfortunate effect of encouraging critics for too long to segregate the body of English realist novels from discussions of English culture as the location for literary experimentation and international cross-fertilization. The result, Hapgood maintains, has been the relegation of the English realist novel to the margins in the majority of histories of British literature of the period where they have been categorized as historically interesting but parochial statements of a dying tradition (Hapgood 37). Literature review shows that the novels explored in this thesis are not mentioned or included in many resources that claim to have carried out a thorough research on literary history and criticism. In one interview, George Orwell explains that proletarian writers such as Robert Tressell and Lionel Britton

> have made two kinds of contribution; one is that they have to some extent provided new subject-matter, which has also led other writers who are not of the working class to look at things which were under their noses, but not noticed, before. The other is that they have introduced a note of what you might call crudeness and vitality. They have been a sort of voice in the gallery, preventing people from becoming too toney and too civilised (Orwell 43).

However, Orwell does not believe that the proletariat can create an independent literature while they are not the dominant class. He believes that their literature is and must be bourgeois literature with a slightly different slant (Orwell 38). Thus, Orwell argues that for there to be what could really be called a proletarian literature the proletariat would have to be the dominant class (Orwell 44). It is obvious from Orwell's argument that the dominant class and ideology claim authority on the literary canon. Therefore, working-class novels produced by proletarian writers remained in the shadow of those written by their middle-class counterparts. Regarding this issue, Jeremy Hawthorn suggests that the novel as literary genre does have an intimate relationship with the middle class, both in terms of its historical emergence and also of its continuing sociology, that is, its readership and conditions of production (Hawthorn vii). For Hawthorn, sitting alone in a study wrestling with words is very unlike the working experience of a manual worker in a car factory and much more like the experience of an accountant (vii). He further maintains: "such things as literacy, leisure time for reading, publishers sympathetic to their values (not to mention teachers and lecturers), have all been much more easily obtained by upper- and middle-class people than by members of the working class" (Hawthorn vii). Yet, Hawthorn warns that it would be a serious mistake to assume that such things were therefore 'middle class' (vii). Hawthorn's argument takes its place in all three novels analysed in this thesis. Robert Owen in *The Ragged Trousered Philanthropists*, Arthur Phelps in *Hunger and Love*, Larry Meath in *Love on the Dole*, are deprived of reading and educational facilities because of their working life and their class. On the other hand, their novels offer first-hand experiences of these workers with their idiosyncratic treatment, which separates them from bourgeois writers of the period who relied on their observations outside the class. The distinction between the novels written by proletarian writers and those written by middle-class writers is emphasized by Raymond Williams as such:

> In novels written by middle- or upper-class observers, some of them initially sympathetic but predominantly to working men or women as individuals within a total condition, rather than to a class marked by its own forms of independent organization. Almost invariably there is hostility to the active factors of class, even alongside sympathy with the conditions of the class. And because this is so, class relations are elements of the organization of such novels, but relations as seen from outside the working class (Williams 114).

Thus, while middle-class writers may sympathize with the working class and write about their observations as writers, there exists an indispensable distance and distinction between the two classes arising from social, economic and political conditions. Relying on their lives and working experiences, proletarian writers studied in this dissertation deal with working-class culture closely but at the same time they criticize the faults of their own class. Therefore, what is unique about the novels of these proletarian writers is that they offer an alternative perspective in the analysis of history of English literature. Since the focus of this thesis is mainly early twentieth-century working-class novels produced by proletarian writers, it is inevitable to turn back to the influence of the then-flourishing modernist movement in literature and its encounter with realist tradition.

Georg Lukacs holds that an exclusive emphasis on formal matters can lead to serious misunderstanding of the character of an artist's work. For Lukacs, content determines form, but there is no content of which Man himself is not the focal point (Lukacs 19). Moreover, he emphasizes that it is the view of the world, the ideology underlying a writer's work, that counts; it is the writer's attempt to reproduce this view of the world which constitutes his 'intention' and is the formative principle underlying the style of a given piece of writing (Lukacs 19). Obviously, Lukacs criticizes modernist writers' overemphasis of literary form, techniques and stylistics which he argues outweigh the content and the conviction of the writers. In this sense, if a working-class writer aspires to depict in his novel working-class life and culture with all aspects, s/he needs to focus more on content and realist narrative than form and aesthetics. However, right at this point appears the question of how to locate a novel created with the realist tradition in the literary canon at a time when it is dominated by modernist literature. One of the aims of this thesis is to reveal that Robert Tressell, Lionel Britton and Walter Greenwood's novels in question did not become as well-known as their middle-class counterparts since these writers were not in the middle-class circle of the period and therefore did not write in the modernist fashion as represented by that circle. On the other hand, this study claims that although the aforementioned writers experimented with new techniques as well as writing in the realist tradition, what they told in their novels was disregarded as they did so from within the working class. Accordingly, to uncover and analyse underlying factors, the

thesis explores class relations, dominant ideology and hegemony in line with Marxist literary criticism.

Marxist literary criticism has traditionally been concerned with studying the embeddedness of a work within its historical, social and economic contexts (Rivkin and Ryan 712). In order for a better understanding of the aspirations of Marxist literary critics, a brief explanation is indispensable about Marxism. As James Winders explains, Marxism, the result of the lifelong collaboration of Karl Marx (1818-83) and Friedrich Engels (1820-95), has been variously described as an economic theory, a revolutionary theory, a philosophy of history, and a sociology of capitalism (Winders 487). Similar to Rivkin and Ryan's description, Winders suggests that insistence on history, on recognizing that social and cultural reality should always be regarded in process, has been one of the most enduring themes of Marxist theory (Winders 487). Haslett puts that Marxist theories are distinguished from other approaches in the way in which they prioritise the materiality of culture, the way in which it is produced, distributed and received as a concrete and social practice (Haslett 8). The working-class novels subject to analysis in this study manifest much about how historical, socio-cultural and economic relations in a class-based society shape and control an individual's identity and their position in that society. Haslett argues that while diversity is true of all Marxist theories, it is especially so of Marxist literary and cultural theories. She explains that while Marx and Engels frequently refer to literature in their writings, and Marx intended to devote himself to a study of *Balzac* once *Capital* was completed, their brief discussions do not form a comprehensive system of literary theory (Haslett 7). In a similar vein, Habib explains that Karl Marx and Friedrich Engels produced no systematic theory of literature or art, nor has the subsequent history of Marxist aesthetics comprised the cumulative unfolding of a uniform perspective; rather, it has emerged as a series of responses to concrete political exigencies (Habib 490). Winders supports this by claiming that much of the applicability of Marxism to literature and criticism has been demonstrated only relatively recently (Winders 487). As he further explains, in later years Marxism has emerged through the influence of such twentieth-century 'Western Marxists' as Antonio Gramsci, Georg Lukacs, Louis Althusser, Raymond Williams, Friedric Jameson and Terry Eagleton as an ambitious and comprehensive cultural theory, one

that can account for literary creation or aesthetics in relation to capitalist production and consumption, understood always in relation to history (Winders 487). Thus, in the analysis of literary texts in line with Marxist literary theory, this thesis refers to a number of Marxist theorists and critics since each and every Marxist theorist or critic has made a distinctive contribution to the development of the theory depending on to what extent they adhere to or deviate from the founding fathers of the theory. Terry Eagleton sets out in schematic form the major constituents of a Marxist theory of literature as such: General Mode of Production; Literary Mode of Production; General Ideology; Authorial Ideology; Aesthetic Ideology; and Text (Eagleton 44). Eagleton regards 'text' more as the object of literary theory rather than as a *constituent* of it, yet he asserts that 'text' must be examined in its relations with the other elements set out above (44). Thus, as Eagleton suggests, the task of criticism is to analyse the complex historical articulations of these structures which produce the text (44). In line with the major constituents of the Marxist theory of literature set out by Eagleton, this thesis offers a multilateral analysis of the texts produced by the selected proletarian writers. As for General Mode of Production, material relations between the owners of the means of production in the capitalist system and workers they hire in order to maintain reproduction are analysed through the characters in the novels. The analysis also reveals how the writers take stance in dealing with such relations in the texts. On the other hand, analysis of Literary Mode of Production seeks to ascertain the dominant mode of literary production among other modes existing synchronically in the particular social formation treated in the novels. Eagleton holds that every literary text in some sense internalises its social relations of production – that every text intimates by its very conventions the way it is to be consumed, encodes within itself its own ideology of how, by whom and for whom it was produced (48). To this end, this study analyses the encounter of realist tradition with modernist movement in literature and the writers' inclination in terms of the literary mode of production. Concerning General Ideology, Eagleton explains that a literary text is related to general ideology not only by how it deploys language but by the particular language it deploys (54). To clarify the interrelation among language, literature and ideology, Eagleton states:

> Language, that most innocent and spontaneous of common currencies, is in reality a terrain scarred, fissured and divided by the cataclysms of political

> history, strewn with the relics of imperialist, nationalist, regionalist and class combat. The linguistic is always at base the *politico*-linguistic, a sphere within which the struggles of imperial conqueror with subjugated state, nation-state with nation-state, region with nation, class with class are fought out. Literature is an agent as well as effect of such struggles, a crucial mechanism by which the language and ideology of an imperialist class establishes its hegemony, or by which a subordinated state, class or region preserves and perpetuates at the ideological level an historical identity shattered or eroded at the political (Eagleton 54-55).

From this standpoint, in literary texts there exists an indispensable intersection where a number of components merge, namely writer's predisposition to or distance from the dominant literary movement at the time; his class and ideology; his political stance; and the language of his text. This study manifests how the proletarian writers Lionel Britton, Robert Tressell and Walter Greenwood formed their texts in line with their maintenance of realist literary tradition and at the same time using new techniques; their socialist stance and ideology in politics; their use of both colloquial English of working community and standard English of intellectual workers; and their first-hand accounts of working-class life and culture. In terms of Authorial Ideology, the study examines how the writers created their texts based on their autobiographical accounts, their religion, sex and social class as well as the degree of subjectivity. Finally, regarding Aesthetic Ideology, the novels are analysed with respect to 'literary traditions, genres, devices and discourses' (Eagleton 60) which the writers consciously or unconsciously employ.

One of the major concerns of this thesis in line with Marxist literary theory is ideology; how the dominant ideology designs and controls working-class life and culture; what kind of apparatuses bourgeoisie uses to maintain its hegemony over working class. In order to analyse and reveal the author's stance with regard to the existing ideology, the study mainly refers to Louis Althusser's theory of ideology, which is complementary to and developed form of Antonio Gramsci's writings on ideology and hegemony, in comparison with Karl Marx's view of ideology. Marx and Engels regarded ideology as confusion or distraction from the practical realities of everyday life, as opposed to the later use of 'ideologies' to refer to specific political views or agendas (Winders 487). In *The German Ideology*, Marx suggests:

> The production of ideas, of conceptions, of consciousness is at first directly interwoven with the material activities and the material intercourse of men, the language of real life. Conceiving, thinking, the mental intercourse of men, appear at this stage as the direct efflux of their material behaviour. The same applies to mental production as expressed in the language of politics, laws, morality, religion, metaphysics, etc., of a people. Men are the producers of their conceptions, ideas, etc. – real active men, as they are conditioned by a particular development of their productive forces and of the intercourse corresponding to these, up to its furthest forms. Consciousness can never be anything else than conscious existence, and the existence of men is their actual life-process. If in all ideology men and their circumstances appear upside-down as in a *camera obscura*, this phenomenon arises just as much from their historical life-process as the inversion of objects on the retina does from their physical life-process (Marx 731).

It is clear that Marx's view of ideology is based on relations of material conditions and productive forces in a society. His metaphor of *camera obscura* explains that Marx takes ideology as 'false consciousness', which he regards as something indispensable in a capitalist society. He further maintains that the ideas of the ruling class are in every epoch the ruling ideas (Marx 733). In this sense, for Marx, the class which is the ruling *material* force of society is at the same time its ruling *intellectual* force (733). Accordingly, he emphasizes that the ruling ideas are nothing more than the ideal expression of the dominant material relationships that are grasped as ideas (Marx 733-4). Marx's views of ideology seem to be crude compared to those developed by twentieth-century Marxists in that it is mainly based on material factors and Marx does not elaborate in what ways dominant ideology exercises power in the society. At this point, as Winders suggests, later Marxist theory expanded this notion to examine the ways authors unconsciously reproduce the prevailing ideology of their time (Winders 487). This thesis explores ideology in two ways: first, the dominant ideology which each author claims, both implicitly and explicitly, to prevail in the capitalist society, particularly in the working community he writes about; second, the ideology that the author consciously or unconsciously reproduces in his work. Winders explains that as the word 'unconsciously' reminds us, many twentieth-century Marxists have incorporated the insights of Freudian psychoanalysis into their social theory (487). Thus, for literature, the influence of Louis Althusser has been most decisive for the refinement of the concept of ideology found in the work of such recent Marxist

aestheticians as Pierre Macherey and Eagleton (Winders 487). In the novels analysed in this thesis, the way ideology is exercised and instilled in the society is manifold. So, Althusser's comprehensive theory of ideology provides this study with a great opportunity to have a thorough understanding of how proletarian writers depicted in the selected working-class novels the life and culture of the English working class in the early twentieth century as well as the prevailing political, economic and social conditions, in line with their idiosyncratic literary styles.

Althusser states that every social formation arises from a dominant mode of production that he explains with capitalism, which superseded the feudal mode of production of the medieval period, and which will be supplanted, according to Marx, by socialism (Althusser 1483-4). Thus, as Althusser maintains, 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. It must therefore produce: 1) the productive forces; 2) the existing relations of production (Althusser 1484). The social formation depicted in the novels analysed in this thesis results in a vicious circle where workers and their families are trapped in poverty and unemployment. Robert Tressell's novel manifests a social order where there is a continuous tension between the middle class and working class that arises from the unendurable oppression of the workers by their employers. In Lionel Britton's novel, the main character who is a member of the working class is deprived by his middle-class employers of opportunities to educate himself. Still in Walter Greenwood's novel, the main character who is again a worker suffers the most miserable and wretched conditions of unemployment and poverty due to culminating corruption in both private companies and state institutions. Common in all three novels is a social formation that is maintained with the exercise of bourgeois ideology through various channels. Althusser states that reproduction of labour power is ensured by giving labour power the material means with which to reproduce itself: by wages (1484). The writers studied in this thesis were all wage-earners when they wrote their novels. Considering that these novels are semi-autobiographical and that the writers spent their whole lives in the system described by Marx and Althusser, it is indispensable that they wrote what they witnessed in all its bleakness. Althusser, trying to put it more scientifically, explains:

> the reproduction of labour power requires not only a reproduction of its skills, but also, at the same time, a reproduction of its submission to the rules of the established order, i.e., a reproduction of submission to the ruling ideology for the workers, and a reproduction of the ability to manipulate the ruling ideology correctly for the agents of exploitation and repression, so that they, too, will provide for the domination of the ruling class (1485).

Thus, the maintenance of the existing ideology seems to be a more complicated process than that explained by Marx. In this case, bourgeoisie needs to set to work simultaneously both state institutions and private companies to keep its power over working class. In the novels, these channels are mainly schools, churches, families, press and the government as a whole. Althusser, reminding that in the Marxist tradition the State is explicitly conceived as a repressive apparatus, a 'machine' of repression which enables the ruling classes to ensure their domination over the working class, makes a distinction between the (repressive) State apparatus as conceived by classical Marxists and 'ideological State apparatuses' that he developed (Althusser 1487). While in classical Marxist theory the State Apparatus (SA) contains the Government, the Administration, the Army, the Police, the Courts, the Prisons, etc. which constitute 'Repressive State Apparatus', Althusser defines Ideological State Apparatuses as a certain number of realities which present themselves to the immediate observer in the form of distinct and specialized institutions (Althusser 1489). Thus, his list of Ideological State Apparatuses includes the following:

- The religious ISA (the system of the different Churches)
- The educational ISA (the system of the different public and private 'Schools')
- The family ISA (the family obviously has other 'functions' than that of an ISA. It intervenes in the reproduction of labour power. In different modes of production it is the unit of production and/or the unit of consumption)
- The legal ISA (the 'Law' belongs both to the (Repressive) State Apparatus and to the system of the ISAs)
- The political ISA (the political system, including the different Parties)
- The trade-union ISA
- The communications ISA (press, radio and television, etc.)
- The cultural ISA (Literature, the Arts, sports, etc.) (Althusser 1489).

From the Ideological State Apparatuses in Althusser's theory it is conceivable that the dominant class in a capitalist society permeates all key vessels of that society in order to ensure its power and hegemony. In *The Ragged Trousered Philanthropists, Hunger*

and Love, and *Love on the Dole*, writers meticulously deal with all of the aforementioned apparatuses by depicting them in the everyday lives of working-class people and their employers. Thus, Mugsborough in Robert Tressell's novel, Hanky Park in Walter Greenwood's novel, and London in Lionel Britton's novel, each serve as a microcosmos to examine the working class and the existing system in their raw forms. As to how these apparatuses work in the society Althusser indicates that the Repressive State Apparatus functions 'by violence' whereas the Ideological State Apparatuses function 'by ideology' (Althusser 1490). Yet, he adds that every state apparatus, whether Repressive or Ideological, functions both by violence and ideology, but with one very important distinction: the (Repressive) State Apparatus functions massively and predominantly by *repression* (including physical repression), while functioning secondarily by *ideology*; the Ideological State Apparatuses function massively and predominantly by *ideology*, but they also function secondarily by *repression* (Althusser 1490). In other words, Althusser emphasizes that there is no such thing as 'purely repressive' or 'purely ideological' apparatus (1490). To illustrate how Ideological State Apparatuses work, Althusser remarks:

> The school (but also other state institutions like the Church, or other apparatuses like the army) teaches 'know-how', but in forms which ensure *subjection to the ruling ideology* or the mastery of its 'practice'. All the agents of production, exploitation and repression, not to speak of the 'professionals of the ideology' (Marx), must in one way or another be 'steeped' in this ideology in order to perform their tasks 'conscientiously' – the tasks of the exploited (the proletarians), of the exploiters (the capitalists), of the exploiters' auxiliaries (the managers), or of the high priests of the ruling ideology (its 'functionaries'), etc. (Althusser 1485).

Likewise, Friedrich Engels highlights the intermingled relations between and mutual interests of different ideological state apparatuses with the aim of maintaining existing hegemony as such:

> The State Church manages its national schools and the various sects their sectarian schools for the sole purpose of keeping the children of the brethren of the faith within the congregation, and of winning away a poor childish soul here and there from other sect. The consequence is that religion, and precisely the most unprofitable side of religion, polemical discussion, is made the principal subject of instruction, and the memory of the children overburdened with incomprehensible dogmas and theological distinctions; that sectarian hatred and bigotry

> are awakened as early as possible, and all rational mental and moral training shamefully neglected (Engels 122).

Since that is one of the foremost subjects of Marxist literary theory, all possible ways through which writers manifest enforcement of ideology in their novels are explored in this thesis. For instance, all three writers refer to the newspapers and magazines published in the early twentieth century either with their original names or under pseudonyms such as *Daily Obscurer*, *Chloroform*, *Ananias*, *Labour Monthly*, *The Northern Star* and *The Listener*, among which are both the advocates of the dominant bourgeois ideology and those that dissent from it. Nevertheless, the analysis of the novels reveals the extent to which press could be abused by power holders in order to impose their desired ideas and values on the working class who are expected to be nothing but a submissive mass.

Another prominent constituent in the analysis of the working-class novels in question is hegemony, a theoretical conception developed by Antonio Gramsci, whose notion of 'ideology' was fully developed and theorized by Louis Althusser. As Leitch suggests, Western Marxists proposed that economic interests are only part of the story when one considers the beliefs, values, commitments, and aspirations that motivate action; that cultural factors are also crucial (1136). Accordingly, it has to be noted that a number of other literary theories that flourished in the twentieth century enabled Western Marxists to enrich and diversify the theory introduced by Marx and Engels in the nineteenth century. In this respect, a literary text started to be approached and analysed from a number of aspects other than economic relations. Gregory Lucente explains that in the arena of literary theory, Gramsci's primary contribution concerns the evaluation of culture, and in particular the crucial social role that culture is seen to play when construed from Gramsci's distinctively post-Marxian, early twentieth-century perspective (Lucente 360). He elaborates that Gramsci's concept of the process of domination and oppression within human society, including cultural factors, is complex yet consistent; a social class dominates by attaining hegemony in civil as well as in political society, through the multi-layered construction of *blocco storico*, or 'historical block', of social power (Lucente 361). In other words, the dominating class, often made up of historically contingent alliances, such as that between the aristocracy and the church, spreads its ideologically motivated view of the world of human society

in such a way that the oppressed classes regard it as natural and even approve that view without questioning (Lucente 361). In the analysis of the working-class novels, power relations between state institutions and private companies which hire the workers are disclosed. To this end, this thesis elaborates how bourgeoisie constitutes a hegemonic social order in strong alliance with institutions responsible for education, religion, communication, security and justice. Hegemony in the novels analysed is mostly based on mutual sordid relations of employers with the church, the police, the school management, and with other members of bourgeoisie. The study also reveals the writers' attempt to build a counter-hegemony against the existing one in the society they live in. For a thorough analysis of the characters in the selected novels, it is noteworthy to state that Gramsci identifies two types of intellectuals: traditional intellectuals who are the administrators or apologists for existing social and cultural institutions such as schools, various religious denominations, corporations, the military, the press, political bureaucracies, and the judicial system; organic intellectuals, on the other hand, rise out of membership in social groups (or classes) that have an antagonistic relationship to established institutions and official power (Leitch 1136). Accordingly, Leitch points out that writers, artists, and philosophers are traditional intellectuals insofar as they work within formal institutions. Yet, the organic intellectuals 'articulate' their social groups' needs and aspirations which have frequently gone unexpressed, and they do not simply parrot pre-existing group beliefs or demands but brings to the level of public speech what has not been officially recognized (Leitch 1136). Robert Owen in Robert Tressell's *The Ragged Trousered Philanthropists*, Arthur Phelps in Lionel Britton's *Hunger and Love*, and Larry Meath in Walter Greenwood's *Love on the Dole,* all represent organic intellectuals who are self-educated and who try to raise awareness in the workers' circle against the existing capitalist system. The writers highlight these main characters' intellectuality by distinguishing their language from other workers and by their references to various literary figures, scientists, artists, politicians as well as a number of books, newspapers and magazines they read. The protagonists in the selected novels are the writers' mouthpieces and they are conscious of the devouring system. The fact that they are created as organic intellectuals in these novels to encourage working class to stand against the bourgeoisie is remarkable in that it manifests two conflicting ideologies

which existed in the early twentieth-century England. Leitch asserts that the emphasis on intellectuals, articulation, and the formation of a historic bloc culminates in the concept of 'hegemony', which substantially revises standard Marxist theories of 'ideology' (1136). Since 'ideology' in traditional Marxist sense mirrors economic interest, though in complex ways, 'hegemony' aims to make this static Marxist concept dynamic (Leitch 1136). For Gramsci, a stable state never rules by force alone but relies on a combination of coercion and consent (quoted in Leitch 1136). Accordingly, dominance is secure only if a majority voluntarily complies with the law. In a similar vein, any group that aspires to rule must work to gain the people's consent, and this work must be done before any directly revolutionary effort to seize and hold on to 'material force' (Leitch 1136). The effort to win consent is the attempt to gain hegemony, the dominant position in a given society; in other words, hegemony is 'manufactured consent', created through the articulation of intellectuals in a public sphere in which contending articulations are also voiced (Leitch 1136). Gramsci's theory of hegemony and ideology which was later fully developed by Louis Althusser go hand in hand in the working-class novels analysed in this thesis. While bourgeoisie continually tries to impose the desired values, ideas and economic enforcements on the working class, and sets all possible ideological and repressive state apparatuses into work, it does so by naturalizing them or making working-class people believe that they are naturally existing as an indispensable part of the system.

Finally, this thesis explores how the selected proletarian writers treat the major problem of surveillance and discipline in the working community as members of that class. Such an analysis will contribute to the manifestation of class relations, ideology and hegemony, which are the main themes of Marxist literary criticism. Foucault argues that 'discipline' may be identified neither with an institution nor with an apparatus; he regards it as a type of power, a modality for its exercise, comprising a whole set of instruments, techniques, procedures, levels of application, targets; in other words, as a 'physics' or an anatomy of power, a technology (Foucault 206). In the selected novels, this power is held by bourgeois employers who exercise it in the hierarchical order of class register; that is, property owner being at the top, partners and bosses of the company below him, foreman below the bosses, and workers undermost. Therefore, the working place functions as a microcosm of class structure

in the capitalist society. Regarding the preponderance and prevalence of such a discipline, Foucault maintains that the power may be taken over either by 'specialized' institutions (the penitentiaries or 'houses of correction' of the nineteenth century), or by institutions that use it as an essential instrument for a particular end (schools, hospitals), or by pre-existing authorities that find in it a means of reinforcing or recognizing their internal mechanisms of power, or by apparatuses that have made their discipline their principle of internal functioning, or finally by state apparatuses whose major, if not exclusive, function is to assure that discipline reigns over society as a whole (the police) (Foucault 206). It is obvious that discipline works hand in hand with ideology and hegemony, as one of the mechanisms the State and other institutions use to maintain their dominant power over the working class. Robert Tressell, Walter Greenwood and Lionel Britton, mostly relying on autobiographical accounts, emphasize the existence of such a disciplinary power in the working community in the form of both repressive and ideological apparatuses. This disciplinary power mechanism in the selected novels is usually in the form of 'panopticism' (Foucault 206-7). In all three novels workers are exposed to a panoptic order of discipline, in which they continuously feel compelled to work nonstop under inhumane conditions since they feel that they are constantly observed by their bosses. That order, according to Foucault, "clears up confusion; dissipates compact groupings of individuals wandering about the country in unpredictable ways; establishes calculated distributions; neutralizes the effects of counterpower that spring from them and which form a resistance to the power that wishes to dominate it" (209). Considering the proletarian writers' aspiration to make their voice heard from within the class, they depict the disciplinary panoptic order as one of the most challenging hindrances set against the working class by bourgeoisie in the capitalist society. The fact that their novels were subjected to censorship before they were published in their original forms may well be linked to that order of discipline in the Foucauldian discourse, which aims to neutralize all possible counter-forces for the sake of maintaining the dominant power and ideology.

The scope of this research is multilateral since it covers a wide range of issues all of which are addressed in line with Marxist literary criticism, which prioritizes a sheer expression of the concerns and realities of the modern capitalist world. When

considered from this point of view, it is understandable that it favours a realistic way of writing over modernist style. For Lukacs, while the modernist writer is uncritical towards many aspects of the modern world, his contemporary, the realist writer, can step back from these things and treat them with the necessary critical detachment (51). In this respect, Lukacs asserts that the modernist writer identifies what is necessarily a subjective experience with reality as such, thus giving a distorted picture of reality as a whole; the realist, on the other hand, with his critical detachment, places what is a significant, specifically modern experience in a wider context, giving it only the emphasis it deserves as part of a greater, objective whole (Lukacs 51). However, considering the theories of class, hegemony and ideology and their complex relationships as analysed in this thesis, Lukacs's suggestion would lead to an insufficient interpretation of the novels and of the writers' intentions. Although realism paves the way for explicitly and strikingly depicting class relations and conditions of the working class as reflected in the capitalist society, it may curtail writer's desire to implicitly and artistically express his views. Moreover, considering cultural hegemony and political tension prevalent in the early twentieth-century England, which forced dissident writers to conceal their political identities or to censor their writings, it is obvious that realist techniques are intermingled with modernist aesthetics so that the literary work could appeal to both the working class and intelligentsia. Since the proletarian writers scrutinized in this study wrote in a period when modernist writers were experimenting with new techniques that became dominant inclination of the early twentieth-century literature, it looks unfeasible for these proletarian writers to turn their backs on the ascending movement. Therefore, the novels explored in this thesis are distinctive in that on one hand, they unveil the pains of the working class of the period in a striking fashion, on the other hand, they adopt some novice idiosyncratic techniques for the aesthetics of their works. The dilemma in the encounter of modernist movement and realist tradition is defined by Lukacs as such:

> What counts is the personal decision. The question which determines this is: acceptance or rejection of *angst*? Ought *angst* to be taken as an absolute, or ought it to be overcome? Should it be considered one reaction among others, should it become the determinant of the *condition humaine*? The crucial question is whether a man escapes from the life of his time into a realm of abstraction – it is then that *angst* is engendered in human consciousness – or confronts modern life determined to fight its evils and support what is good in

> it. The first decision leads then to another: is man the helpless victim of transcendental and inexplicable forces, or is he a member of a human community in which he can play a part, however small, towards its modification or reform? (Lukacs 80).

Obviously Lukacs claims that the conditions of the working class in an age that witnessed the tension arising from class division, oppression, poverty and unemployment can only be expressed effectively in the realist fashion. Thus, the writer has to choose between the two ways: the first leads the writer to confront the conditions and try to change them; the second one lets him avoid them and isolate his work from the realities through abstraction. However, as twentieth-century post-Marxists theorized, the way power holders permeate through and maintain hegemony over the society is a complex one and in literature, the writer needs to create his work in a multifaceted way to deal with that complex structure and appeal to more readers. So, it became inescapable for the proletarian writers in this study to adopt an enriched style, though not in the purely modernist way.

George Orwell, while appreciating the success of the three proletarian writers dealt with in this thesis, stated that he did not think proletarian literature would be permanent or the beginning of a new age in literature (Orwell 41). His justification for this claim is that the proletarian literature is founded on the revolt against capitalism, and that capitalism is disappearing (41). Besides, Orwell argues: "for there to be what could really be called a proletarian literature the proletariat would have to be the dominant class" (44). Upon Desmond Hawkins's question "Why would you say there had been no books like *Sons and Lovers* before that time?", Orwell answers:

> I think it is simply a matter of education. After all, though Lawrence was the son of a coal miner he had had an education that was not very different from that of the middle class… On the other hand, the professional writers knew nothing about proletarian life. One feels this even with a really radical writer like Dickens. Dickens does not write about the working class; he does not know enough about them. He is for the working class, but he feels himself completely different from them" (Orwell 39).

Orwell's remarks are noteworthy in the sense first of all that proletarian writers have to struggle against class discrimination and dominant ideology in order to be recognized as writers, which is a formidable challenge given the conditions in which they are doomed to survive. Then there appears another obstacle: proletarian writers

have to comply with the bourgeois manners in literature for the sake of acceptance in the literary canon. Therefore, education seems to be the only redeemer of these writers. But then, class distinctions and economic distress necessarily deprive them of such opportunities. Hence, this thesis is meant to contribute to the recognition of the selected novels by highlighting their literary as well as historical, social and cultural value.

An overview of English working-class literature reveals that it occupies both a fertile and barren space in the history of literature; fertile in the sense that literary accounts of proletarian writers have much to say about the tumultuous past of a majestic country by challenging the grand narratives created hitherto by power holders; barren in the sense that once it was overshadowed by the dominant bourgeois literature, it became formidable for this literature to regenerate itself in the contemporary world. This study treats working-class literature as a fertile ground by exploring the selected novels as notable works of art created by proletarian writers who had unique accounts of the culture they were born into. To this end, Marxist literary theory works as an efficient means of analysis of the selected literary works from diverse points of views.

CHAPTER I

LIONEL BRITTON'S *HUNGER AND LOVE* UNEARTHED AS A PROMINENT ENGLISH PROLETARIAN NOVEL

This chapter deals elaborately with the English proletarian writer Lionel Britton and his novel *Hunger and Love* (1931) from a Marxist point of view, focusing largely on class discrimination, ideology and hegemony. These topics are discussed in line with Lionel Britton's literary style as well as with the characteristics of realist and modernist novel. The main argument propounded in this chapter is that *Hunger and Love* is to be recognized as a prominent example of English proletarian novel in which the writer artistically blends modernist and realist techniques along with his observations and experiences as a worker in London. It is argued throughout the chapter that *Hunger and Love* is a distinctive work of literature in that the writer, who writes from within the working class and is self-educated as opposed to bourgeois, college-educated writers, adopts an original mode of writing by neither completely rejecting nor unconditionally accepting the traditional realism and modernist style in literature. In order to explore *Hunger and Love* in its integrity and analyze the arguments it manifests, a brief background of Lionel Britton's life, an overview of newspaper and magazine articles together with critics' reviews are highlighted and discussed as an essential part of the study.

Lionel Britton's novel *Hunger and Novel* is filled with highly philosophical and political musings, interior monologues and stream of consciousness that could only be expressed by an intellectual writer. Since one of the main focuses of this study is to prove why Lionel Britton is to be regarded as a prominent proletarian writer without getting a proper formal education and despite spending almost all his life in working-class community, his family background and education are of great significance to make connections with the autobiographical details in the novel. In a speech at Imperial College Literary and Debating Society, Lionel Britton states: "Like Marx and Engels and Lenin I was not born into the working class, but unlike them I belong to it; and I came into it so early, at the age of five, that I don't know any other life; except that now I can look at the other classes with the opened eye of intelligence and the understanding of the artist and the thinker" (Britton, 'Science, Art and Society'

1933). As Britton points out, he was involved in working-class culture at a very early age and he distinguishes himself from Marx, Engels, and Lenin in that Britton's life was spent in working class more: "the life in my blood and bones is the life of the working class. I am getting on for half a century old now, I am not a child; and all these years I have been developing. I have had no official education, except the ordinary education of the working class" (Britton, 'Science, Art and Society', 1933). In *Hunger and Love*, the main character Arthur Phelps is thrown into working-class life as an orphan at a young age and spends his life, till the end of the novel, in working-class community. It is obvious from Britton's accounts in his notes and his novel *Hunger and Love* that he did not complete his education, the last year being interrupted in various ways. After that he set out to educate himself as he explains: "to gradually acquire a knowledge of what I was as a piece of matter among the stars (Britton, 'Science, Art and Society', 1933). His purpose to get to know his place and position in the enormous capitalist world also manifests itself in various parts of the novel: "You look up now and again at the stars; and some of what you see as stars are galaxies like our Milky Way … some of them 500 miles a second; one of these days they will hit something. And the nearest of them is less than four galactic diameters away. But what you're thinking of is four extra shillings a week (Britton, *Hunger and Love*, 165). This description through Arthur's inner voice hints how a working-class member is marginalized in the capitalist society by being deprived of necessary education and basic needs of a proper life. Considering the autobiographical aspect of the novel, Arthur Phelps, who is occasionally the mouthpiece of Lionel Britton, is the exceptional member of working class since he strives to expand his knowledge at all costs. What makes Britton a distinctive writer among others who dealt with working class in their novels is that he witnessed working-class life at first hand. His belonging to proletariat is not directly connected with his parents' status or class in the society. He found himself in the working community at a very early age and strived for a decent life ever after. In his PhD dissertation on Lionel Britton's work, Tony Shaw includes some valuable information relying on the death and birth certificates of Lionel Britton's family: "At Lionel Erskine Nimmo Britton's birth on 4 November 1887 his paternal grandfather was a solicitor and his father, Richard W. N. Britton, was practicing in the family business. Lionel's maternal grandfather, Samuel Thomas, was for some time

the representative in France of Samuel Thomas & Sons, manufacturers of needles and fish-hooks in Redditch (Shaw 6). The birth and death certificates reveal that Lionel Britton was not born into a working-class family. However, as Britton asserts, he "belongs to" working class from his "blood" to his "bones" (Britton, 'Science, Art and Society', 1933). According to Shaw's accounts, Lionel's mother, Irza Vivian Geraldine, was a poetry enthusiast and his paternal grandfather, John James Britton, was a 'real live poet' who had earned a minor reputation locally, and who later published a novel (Irza Britton, qtd. in Shaw 7). Furthermore, Shaw remarks that Britton's father, who had previously worked as a teaching assistant and was given to writing philosophical musings, went bankruptcy in his legal profession and found work as a managing clerk in a legal firm (Thomas Perkins, qtd. in Shaw 7). In *Hunger and Love*, however, the reader learns nothing about the protagonist Arthur Phelps's parents or family though the novel largely hints Britton's experiences as a worker. Regarding the working and intellectual background of Lionel Britton, Vernon Porter from the *Centurion* magazine states that as a boy, Lionel Britton ran errands for a bookseller and that with a sackful of books from the publisher sat down in some quiet corner and studied – literature, mathematics, philosophy, science, whatever came first from the sack (Porter 8). Porter also explains that later, as assistant in a bookshop, Britton had further opportunities for study; he wanted to learn, he had a passion for knowledge (8). Considering that Britton's novel *Hunger and Love* is a semi-autobiographical one, Porter's accounts may well be observed prevalently throughout the novel since Arthur Phelps's self-education is only possible through his secretly reading the books in the bookshop where he works as an errand-boy and later as an assistant. Regarding the hard times he went through during these years, Lionel Britton explains: "My 'education' of course did not really stop when I left school, and I was worked upon by the propaganda of the upper classes, and taught under the threat of a lingering death from starvation – what is called 'unemployment' under Capitalism – to do as I was told, and to look up to my masters as a lower animal looking up to men. They told me I was an inferior animal" (Britton, 'Science, Art and Society' 1933). Britton also mentions how dominant ideology of the time shaped the education: "We were taught at school to regard ourselves as inferior. We were inferior to the schoolmaster. He knew. He did not tell us why. We were not allowed to ask why.

When we went to work, the master told us what to do; he did not tell us why; we were not allowed to ask" (Britton, 'Science, Art and Society' 1933). On the other hand, Britton draws attention to the fact that once individuals are made submissive to the dominant ideology, they consent to whatever they are told, offered, or even forced to do: "Right away out of sight above our heads, in a blaze of light too bright for us to look at, were wonderful Figures who ruled and governed mankind. This is engrained in us from our birth, and it is almost impossible for us to escape it. We accept things, and we don't ask why" (Britton, 'Science, Art and Society' 1933). Britton directly refers to his novel to justify his argument about ideology: "In my book *Hunger and Love*, there is a chapter called 'Why?'. It is omitted from the Russian edition. The editor has been self-conscious about it. You see how difficult it is. Even in the land where the worker is his own master, where he owns himself (Britton, 'Science, Art and Society' 1933). Thus, Lionel Britton's remarks in his notes and speeches as a writer and worker in 1930s overlap with the implicit and explicit arguments in his novel *Hunger and Love*. Such remarks of Britton obviously define his political arguments both as a worker and writer. He points out how class distinction and ideology play a major role in education. The reader feels that in *Hunger and Love* Britton is questioning as many things as possible for which people are muted or discouraged by power holders. Nevertheless, Britton's approach to opportunities to get a proper education is twofold: on one hand, he believes that working-class people are deprived of educational facilities as they are marginalized groups who are meant only to work and contribute to the production; on the other hand, Britton asserts that the education provided by the ruling class and monopolized by bourgeoisie serves ideologically to keep brains under control and direct them in line with the interests of higher classes. In his speech, Britton explains that he thought it would have been wonderful to go to college, but for him "that was a higher social class and workers don't do that sort of thing" (Britton, 'Science, Art and Society' 1933). So, he went to work, instead. He confesses: "If I had gone to college, I should have been told only the one thing; and if the others had been mentioned, it would have been only to show that they were wrong. In that way, I should not have thought about it. I should have accepted it, just as everybody accepts the social system. But I didn't go to" (Britton, 'Science, Art and Society' 1933). Britton's statement here clarifies both his self-

education during his working life and his main character Arthur's struggle to educate himself throughout the novel. Britton explains how self-education helps one to free himself from the dominant ideology and learn his way: "If you go to college, and you want to know anything, you ask the teacher; he tells you, and then you know. That is because there is only the one teacher. But if you teach yourself, you have all mankind to draw upon (Britton, 'Science, Art and Society' 1933). It is obvious that Britton totally rejects this kind of ideologically constrained education provided in colleges as they do not offer freedom of expression and freedom of thought. In this respect, Britton seems to be pleased to be self-educated as he claims to have the chance of freely choosing whatever he wants to read and learn, thinking over them as long as he wishes, and questioning them boundlessly. In the novel, the reader learns through Arthur's inner voice that so-called 'bourgeois intellectuals' may place themselves in the center of the universe, claiming authority over their so-called 'inferiors':

> This chap says the universe exists only in his consciousness, and thinks it so jolly smart to prove that *you* don't exist. That you're only an idea in his consciousness. But he doesn't like it a bit when you agree with him and prove that *he* doesn't exist, that he's only a part of *your* consciousness. Greedy devil! Wants his own to be the only consciousness the world can exist in …" (Britton, *Hunger and Love*, 256).

As a worker in a bookstore, Arthur Phelps witnesses a number of such moments when power relations and class distinctions sharply define one's position in the society. Each time Arthur experiences such discriminations, he reacts strictly. Nevertheless, the reader is never made sure if they only exist in Arthur's imagination or in his routine working life. In the chapter named 'Criterion', the reader finds Arthur Phelps criticizing the hegemonic power of bourgeoisie:

> The world must be kept within the bourgeois limits of size! Yes, Your Grace. They are the Great Brains of the earth. Here you see, spread out over the face of the earth like lichens on a rock, stretched out through the dark storminess of spacetime like a cloud in the unlit storm darkness of night, units in the tumult of phenomena like the molecules in the cloud, clinging like the lichens to the bare surface for bare life in the middle of the great movements of eternity, the human race: and one of the units of race, Arthur Phelps, human. THEY are the Great Brains of the earth (Britton, *Hunger and Love*, 269).

Britton's description of the condition of England and power relations is so striking and vivid: 'Great Brains of the earth' refers to the hegemonic powers of Britain, its ruling class and bourgeoisie, and also bourgeois intellectuals, 'spread out over the face of the earth like lichens on a rock' (269). Doomy expressions passing through Arthur's mind work twofold for the target reader: first, to reveal the decay and disorder in the country led by capitalism; second, to raise awareness to the disorder and class discrimination prevailing for a long time, "spread out over the face of the earth like lichens on a rock" (269). Britton further maintains that in *Hunger and Love*, he tried to "get a new light piercing right through the darkness of the inner life, illuminating one's life and consciousness as a whole, to a wakened and conscious sense of society and oneself" (Britton, 'Science, Art and Society' 1933). Britton remarks he began to see that there was something more than politics, more than social thinking, more than philosophy, more than science or history needed to take men come alive, and that it was the job of the artist to put life into these things and men (Britton, 'Science, Art and Society' 1933). Britton's accounts for the original and innovative aspects of his novel reveal that the novel is not meant to be simply a political propaganda or manifestation of a diseased system, but kind of an artistic purgation of a thorough understanding, observation and experimentation of humanity. Regarding Britton's courageous attempt to shoulder the responsibility of healing the defects in humanity, Vernon Porter points out in *Centurion*: "Throughout the study years, earning a few shillings a week, buying books, seeing as much of life as possible, he lived in a poor room here and there about London, fighting hard to keep a decent level of human existence amongst the squalor and dirt and subhuman conditions into which it has pleased God to call him" (Porter 8). Britton's living conditions as described by Porter are also observed in the novel. Britton describes where Arthur lives as a gross, wretched, horrible place by relating to all senses intensely: "He put the key in the door and opened it, and the filthy stench hit him in the face. Dirty swine of an old woman; never would have a window open. She was afraid of the smuts; get smuts over everything if you opened a window, she said; curse her; curse her and her smuts; old hag" (Britton, *Hunger and Love*, 6). The narrator's description gets more intense with Arthur's intervention: "Turn back the mud-coloured sheets; smells like a vault; mattress is mouldy. Sheets washed once a month without soap; at least, it doesn't look as if they ever used any soap. Smuts? -

what the hell does it matter if there are any smuts? – same old mattress, same old stink, one lodger after another. Gets her rent just the same" (Britton, *Hunger and Love* 7). The way working people are looked down on and mistreated in the existing system is also highlighted several times in the novel: "You see the sodden wretches in the public houses and the semi-starved pitiful wrecks working or out of work… Look at them with their hopeless lives. The streets are full of them. To die, what does it matter: to them?" (Britton, *Hunger and Love*, 500). Porter refers to Britton's struggle to find a solution to the illnesses of the system: "That there was something wrong with the system was probably apparent to most of his neighbours, but he alone determined to diagnose the disease, to find the root of the trouble, and to devote his energies to its remedy" (Porter 8). Against all sorts of injustice, inequality and discrimination, Britton is noted to have carried on his struggle: "He must have been born with a sublime, unquenchable faith in humanity, an understanding of the unlimited possibilities of the human if it were encouraged to fulfil itself, instead of being degraded, repressed, exploited by the subhuman, the beast-mind, the apostle of self-interest as opposed to the interests of the community at large" (Porter 8). Likewise, in *Hunger and Love* the narrator, or Arthur Phelps, points to the 'diseased minds' and encourages unity: "Even the respectable people have diseased bodies; even the able-bodied have diseased minds. Are they or are they not – Kings and Presidents and Prime Ministers, responsible for all this, with their murder organizations to prevent things being done? There is altogether too much of the personal in government, caprice or capacity of some one man" (Britton, *Hunger and Love*, 500). Against such hegemonic and mean power, Arthur Phelps asserts the need for unity and doing something to stop it: "You are alive – inaction, there is no such thing in the world; Direction is relative, motion is always going on, rest is an impossibility. Doing nothing is not inaction. You can't do nothing. Votes count two on a division, no-vote counts one. If you let him live, you let him act. You are responsible for that" (Britton, *Hunger and Love*, 500). Obviously Britton's novel has a fair amount of space for political arguments, too. However, such arguments do not outweigh artistic quality of the novel, nor do they make this novel a socialist propaganda. On the contrary, the arguments in the novel together with the author's literary techniques and language make it a unique proletarian novel, targeting neither only lowbrow nor highbrow, but appealing to the whole humanity. Britton's

aim is not merely to uncover the wrongs of the system or people, but to find a way through which human beings will be able to get together, integrate, co-operate for a better living.

Although Britton lived under the hegemony of bourgeoisie, witnessed miserable conditions during his working life and was filled with hatred against the upper classes, in *Hunger and Love*, he deals with these issues from various perspectives; scientific, historical, literary, philosophical, political and artistic. In his 'Notes on *Hunger and Love*', Britton defines *Hunger and Love* as proletarian, anti-individualist, and suggests that the proletarian outlook involves an occasional violence in mood and expression, which will be shocking to many people (Britton, 'Notes on *Hunger and Love*'). For Britton, the novel is proletarian only in so far as it arises out of proletarian situations in life and it attempts to connect philosophical ideas with life, and to show how they arise out of the daily routine, provided there is an active mind striving for ideals above the routine (Britton, 'Notes on *Hunger and Love*'). Although *Hunger and Love* is home to a number of philosophical musings with abundant references to works of literature, science, history and many other fields, its core material is the daily routine of a proletarian. Thus, the way Britton deals with the daily life of working class differs from that in a conventional, realist working-class novel. Bertrand Russel¸ who wrote an introduction to *Hunger and Love*, defines the book as "an attempt to give form to the growth of an idea, and of a whole outlook on life and on man and nature; to vitalize and make real in the individual the feeling of a civilization and of a race" (Russell, '*Hunger and Love*' 3). However, Russell does not regard the book as a fantastic picture, he describes it as an authentic human document (Russell, '*Hunger and Love*' 6). What Russell claims, in fact, supports one of the main arguments of this thesis. Britton's novel takes its place somewhere between realist tradition and modernist movement. Thus, artistically it is far beyond the traditional working-class novels while it treats the daily life of a young worker in its simplicity. Book reviews of a number of newspapers and magazines published in 1930s also highlight this quality of Britton's novel. *Large Crown* magazine, for example, includes a review from *The Times Literary Supplement* regarding Britton's *Hunger and Love*: "The literary quality of the writing is remarkable. The evocation of the sights and sounds and smells of daily London is really brilliant… The cumulative effect is

impressive, but of grandeur rather than beauty. Yet it has a beauty, the beauty of the naked soul which tells the truth and is not ashamed" (*Large Crown*). Underlying Britton's humble background and unusual style, Porter suggests that Lionel Britton is the antithesis for 'the man in the bowler hat', 'the respectable season-ticket holder', 'the man who would reduce human existence to a brick box and trim garden in suburbia, looking at life through the wrong end of a diminutive telescope' (Porter 8). On the other hand, there are both positive and negative reviews regarding the length and size of the novel. In *Daily News and Chronicle,* Norman Collins explains: "Mr. Lionel Britton certainly has the trick of singularity. He has turned out 705 wild, madly punctuated pages, written in the form of literary splutter that is called expressionism… The author has an immense vocabulary, both technical and obscene (Collins, *Daily News and Chronicle*). The fact that size of *Hunger and Love* was much debated in critical reviews of the time is understandable since a working-class man would not be expected to create such a huge work of literature. Russell draws attention to the idiosyncratic quality of the novel as such:

> The author has spent eight years on the book, and we think there can be no question of its sincerity. It attempts to give a view of society from underneath; and in fact of the whole human outlook and conception of the universe, and a view of human purpose and destiny, as seen through a rude uneducated brain. What is the most astounding thing about his book – in spite of the volcanic violence of its expression, and the overwhelming vigor which gathers up and concentrates all the sense of oppression and hatred from among the inarticulate mass – is the height of its idealism, and the profundity with which it attempts to found its general conclusions (Russell, '*Hunger and Love*' 4).

Interestingly, even though Lionel Britton's language can be vulgar and cruel when dealing with the issues of class, hegemony and ideology, he successfully turns that language into aesthetic musings, where the reader is wholly absorbed in making connections between Britton's frequent references to various fields and the protagonist's experiences in daily working life. In *Sunday Referee,* Richard Aldington writes: "If you took a very hungry man and told him to wait at table at a banquet, but that he was not to eat anything from the dishes he carried, I at least should not be surprised if he felt extremely resentful and snatched anything he could. Well, that metaphorically was the position of Arthur Phelps" (Aldington, *Sunday Referee*). Aldington's description of Arthur's position, which is also true for Lionel Britton as a

worker, can be observed from the very beginning to the end of the novel. Arthur has hunger for learning and he is thrown into an ocean of books as he works as a bookseller's collector, and later, assistant. Yet, he has neither time nor permission to read the books surrounding him. So, he really strives to appease his hunger by secretly reading as much as he can. Meanwhile, his continuous struggle causes him to isolate from people around and live in a world of his own. When *South Wales Argus* newspaper introduces Britton's novel, it refers to the novel's autobiographical aspect, describing Arthur Phelps as one who is filled with a consuming urge to obtain knowledge and culture, and who sacrifices his spare time and his meagre earnings to that end (*South Wales Argus*). On the other hand, Harold Nicolson from *The Daily Express* compares Lionel Britton to famous, canonized writers: "Mr. Britton is a Wells without humor; a Joyce without genius; a Wyndham Lewis without experience. In spite of these defects he is an interesting man. Had he cut down his book by 90,000 words he would have achieved success" (Nicolson, *The Daily Express*). Nicolson's criticism of the length of the novel does not seem to be uncommon at that time. In some other newspapers and magazines, critics find *Hunger and Love* unnecessarily lengthy. In *Daily Telegraph*, Rebecca West criticizes not only the length of the material but also Britton's style and attitude: "The reason that *Hunger and Love* is an unlikeable book is not at first apparent. It is long, 700 pages long; but that is no valid ground for complaint… Lionel Britton has no sympathy for anybody but Arthur Phelps. For all other characters he feels nothing but a monotonous hatred" (West, *Daily Telegraph*). Obviously West strictly criticizes the temperament and attitude Britton attributes to Arthur Phelps, finding it too vulgar and shallow. Nevertheless, West's criticism is to be regarded as too harsh and to some extent injudicious, particularly when she claims that Britton "has written a book about the destiny of man without knowing anything about man". Such an attitude stems from what Britton attacks in his novel; bourgeoisie marginalizing and underestimating working class. Moreover, claiming that Lionel Britton knows nothing about man is too big a statement for a proletarian writer who spent his life among people of different statuses, socioeconomic levels and political views. *The Times*, on the other hand, defines *Hunger and Love* as "truly a novel, its point of view, if intellectual, rendered imaginatively – often indeed with a passionate exaltation or indignation – and its ideas consonant with the character

and experiences described" (*The Times*). Besides, the newspaper describes Britton's style as remarkable: The literary quality of the writing is frequently remarkable. The associative method of the bare, telegraphic, colloquial prose may owe something to James Joyce, but it needs no intricate elucidation… The evocation of the sights and sounds and smells of daily London life is … relentlessly realistic" (*The Times*). *The Times* underlines the vividness and comprehensibility of Britton's language and praises his novelistic technique. Similarly, John Clarke from *Forward* suggests that *Hunger and Love* has a legitimate beginning and is rounded off to a finish. For Clarke, it can be read 'without the assistance of a trapeze' and can be understood (Clarke, *Forward*). He distinguishes Britton's novel from canonized high modernist novels as such: "it isn't the 'thought processes of a collection of Dublin gutter-snipers during a period of twenty-four hours', it is the red hot hate lava of a volcanic soul baulked in its quest of beauty and life" (Clarke, *Forward*). Nevertheless, Britton consistently exposes the reader to different states of Arthur's mind and his inner voice though far less than Joyce or Woolf does. Therefore, Clarke's point might be acceptable in that the content of *Hunger and Love* does not directly and alone determine the form of the novel. In other words, it would not be right, for example, to lay such a claim that the novel is in the form of stream of consciousness. Britton uses his character's inner voice and thoughts as a technique but it does not completely take over the novel.

Lionel Britton abundantly deals with the crude, destructive influences of capitalism on working class on each and every page of the novel, though in a covert way occasionally. In the third chapter, when Arthur Phelps gets sacked from the grocery shop, the writer strikingly draws a picture where working life is depicted to be on the knife edge depending on employers' profit and interests:

> That afternoon, gazing in a rapt way at the female sex as personified by Miss Carpenter, his right closed over the sum of three and sixpence. 'We shan't want you any more' said the foreman, poking it into his hand without looking at him. 'We find we shall have to get another boy'. 'Thank you', said Arthur, without quite knowing what was happening, and moved off mechanically down the street. By the time he had walked about half a mile on the way home, he suddenly realized that 3/6 would just pay the rent due on Sunday morning, without leaving anything over for breakfast – nor, for that matter, dinner, tea or rent either for the rest of his life (Britton, *Hunger and Love* 17).

Nevertheless, Britton creates a relatively stronger character as a worker who is not totally non-reacting to or ignorant of employer's ruthless treatment. When Arthur Phelps gets sacked by his employer's pressing a scant amount of money into his hand, he remains surprised and silent first, but then decides to object to the humiliation he is exposed to: "A few more minutes and here he is, back inside the greengrocer's shop, putting 3/6 down on the ledge of the cash-desk. 'Look here, I can't take this, I can't go away like this, I must have some notice or something'. He was unaccustomed to assert himself; he felt strange; but just round the corner of time there is a presence very much like death" (Britton, *Hunger and Love* 17). Arthur does not surrender to the system desperately but claim his rights: "Its cold breath is upon you. He was *firm*. There was argument, of course, but he was *firm*. Somehow or other he had his way" (Britton, *Hunger and Love* 17). This is notable for such a proletarian novel like this because it was written by a worker who, in real life, went through the hardships confronted by the main character of the novel. Lionel Britton boldly attacks institutions which, he claims, are corrupted and serve to the interests of the middle class: "Perhaps it's above your cultural level. The rich men's sons went to college and automatically grew up into finer brains. You were a clod. You were to be a clod. So the prime ministers say. So the archbishops say. Thank you, my lord!" (Britton, *Hunger and Love* 17). Through Arthur's inner voice Britton insistently highlights the way bourgeoisie regards working class and he also attacks the institutions that are used as means of practicing hegemony and ideology over working class. Lionel Britton argues that capitalism enslaves workers in their employers' hands so much so that bourgeoisie exploits not only the bodies but also the brains of their workers:

> The job is to be done. Time is precious. Time is money. Life passes away. That's got nothing to do with them. Time is money. It is money they're in business for. Life – one life or another, one man or another: one life passes away and another goes on: what has that to do with them? Time is money. That is what you have to consider. Your life is theirs. Your time is theirs. Time is money, time is precious. Save time (Britton, *Hunger and Love* 56).

Workers' lives mean nothing to capitalist bourgeoisie other than mechanical labor force. Thus, workers are treated like robots or machines rather than human beings. Once a worker is lost, another is already waiting in hunger to substitute, which is no big deal for their masters. Time literally means money in the capitalist system,

therefore, a worker like Arthur, who is eager to learn, read and educate himself despite all difficulties and barriers created by his employers, needs to be much more careful about saving time. Working life is usually depicted as an obstruction against workers' self-education since employers intend to exploit workers to death. Therefore, bourgeois employers do not allow workers to spend any time doing something other than work. For capitalist power holders, time means money, money brings about more work, more work requires more workers, employing more workers means losing more money. In this case, more workers need to be employed for much lower wages so that the employers can still get more money and keep their wealth. To this end, workers need to be deprived of as many social facilities as possible in order to spare more time for work. Besides, they should only be paid enough to survive to keep on working. Stuck in this vicious circle, Arthur struggles to read something on every possible occasion in his workplace: "Webster made a dictionary. Old Sarner buys a copy to sell. They call it Webster, but it's by dozens of hands. He's no sooner got it than he wants to sell it. Human knowledge from A to Z. He's scheming to get it away from you as fast as he can, a few shillings profit, out of your grasp. Mustn't look at it while he is there. Sneak a look when he is away" (Britton, *Hunger and Love*, 233). Even self-education or reading becomes impossible for Arthur under the surveillance of his employers, yet he risks getting sacked by secretly reading the books on the shelves of the bookshop where he works. Illiteracy of working class is one of the most important weapons in the hands of capitalist power holders. The less educated a mass is, the easier it is to make them willingly submissive to the dominant ideology. Money affairs also intervene in Arthur's attempts to read and learn. For instance, the writer remarks the fact that Arthur is forced to put aside his intellectual endeavor the moment he enters his workplace or when he has to pay for things every day. The system in which Arthur strives to survive is built upon consuming, making more money and exploitation. Exploitation of workers is what keeps the system sound and alive. The hierarchical order in the capitalist system, an order which is based on power relations, material interests and hegemony, is courageously criticized in the novel:

> Honor, honesty, authority – self-respect, Arthur my boy – obedience, Arthur – high up, right at the top, at the peak and pinnacle of society, there is the King – underneath him, prime minister, archbishop, judges, generals, employers – and managers, Arthur – and you. And he's *pinched*

> *it*! Bell's don't know anything about it, but I'm damned if he hasn't made you pinch it too. Clean, Arthur; clean-souled. But will they *let* you be? (Britton, *Hunger and Love* 62).

Such a hierarchy determines relations of all kinds in society, be it economic, political, social or private. Bourgeoisie leaves no space for working class to move beyond the class boundaries without owning property or being financially powerful. In order to maintain this status quo, those in power operate state institutions to oppress and monitor lower classes. The narrator, addressing Arthur, wonders: "Clean, Arthur; clean-souled. But will they let you be?" (Britton, *Hunger and Love* 62). Even if those belonging to working class desire to live modestly as philanthropists, the insidiously designed system will not let them do so. Instead, it will force them to adopt and take for granted the ideas and beliefs imposed through a number of ways.

In *Hunger and Love*, the capitalist system is described as a vicious circle where bourgeoisie is never satisfied with the extent of their wealth while workers cannot move a step further from where they struggle to survive. Although criticism of the capitalist system is made obvious repeatedly throughout the novel, the addresser and the interlocutor shift between the narrator and Arthur's mind:

> Exactly what wealth you produce yourself it is impossible for you to say. The work you do – do you think it is conceivable that it produces anything at all? More wealth is what is wanted: if only everybody, everywhere, could produce wealth, all the time! And you don't know – remember that shabby Socialist in Hyde Park? – what wealth is; nor how it is produced. Wonder what old Gold-Nob does for a living? As for yourself, you're one of the crowd. You do your job. You get your money. And beyond that, you eat and sleep, and nose round for knowledge (Britton, *Hunger and Love* 84).

Arthur muses over the way power holders treat those from lower classes and also how bourgeoisie becomes more and more greedy for production and wealth. Ironically, bourgeoisie needs working class to maintain their power and status, but it is the working class who are exploited, disregarded and oppressed most. Lionel Britton remarks and questions prominent historical and political issues of the time as opposed to existing grand narratives which dominated over personal histories and stories: "I believe you had always imagined history dealt only with the IMPORTANT PEOPLE. Certainly it had never crossed your mind that history had anything to do with the future. They taught you in school that it dealt with the past… Dirty ragged-looking

devil – good lord! Look at his nails! Ought to go and wash his face!" (Britton, *Hunger and Love*, 260). Historical recordings of the period are usually regarded as the accounts and ideologies of powerful, dominant figures rather than of those who belong to lower classes. These lines from the novel justify Britton's commitment of self-education since he believes that school curriculum is completely determined by capitalist bourgeoisie whose aim, hitherto, is to wipe away all other voices and stories belonging to lower classes. Personal stories and real life experiences of the working class are regarded by bourgeoisie as a threat against continuation of power. In *Hunger and Love*, institutions are explicitly and bravely attacked through Arthur's inner voice:

> God, according to the archbishop, gave you your body; and the archbishop, having a superior sense of decency, has ordered the job to be covered up. Prime Ministers being in charge of our civilizations, if you want to succeed you must have a good clothes appearance – what's inside them doesn't matter so much, because prime ministers don't know what the human is ... That is how, Arthur my boy, you and I are going to get on in the world (Britton, *Hunger and Love* 116-7).

It is argued that the rights and opportunities endowed equally to humanity started to be taken over by those who somehow gained wealth and power. Accordingly, all institutions affiliated to the ruling class are authorized to exercise power on those who are deprived of equal opportunities. One of those institutions is the church, whose doctrines are adopted by the masses unquestioningly. Thus, religion might become one of the most dangerous and exploitative means of asserting authority over the masses. *Yorkshire Post* maintains that the arguments and ideas in *Hunger and Love* reveal Lionel Britton's political views and his hope for a revolution: "The world as Mr. Britton describes it and as Arthur experiences it is the world as it appears to a revolutionary Communist. It is the world of the bourgeoisie; the bourgeoisie have robbed the poor to make it what it is, and used the proceeds to hire the police and the army to keep it as it is. Mr. Britton's outlook is dominated by the Marxian philosophy…" (*Yorkshire Post*). As indicated in *Yorkshire Post*, Britton's novel is not independent of the existing social, economic and political problems, which is accepted as one of the major characteristics of proletarian novels. The reason why Britton does not completely reject realism but adopts it hand in hand with modernist style in literature is that he feels urged to reveal the realities of capitalist society in his work in a way that readers from all circles can understand.

The narrator introduces the main character Arthur Phelps in humiliating words to remark his outsider position in the society, inferior to the dominating class: “Yes, my lord, he is a dirty little swine, there’s no doubt about it” (Britton, *Hunger and Love* 1); “Arthur Phelps, poor little snotty-nosed devil, he knew nothing about it, and damn little about anything else. He was too busy earning his living” (Britton, *Hunger and Love* 2). The writer continuously associates Arthur Phelps with obnoxious expressions not because the writer himself intends to create such a character in the eyes of the reader, but to lampoon the attitudes of middle-class employers towards working-class people. Thus, throughout the novel, Arthur Phelps is reprimanded by his employers with disgust and that’s why Britton names the first part of his novel as “The Rat Comes Out of His Hole” (Britton, *Hunger and Love* 1); “Here he is, with the sunshine on his neck, and the poor devil would like very much to know something about the wonder and the glory of the human soul” (Britton, *Hunger and Love* 8). Not only does Britton successfully deal with class distinction, he also examines human nature thoroughly and philosophizes over the potentials of human mind and will. To this end, Arthur becomes a raw material in the hands of the writer and the narrator acts like a mediator between Arthur and the reader. Thus, the writer is almost invisible. The narrator transcends into Arthur Phelps’s mind throughout the novel and even when the narrator’s accounts are in third person, it may suddenly shift to the first person: “Thoughts of this character are bad for employees and common people. Arthur Phelps, I regret to say, did not perceive their badness, but was even led further on in his search for beauty, to the reading of poetry. That was also bad” (Britton, *Hunger and Love* 2). The reader interchangeably hears the narrator’s voice and Arthur Phelps’s inner voice: “For seconds he deliberately halted before he broke into a run. What the hell do they do with the stuff – eat it?… here, Arthur my boy, is home” (Britton, *Hunger and Love* 5-6). Lionel Britton’s narrative technique is noteworthy in the novel since he breaks away with traditional realist narration and diversely uses modernist narrative techniques. The following lines, for example, reveal how effective his technique is by giving voice to Arthur: “God! The cursed window’s shut again. The cursed old, damned old hag! You opened the window every morning before you went to work, every evening it was shut again when you got back home. Three and sixpence a week she pinches from you – and then shuts out the fresh air and pinches your gas. Home!”

(Britton, *Hunger and Love* 7). Britton maintains a multilateral way of addressing among the narrator, Arthur Phelps, the reader and the writer together with a number of conversations between other characters. In Chapter 9 of the novel, called 'A Song of Sixpence', the narrator directly explains what the current chapter and the next one are about, which is another unusual narrative technique: "This chapter contains events of cardinal importance. It describes how Arthur lost a sixpence: it tells of bus tickets and Miss Wyman's legs (up to the knee). How Arthur got a reputation for learning and tried to live up to it, will have to come into the next chapter; but meanwhile this one tells of Arthur's first shave" (Britton, *Hunger and Love,* 55).

While Britton attacks the class distinction and hierarchy which exist even in the running of a small Greengrocer's, he does so in a humorous way: "I know the biggest part of the sale's potatoes, but it is the fruit which is respectable. Grapes at half-a-crown a pound are much more respectable – being much more profitable – than apples at 4d., and apples are much more respectable than potatoes at 4lb. 2d. Profit is, of course, privilege" (Britton, *Hunger and Love* 3). As the reader moves ahead in the novel, he confronts frequent sudden changes in the mood of the narrator and of Arthur Phelps depending on the topic in question. Right after a humorous narrative, for example, the reader may well be exposed to a harsh political criticism: "Privilege consists in having the support of the armed forces in robbing the public. The more profit you get the more privilege you have, the more privilege you have the more respectable you are; in fact, if you make enough profit, one day they may make you Mayor" (Britton, *Hunger and Love* 3). The way narrator addresses the reader and the main character Arthur Phelps also varies and changes throughout the novel: "He stirred his coffee with his eyes on the Penny Cyclopaedia, You shoved the food into your stomach and built up the substance of your body, and your eyes roamed at will over knowledge and built up the substance of your soul. Arthur Phelps had been watching this Penny Cyclopaedia for weeks on a stall in Farringdon Road… and now if you don't buy it pretty quick, my boy, you'll lose it!" (Britton, *Hunger and Love* 7-8). There are frequent shifts in addressees, which makes the narration more reliable as the reader does not stay with only the narrator's or the character's mind but there is a combination of the two. This is most evident in the following lines: "Look into the sky, look at the sunlight on the clouds: poor, ragged little devil, he wants a soul. What

the dickens there is in poetry, nobody knows. Wonderful it is that anybody should be able to find out at all. Arthur Phelps simply, and that's all there was about it, could not imagine any way of doing it, anyhow" (Britton, *Hunger and Love* 8). Occasionally the narrator speaks to the main character directly: "Time to get up Arthur! A-hhhhh! Time to get up! I haven't had your sleep out; ache in your bones" (Britton, *Hunger and Love* 11). The narrator also responds to and comments on Arthur's inner voice. This diversity offers the reader multiple ways of interpretation: "Every time he did this he grew rebel in spirit. Why couldn't they have it printed? It was the same as the gas-meter. Those who control the world are plainly not really, not inevitably fit. Yet their wills prevail. Bad thoughts for an employee" (Britton, *Hunger and Love* 30).

Lionel Britton's language proves to be diverse throughout the novel, ranging from working-class colloquial to that of James Joyce and T. S. Eliot, which is fragmented: "The customer had money – sss! hey dog! fetch book! – ting-a-ling, James! book! Still, all that gives you a chance to snack a peep at mind, to sniff a smell on the way" (Britton, *Hunger and Love* 26). The writer uses short, fragmented and slang expressions which are intense in effect, though. Such fragmentations in language were extensively used by modernist writers of the time. Moreover, Britton uses foreign words extensively in his descriptions and narration, which can be regarded as another indication of both the writer's and his main character Arthur's intellectuality and literacy: "Come, captain, we must be neat; not neat, but cleanly, captain: and yet the steer, the heifer, and the calf, are all called neat"; whence, as our old friend Delius remarks "neat = rein, und dann im Wortspiel = Rind, wobei Leontes wieder an die Hörner denkt". This, Arthur my boy, is great literature; but I'm damned if you know what it means, or why" (Britton, *Hunger and Love,* 28). Britton refers to Frederick Theodore Albert Delius, an English composer, with an excerpt in German. This technique was commonly adopted by T. S. Eliot in his modernist poems, particularly *The Waste Land*. Since Lionel Britton started writing this novel in a period when modernist movement dominated English Literature, it was indispensable for him to experiment with idiosyncratic techniques in order to enrich his work and also appeal to more readers. What distinguishes Britton's technique is that he succeeds in blending modernist and realist, artistic and colloquial, local and international in his novel. Britton also uses scientific language abundantly throughout the novel, which serves to

two main purposes; first, the writer highlights the fact that working-class people may well be knowledgeable by self-education though many cannot afford to study at universities; second, the writer experiments with a novel way of narration in an attempt to catch up with the radical tendencies in literature prevalent at the time: "LOVE is not the only course that has what the scientist calls accelerations – jolts. Consciousness is constituted pretty much like motion; jolts are its only form of self-expression. The even flow of an electric current shows no motion in the needle of a galvanometer: only stopping, starting, acceleration" (Britton, *Hunger and Love* 43). This reveals Britton's attempt to describe a very basic concept of love in an elevated language. Britton's narrative involves a large number of terms from various fields such as physics, psychology, astronomy, biology, linguistics as well as literature and art: "The sky was without a trace of cloud, and the good old sun was radiating out its substance into space, four million tons a second, and the good old earth was shooting along collecting it up… you wandered aimlessly along Oxford Street, your two books suddenly heavy under your arm: book corpses… you drifted, like the solar system (Britton, *Hunger and Love* 53). Lionel Britton, by using such a language in narration, places Arthur in a very realistic universe, from which working-class people are discarded by upper classes.

Considering that this novel is an example of *Bildungsroman*, the writer's treatment of Arthur shifts as Arthur gets more mature in the later chapters of the novel. During the years when Arthur is relatively younger, the writer constantly reminds that Arthur has still much to learn and experience in life and that his knowledge is yet insufficient to grasp the atrocities and evils of the existing system in England: "Still, here you are; and here are the centuries of the world; and here is London. You have come into the industry of mind. Mind making; mind manufacture. Once you looked distantly at civilization, and from far off; but now, begob, you ride in the bus. Intimacy with civilization increases" (Britton, *Hunger and Love* 57). Through the end of the novel, the narrator remarks the change in time and how everything is constructed under the dominating ideology:

> A man is born – does he know his name? John Smith, it might be, it might be Shakespeare. When they tell you who you are, you know. The date – you'll find it if you look in the newspaper, you'll find it on the calendar

> on the wall. Christian era, Hejira – it is all one; twentieth century, twenty-millionth century – it is all one. Now, now, now. I, I, I. You, you, you. In the year 2,000,000,000 it will be interesting to see what is going on. Look at the changes of the last twenty years. I shall be interested (Britton, *Hunger and Love*, 575).

From the very past to the twentieth century the order of civilizations has been determined and maintained by dominating power holders through a constructed system and way of living. The lines above belong to Chapter 41 of the novel, where Arthur Phelps is in his twenties right before he is made to join the army to fight. The narrator highlights how time devours the 'inferior' ones but ennobles those in power. Arthur's maturation can also be observed as he is involved more in political groups: "And that is the condition of our modern civilization… That's where we are. That's where your Arthur is. And it's at this point that he comes up against the Socialist. Disquieting blighters, these Socialists. They go about trying to convert people. Every Socialist I have ever met has gone about trying to convert people. And everything would be so comfortable and peaceful, otherwise (Britton, *Hunger and Love,* 101). The subjects 'we', 'Arthur', 'you' and 'he' interchangeably takes over the narration, which blends the authority of the narrator and of the main character. Accordingly, the reader confronts varying points of view in a different way from previous working-class novels. The narrator also addresses the reader as 'you' and by doing so the writer creates a reliable narrator: "Rebellion is in the spirit of man. You would have supposed that Arthur needed little encouragement to rebellion" (Britton, *Hunger and Love* 101). It is obvious throughout the novel that the writer adopts a mixture of free indirect and direct speech, which keeps the reader alert and makes the novel more gripping. Britton commonly uses a conversational tone in *Hunger and Love*. The narrator seems to have a conversation with Arthur quite often, but at the same time addresses the reader. Furthermore, the writer contributes to Arthur's intellectual growth by sharing his own experiences, arguments and principles. While the writer reveals his political tendency and argument overtly, he critically discusses political issues:

> Well! You're a unit of the nation. Here are the political parties. Liberalism and Conservatism have no theory. It's so plainly just two groups struggling to get the better of each other at the public expense. They're all high-minded. But a high-minded murderer and robber – does it really take you in? I don't think it does. Labour is a dirty crew. All the riff-raff. Supports Liberals against Tories. Only reason for existence to

> keep Liberal party select by gathering all the dirtier and less desirable elements into a section of their own. Then there were Socialists, Anti-Socialists. The Anti-Socialists tell you nobody knows what Socialism is. So what the hell they're anti against, god only knows. That leaves you with the Socialists. In Socialism, somewhere or other, there did seem to be a theory. It was hidden, it was dark, it was masked, it was cloaked, but somewhere or other at the back of it all there was a theory, and it was theory that you were after. You wanted to understand (Britton, *Hunger and Love,* 128).

Britton's accounts about politics seem to be a critical discussion of the political issues of early twentieth-century England from a working-class intellectual's point of view. Since the novel is regarded as a *Bildungsroman,* the writer shares his knowledge in various fields to feed Arthur intellectually as the boy grows up. Accordingly, the narrator refers to a number of scientists, writers and poets to support his argument: "Shakespeare, Newton, Darwin – men like that, finer men: race like that, finer race. You wanted to be like that. Why not? You are human. It means struggle. Well, you can struggle. You want a mind. Well, you will get a mind… Coleridge was the man who first convinced you of the truth of this theory. He wrote his *Biographia Literaria* really to disprove it (Britton, *Hunger and Love,* 129). By means of such references to important figures, the writer also highlights a significant distinction between bourgeoisie and working class in terms of their opportunities to get education or produce works of art. In a period when all sorts of human needs and values are reduced to material wealth, Arthur's mind would not count much compared to bourgeois values. Nevertheless, Britton encourages Arthur in his journey to be recognized as an intellectual human being.

Hunger and Love attacks the dominating class in the capitalist system and criticizes the way working-class people are deprived of basic necessities and opportunities of a humane life. The following lines from Chapter 2, for instance, reveal class distinctions in getting proper education: "The fortunate ones of the earth, those whose fathers could afford Eton and Oxford, knew a good poem from a bad one; but he did not. They lived perpetually in the pure air and the clear light of culture. They were the Olympians. Man's representatives. Nature and nurture – they were the lucky ones; they could die and leave a trace" (Britton, *Hunger and Love,* 8). In *Manifesto of the Communist Party*, Marx and Engels remark about the class relations: "Our epoch, the epoch of the bourgeoisie, possesses this distinct feature: it has simplified class

antagonisms. Society as a whole is more and more splitting up into two great hostile camps, into two great classes directly facing each other - Bourgeoisie and Proletariat" (7). Marx and Engels point out that the bourgeoisie, "wherever it has got the upper hand, has put an end to all feudal, patriarchal, idyllic relations" (8-9). Bourgeoisie, according to Marx and Engels, "resolved personal worth into exchange value, and for exploitation, veiled by religious and political illusions, it has substituted naked, shameless, direct, brutal exploitation, converting the physician, the lawyer, the priest, the poet, the man of science, into its paid wage laborers" (9). Lionel Britton reveals, implicitly and explicitly, his Marxist, socialist political arguments through Arthur Phelps's interior monologues or narrator's didactic accounts throughout the novel. The narrator usually mentions bourgeoisie with hatred or resentment because they are continuously in pursuit of material gain out of exploitation of the working class and they also create conditions under which middle-class people benefit from the best of everything while working class is urged to contribute to this system by using their labour, which is some kind of vicious circle:

> You see, Arthur, you're such an awful fool. The rich men's sons – they are the lucky ones: they, with their chance in life. There is something in the Shakespearean imagery and harmonious rhythm which seems to move with the same frequency as your heart-beat, and to have the same image movement as your brain, - all that seems far too natural, and too easily appreciated to be poetry. The real poetic beauty must be somewhere more remotely hidden, somewhere accessible to the rich who can afford college, and inaccessible to you. Surely, you could not expect to get culture so easily? Some of this Shakespeare stuff you can even imagine yourself saying, in your own person, as man to man – with people you meet, in the street – many a line you could say, standing up in your own trousers. That, of course, was not poetry. But that you liked – clod that you were" (Britton, *Hunger and Love*, 23).

On one hand, the narrator remarks that Arthur, as a member of proletariat, is really into literature, but he does not possess the opportunities that are offered to middle-class people. On the other hand, middle-class people do not consent to working-class members' struggle to educate themselves with the slightest opportunities at hand. The narrator also draws attention to the ignorance and content of working class and raises awareness to how workers are exploited:

> Still, the bourgeoisie have to make some show of earning and justifying their share of the swag, or they'd never get away with it. And it's your

> job to help them, Arthur my lad, and that's got to use up your life. Economics, State policy, political expediency, crown psychology – what do you know about that? This does not worry you. You get your twelve bob a week, and you labour. The labour may be to destroy wealth, you know nothing about that. All you know is it is labour, all you know is you get twelve bob, why do you get your twelve bob? Why do you labour? You don't know! There were men, there were Mighty Minds: they knew, they ordered society, life was ordered for you and arranged, you got your twelve bob, where it came from, how you got it, you don't know. What wealth is, you don't know. And you don't suspect your ignorance. There are rich people, there are poor people, the rich have plenty of money, the poor have not. That is wealth. God Blimey! What do you know? (Britton, *Hunger and Love,* 11-12).

While the narrator raises concern about the ownership of the means of production by bourgeoisie and about the inferior position of working class, he reveals Arthur's unawareness of the existing system of exploitation. As Arthur becomes more mature in the later parts of the novel, he becomes more aware of the devouring system and more intellectual as a member of proletariat. For Gramsci, a stable state never rules by force alone but relies on a combination of coercion and consent (quoted in Leitch 1136). Accordingly, dominance is secure only if a majority voluntarily complies with the law. In a similar vein, any group that aspires to rule must work to gain the people's consent, and this work must be done before any directly revolutionary effort to seize and hold on to 'material force' (Leitch 1136). The effort to win consent is the attempt to gain hegemony, the dominant position in a given society; in other words, hegemony is 'manufactured consent', created through the articulation of intellectuals in a public sphere in which contending articulations are also voiced (Leitch 1136). *Hunger and Love* includes discourses through which Arthur Phelps as a member of proletariat is aimed to consent to the ruling power. One of the most remarkable examples of such discourses is war. Arthur is insistently made to believe that fighting for his country is a holy mission and a manifestation of patriotism: "Their eyes don't keep still when they look at you. You've got to be wily. It's blood they want. You'll have to be artful if you want to keep alive. Talk to them about blood; that's the only thing that keeps them quiet. Blood is being shed… keep that picture in your mind and talk to them as nearly as possible in the language of the bourgeoisie …" (Britton, *Hunger and Love,* 612). Although Arthur's inner voice in the bulk of the novel resists the oppression and hegemony of the power, the reader finds him fighting in the war and loses his trace:

"Here's somebody's jaw. Look at that! There's a man's head there, torn jaggedly off his body: what its name was when it was alive, I do not know. I wonder where Arthur Phelps is now?" (Britton, *Hunger and Love*, 620). In the capitalist system, all the joys and comforts of life are attributed to bourgeoisie and the ruling class. However, those who are manipulated to accept it are the lower classes who are constantly kept in need of working to stay alive. In *Marxism and Literary Criticism,* Eagleton explains that the social relations between men are abound up with the way they produce their material life (4). Certain productive forces, he argues, involve the social relations of villein to lord we know as feudalism (5). At a later stage, the development of new modes of productive organization is based on a changed set of social relations - this time between the capitalist class, who owns those means of production, and the proletariat, whose labor-power the capitalist buys for profit (Eagleton 5). These forces and relations of production, for Eagleton, form what Marx calls 'the economic structure of society', or what is more commonly known in Marxism as the economic 'base' or 'infrastructure' (Eagleton 5). From this economic base, in every period, emerges a 'superstructure' - certain forms of law and politics, a certain kind of state, whose essential function is to legitimate the power of the social class which owns the means of economic production (Eagleton 5). Here Eagleton emhasizes a crucial aspect that is usually thought to have been ignored in Marx's analyzes: 'superstructure'. This term, also elaborated by other later Marxists in the 20th century, enables to approach social, economic, political issues in literary works from diverse points of view. The superstructure, for Eagleton, consists of certain definite forms of social consciousness (political, religious, ethical, aesthetic), which is what Marxism designates as *ideology* (Eagleton 5). In *Hunger and Love*, Britton highlights this 'economic base' and 'superstructure' relationship in line with Arthur's experiences in working life. Thus, the narrator usually discusses the reflection of different forms of superstructure in the capitalist society, be it political, religious, ethical or aesthetic. Besides, the narrator intends to open a space for Arthur Phelps in the capitalist society where working-class people are marginalized and exploited by the bourgeoisie: "In the stormy world sea of ideas in space and time there is room for one more brain. Yours, Arthur!" (Britton, *Hunger and Love,* 23). While Lionel Britton occasionally reveals the ignorant and concessive characteristics of working class, he highlights their hopeful struggle for equal opportunities and being

recognized without prejudice and insult. Therefore, Arthur is attributed intellectual and powerful characteristics durable enough to struggle against all hardships and barriers laid by the dominating class. Furthermore, the writer intends to bridge the intellectuality gap between working class and middle class by perpetually highlighting Arthur's enthusiasm for reading and education. Accordingly, the novel is filled with philosophical arguments with references to a number of writers, poets, artists, scientists and many other remarkable people:

> "It is plain that Shakespeare is one of the great figures of the world, and that not to be able to appreciate him is to be a clod; but it is equally plain that a mere concentration on poetic imagery and phrasing will not give you this appreciation. It becomes apparent that there are other aspects of Shakespeare over which men concern themselves. There are 'characters' and 'human nature'. And these are even very much more difficult and much more elusive than the poetic idea. I suppose you yourself are a character and have a character; I suppose there is in you human nature; I suppose these things are common to us all. I don't know; you don't know. What the hell is it? (Britton, *Hunger and Love,* 25).

The narrator questions and criticizes the distinctions constructed between working class and middle class by power holders or dominating classes. The quotation above is to reveal writer's assertion that a worker could be as talented as a world-famous and much-admired figure once provided with equal opportunities and fair treatment. Despite all handicaps and inequalities created by power holders, Britton never lets his main character Arthur Phelps give up his hope to make his voice heard and be recognized by those who look down on him and marginalize him as a member of working class: "There are great minds which can appreciate all this kind of thing: horns, and all that. Great towering intellects, capable of seizing profundity and subtlety and beauty. One day, Arthur Phelps, you mean to be one of these. I wonder. Come, captain!" (Britton, *Hunger and Love,* 29). Considering such references prevalent throughout the novel, one can tell that the writer is unearthing his suppressed passion for reading, self-education and knowledge, which is regarded by 'superior' classes as unnecessary and even as a threat against the power.

In *Hunger and Love* Britton also draws attention to class discrimination and unequal practices in social facilities: "Public baths were open during the daytime; under lock and key when Arthur left off work. They were for the wealthy. Closed after

working hours. They are civilization. Who are you?" (Britton, *Hunger and Love,* 34). Since workers will be quite busy all day long, they will not be able to use 'public' baths during working hours. The narrator strikingly questions what 'civilization' means and who it is defined and controlled by. Civilization is something beyond the reach of working class, neither can they have a say in its design and practices. Britton highlights the existing hierarchy in workplaces depending on the social and economic statuses of the employees and their employers: "You are slowly beginning to realize your position. You are no longer indoor boy. It's a more respectable business, but your status has gone down. You are definitely beneath everyone else in the firm. Even fat old Mrs. Haines, the charwoman, looks down upon you" (Britton, *Hunger and Love,* 35). Occasionally, the narrator is quite explicit in his criticisms of class boundaries and he does so by directly addressing Arthur:

> You feel you are probably doomed to a wasted life. Shirt hanging out and 12s. a week… you can't hope to be taken seriously by any so dainty and delightful a person as Miss Wyman. Cashiers belonged to another class. Dainty and delightful, washing-to-laundry class. May-I-introduce-you-to-my-sister class. You wanted dainty and delightful girls, and no other kind would ever really satisfy you: the hunger that was in your soul. Perhaps it would have to be plural, but anyhow it was to be dainty and delightful; and, plural or not, it was to include Miss Wyman. But you belonged to a lower class. Perhaps something suitable would be inscribed on your tombstone (Britton, *Hunger and Love,* 41).

Class distinction may even impede sexual desire and relationships. The writer regards class as an etiquette that is stigmatized into the body and soul. Thus, you feed, work, love, have sex in accordance with your etiquette. When the narrator says "you can't hope to be taken seriously by any so dainty and delightful a person as Miss Wyman" (Britton, *Hunger and Love* 41), he criticizes the way people are categorized depending on what and how much they own and are supposed to live within the borders of their assigned class. In a similar vein, the narrator addresses Arthur from the point of view of middle class to manifest the then-existing class boundaries set by the dominating class: "You know very well it's against the rules. You're working class. Your life belongs to trade. Didn't you *get* an education at school? Wasn't that *good enough* for you? What do you think you are – one of Us? The Great Brains of the race have set a limit to race development. Gladstone's collar, Joey's eyeglass. Hey! you, don't you know your place?" (Britton, *Hunger and Love,* 44). Thus, working-class people are

supposed to accept unconditionally whatever they are granted by so-called 'superior' classes. Furthermore, institutions are all set to work in favor of power holders and dominating classes. *Hunger and Love* underlines the dominance of capitalism over the whole society and criticizes the fact that owners of the means of production turn working classes into slaves who are compelled to serve and enrich their employers to death: "Remember that these profit-people, these so-much-in-the-shilling people, have it in their hands – your life. Your soul. Remember! you belong to them. Who they are? – a privacy of glorious light is theirs. You are for the dark. So they say" (Britton, *Hunger and Love*, 45). The narrator emphasizes that the middle classes not only exploit the workers' labor power but they also govern how they live, what they believe, how much they earn, who they vote for. Therefore, working classes are treated as if they were a bunch of subservient robots that need ruling, ordering and monitoring. In the novel Britton unveils the fact that working-class people cannot afford to get education, neither are they deemed worthy of educating themselves. In such a capitalist society, educated workers are regarded as a major threat to the ruling and middle classes since educated workers might organize, revolt against the power and fight for their rights in masses:

> The pressure of modern society squeezes you in. It squeezes you in until the molecules of your brain are very near indeed to explosion point. Will there presently be a nova among our social systems? Will all the brains of all mankind suddenly go bang, and burst a hole in the ether? You do not know. No. And so, Arthur my boy, you continue to pace the crowded streets of London, the greatest city the world has ever known. Try to dig out the meaning from the books, in between publisher's counter and the shop, while they're still yours: dig up the stuff for your soul. And keep a look-out – eye and ear – for the stealthy footfall: your living's gone if they catch you daring to raise your snout above the slime (Britton, *Hunger and Love*, 46).

Accordingly, it is not only the bourgeoisie that Arthur has to fight against to obtain fundamentals of a modest life, but also those from all layers of society who are content with the existing system which exploits them all. Moreover, Arthur's employers do not even let him read and study when he is not working or during the lunch break. Britton remarks Arthur's struggle to educate himself whenever possible and the stages he goes through to become an intellectual, which is one of the autobiographical aspects of the novel since Lionel Britton also went through the same stages as a young worker.

Britton deals with the class issue in a hopeful tone and believes that working class may well change the exploitative system even though the novel is filled with desperate conditions in which working-class people struggle to survive:

> The race is in the control of its Prime Ministers, Presidents, paricipalities, powers. These men are lawyers, tradesmen, gentlemen. They have grown up on the tradition. Verbal quibble, 9d. for 4d., dolce far niente, privilege, something for nothing, anything but work. Coronets, ermine cloaks, chains of office, horsehair wigs, penny in till: pick your Prime Ministers, mould your civilizations. What can you expect after that? It is the tradition. Rt. Hon. They order civilization within the limits of their powers. So long as we leave it to them, they are the limit of civilization (Britton, *Hunger and Love,* 99).

Obviously the narrator calls for a unity among the working class: "So long as we leave it to them, they are the limit of civilization" (Britton, *Hunger and Love,* 99). Britton highlights the fact that the bourgeoisie benefits from all sorts of privileges of which the working class is deprived. Therefore, he stands by the working class in their struggle to change the system based on power relations, hegemony and exploitation. While doing so, Britton extensively uses a socialist discourse:

> If cows became articulate they would be dangerous, because they would ultimately act together. A fence is all very well, a ring through the nose is excellent, a bull can be turned into an ox; but ultimately, if only they could understand what the circumstances are, they would win through, one way or the other. There are some animals that will not accept slavery; they cannot be tamed, they resist capture to the death; if tricked into a cage, they pine. Will to the death. Man gives it up. If the working-class were to refuse to breed for one generation, all the labor problems would be solved (Britton, *Hunger and Love,* 134).

The narrator hints a necessity and desire for a revolution, or at least a cooperation between the members of the working class. He highlights the potential power of working class which is largely underestimated by the ruling class. Even if the ruling class realizes the potential power of working class, they exercise every possible way to suppress those masses. *The Manchester Guardian* also draws attention to Britton's criticism of existing class distinction in the capitalist society and hegemony of bourgeoisie over working class:

> Mr. Britton sees the world as acutely divided into two sections – men, potentially human, and the 'bourgeoisie', who produce nothing but live by levying a toll upon all productive activity (whether material or

> spiritual), and use every instrument – law, literature, religion, most of all the traditions of sexual morality (which concentrate men's attention on these instincts by restricting the satisfaction of them) – in order to maintain their dominion of the planet (*The Manchester Guardian*, 'The Birth of Humanity').

The writer cares much about Arthur's intellectual and emotional development rather than living according to religious dogmas. Church as an institution that hands down religious dogmas and rules from generation to generation is regarded as an ideological apparatus trying to keep people subservient to power holders and their servants. Therefore, as the discourse of the novel puts forth, the narrator questions the authority of the church and tries to keep his main character Arthur away from the dogmas of the Church by self-education. When the narrator talks about Arthur's sprouting feelings toward women, he criticizes the doctrines of the Church:

> … but the Church insists that sex is a filthy thing; it should extend itself into a sense of power developing and growing and fusing with and merging into the universe as a whole, a power that is a reality of which the forces in our own body form a part – but religion kills all that. Arthur Phelps had had enough of religion at school. In common with all the other boys of the school he had pulled the plug on all willing obedience or respect. After a boy has seen the curate he doesn't want to go any further on the road to God" (Britton, *Hunger and Love,* 14).

The writer highlights corruption in Church and serving preachers. Britton seems to be trying to put Arthur Phelps in quarantine in a society where the working class is kept, ideologically and physically, obedient to the dominating class. Regarding the manifestation of ideology in society, Althusser argues that "ideology has a material existence", that is to say, the 'ideas' or 'representations' which seem to make up ideology do not have an ideal or spiritual existence, but a material existence (Althusser 296). He states that an ideology always exists in an apparatus, and its practice, or practices. This existence is material (Althusser 296). In *Lenin and the Philosophy of Other Essays*, Althusser reminds the reader that "in Marxist theory, the State Apparatus (SA) contains: the Government, the Administration, the Army, the Police, the Courts, the Prisons, which constitute the Repressive State Apparatuses (RSA) (Althusser 143). What Althusser means by 'Repressive' is that the State Apparatus in question "functions by violence" (Althusser, *Lenin and the Philosophy of Other Essays,* 143). On the other hand, he defines 'Ideological State Apparatuses' as "a

certain number of realities which present themselves to the immediate observer in the form of distinct and specialized institutions" such as family, religion, politics and culture (Althusser, *Lenin and the Philosophy of Other Essays,* 143). In *Hunger and Love*, Lionel Britton emphasizes how 'ideological state apparatuses' work to control the way lower classes live. Education and religion are two of the most noteworthy apparatuses Britton remarks throughout the novel:

> Whatever it may be to the Mayors, London is a town, not a collection of towns, to the humans who do its work. They stream into the heart of it as the blood streams in the body. Holborn Library, St. Martin's Library you passed every day. But you weren't eligible for those. What say? – worker's tickets? Don't know anything about that. Didn't teach you that at school. Henry the Eighth's wives. You'd think they'd mention it in novels. With Wellington at Waterloo. With Clive in India. They taught you to sing God save the King. They taught you God made the earth. Were there any worker's tickets? – well, how should I know? They didn't even teach you how to keep healthy, and do the doctor out of his fee. Boys in the school thought it was fun to let the loudest fart. Plenty of Prime Ministers and Mayors. Ought to be a library in every house; and a bath. I suppose these people never learn anything and never wash. Good lord, Prime Ministers must smell! (Britton, *Hunger and Love,* 98).

Rather than history, science and critical thinking, working-class children are taught religious dogmas that are supposed to keep them ignorant to what is going on around the world and make them pleased with whatever they are offered by the ruling power. Therefore, religion is used as an effective weapon against its believers who will never even attempt to question it. Althusser distinguishes between 'Repressive State Apparatuses' and 'Idological State Apparatuses' in that the former belongs entirely to the *public* domain while much the larger part of the latter is of the *private* domain (Althusser, *Lenin and the Philosophy of Other Essays, 144).* He states that churches, parties, trade unions, families, some schools, most newspapers, cultural ventures, etc. are private (Althusser, *Lenin and the Philosophy of Other Essays,* 144). The Repressive State Apparatus functions 'by violence', whereas the Ideological State Apparatuses function 'by ideology' (Althusser, *Lenin and the Philosophy of Other Essays,* 145). Althusser maintains that exploitation is not reducible to repression and that the state apparatuses are not reducible to repressive apparatuses alone (Althusser, *On the Reproduction of Capitalism,* 179). Though Lionel Britton deals with

ideological state apparatuses to a large extent in the novel, he does not ignore repressive state apparatuses:

> And anyhow it is very dangerous to put weapons into the hands of a great body of men and teach them to rob and murder – why shouldn't they apply the teaching on the bourgeoisie, and so get a bigger share of the loot? It would be more sensible for the police and soldiers – more sensible for anybody – to rob the rich than to rob the poor: far bigger labour-power return; much more sensible to keep swag for self than hand it over to bourgeoisie. Therefore, the bourgeoisie introduced religion. But this means they have to share quite a lot of the murder-robbery proceeds with the bishops: bishops have even become senior Partner First Estate of Realm, indispensable, nobody make robbery murder respectable like bishop, God bless our arms. If people allowed think freely about things, presently begin find bishops out; then soldiers murder bishops because more profitable than working class, working class revolt against murdered, soldiers presently discover safer join them murder bourgeoisie, and bourgeoisie murdered by weapons placed in soldier (Britton, *Hunger and Love,* 489).

The narrator explains how ideology works for the maintenance of power and for oppression, and also offers a possible future reversal in power relations. Narrator's accounts here show the didactic aspect of the novel as well. In several parts of the novel there are direct explanations regarding historical, political, religious, social and economic condition of England of the time. Such parts of the novel also prove that Lionel Britton's novel is also used as a means to depict the English society starkly. In the novel, the ruling class and bourgeoisie are at the center of power and authority of all sorts, which is taken for granted by the masses. On the other hand, capitalism offers a perfect means for the dominating classes to enslave and exploit the working class:

> It was stores that gave man the first possibility of being human. Even the ant has stores; even the bee has stores. The conqueror came along and ate the stores up. He was just a beast. He made no stores himself. He is still in control of civilization. The whole thing is an anti-human state. The beast is in control. And the problem of government is: how to keep the human from seeing things as they are? To preserve "our ancient institutions" – civilization: is that what you call it? – we have to find some way of keeping the fake up. If that way isn't found, our old institutions will go, the conqueror will disappear, a different civilization will come into being, the human will come into its own. It's necessary to keep people blind, and to keep their minds confused (Britton, *Hunger and Love,* 130).

As the narrator suggests, in order to take full advantage of labor force and gain power and wealth, bourgeoisie wants to suppress deprived classes and turn them into subservient, homogeneous, illiterate masses. Therefore, to keep these masses 'blind', institutions are to be set to work under the authority of bourgeoisie and power is to be maintained by means of exploitation.

Another remarkable aspect of *Hunger and Love* is that it underlines firmly the hegemonic power of England as an empire and of the middle class that maintains domination over working class by exploiting their labor: "London, the mightiest city in the world, is all round you, and the Londoners are walking about along the pavements: half a pint, two bob each way, God and the Government – who the hell are you to have nose in book, walking in capital city, getting a mind? Capital city of a mighty Empire: who should have mind on its pavements?" (Britton, *Hunger and Love*, 26). As can be inferred from Britton's stance, England, which colonized many countries throughout history, also devours her working-class people in the hands of power holders and upper classes. What matters for working-class people in such an empire is to work for low wages, but enough not to die. This vicious circle will run the capitalist system incessantly, exploiting the powerless and dispossessed. Interestingly, the narrator also addresses Arthur Phelps from the middle-class point of view, which proves to be a powerful technique in revealing middle-class attitude toward lower-class people. Hegemony of the upper class over working class is strictly and overtly criticized in the novel. Lionel Britton obviously suggests that freedom of expression, the extent of intellectuality and knowledge are all controlled and directed by those in power, their allied institutions and bourgeoisie. Thus, man is hindered from utilizing the full capacity of his distinctive and innate characteristics by dominating, allegedly 'superior', classes.

> The lion has terrific energy but can see nothing to do with it beyond mating and hunting, hunger and sex; man has a power of sustained work incomparably greater simply because he can see further and visualize more things to do. But in a prime-minister civilization the limit of man's understanding is soon reached, because the limit is outside the man. It is not his own limit. It is that of the directing brains of the world. No brain is great enough, none ever has been, not to cramp, stultify, atrophy all other intellects whatever under such conditions (Britton, *Hunger and Love*, 100).

Britton claims that brains of people are captured through the hegemony of bourgeoisie, a process which is maintained by full-scale practices of and co-operation among the ideological and repressive state apparatuses. Gramsci argues that working class, like bourgeoisie before it, is capable of developing from within its ranks its own organic intellectuals, and that the function of the political party, whether mass or vanguard, is that of channelling the activity of these organic intellectuals and providing a link between the class and certain sections of the traditional intelligentsia (Hoare and Smith 4). It can be inferred from Gramsci's prioritization of the intelligentsia that rather than a vulgar party domination, he favors the intellectuals who "exercise subaltern functions of social hegemony and political government" (Hoare and Smith 12). With this theory, he diverges from Marx and Lenin who regard the political dominion and organization through a political party as an indispensable part of scheme although Lenin and Marx diverged from each other in their envisaged method. Lionel Britton points to a need to escape from the hegemony of the ruling class, which also hints Gramsci's argument:

> England! It has a Cabinet. Highly paid men, big brains. These are the Mighty Intellects controlling the activities of a country. All over Europe there are similar little groups, millions of lives are in their keeping, millions must die. You who are but a cell in the race body, you have paid out of your wages week by week to keep these mighty Intellects alive, the men whose stupendous brains can work think for millions, but that is not all the price, and now is the final reckoning, and now you must pay in blood. It is the price. If you must have Heads, it is the price. Blood! … Selected Mighty Intellects of mankind! Those about to die salute you. Ten million men must die! Rule us! It is the price! All this happens because a Duke is killed (Britton, *Hunger and Love,* 608).

It is obvious that Britton attacks the ruling class and bourgeoisie whose hegemony and dominating ideology drags the country to war where fighting soldiers are young people of the working class. Bourgeoisie imposes on these young people the idea of patriotism through which fighting for any kind of war is justified. As a working-class member, Arthur Phelps is also forced to join the war and the writer ends the novel ambiguously. The reader never knows what really happens to Arthur except for the fact that he is 'lost': "Gun-flashes and the stench of rotting bodies, the bodies of men. Where is mankind? I do not know. The bourgeoisie are everywhere. Where is Arthur Phelps? I do not know. The flesh and blood of man putrefy in the bourgeois stomachs, the mayors and Churchmen and Cabinet Ministers and financiers and manufacturers…"

(Britton, *Hunger and Love*, 621). The narrator strikingly puts the argument that the ruling class, together with bourgeoisie, devours Arthur Phelps, who is only a representative of millions of working-class people. In that capitalist system, a worker carries out his duty, that is, he works for the wealth and happiness of the bourgeoisie, then he is eliminated from the circle or left to die in poverty.

Lionel Britton strictly criticizes the way Arthur Phelps as a worker is always kept under surveillance by his employers who never respect and tolerate his enthusiasm to read and learn:

> If you get a minute to yourself in the middle of the day when old Sarner is mysteriously busy in his little secret office where he keeps the Sonnenschein dark and the costomers' names – Sonnenschein's Guide to the Best Books and the Book Auction Records – just when you are in the middle of sneaking a peep into some book to get a scrap of knowledge or the glimmering of an idea, out he comes tearing out upon you to see what you're doing and perhaps catch you at it – whatever it is -, and your nerves go all of a jangle hastily pretending you're merely dusting the shelves and putting the book away and keeping the shop tidy, instead of trying to get some human qualities into you to fit you to do the work of a man. Why in hell can't he keep in his office? Why can't he go out sometimes for a breath of air? Except the odd times when he goes to a sale he is never out of the shop. Even has his lunch brought in. You have no time to yourself at all. Curse it! How are you going to LIVE -? (Britton, *Hunger and Love,* 186).

Britton remarks how Arthur feels urged to carry on, or at least pretend to carry on, working all the time with the fear of being caught doing something else. Britton's point is that working-class people are already deprived of the opportunities to get a proper education, nor can they afford to buy books since they cannot even meet their basic needs. Moreover, the workers who are eager to educate themselves by taking every possible opportunity are hindered by their employers. In the novel, this challenge is pointed out clearly:

> It's mind – they will take it away from you; mind – they'll snatch it away from you. Human nature, slipping out of your grasp. You seize a copy of Smith's Synonyms Discriminated: sharpen up mind, finer shades of meaning. Bung it at back of shelf close up close up other books in front, if customers see it, it'll get sold. Read bit every day when old Sarner not looking, can't read much at once, sends you balmy, one article a day keeps you sharpened up, stick it to end, when get to end begin again.

> Must learn you own language. How will you beat Shakespeare if you don't do that? (Britton, *Hunger and Love,* 234).

As the narrator suggests, on one hand, Arthur works for his employer and makes his life easier in return for very low wages; on the other hand, Arthur is never allowed to benefit from the books that are abundantly on the shelves where he works. Another important matter Britton underlines in the novel is that by giving Arthur a job, the employer regards himself as the owner of Arthur with a full authority to monitor and direct Arthur's life: "Old Sarner owns your life. Earth goes round sun, life slips away, 18.5 miles per sec., old Sarner owns it, you pinch as much of it as you can back again as it slips by. Just a little bit longer and it won't be yours, and it won't be his, and it won't ne anybody's. Maybe the race will pass like that; and nothing will be left at all" (Britton, *Hunger and Love,* 234). Britton's suggestion here works as the core of the whole novel and also hints the writer's political view. In a society where each and every citizen is to be provided with equal opportunities for a decent life, those in power maintain their hegemony over unpossessed groups of people and direct the way they live and think. Panopticism is only one of a number of ways to maintain their authority. Britton points out that employers even have their own habits of keeping the workers alert:

> Mr. Murdoch comes in every now and again, and messes about in his room. He has a special room to mess about in, and he is very grand and has the university manner and does not say good-morning. He is much grander than any of the persons in charge of the departments, much grander even than the manager, much too grand to take any notice of you. He comes slamming in about eleven or twelve o'clock in the morning and slams into his room and slams the door behind him, leaving a great wind as testimony of his passing; and when he goes home, he goes by a different door opening on to a staircase leading straight out into the street. Thus the assistants always knew when he was in, but never knew when he was *out*; so that it was only necessary for him to go straight through like calomel, to put the fear of God into them. The door swines would work like hell downstairs, thinking to themselves, There's One up above , the seeth all! (Britton, *Hunger and Love,* 294).

Accordingly, the idea of panopticism works efficiently when the workers are never sure whether they are being monitored or not, so they work nonstop in order not to risk their job. The boss does not need to manage this monitoring all the time, it works automatically once the workers realize that they are under surveillance.

Lionel Britton's style in *Hunger and Love* can be defined as both realist and modernist. The topics and plot of the novel are mainly based on the working-class community, working-class neighbourhood and proletarian culture in England in the early twentieth century. Nevertheless, the writer does not favor a high modernist style where the language is so elevated and artistically elaborated that it becomes challenging for the readers who are not well-educated:

> No doubt extraordinary thought and feeling require extraordinary speech. But they require it in ordinary conversation just as much as they do in poetry and literature. The true statement is not that poetry and literature require extraordinary language, but that every idea or emotion requires an appropriate expression. No feeling, ordinary or extraordinary, can be expressed unless the expression is appropriate. That applies as much to conversation as it does to literature. Literature expressing ordinary feeling ought to be ordinary, and conversation expressing extraordinary feeling ought to be extraordinary. It is because this is not self-evident that literature and conversation are so often bad. The purpose and value of style is to heighten the receptiveness of the reader or listener. It is in its natural place in the common language of ordinary life when these uncommon moments come (Britton, *Hunger and Love* 131).

As Britton suggests, what's in question is the reader's receptiveness when it comes to the purpose and value of the style, rather than the pursuit of extraordinary language. Besides, the writer believes that overemphasis on extraordinary language reveals that content is either ignored or poorly handled: "The only excuse for the artificial element in bookish style is that it distracts attention from the poverty and falseness of the content. It is like sauce which prevents you from noticing that the meat is bad" (Britton, *Hunger and Love,* 132). As a proletarian writer, Lionel Britton obviously cares much about the content in his novel as he also palpably advocates throughout the novel that the condition of working class is to be manifested in literature in its crudeness so as to change the status quo which is usually taken for granted. The novel does not move on with the same narrative technique. From a socialist discourse, for example, the writer suddenly turns to a scientific one, only to highlight what is ordinary from an intellectual's point of view:

> On the open face of the earth there is no such thing as absolute darkness. Every molecule and dust particle in the air catches at light and diffracts it in every direction. Light hunger. Every sun and system coming to be adds the sign of its life to the ether in a continually expanding shell of wave fronts. The light travels outwards farther, spreads itself over a

> greater area, shoots through a greater volume, grows fainter; but it is not, apparently, lost, is not at all absorbed. The nearest galaxy to our own is close on a million light-years away; but we see it. Andromeda, 900,000: ten square degrees of sky" (Britton, *Hunger and Love,* 135).

The condition and significance or working class is described by Britton in scientific terms as in the quotation above where the writer rejects a totalitarian approach in the ruling system and he also remarks the power of working class whose role in society is underestimated. Thus, the writer blends a number of discourses. Frequent shifts from realist, straightforward narration to artistically elaborated and discursive one reveals that the writer does not completely break away with the realist tradition while he welcomes the modernist movement and adopts experimental techniques at the same time. One of the highlights of Britton's experimental technique is the way he deviates narration from Arthur's working life to arguments and ideas about literary movements, works and genres: "You come across mention of the realist and the romantic schools. There is evidently a very furious controversy; but what the controversy is about, nobody will tell you. You can't find out. They'll tell you that romanticism or realism is wrong; but they won't tell you what it is. They'll tell you that romanticism or realism is right; but they won't tell you what it is" (Britton, *Hunger and Love,* 385). The writer asserts that novels totally deprived of everyday struggles and that are blind to the realities of the existing system usually become more popular and serve to the interests of bourgeoisie rather than contributing to the enhancement of the society:

> This time it is new books. All fresh from the press. Men's brains are working ceaselessly all over the earth, the whole world in a stormy sea of mind. The bourgeoisie do their best to falsify this activity. Many of the books are just trivialities, dreary labors undertaken under bourgeois inspiration for lust and greed, to pinch money out of one pocket and put it into another, certainly not to enlarge man's consciousness and ennoble the race. Fashionable novels. Killing time. You live too long, my lady. Let us kill time (Britton, *Hunger and Love* 519).

Britton reveals the fact that canonization of the novels in that period had much to do with the classes writers belonged to. Considering Lionel Britton's life story, his harsh criticism of many 'dreary' books obviously results from his marginalization as a worker regardless of the quality of his literary work. While Britton's use of a quite discursive narrative technique enriches and elevates the novel, it also leads to arguments regarding the features of the novel as a literary genre so much so that there

were critics who questioned whether *Hunger and Love* could really be regarded as a novel. In 'Unreason in Modern Literature', Britton suggests that the purpose of literature is to help, enlarge, advance life, the life of the coming generations; to mould them in advance, so that it is better worth living for men as they come along (Britton, 'Unreason in Modern Literature', 1). He further explains: "I can't say that I myself find modern writers difficult; but, after all, expression is my job, and I ought know something about it. I always look through surfaces and trace things back to their origin. Highbrow or lowbrow is all one to me. Neither of them has anything to say. The highbrow will make it look difficult. That is the only difference between them (Britton, 'Unreason in Modern Literature', 4-5). Britton's argument supports the form of his novel and his style. He claims that writing in a highly elevated and ornamented language will appeal only to a minor group who would appreciate art for the sake of art, but not to those of lower status or those who are not well-educated. Britton's starting point, on the other hand, is to make workers' and dispossessed people's voice heard and uncover all sorts of unjust practices and atrocities. Britton even finds works written in highly elevated language nonsense, therefore unreasonable: "But it isn't the difficulty which makes the appeal to unreason, it's the fact that there is nothing there. You can use reason to overcome difficulty. But not is there is no meaning. If there's no meaning you can't use your reason at all (Britton, 'Unreason in Modern Literature' 5). Lukacs suggests that the approach generally adopted by bourgeois-modernist critics is an "exaggerated concern with formal criteria, with questions of style and literary technique" (Lukacs, *The Meaning of Contemporary Realism*, 17). Lukacs claims that style is "rooted in content", but that "there is no content of which Man himself is not the focal point" (19). He excludes style from formalistic category and highlights that "style is rooted in content" (19). Accordingly, he maintains that it is "the view of the world, the ideology underlying a writer's work", that counts (19); it is "the writer's attempt to reproduce this view of the world which constitutes his 'intention' and is the formative principle underlying the style of a given piece of writing" (19). According to Lukacs, in modernist literature, "the hero is strictly confined within the limits of his own experience and he himself is without personal history; he is thrown-into-the-world: meaninglessly, unfathomably. He does not develop through contact with the world; he neither forms nor is formed by it" (21). In 'The Theory of the Novel', Lukacs

regards the abstract nature of the novel as a danger and describes it as "the risk of overlapping into lyricism or drama, the risk of narrowing reality so that the work becomes idyll, the risk of sinking to the level of mere entertainment literature" (Lukacs, *The Theory of the Novel*, 71). As a way of resistance to such a 'danger', Lukacs suggests "positing the fragile and incomplete nature of the world as ultimate reality: recognizing, consciously and consistently, everything that points outside and beyond the confines of the world" (71). On the other hand, in 'The Novel as a Force', Britton suggests that the novel cannot be kept where it is. For him, "something has got to be done about it, and what has to be done is to turn from an entertainment to a force in the moulding of fire" (Britton, 'The Novel as a Force'). Britton seems to be underestimating the novels that have nothing to explain about realities of society, problems confronted by oppressed groups. By claiming that the novel cannot be kept where it is and that something has to be done about it, he opens the door to writing in modernist style as well. Accordingly, Britton maintains:

> The whole of modern thought is based on the conception that nothing stays where it is and anyone who has allowed himself to be influenced by modern thought knows that everything has got to change, and the novel with it. Such knowledge comes to us from a consideration of the past. We examine the development of the novel and its change of method and outlook. We watch the growing variety of literary workers and the increasing richness and complexity of life (Britton, 'The Novel as a Force').

Britton's accounts here point to the idea that while he welcomes modernism in literature, he rejects breaking away from a comprehensible language. Regarding the stance of Britton, Tony Shaw maintains that if realism is generally associated with the nineteenth-century novel, and modernism with a reaction against it, the 1930s could hardly have seen a complete return to the realism of a former century (Shaw 108). According to Shaw, there was an emergence of a different kind of realism (Shaw 108). In order to define such tendencies as Britton's, Shaw quotes Pamela Fox: "We shall no longer have the old naturalistic realism, no longer have the novel of endless analysis and intuition, but a new realism in which the two find their proper relationship to one another" (Pamela Fox, qtd. in Shaw 108). Similarly, in 'A Defense of Realism', Hector Agosti argues: "the brand-new realism comes to grips with a nature which appears to it as a totality of reciprocal actions. No longer, as in traditional realism, is the subject

placed in the position of a receptacle submissive to influences" (Agosti 493). Thus, Agosti proposes that this new realism be called 'dynamic realism' (496) or, alternatively, 'super-subjective realism' (497). Dynamic realism, for Agosti, aspires to place itself between extremes in order to fuse them in a brand-new aesthetic category (496). In this realism, "man is a real man, caught up in the conflicts of his time, modified in his innermost thoughts by his social relations, constrained to mold his individual consciousness in conjunction with or opposition to the prevailing order" (Agosti 497). This 'new', 'modern', 'artistic' realism, according to Shaw, is a little different from the Stalinist extension of Engels's realism. Shaw suggests: "The new realism could not reject modernism completely, but nor could it allow the novel to be suspended in a nineteenth-century bourgeois realist limbo (Shaw 108). In this respect, Lionel Britton contradicts, to a certain extent, with Georg Lukacs's assertion regarding realism in the novel. Lukacs suggests: "the bourgeois novel, ever more lost in the psychological depiction of private fates and feelings, was absolutely unsuited to tackling in any way the great and general questions of our time, let alone to adopting an appropriate attitude towards them" (Lukacs, *Essays on Realism,* 46). Thus, Lukacs claims that the bourgeois novel adopts 'psychologism', which "arose in the case of its first and most important representatives as a romantic opposition to the dehumanizing effects of capitalism" (Lukacs, *Essays on Realism,* 47). On the other hand, Lionel Britton's *Hunger and Love* successfully brings together the main character's personal conflicts, dilemmas, psychological development and social, economic, political issues of the period. Therefore, Britton proves that a novel is not necessarily radically modernist or vulgarly realist, but an artistic blend of the two. As an opposition to 'Psychologism' of bourgeois writers, Lukacs offers 'The Reportage Novel', where "oppositional writers who stood in greater or lesser proximity to the workers' movement depict simply and resolutely the objective, the purely typical" (Lukacs 48). Accordingly, such novels are "independent of the individual" and they have "a purely social content in contrast to psychologism" (Lukacs 48). Obviously Lukacs sharply distinguishes between the works of socialist writers and those of modernist bourgeois writers. Yet, Lionel Britton stands as an exception to what Lukacs suggests in that Britton is a socialist writer who bravely rises against the ruling class and capitalist bourgeoisie but at the same time he adopts a modern version of realism that includes

experimental, modernist techniques instead of a vulgar realist style. Tony Shaw also accepts this exceptional condition of working-class writers of that period such as Lionel Britton: "Mainstream modernism was a means of writing against the nineteenth-century realist grain: a new subject had to be expressed in new ways, instead of automatically following the well-trodden narrative path, although many did not hear the new voices of the dispossessed (Shaw 105). Emphasizing the distinctive feature of Britton's style among working-class writers in general, Shaw argues that a limited but nonetheless significant number of working-class writers including Lionel Britton were to adopt different aesthetic strategies (Shaw 105). Thus, it would be a mistake to judge Britton's novel by analyzing and criticizing on a single level, be it form or content alone. Instead, the novel needs to be dealt with as a whole. In an interview for *Everyman* magazine in 1931, Swinnerton compares Lionel Britton with modernist writers in Lukacsian manner and his comments lack a well-rounded analysis of the novel:

> The T.S. Eliotian novelists are intolerant of the traditional novel. They do all sorts of queer things. Their real trouble I believe is that they are not interested in human nature. Their emphasis is on oddity. They're too critical. Stories don't burst out of them. They're educated, middle-class people, who write solely for educated, middle-class people. But as the 'proletariat' comes once again to be represented in literature, things will take a swing back to the normal… I'm now reading a strange mixture, a kind of intellectual-proletarian novel called *Hunger and Love*. The signs are all of a return by way of the proletariat to the traditional novel form (Swinnerton 41).

Swinnerton agrees with Lukacs in that middle-class authors write merely for middle-class people and cannot appeal to proletariat and lower-class people in general. Swinnerton also claims that middle-class writers are not really interested in human nature since they put emphasis heavily on how they express things rather than what they express. Nevertheless, Lionel Britton cannot be completely excluded from the style adopted by modernist bourgeois writers since human nature is at the very core of *Hunger and Love*, unlike what Swinnerton claims. The novel is filled with the main character's inner voices and moments of musing over a number of both personal and social issues. A biased reading of this novel may lead to conflicting interpretations based on political motivations so much so that Lionel Britton was even criticized for having a plain style which he was claimed to use for propaganda. Arthur Wellings

asserts in *Everyman*: “I believe that for original novelists who are concerned most comprehensively with human life, henceforth the subjective method will be supreme. The more exclusively autobiographical novelists will continue to use the traditional novel form. A third group, doing work of less permanent interest, will consist of propagandists, such as Britton” (Wellings, *Everyman*). The third group Wellings mentions consists of those writers who are not really interested in human life, nor do their novels have autobiographical value. Thus, as critical reviews indicate, Britton’s novelistic style is usually evaluated in comparison with middle-class modernist writers and if such criteria are set depending on the dominant ideology rather than idiosyncratic experimental style or originality, then Lionel Britton would never have a chance to be appreciated. It is obvious that class distinction is strongly influential in book reviews as well. According to Tony Shaw, rise of the mainstream modernism has much to do with the subordination or marginalization of working-class fiction (Shaw 105). Therefore, what Lionel Britton did in his literary work took pretty much time to be recognized and appreciated. Shaw explains that in the modernist period, both women and working-class groups were oppressed political minorities striving to make their voices heard in a changing world from which they had hitherto been excluded, but into which they were now seeking to be included (Shaw 105). Shaw’s statement is also in parallel with the purpose and scope of this thesis since the three proletarian writers studied here wrote their novels in the early twentieth century, a time when there opened a little space for proletarian novels to flourish following the modernist movement. Regarding this flourishment of proletarian novels, Shaw suggests “the internal working-class began towards the middle of the nineteenth century, but it was perhaps not really until the 1930s, when mainstream modernism was beginning to decline, that working-class fiction, then by no means uncommon as a sub-genre, developed a more insistent voice (Shaw 105). The date Shaw mentions for the rise of internal working class coincides with Lionel Britton, Walter Greenwood and Robert Tressell’s period. Thus, they were able to be known only after mainstream modernist writers enjoyed being appreciated for some time. It is obvious that dominant ideology of the ruling class or a movement led by middle class suppresses and hinders the voice of marginalized groups. The reason that Lionel Britton had to strive much to make his

work recognized is also an indication of the influence of such power relations in the society.

As a concluding remark, it is to be highlighted that Lionel Britton deserves a respectful place in the literary canon and he must be distinguished not by his class or political views, but by his works of literature. In *Hunger and Love*, Britton offers a detailed account of the capitalist society in the early twentieth-century England. His work is not only a comprehensive resource about English working-class culture with the historical, political, economic and social background of England, but it is also a work of literature where the writer vividly depicts human nature, art, knowledge and intellectuality in general. Britton draws a huge picture of working class life in a capitalist society by means of various materials such as ideology, class, literary movements and styles. One major drawback of Lionel Britton is that readers are not familiar with him since he was destined to remain in the shadow of bourgeois writers and did not have a chance to make his work recognized. Thus, this study is meant to be a modest contribution to Britton's struggle as a writer.

GCPS

CHAPTER II

ROBERT TRESSELL'S *THE RAGGED TROUSERED PHILANTHROPISTS*: A NOVEL CHALLENGING THE AUTHORITY

One of the distinctive writers whose names are never seen gilded on the popular, best-seller books or anthologies is Robert Tressell, also known as Robert Noonan. As is the case with Lionel Britton, Tressell's success as a writer is not conveniently mentioned in many books or articles. The aim of this chapter is to explore diversity and quality of Tressell's only novel *The Ragged Trousered Philanthropists**, and also to reveal that talent and success of a writer are not to be overshadowed by prejudices or marginalization due to his class and radical views. Since a proletarian novel tends to challenge the dominant ideology of the period in which it is created for the sake of giving voice to the silenced working class and claiming their rights, it does not serve to the interests of the ruling class and bourgeoisie. Moreover, such works are regarded as a threat to the system which takes it for granted that hegemony of the power holders would ensure the continuation of constructed roles, social, economic and political *stability* (my italics). The word *stability* is noteworthy within the context of Marxist literary criticism because different ideological meanings are attributed to this word in different periods of time in order to sustain hegemony. *Stability* in working-class literature refers to bourgeois ideology aimed at maintenance of their hegemonic power. Tressell's novel, in this respect, poses a threat to prevailing capitalist system and challenges ideologically constructed *stability*.

TRTP deals with everyday lives of twelve workers, their employers and families in Mugsborough, a small town in the south of England. The writer provides a detailed picture of living and working conditions of the working class throughout roughly twelve months. Tristram Hunt, who wrote an introduction to Tressell's novel, suggests that the story of *TRTP* is in large part the story of 'Robert Tressell' (Hunt vii). The writer's life story parallels the story of the protagonist Owen in many respects; the jobs he does, employers' attitudes towards workers, miserable living and working conditions, his being an autodidact, intellectual and skilled artisan. Tristram Hunt also highlights that even though Noonan was by economic circumstance working class, his

writing always benefited from the outsider's eye (Hunt viii). Robert Noonan's life had been spent in Ireland and Southern Africa, countries subject to British imperial power (Miles 2005). Like George Orwell, his experience of imperialism overseas gave him insight into the subjection of the British working class and the causes of their poverty (Miles 2005). Robert Tressell wrote only one book, *TRTP*, a novel about working class life prior to World War One (*The Socialist* 2011). Noonan wrote his novel between 1905 and 1908 but despaired of having it printed as publisher after publisher rejected the manuscript (*The Socialist* 2011). After Noonan's death his daughter Kathleen managed to sell the manuscript to its first publisher, Grant Richards (*The Socialist* 2011). Following the publication of the first abridged edition in 1914, Jessie Pope produced an even shorter abridgement for Richards, and the twice-abridged version appeared in 1918 (Miles 2005). It was Fred Ball who created the conditions for the publication of the unabridged edition of *TRTP* in 1955 (Miles 2005). Considering the bitter fact that it takes about half a century for his novel to be published assumingly uncensored and his name being worth paying attention, it is significant that more research needs to be conducted to unearth such a unique literary figure and his work of art. In his book *The British Working-Class Novel in the Twentieth Century*, Professor Jeremy Hawthorn suggests that sitting alone in a study wrestling with words is very unlike the working experience of a manual worker in a car factory and much more like the working experience of an accountant (Hawthorn vii). This is very true for Robert Tressell since he has genuine experience within the working class and he writes from within that particular community rather than sitting comfortably at his desk with a nice view through the window. It is not hard to imagine that it must be gruelling for a British worker in the early twentieth century to write a novel like *TRTP* under formidable living and working conditions. Hawthorn highlights that such things as literacy, leisure time for reading, publishers sympathetic to their values have all been much more easily obtained by upper-and-middle-class people than by members of the working class (Hawthorn viii). Accordingly, it should not be surprising that literary works created by writers like Tressell are usually published posthumously. First and foremost, the work has to be deemed worthy of profit on behalf of the publisher and it is not to be politically unorthodox. Besides, the writer is expected not

to fall behind the prevailing literary movement and interests of the contemporary literary circle.

Taking the social, economic and political matters into consideration, it can be maintained that by 'philanthropists' Tressell refers to the workers in his novel who sell their labour force to the owners of the means of production in return for living hand to mouth and staying alive. Historical connotation of the word also reminds the reader of political and economic struggle between classes. Therefore, the subject matter and the writer's purpose are not limited with the setting of the novel. Rather, the writer addresses all 'philanthropists' working like slaves under the capitalist system anywhere in the world. In the *Preface* to the novel, Tressell lucidly states that his intention was "to present, in the form of an interesting story, a faithful picture of working-class life – more especially of those engaged in the Building trades – in a small town in the south of England" (Tressell 5). The writer obviously informs the reader that the novel is comprised of realistic accounts of the working class. Unlike Walter Greenwood, who emphasizes in the *Preface* to his novel *Love on the Dole* that "all the persons represented in the book are purely imaginary" (Greenwood, *Preface*), Tressell gives the impression that he would like his readers to relate the characters and events in the novel to their own lives. He further explains:

> I wished to describe the relations existing between the workmen and their employers, the attitude and feelings of these two classes towards each other; the condition of the workers during the different seasons of the year, their circumstances when at work and when out of employment: their pleasures, their intellectual outlook, their religious and political opinions and ideals (Tressell 5).

It is clear from the *Preface* that Tressell does not have a concern to provide the reader with realities in a distorted way. He assures that he does not aim to create a literary work which is experimental or totally new, nor does he claim to be a propagandist of a political view. About his work, Tressell highlights that 'The Philanthropists' "is not a treatise or essay, but a novel", and also that his main object was "to write a readable story full of human interest and based on the happenings of everyday life, the subject of Socialism being treatise incidentally" (Tressell 6). By persistently highlighting that the events and scenes in the novel are true to life, Tressell suggests that he enables the reader to witness unspoken realities: "The work possesses at least one merit – that of

being true. I have invented nothing. There are no scenes or incidents in the story that I have not either witnessed myself or had conclusive evidence of. As far as I dared I let the characters express themselves in their own sort of language…" (Tressell 6). Regarding the function of proletarian fiction, Holderness maintains that a member of the working class writes about the specifically working-class experience of unemployment, in a technique of documentary realism; the objective being to display the facts, to tell the truth, from the insider's point of view (Holderness 25). In writing his novel, Tressell's raw material is both his life and his relations with people from different layers of the society. In that sense, his novel appears to be a unique product of his intellectuality, individual talent and real life. On the other hand, writing about evils of capitalism and its evident reflections on real life without much distortion or refraction is not a safe way for a writer to take. While the writer attacks and challenges the system that controls his everyday life, the system, in return, tends to counteract and eliminate its insubmissive subject.

Use of language is of great significance in dealing with class and education in the novel. Although the story is told through the protagonist Frank Owen, the whole novel is filled with dialogues, shifting between standard English and working-class spoken and slang English. Frank Owen seems to be the mouthpiece of the writer, yet each and every character in the novel is given pretty much voice. Tressell lets workers and employers speak in their idiosyncratic ways. Thus, the writer offers a variety of registers and accents underlying socioeconomic and educational background of the characters. In the first chapter, the language of the conversation between the workers is noteworthy in this sense:

> *Sawkins*: "… It's my belief that 'arf the money we gives 'im is spent in penny 'orribles: 's always got one in 'is hand, an' to make wot tea 'e does buy last, 'e collects all the slops wot's left and biles it up day after day."
>
> *Bert*: "No, I don't! It's not me wot buys the things at all. I gives all the money I gets to Crass, and 'e buys them 'imself, so there!" (Tressell 9)

The writer picks the words and ornaments them with punctuation in such an eloquent way that the conversation gets lively with occasional stress and intonation. Hence, the story moves on in changing tunes and rhythm. One can imagine how hard it must be to keep such an exuberant tone of language from the very beginning till the end of the

novel. When the narrator is speaking, the language shifts to standard English: "Sawkins was not popular with any of the others. When, about twelve months previously, he first came to work for Rushton & Co., he was a simple labourer, but since then he had 'picked up' a slight knowledge of the trade…" (Tressell 9). Likewise, Frank Owen's speech is in standard English, which evokes the narrator's language: "There's no need for us to talk about drink or laziness because they have nothing to do with the matter. The question is, what is the cause of the lifelong poverty of the majority of those who are not drunkards and won't…" (Tressell 21). The narrator's language and that of protagonist's overlap in terms of register and accent. The hero Frank Owen uses more proper language and speaks only when necessary. Though the narrator introduces Owen in the first chapter, the reader does not hear Owen speak till much later: "… Frank Owen… was generally regarded as a bit of a crank: for it was felt that there must be something wrong about a man who took no interest in racing or football and was always talking a lot rot about religion and politics … Owen held the most unusual and unorthodox opinions on the subjects mentioned…" (Tressell 10). Frank Owen appears as a distinguished character among others with his language, self-education, and knowledge even though he lives through the same working and living conditions as other workers do. Obviously the writer created a hero who not only belongs to the working class but is also knowledgeable, radical in his political thoughts, and has the capacity to stand against the existing system. The moment the narrator introduces Owen, the reader gets to know about his political views and awareness:

> "Owen saw that in the world a small class of people were possessed of a great abundance and superfluity of the things that are produced by work. He saw also that a very great number – in fact, the majority of the people – lived on the verge of want; and that a smaller but still very large number lived lives of semi-starvation from the cradle to the grave; while a yet smaller but still very great number actually died of hunger, or, maddened by privation, killed themselves and their children in order to put a period to their mystery…" (Tressell 10)

Considering the writer's real life spent in unemployment, hunger, unfair treatment and oppression, one can see that Owen is the mouthpiece of the writer. The lines describing Owen hint his – also the writer's - Marxist views, basics of which were published in the *Manifesto of the Communist Party* as such: "… the proletariat, the modern working class, a class of labourers, who live only so long as they find work, and who find work

only so long as their labour increases capital, are a commodity, like every other article of commerce, and are consequently exposed to all vicissitudes of competition, to all the fluctuations of the market" (Marx and Engels 14). Such political views appear either as part of Owen's conversations with his fellow worker friends or in Owen's mind. Nevertheless, the writer does not aim to be didactic in his novel. All references - biblical, economic, social or political – serve to Tressell's purpose to let the reader make connections between what they read and the condition of the working class in England. In line with this purpose, the novel is enriched with the composition of everyday lives of a working community. The reality is displayed in such an eloquent language that it appeals to readers from different strata of the society.

While Tressell depicts everyday lives of a working community in its bareness, touching upon social, economic and political issues, he adopts a radically critical approach when dealing with these issues as he relies on his first-hand experiences and observations as a worker. His criticisms are not only against bourgeoisie, but also against his own class. Lukacs points out that while the modernist writer is uncritical towards many aspects of the modern world, his contemporary, the realist writer, can step back from these things and treat them with the necessary critical detachment (Lukacs 51). Socialist realism, for Lukacs, "is in a position both to portray the totality of a society in its immediacy and to reveal its pattern of development (Lukacs, 'Critical Realism and Socialist Realism', 98). In his novel, Robert Tressell does not take the reader into psychological restlessness or inner conflicts of the characters in particular. Neither does he make the reader observe personal development of the main character. Instead, through the characters' everyday lives, the writer makes the reader witness evil practices and consequences of capitalism in working class. In doing so Tressell aims to display a series of social and economic problems both nationwide and worldwide. His novel functions as a mirror to the period and the characters appear as reflections of real figures in the writer's life. The setting of the novel relates to the typical working-class life in the early twentieth century. However, the only working place mentioned throughout the novel is a house named 'The Cave', where about twenty-five men are working. So, it is not an industrial area or a factory but a building which is being constructed, painted and decorated. From the very beginning of the first chapter on, the narrator's vivid descriptions of the house, harmonious and repeating

sounds of the words make the reader feel the aura of the working place: “The air was full of the sounds of hammering and sawing, the ringing of trowels, the rattle of pails, the splashing of water brushes, and the stripping knives used by those who were removing the old wallpaper” (Tressell 7). One can lucidly visualize such a working atmosphere in a building under construction. In order to highlight how wretched the conditions are, Tressell describes the place as such: “… the air was heavily laden with dust and disease germs, powdered mortar, lime plaster, and the dirt that had been accumulating within the old house for years” (Tressell 7). In parallel with the terrible conditions at workplace, Tressell’s detailed descriptions of the characters tell the reader much about the workers’ miserable lives:

> … his trousers were part of a suit that he had once worn for best, but that was so long ago that they had become too small for him, fitting rather tightly and scarcely reaching the top of his patched and broken hobnailed boots. The knees and the bottom of the legs of his trousers had been patched with square pieces of cloth, several shades darker than the original fabric, and these patches were now all in rags. His coat was several sizes too large for him and hung about him like a dirty ragged sack. He was a pitiable spectacle of neglect and wretchedness as he sat there on an upturned pail, eating his bread and cheese with fingers that, like his clothing, were grimed with paint and dirt (Tressell 8).

The writer draws a detailed picture of Bert White the apprentice, along with other characters, in such a way that readers can sympathize with them. The quality of *TRTP* lies in the fact that it puts forward a worker’s endeavour to raise awareness in his community instead of writer’s mere distant observations of the working class. In other words, this novel touches on and depicts everyday life of the working class as it is. The conversations are vividly put in workers’ idiosyncratic accent and all workers as well as their employers equally have a say throughout the novel. Therefore, the distinctive feature of this literary work is not that the writer shapes or creates the characters or events, but that already existing conditions push the writer to hold a mirror to them. Despite its linear structure, the novel does not offer a resolution and a relieving ending. In line with the prevalent tone shifting between humour and melancholy, Tressell does not end his novel in the conventional sense: “Mankind, awakening from the long night of bondage and mourning and arising from the dust wherein they had lain prone so long, were at last looking upward to the light that was riving asunder and dissolving the dark clouds which had so long concealed from them

the face of heaven…" (Tressell 611). The reader does not know what happens to Owen and his family, nor does the narrator ease the anxieties about the problems of the working class. Yet, the very end of the novel hints a piece of hope for a change in the future: "The Golden Light that will be diffused throughout all the happy world from the rays of the risen sun of Socialism" (Tressell 611). The writer regards socialism as an alternative to devouring capitalist system and he wishes a fair world will substitute for bourgeoisie-dominated, class-based society. Thus, it would not be right to claim that Tressell leaves all his political views behind his authorship and writes as an outsider. All works of art are, by some means or other, shaped by political, social, economic conditions of the period. Regardless of the genre of the work, the writer is inspired or motivated by the world surrounding her/him. In that sense, *TRTP* abounds in political confrontations within and between the classes. In the very first chapter of the novel workers are criticized for their indifference to political and economic issues that profoundly affect their lives: "Some of them were under the delusion that they were Conservatives: similarly, others imagined themselves to be Liberals. As a matter of fact, most of them were nothing. They knew as much about the political affairs of their own country as they did of the condition of affairs in the planet Jupiter" (Tressell 14). Workers blindly follow a political party without even thinking how much politicians care about the working class. Owen is the distinguished worker among others who is aware of the ideological and hegemonic interests and practices of bourgeois politicians and employers. The novel frequently hints how lack of education or ignorance numbs workers and makes them feel grateful for what they have and consent to whatever they are offered by power holders:

> None of them really understood the subject: not one of them had ever devoted fifteen consecutive minutes to the earnest investigation of it. The papers they read were filled with vague and alarming accounts of the quantities of foreign merchandise imported into this country, the enormous number of aliens constantly arriving, and their destitute conditions, how they lived, the crimes they committed, and the injury they did to British trade. These were the seeds which, cunningly sown in their minds, caused to grow up within them a bitter undiscriminating hatred of foreigners (Tressell 15).

The newspapers that workers read serve as tools to control masses and engrain desired ideas in their minds. Crass, one of the workers, ironically defends himself against Owen's criticism: "I reads the *Ananias* every week, and I generally takes the *Daily*

Chloroform, or the *Hobscurer*, so I ought to know summat about it" (Tressell 17). This actually shows how press, controlled by the hegemonic group, works on target readers. Uneducated or seemingly educated but ignorant individuals and groups are provided with services which they are made to believe as the best thing they could get or they deserve. Thus, lower classes in the society, who are deprived of opportunities that upper classes have, comply with the dominant ideology. One of the most effective techniques the writer uses throughout the novel is references to well-known newspapers and other publications of the period. To do so, the writer does not always use real names but he invents evocative names that are redolents of real ones: "Bert, his eyes starting out of his head and his mouth wide open, was devouring the contents of a paper called *The Chronicles of Crime*" (Tressell 11). Miles, the editor of the novel, suggests that *The Chronicles of Crime* is possibly a version of the *New Newgate Calendar* or similar nineteenth-century publication, or the *Police News* (Miles 617). The social commentator Walter Besant suggested that publications like the *Police News Budget* represented the typical reading of the working class in the East End of London (qtd. in Miles 617). Another frequently referred paper is the *Obscurer*: "It was Friday, and no one had much money, so at the suggestion of Bundy, a Syndicate was formed, each member contributing threepence, for the purpose of backing a dead certainty given by the renowned Captain Kiddem of the *Obscurer*…" (Tressell 10). Miles maintains that the *Obscurer* is presented as a Tory paper in favour of protectionism and Tressell's symbolic names for newspapers signify obfuscation (*Obscurer*), anaesthesia (*Chloroform*), and hypocrisy (*Ananias*) (Miles 616). The writer invents such names for newspapers in order to highlight workers' political tendencies, their educational background, and, most importantly, dominant ideology at the time. These newspapers are controlled by Sweater and Grinder, who are Owen and other workers' employers. Louis Althusser emphasizes that the dominant values in a society are for the most part endorsed by the majority of its members; winning their endorsement is the work of ideology (qtd. in Leitch 1477). In the novel, media serves as one of the ideological state apparatuses under the hegemony of dominant class. In order to orient lower classes, media is used as a state apparatus to make sure those people consent to ruling ideology. Newspapers such as *Chloroform, Ananias, Obscurer* and employers' names or nicknames such as 'Hunter', 'Rushton', 'Old

Misery', 'Nimrod', and 'Pontius Plate' are not common names, neither do they have decent connotations. The writer aims to associate these names to characterize employers from Owen's point of view. Likewise, names of the newspapers do not seem to be randomly picked, but they serve to the writer's purpose to mock hegemony and political ideology of the oppressing class. The newspapers that are available to workers and occasionally discussed during break times at work seem to be far from bringing up problems of the working class. On the contrary, the press in general mentions stability in economy and production, encourages more work to maintain that stability in favour of the owners of the means of production. In a sense, target readers are made to believe that existing system offers the best for the working class; that they need to be grateful for what they have and work harder in return. As James Martin also explains in his book, Gramsci offers two basic concepts for the analysis of modern societies: first, political society, or the repressive apparatus of the state; and second, civil society, or the 'private apparatus of hegemony' (Martin 181). The latter includes all types of private organizations, such as cultural clubs, churches, newspapers and political parties (Martin 181). According to Gramsci's theory of ideological hegemony, mass media are tools that ruling elites use to "perpetuate their power, wealth, and status by popularizing their own philosophy, culture and morality" (Lull 33). Accordingly, with references to several newspapers serving to the dominating class, Robert Tressell points to the way target masses are fed with ideologically manipulated news. Usually deprived of intellectual development and so inclined to be controlled by power holders, the masses adopt the philosophy, morality and culture of the hegemonic group with consent. Such consent is ensured by the hegemonic group through imaginary relations established in order for target classes to identify themselves. Hence, what the subjects of the capitalist system see is not their real, existing relations but a constructed representation of these relations. Louis Althusser's remarks are noteworthy regarding these relations:

> All ideology represents in its necessarily imaginary distortion not the existing relations of production (and the other relations that derive from them), but above all the (imaginary) relationship of individuals to the relations of production and the relations that derive from them. What is represented in ideology is therefore not the system of real relations which govern the existence of individuals, but the imaginary relation of those individuals to the real relations in which they live (Althusser 18).

Accordingly, subjects governed by the hegemonic group are distanced from realities that are manipulated through ideological state apparatuses and these subjects take their assigned positions for granted. In the novel, workers except Owen consent to their working and living conditions and are reluctant to change anything:

> When 'The Cave' was finished they would go to some similar 'job', if they were lucky enough to find one. Wonderful, because although they knew that they did more than their fair share of the great work of producing the necessaries and comforts of life, they did not think they were entitled to a fair share of the good things they helped to create! And despicable, because although they saw their children condemned to the same life of degradation, hard labour and privation, yet they refused to help to bring about a better state of affairs. Most of them thought that what had been good enough for themselves was good enough for their children (Tressell 211).

Through Owen's thoughts, the writer criticizes workers' indifference to socio-economic problems and their submissiveness to the ideology of the ruling class. Tressell reveals how powerful and influential dominant ideology could be in controlling the working class. In *Prison Notebooks*, Antonio Gramsci puts forward that traditional professional intellectuals whose position in the interstices of society has a certain inter-class aura about it are the dominant group's 'deputies' exercising the subaltern functions of social hegemony and political government (Gramsci 12). These functions, according to Gramsci, are twofold: the first one is the 'spontaneous' consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group while the second one includes the apparatus of state coercive power which 'legally' enforces discipline on those groups who do not 'consent' either actively or passively (Gramsci 12). Thus, state coercive power is put into practice only when the submissive masses reject to consent to the imposed way of living or, in Gramscian terms, "when spontaneous consent has failed" (Gramsci 12). However, ideological state apparatuses such as press/media, education and religion function so powerfully that coercive power is usually not needed as the subjects of the system tend to consent to their assigned status and their way of life. In the novel the reasons for workers' consent to the ideology of the dominant group are explained with bigotry in religious traditions, lack of education or being indifferent to educating oneself, and ignorance in general. Owen's struggle against his fellow workmen's indifference and ignorance is mentioned as such: "He knew that they were unwilling

to hear or talk or think about such subjects as the cause of poverty at all. They preferred to make fun of and ridicule them. He knew they would refuse to try to see the meaning of what he wished to say if it were at all difficult or obscure" (Tressell 274). The novel persistently keeps the reader alert to the fact that workers who consent to being subjects to the dominant ruling power are the ones who do not bother to think about and understand the conditions surrounding them. Even worse, submissive workers do not at least try to sympathize with the intellectual, more knowledgeable, autodidact Owen as he tries to raise their awareness. On the other hand, the novel manifests ideology in two ways: one of them is the dominant bourgeois ideology, which the writer challenges throughout the novel; the other is socialist ideology, through which the writer speaks to the reader. In the novel, dominant ideology is depicted through various ideological state apparatuses including communication (press), religion, education (school), and family. Owen, who is the main character and socialist autodidact, spends much of his break time at work trying to raise other workers' awareness of the miserable conditions of the working class and employers' unfair treatment. However, at the end of about one year the narrator implies that nothing seems to change and the novel ends in obscurity. As Althusser maintains, "an ideology always exists in an apparatus, and its practice, or practices." (Althusser 19). Accordingly, many of the characters in the novel are controlled by ideological practices that prevail through the newspapers, school and church. However, these characters continue their daily routines as if nothing needed to be changed. The conversation between the workers Harlow, Owen, Linden and Philpot reveals their attitudes towards the bourgeois hegemony which aims to maintain the existing capitalist system:

> 'An' praps you think you know how it's to be altered,' remarked Harlow, winking at the others.
>
> 'Yes; I do think I know the cause,' declared Owen, 'and I do think I know how it could be altered - '
>
> 'It can't never be haltered,' interrupted old Linden, 'I don't see no sense in all this 'ere talk. There's always been rich and poor in the world, and there always will be.'
>
> 'Wot I always say is this 'ere,' remarked Philpot, whose principal characteristic – apart from thirst – was a desire to see everyone comfortable, and who hated rows of any kind. 'There ain't no use in the likes of us trubblin our 'eds or quarrelling about politics. It don't make a dam bit of difference who you votes

> for or who gets in… but you won't never be able to alter it. It's no use worrying…' (Tressell 21-22)

Through such conversations that are abundant in the novel the writer suggests that once the hegemonic power of the owners of the means of production overtakes individuals, it turns them into inferior subjects who feel urged to submit to the system in order to survive. Thus, workers in the novel take it for granted that they have no power to challenge the system and that all they can do is to continue their lives without starving to death. About the sophistication of hegemony, Raymond Williams suggests: "hegemony is not singular; indeed that its own internal structures are highly complex, and have continually to be renewed, recreated and defended; and by the same token, that they can be continually challenged and in certain respects modified" (Williams 22). Accordingly, hegemony does not remain static but is renewed depending on the circumstances of a particular period and society. Hence, hegemony of the power holders in the twenty-first century should be different from those in the previous centuries due to changes in power relations, means of production and class boundaries. Nevertheless, from the beginning of the industrial period up to the twenty-first century, the practices of the hegemonic groups on working classes have focused on keeping these deprived classes on the margins of survival, in need of selling their labour force in return for low wages to maintain their miserable lives. It is also clear from Williams's remarks that despite its complex structure hegemony can be challenged or modified. The role of Owen in Tressell's novel is to encourage other workers to stand against the devouring capitalist system and to create a counter hegemony based on the union of the working class. Though it is possible to challenge the hegemony of the ruling class, it is in no way an easy movement. Raymond Williams suggests that we have to recognize the alternative meanings and values, the alternative opinions and attitudes, even some alternative senses of the world, which can be accommodated and tolerated within a particular effective and dominant culture (Williams 23). Considering that each and every culture is made up of socially constructed values, it becomes quite challenging to change ideological practices that are already instilled in the body of culture. Moreover, the ruling class and the bourgeoisie operate on the society by manipulating ever present cultural values and beliefs, which makes it easier to control the masses. As the mouthpiece of the writer, Owen attacks and blames the system to

such an extent that even the ruthless employers and foremen who serve under the hegemony of the ruling class turn into puppets:

> He was a smart man, this Rushton, he possessed the ideal character: the kind of character that is necessary for any man who wishes to succeed in business – to get on in life. In other words, his disposition was very similar to that of a pig – he was intensely selfish. No one has any right to condemn him for this, because all who live under the present system practice selfishness, more or less. We must be selfish: the system demands it. We must be selfish or we shall be hungry and ragged and finally die in the gutter (Tressell 119)

As the narrator insistently mentions, the capitalist system strips personalities and identities off the individuals, turns them into obedient robots. Human values do not help one to get a better job or gain power, nor do they suffice to challenge the system. In other words, the capitalist system, which enslaves its subjects, offers no country for philanthropist labourers. Behind the dominant ideology of capitalist power holders lies the principle that working classes are born to remain what they are and there is no way out of this constructed cycle other than death.

Religion is another powerful ideological state apparatus, probably the most powerful of all, to control the masses. The writer occasionally refers to religion, church, and the Bible to reveal how individuals blindly and eagerly obey whatever comes in the guise of religious doctrines or traditions:

> "Drink is the cause of most of the poverty" said Slyme. This young man had been through some strange process that he called 'conversion'. He had had a 'change of 'art' and looked down with pious pity upon those he called 'worldly' people. He was not 'worldly', he did not smoke or drink and never went to the theatre. He had an extraordinary notion that total abstinence was one of the fundamental principles of the Christian religion. It never occurred to what he called his mind, that this doctrine is an insult to the Founder of Christianity (Tressell 19)

The narrator points to the fact that religion is a powerful institution that can easily be abused by authorities and used as opium to numb disoriented and uneducated brains. Although religion could be a very effective spiritual endorsement to better organize one's life, which is also highlighted by Tressell in the preface of the novel, it may well work as an apparatus to maintain power by means of corruption. Those who wish to dominate lower classes in a society know very well that man has always needed to adopt a system of religion and pursue its doctrines to orient their lives. History reveals

how religion from ancient times to the very present works as an authority over man's deeds. Thus, whoever holds religious authority in their hands succeeds in maintaining power over masses. The key point here is that abusing the power of religion may serve to the advantage of power holders only if the target masses are deprived of freedom of thought and of education. A scene in the fifth chapter of the novel hints how brains and hearts could become submissive and numbed under the influence of blind or hollow faith:

> Old Mrs Linden, who had never seen Owen before, although she had heard of him, belonged to the Church of England and was intensely religious. She looked curiously at the Atheist as he entered the room. He had taken off his hat and she was surprised to find that he was not repulsive to look at, rather the contrary. But then she remembered that Satan often appears as an angel of light. Appearances are deceitful. She wished that John had not asked him into the house and hoped that no evil consequences would follow (Tressell 66)

Ironically, while holding the idea that appearances are deceptive, one may well deceive himself when he judges other people by their seemingly faithful or unfaithful attitudes. True religious belief is in no way manifested to the interest of others, particularly in public. Religion is a strong spiritual bond between man and God, which cannot be measured or depicted in material forms. Without the knowledge, awareness and consciousness of how to treat people as human and social beings, one might easily be possessed by dominant religious ideology that aims to orient target masses to the interest of upper classes. Nora, Owen's wife, is an intelligent and knowledgeable woman who is aware of unfair conditions under which they are forced to live as working class. Therefore, each time her son Frankie asks about what he observes in the church or at school, Nora tells him patiently about how the system works:

> 'Well, the vicar goes about telling the Idlers that it's quite right for them to do nothing, and that God meant them to have nearly everything that is made by those who work. In fact, he tells them that God made the poor for the use of the rich. Then he goes to the workers and tells them that God meant them to work very hard and to give all the good things they make to those who do nothing, and that they should be very thankful to God and to the idlers for being allowed to have even the very worst food to eat and the rags, and broken boots to wear. He also tells them that they mustn't grumble, or be discontented because they're poor in this world, but that they must wait till they're dead, and then God will reward them by letting them go to a place called heaven'
>
> Frankie laughed.

> ‘And what about the idlers?’ he asked.
>
> ‘The vicar says that if they believe everything he tells them and give him some of the money they make out of the workers, then God will let them into heaven also.’ (Tressell 77)

Nora draws attention to corruption of religious institutions, which serve to the ruling ideology and work as one of the ideological state apparatuses. The vicar also serves to the interests of ‘idlers’, the hegemonic group who are the owners of the means of production, through abusing their assigned religious authority and exploiting individuals’ beliefs. The owners of the means of production do not have to work at all since they are property owners and they exploit workers to be wealthier. In other words, they get workers to produce in return for low wages so that workers remain always already in need of money and for workers the only way to get money for their survival is to sell their labour force. In the preface to the novel, Tressell claims that his criticisms are not against sincere, true religious belief but against the way religion is distorted, abused. In order to distinguish between what the Bible says and how vicars distort it, the writer allows a whole chapter for conversations about religious ideology. Unlike other workers, who are reluctant to do anything for the future of their children, Owen and his wife Nora try to raise their child’s awareness of the conditions they are urged to live in. Since religion has a significant role in organizing people’s lives, Owen and Nora frequently give references to religious sources and how they are distorted in everyday practices: “The vicar pretends to believe the Bible, but if we read the Bible we find that Jesus said that God is our Father and that all the people in the world are His children, all brothers and sisters. But the vicar says that although Jesus said “brothers and sisters” He really ought to have said “masters and servants” (Tressell 77). Tressell’s criticism is that of an atheist, of an outsider rather than of a practitioner of Christianity or of any other religion. Nevertheless, he does not approach religion with a complete rejection of divinity. On the contrary, through Owen and Nora’s accounts the writer reveals that he is knowledgeable in religion and as an atheist he puts a distance between his own belief and the narration. Althusser’s argument regarding Christian religious ideology goes far beyond and at the same time strengthens the way Tressell deals with religious ideology in his novel:

> The structure of all ideology, interpellating individuals as subjects in the name of a Unique and Absolute Subject is *speculary*, i.e. a mirror-structure, and

> *doubly* specular: this mirror duplication is constitutive of ideology end ensures its functioning. Which means that all ideology is centred, that the Absolute Subject occupies the unique place of the Centre, and interpellates around it the infinity of individuals into subjects in a double mirror-connexion such that it subjects the subjects to the Subject, while giving them in the Subject in which each subject can contemplate its own image (present and future) the *guarantee* that this really concerns them and Him, and that since everything takes place in the Family (the Holy Family: the Family is in essence Holy), 'God will *recognize* his own in it', i.e. those who have recognized God, and have recognized themselves in Him, will be saved (Althusser 180).

Obviously apart from how reverends interpret religious dogmas and doctrines to individuals subject to that religion, there already exists an ideological structure in that belief system. God stands for the 'Unique and Absolute Subject', and individuals are subjected to Him. On the other hand, individuals who become subjects of a particular religious system are also subjected to religious authorities who are again subjected to capitalist hegemonic group. These imaginary relations serve to the interests of the ruling hegemonic group since they ensure their authority and power by marginalizing those who are deprived of the necessities of a decent life. As for working classes, their endeavour to live hand to mouth prevails over their education, intellectual development and leisure that are enjoyed by upper classes. In this respect, Robert Tressell, Walter Greenwood and Lionel Britton are exceptionally intellectual writers because they managed to educate themselves by making use of each and every second they spared out of work. As writers spending their lives in the working class, they all give voice to an intellectual character who challenges the dominant hegemony and hints the possibility of a counter hegemony to be established by the union of all workers.

Patriotism is another ideology frequently pointed out throughout the novel. Dominant classes infuse patriotism into lower-class citizens in such a way that those who hardly earn a living do not hesitate to join the army to fight whenever they are told to do so. In this case, working-class people who have nothing to lose under desperate working and living conditions would fit perfectly into military troops where live bodies serve as shields to protect those in power and help them to maintain their superior positions. Young Tom in the novel is one of those chosen 'glorious' victims: "When Tom was called up to go to the war, said the young woman, bitterly, Mr Rushton shook hands with him and promised to give him a job when he came back.

But now that poor Tom's gone and they know that me and the children's got no one to look to but Father, they do *this*" (Tressell 68). Nevertheless, as one of the blindly faithful people in the community, old Mrs Linden regards loss of her son as a commandment which they are not to mourn for or revolt against: "You shouldn't say we've got no one to look to, Mary… We're not as them who are without God and without hope in the world. The Lord is our shepherd. He careth for the widow and the fatherless" (Tressell 68). In this quotation there is a reference to Psalm 23 and Malachi 3:5: 'And I will come near to you to judgement; and I will be a swift witness against the sorcerers, and against the adulterers, and against false swearers, and against those that oppress the hireling in wages, the widow, and the fatherless, and that turn aside the stranger' (Miles 620-621). While seeking refuge in God may soothe the pain, not being able to fully understand his words or abusing them turns one into a hypocrite. Not only sorcerers, adulterers, and false swearers are to be cursed but those who oppress wage workers are regarded as evil beings. On the other hand, humiliating those who do not believe in God or belong to any religious sect can only be a manifestation of misanthropy. In the sixth chapter of the novel Owen and his family are exposed to discrimination, which could be expressed as ostracization regarding the whole society: "The indignation of the neighbours was increased when it became known that Owen and his wife were not Christians: then indeed everyone agreed that the landlord ought to be ashamed of himself for letting the top flat to such people" (Tressell 72). On one hand, religion is abused to label people as Christian or Satan; on the other hand, it is used to obtain material benefit by exploiting humanistic values: "The landlord regarded their opinion with indifference. All he cared about was the money: although he also was a sincere Christian, he would not have hesitated to let the top flat to Satan himself, provided he was certain of receiving the rent regularly" (Tressell 72). Capitalism creates a hierarchical order in the society, through which those who possess means of production and maintain power dominate others living in the lower stratum. In order to keep 'inferior' masses under control, ruling and dominating classes utilize various institutions such as religion, education, family. These institutions work in such a way to make people on the breadline believe that their life is the best possible way they deserve or could ever have. Hence, doctrines, sermons, constitutions, regulations, rules, and all sorts of hearsay may perfectly be adapted to the interests of dominating

classes to prevent any possible revolt, instability, opposition from lower strata of society.

While the writer provides the reader with everyday, ordinary fractions from working-class community which the reader is expected to empathize with, he distances himself for the sake of invisibility. In the third chapter of the novel, the writer spares two pages for the alarm clock scene which is really touching but at the same time as effective as a political manifesto. Easton, who is one of Owen's friends from work, leaves for work at 2:45 am instead of 6 am because his alarm clock, which hasn't been working properly for some time, ceases after midnight: "I hope it don't stop in the night, Easton said. 'It would be a bit of all right not knowing what was in the morning. I suppose the next thing will be that we'll have to buy a new clock … At half past two the clock was still going and again fell asleep. The next time he woke up the ticking had ceased" (Tressell 58). It is obvious from the background that they have not been able to buy a new clock because they earn too little to meet very basic needs. Moreover, his fear of getting sacked is huge and poignant:

> He wondered what time it was? It was still very dark, but that was nothing to go by, because it was always dark at six now. He was wide awake: it must be nearly time to get up. It would never do to be late; he might get the sack. He got up and dressed himself. Ruth was asleep, so he crept quietly downstairs, lit the fire and heated the tea … the rain was still falling and it was very cold and dark. There was no one else in the street. Easton shivered as he walked along wondering what time it could be … (Tressell 59)

This omniscient narrator occasionally turns into Owen's, the writer's mouthpiece: "It is sad and discreditable, but nevertheless true, that some of the more selfish philanthropists often became weary of well-doing, and lost all enthusiasm in the good cause. At such times they used to say that they were 'Bloody well fed up' with the whole business, and 'Tired of tearing their bloody guts out for the benefit of other people'…" (Tressell 422). Taking the novel into consideration, the reader might be aware that this tone belongs to Owen or, autobiographically, the writer. The 'philanthropists' sacrifice their lives, families, dreams, youth in the cause of making their employers, government, and the whole greedy upper classes wealthier. Neither the writer nor working fellows in the novel manage to live up to the retirement age. In the thirtieth chapter, the narrator emphasizes that the reader is witnessing the events as

they are told and a two-way empathy develops between the narrator and the reader. On one hand, the reader is expected to sympathize with the narrator and the characters; on the other hand, the narrator sympathizes with the reader, which reveals that the writer sticks to the conventional narrative style as well "It being now what is usually called the festive season – possibly because at this period of the year a greater number of people are suffering from hunger and cold than at any other time – the reader will not be surprised at being invited to another little party which took place on the day after the one we have just left" (Tressell 316). The tone of the narration here is sarcastic. The narrator does not use a monotonous language but a vibrant one, which makes the narration gripping and liquid. Likewise, in the fifth chapter, the narrator reminds the reader that he has mentioned a particular subject before: "As the reader is already aware, Linden's household consisted of his wife, his two grandchildren and his daughter-in-law, the widow and children of his youngest son, a reservist, who died while serving in the South African War" (Tressell 65). Another technique the writer uses to address the reader is asking them questions directly to call for empathy:

> If you, reader, had been one of the hands, would you have slogged? Or would you have preferred to starve and see your family starve? If you had been in Crass's place, would you have resigned rather than do such dirty work? If you had had Hunter's berth, would you have given it up and voluntarily reduced yourself to the level of the hands? If you had been Rushton, would you rather have become bankrupt than treat your 'hands' and your customers in the same way as your competitors treated theirs? It may be that, so placed, you – being the noble-minded paragon that you are – would behave unselfishly. But no one has any right to expect you to sacrifice yourself for the benefit of other people, who would only call you a fool for your pains (Tressell 205)

The characters that the narrator asks the reader to sympathize with are also subject to the authority of the ruling class. Tressell highlights the fact that while there exists a distant hierarchy between the workers and their employers, those employers are only other subjects of the capitalist system. The writer may have several reasons for directly addressing the reader in such a way. First of all the novel is aimed to be true to life, based on the writer's experiences and incidents he witnessed. Therefore, the writer may wish to remind the reader of the realities of the period by involving them in such and such situations. In this way, the writer does not seem to distort social, economic and political issues confronted by the working class. Another reason could be that the writer aims to prove that his attitude in writing this novel is not to be taken as personal,

one-sided point of view. In other words, he is not writing only from workers' point of view but also from an outsider's. Besides, the writer's main target of attack is not the subjects of the system, but the system itself. Thus, regardless of the reader's class, religion or political stance, the writer makes the reader witness him as he unveils the evils of the system. Biblical and historical references together with fictional place names and characters also reveal that the writer aesthetically blends fact and fiction in the novel. In the chapter named 'The Good Old Summer-Time', where a socialist meeting is mentioned, the writer refers to a song called 'England Arise' by the socialist writer Edward Carpenter (1844-1929). A friend of Walt Whitman and E. M. Forster, Carpenter was also known for his writings on sexuality (Miles 640): "England Arise, the long, long night is over, / Faint in the east, behold the Dawn appear / Out of your evil dream of toil and sorrow / Arise, O England! for the day is here! (Tressell 448). Similarly, in Chapter 44, there is another reference to a music-hall song by Harry Clifton (1824-72) containing the sentiment: "Work, boys, Work" (Tressell 465) and to a song of the American Civil War by George Frederick Root (1820-95): "Tramp, tramp, tramp, the boys are marching" (Miles 641). Considering the references and political tone in the novel, the reader feels that Robert Tressell is a socialist, yet he is in no way prejudiced in his accounts. In other words, the writer neither disparages or praises any groups or institutions just for the sake of humiliating or instilling an ideology. On the contrary, he provides the reader with numerous references about religious, political, social, literary background of England in the nineteenth century and Edwardian period. In fact, while frequently using a socialist tone in his writing, Tressell blatantly criticizes the working class as well as upper classes: "Owen listened with contempt and anger. Here was a man who grumbled at the present state of things, yet took no trouble to think for himself and try to alter them, and who at the first chance would vote for the perpetuation of the System which produced his misery" (Tressell 338). The workers remain indifferent to their miserable conditions, they are reluctant and hopeless to do anything for a change: "Yes! and you can't alter it, said Crass, triumphantly. 'It's always been like it, and it always will be like it' … 'Ear! Ear!' shouted the man behind the moat. 'There's always been rich and poor in the world, and there always will be'… most of them appeared to be highly delighted to think that the existing state of affairs could never be altered" (Tressell 486). Moreover, when

self-educated Owen tries to share his knowledge with other fellow workers, they take no notice of it and make fun of scientific developments of the period: "Talking about science', said Grinder, as the holy man relapsed into silence and started on another biscuit and a fresh cup of tea, 'reminds me of a conversation I 'ad with Dr Weakling the other day. You know, he believes we're hall descended from monkeys' … everyone laughed; the thing was so absurd: the idea of placing intellectual beings on a level with animals!" (Tressell 367). Tressell refers to Charles Darwin's *Origin of Species* (1859) and *Descent of Man* (1871), which provoked both controversy and mockery at the time of their publication (Miles 637). Tressell's sarcastic language is noteworthy in that while the idea of descending from monkeys sounds ridiculous to workers, they are unaware that they are being treated worse than animals, or they just escape from the reality. In Chapter 46, the conversation between the employer and his friend is cruelly insulting for workers:

> 'Them's some of your chaps, ain't they?' remarked Grinder.
>
> 'Yes,' replied Rushton. 'We're doing a job up this way.'
>
> 'I should 'ave thought it would pay you better to use a 'orse for sich work as that,' said Grinder.
>
> 'We do use horses whenever it's necessary for very big loads, you know,' answered Rushton, and added with a laugh: 'But the donkeys are quite strong enough for such a job as that.' (Tressell 526)

In return for their employers' 'kindness', workers sacrifice their lives for the sake of earning a living that is just enough to survive. Jack Linden's funeral in Chapter 47 reveals that employers care about workers to the extent that they are useful at work and bring money: "There was no undertaker in front and no bearers walked by the sides. It was a pauper's funeral… None of Rushton's party was near enough to recognize any of the mourners or to read what was written on the zinc …" (Tressell 548). When Jack Linden's dead body is being carried, the foreman and his friends are passing by, but none of them recognizes anybody in the funeral, nor do they bother to ask who is dead. The name of a worker evokes something for the employer and foreman only when he is able to work for them. At other times, a worker means nothing for his employer. On the other hand, except for Owen, the workers do not hesitate to justify the system which devours them atrociously: "Oh yes, that's right enough'

agreed Bundy. ‘Labour is no good without Capital. Before any work can be done there’s one thing necessary, and that’s money. It would be easy to find work for all the unemployed if the local authorities could only raise the money’.” (Tressell 486). Whenever fellow workers talk about the necessity of the existing system, Owen tries to explain them simply that their wretched conditions are caused by the capitalist system. Throughout the novel Owen remains hopeful even though he knows very well that raising workers’ awareness will never be an easy job since they are so much influenced by dominant ideology of the hegemonic class:

> Usually whenever Owen reflected upon the gross injustices and inhumanity of the existing social disorder, he became convinced that it could not possibly last; it was bound to fall to pieces because of its own rottenness … But always after one of these arguments – or, rather, disputes – with his fellow workmen, he almost relapsed into hopelessness and despondency, for then he realized how vast and how strong are the fortifications that surround the present system (Tressell 378)

The ruling class, together with its alliances, mobilizes all apparatuses in order not to awaken the numbed masses by making them consent to the means. In schools, churches, newspapers, people who are ruled by the power holders are assured that the way they live is the best option they may ever have so that nobody bothers to question or disrupt the order.

Surveillance is another theme Tressell deals with in his novel to reveal that it is an effective means to maintain the desired order in the society. If the workers know that they are being monitored incessantly or at unexpected intervals during working time, they will feel obliged to work hard in the way they are told to. They will always be alert and stick to the rules set by their employers. In the ‘Cave’, workers are made to work hard for long hours for fear of being visited by foreman or employer:

> A reign of terror – the terror of the sack – prevailed on all the ‘jobs’, which were carried on to the accompaniment of a series of alarums and excursions: no men felt safe for a moment: at the most unexpected times Misery would arrive and rush like a whirlwind all over the ‘job’. If he happened to find a man having a spell the culprit was immediately discharged, but he did not get the opportunity of doing this very often for everybody was too terrified to leave off working even for a few minutes’ rest (Tressell 406-7)

A constantly monitoring system such as this may well prevail in the whole society. Knowing that they are under surveillance, people tend to conform to the rules and

regulations set by the authorities, which serves perfectly to the interests of the ruling power. The fear of being sacked from work means that the workers will be deprived of basics of life; they will starve to death once they are out of jobs. Robert Tressell, a writer who personally witnessed and experienced such fear at work, effectively describes the graveness of the situation. Throughout the novel the narrator highlights workers' fear of being under constant surveillance: "If they happened to be working in a room on the ground floor, or at a window on any floor, they knew that both Rushton and Hunter were in the habit of hiding among the trees that surrounded the house, and spying upon them thus" (Tressell 204). Once the workers are assured that the employer's eyes are on them constantly, they cannot risk their job by taking a break, talking about their bosses or working slowly. In *Panopticism*, Michel Foucault mentions the effect of Bentham's *Panopticon*, the architectural apparatus, as an important mechanism which automatizes and disindividualizes power (Foucault 16). Accordingly, a surveillance mechanism such as *Panopticon* "induces a state of conscious and permanent visibility that assures the automatic functioning of power" (Foucault 15). In Tressell's novel, 'The Cave' turns into a surveillance mechanism similar to Bentham's *Panopticon.* For fear of being punished with lower wages or no payment, or being totally unemployed, the workers follow the rules, do not attempt to violate them. By doing so, authorities ensure domination of their power over the working class because the workers will refrain from challenging the ruling power anyway. In Foucault's terms, "a real subjection is born mechanically from a fictitious relation. So, it is not necessary to use force to constrain the convict to good behaviour, the madman to calm, the worker to work, the schoolboy to application, the patient to the observation of regulations" (Foucault 16). Through ideologically constructed relations, the target masses consent to the authority, stay within their given boundaries. In that case, the hegemonic group does not have to resort to physical force or violence. In the novel, Tressell's characters acquiesce the constructed relations and refuse to see that these relations do not naturally exist. On top of it, their persistent unwillingness to do something about their children's future makes it harder to establish a counter hegemony against the dominant one. Submissiveness to the system drag the working class into a vicious circle of poverty.

Considering all the characters and their stories in the novel, it would not be wrong to claim that the novel is male-dominant in general. It covers everyday lives of twelve workers and their families living in Mugsborough, giving much less space for women to speak compared to men. Mugsborough is not an industrial town and Tressell does not deal with factory workers. The characters in the novel are painters, builders, sign writers, repairman, errand boys or handymen. This is important in the sense that traditionally these jobs were accepted to be for men only. In the preface, Tressell states that his novel deals with incidents and characters that are true to life and based on his own life experiences. Thus, he might have always worked with men and witnessed women as housewives. Regardless of Tressell's own life story, the women in the novel work both as housewives and as charwoman, caretaker, or seamstress. they deal with their homes and children. However, just like male workers in the novel, women differ in terms of knowledge and awareness of how capitalist system works. Nora, Owen's wife, is a very strong, self-educated, knowledgeable woman, who thinks critically in the same way as Owen when it comes to social, economic and political problems. Besides, she discusses many of these matters with their son Frankie:

> 'Then I should think the workers ought to be jolly well ashamed of themselves, Mum, don't you?'
>
> 'Well, in one sense they ought, but you must remember that that's what they've always been taught themselves. First, their mothers and fathers told them so; then, their schoolteachers told them so; and then, when they went to church, the vicar and the Sunday School teacher told them the same thing. So, you can't be surprised that they now really believe that God made them and their children to make things for the use of the people who do nothing.' (Tressell 79).

Although Frankie is yet a child, Nora talks to him as if he were an adult because dominant ideology surrounds them all everywhere including school and church. As a mother who struggles against the cruelty of capitalism to survive each and every day, she does not want to throw her boy into the arms of that greedy monster. So, she believes that her son needs to be aware of what kind of a world he was born into and learn how to fight against it. In this respect, Nora is the only woman who believes that things need to change for their children's future. In the novel, Tressell frequently reminds the reader that women work as hard as men, only to the interests of owners of means of production though:

> But it was not in vain that these women tailored every weary day until exhaustion compelled them to cease. It was not in vain that they passed their cheerless lives bending with aching shoulders over the thankless work that barely brought them bread. It was not in vain that they and their children went famished and in rags, for after all, the principal object of their labour was accomplished: the Good Cause was advanced. Mr Sweater waxed rich and increased in goods and respectability (Greenwood 199).

Accordingly, no matter where the proletariat work, they never get what they deserve, only enough to survive. The rest of their labour force returns to the owners of means of production as more money and property. In order for that system to continue to operate, it is necessary to keep workers well enough to be able to work, but their social status should not be improved. Ruth is another woman who is obliged to work in order to contribute to earning a living. The way she worked before getting married poses another significant problem common in capitalist societies: class discrimination. Even memories of her working days are enough to terrify the reader: "It comprised a series of recollections of petty tyrannies, insults and indignities. Six years of cruelly excessive work… she had been what is called a 'slavey', but if she had been really a slave her owner would have had some regard for her health and welfare: her 'loving friend' had had none." (Tressell 45). The narrator points to the problem of master-slave relationship between bourgeoisie and the working class. Ruth is exploited by her mistress in the same way construction workers are exploited by their employers. What is exploited is labour force. Be it property owner or an employer, all they think about is how to benefit from workers' labour force in return for minimum wages. Maybe the worst thing about the exploitation of working class is when the workers turn a blind eye to that devouring system and take all its consequences for granted. This is what Tressell strictly criticizes throughout the novel. The problem with the other workers in the novel is that most of them are unwilling to accept that there is something wrong in the existing system that needs changing. Although the workers are well aware that they live in miserable conditions which they do not deserve, they take it for granted and ignore. Male workers' attitudes towards women and education reveal that they are a part of the patriarchal order. Although the women in the novel feel urged to contribute to the subsistence of the family by doing any kind of work, most of the male workers believe that they need to be at home doing cleaning and looking after children:

> ‘Another thing is women,’ said Harlow, ‘there’s thousands of ‘em nowadays doin’ work wot oughter be done by men.’
>
> ‘In my opinion there’s too much of this ‘ere eddication, nowadays,’ remarked old Linden. ‘Wot the ‘ell’s the good of eddication to the likes of us?’
>
> ‘None whatever,’ said Crass, ‘it just puts foolish idears into people’s ‘eds and makes ‘em too lazy to work.’ (Tressell 19)

Ironically the things they are against are the means for their survival. Deprivation of proper education makes the workers slaves to the capitalist ruling power. Only through education can the subjects of the system realize that they are being exploited. On the other hand, women wish to have an equal share of work in the maintenance of the family. Constructed gender roles in patriarchy not only deprive women of education by imprisoning them in the house but also hinder them to use and improve their skills. In the novel, Owen represents hope for future in many respects; his attitude towards women, his intellectuality, his courage to stand against injustice and inequality. Even though the writer does not soothe the pain at the end of the novel, he implies that a better future is possible on behalf of the working class.

Robert Tressell’s novel displays the disequilibrium in the capitalist society in many respects; marginalization of the working class, ideological practices of the hegemonic class, and exploitation of labour force. The narration shifting between colloquial language and standard English keeps the reader interested and helps to distinguish between characters. The writer does not aim to experiment with a completely new form of literary work but creates a realistic one, inspired by the realities of his period and personal experiences. He fits so many things into his novel that it can also be regarded as an historical, literary, social, economic resource shedding light on the condition of working class in the early twentieth-century England. It is for sure that Robert Tressell is still unknown to a great deal of people in literary circle. Probably he is better known by people in political sphere. He became a victim of the system that he attacks bravely in his work, dying in poverty. Yet, his approach in the novel is noteworthy and his voice and cause need to be heard by more and more people. His political stance shall not be a hindrance against the value of his work.

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CHAPTER III

WALTER GREENWOOD'S *LOVE ON THE DOLE*: A SOCIAL DOCUMENTARY NOVEL ON WORKING CLASS

Love on the Dole is a social documentary novel by Walter Greenwood, who, like Lionel Britton and Robert Tressell, grew up within the working class and had first-hand experiences. As might be expected, he wrote his novel under tough conditions. This chapter examines Greenwood's novel from a Marxist point of view in terms of the writer's style, references to ideology, hegemony and class issues. Walter Greenwood was born in 1903 at Salford in Lancashire. He was educated first at Langworthy Road Council School, Salford, and then by himself (Greenwood Introduction) He began part-time work as a milkroundsman's boy when he was twelve, then worked, again part-time, with a pawnbroker, before leaving school at the age of thirteen. He later worked as an office boy, a stable boy, a clerk, a packing-case maker, a sign-writer, a car-driver, a warehouseman, and a salesman, never earning more than thirty-five shillings a week except while working for a few months in an automobile factory (Greenwood Introduction). He was on the 'dole' at least three times. *Love on the Dole*, his first novel, was accepted for publication in 1932, and when it appeared in 1933 it was at once recognized as a classic. He published ten more novels, a volume of short stories and his autobiography, *There Was a Time*. He also wrote plays, several of which have been filmed. Walter Greenwood died in 1974 (*Love on the Dole*).

In *Love on the Dole*, Greenwood draws a profoundly bleak picture of everyday lives of people living in Hanky Park. The main focus of the novel is miserable lives of working-class people who cannot make both ends meet and are forced to live in miserable conditions. The novel is not flagrantly propagandist but an observatory of industrial England. Greenwood documents each and every detail in the microcosm of Hanky Park; he vibrantly depicts unemployment, poverty, family relations in the capitalist society dominated via ideology and hegemony of power holders. In *Marxism and Literary Criticism*, Terry Eagleton argues that literary works are not mysteriously inspired, or explicable simply in terms of their authors' psychology; they are forms of perception, particular ways of seeing the world; and as such they have a relation to that dominant way of seeing the world, which is the 'social mentality' or ideology of an

age (Eagleton 6). In terms of socio-economic and political background of England, Walter Greenwood's novel can be distinguished in that it coincides with the inter-war period, resolution of colonies, and the period following great depression. Therefore, considering Marx and Eagleton's arguments, it seems inevitable for a proletarian writer to isolate his work from the atrocities, miserable conditions of that particular period, which can obviously be traced throughout Greenwood's novel: "The industrial city's streets lay as in a midnight silence … Before six o'clock the twelve thousand of them would pass through the gates. They crammed the wide thoroughfare, a black mass of restlessness; crammed, saving a strip of roadway kept clear for the frequently arriving, bell-clanging tramcars full of more overalled men" (Greenwood 20). Different from Robert Tressell and Lionel Britton's novels, which dominantly shed light on craftsmen and manual workers' lives in the working class neighbourhood, *Love on the Dole* deals with the everyday lives of workers in an industrial setting and their workforce taken over by machines: "The novelty of such machinery was gone now; they were commonplace, established; their predecessors were antediluvian… Every year new generations of schoolboys were appearing, each generation pushing him and his a little nearer to that incredible abyss of manhood and the dole" (Greenwood 92). In such a setting depicted by Greenwood in *Love on the Dole*, it would not be surprising that all human relationships are formed, developed, or shaken depending on conditions of employment or unemployment, wages or doles, poverty or wealth. Having lived under miserable conditions as a worker, Greenwood does not turn his back to brutal realities of his period, nor does he adopt a highly modernist, experimental style in his writing whose target audience, in that case, would have been bourgeois readers to a large extent. Marxism considers literature and culture to be inseparable from politics of class relations. According to Marxism, those with wealth in society also control the means for making wealth, from factories and corporations to the private schools that separate those destined for wealth-accruing professions such as law and medicine, realms of mental labour, from those destined for low-pay manual jobs (Rivkin and Ryan 231). Thus, literature and culture, according to Marxism, can occur only within this scheme or structure, this lay-out of class relations; what literature and culture say and how they say it will largely be shaped or determined by that lay-out (Rivkin and Ryan 231). Although Greenwood's novel does not adopt a

predominantly hostile attitude towards the ruling class, it attacks, explicitly and implicitly, capitalist middle-class employers and institutions subjected to the ruling power holders. In the novel, Larry, who might be considered as the mouthpiece of the writer, is a self-educated intellectual, distinguished from other workers with his awareness of social, economic and political issues. Larry is the only one who has the intellectual capacity to raise the working-class people's awareness regarding the fact that capitalist employers and authorities exploit the working class to maintain their power and reproduce the means of their wealth. With his role and skills as a working-class individual, Larry looks like Owen in Robert Tressell's *The Ragged Trousered Philanthropists* though Owen is politically and socially more active throughout the novel. Larry's occasional speech to his fellow proletarian circle hints Greenwood's political stance considering his life as an intellectual worker:

> Now, you know that there's only one class of people who provide all these commodities, don't you? And those people are us. We, you and I and the rest of the working folk. We are the ones who plough the soil and grow food; we make the clothes and the houses and the motor-cars and the ships and trains; and we man the ships and drive the trains. In short, it's our labour power that makes all and every one of the commodities. You never see a rich man doing any of these things, do you? (Greenwood 183)

The way Larry addresses his fellow workers is very much like Marx and Engels's arguments in the *Communist Manifesto*. Regarding the changing relations between working class and bourgeoisie, Marx and Engels explain:

> Modern Industry has converted the little workshop of the patriarchal master into the great factory of the industrial capitalist. Masses of labourers, crowded into the factory, are organized like soldiers. As privates of the industrial army they are placed under the command of a perfect hierarchy of officers and sergeants. Not only are they slaves of the bourgeois class, and of the bourgeois State; they are daily and hourly enslaved by the machine, by the overlooker, and, above all, by the individual bourgeois manufacturer himself (Marx and Engels 15)

Accordingly, under the industrial capitalist system labourers are enslaved and exploited through constructed hierarchy of class relations. Workers who sell their workforce in return for survival provide commodities for the sake of wealth and wellness of owners of the means of production while the latter enjoy all sorts of luxury and leisure of life. With regard to this, Greenwood creates the socialist character Larry

and lets him speak about his views on social, economic and political matters. Nevertheless, Larry is not the protagonist of this novel unlike Tressell's Owen, which also explains one of the reasons for prolonged and recurrent censorships on Tressell's novel. As Rivkin and Ryan explain, by and large, literature and culture will be about things that do not challenge the basic assumptions of the class structure of the society (231). If and when makers of literature and culture do take serious issue with those assumptions, their ideas will either be silenced or treated with verbal violence on the part of the cultural apparatuses controlled by those with economic power (Rivkin and Ryan 231). Hence, it would not be surprising that under such circumstances, Greenwood's novel may well be marginalized by the mainstream literary authorities since he uncovers ideological and hegemonic practices as well as unfairness in the society to which he belongs. The writer does not highlight inner conflicts or psychological trauma of one single character over social, political, and economic conditions set as background. On the contrary, he treats individual characters as victims or slaves of the prevailing capitalist system that is strengthened, fed, and maintained by hegemonic class. Georg Lukacs maintains that the bourgeois novel, ever more lost in the psychological depiction of private fates and feelings, was absolutely unsuited to tackling in any way the great and general questions of our time, let alone to adopting an appropriate attitude towards them (Lukacs 46). Lukacs also argues that the greatest literary works do not merely reproduce the dominant ideologies of their time but incorporate in their form a critique of these ideologies (qtd. in Newton 158). At this point, in terms of themes and content, Lukacs's argument seems to support Greenwood's aim in *Love on the Dole*. If the writer prioritized a character's psychological development or breakdown but de-emphasized underlying conditions and problems of related setting, it would not contribute much to raising awareness of flaws, threats, and perils of the existing system; in other words, Greenwood's novel would not have enough power to awake and shake numbed and exploited members of the society. Besides, his novel is a critique of bourgeois ideology, challenging the material relations taken for granted by power holders. Terry Eagleton explains that men are not free to choose their social relations; they are constrained into them by material necessity – by the nature and stage of development of their mode of economic production (Eagleton 6). The narrator's description of industrial Hanky Park, which is

home to the working class in question, reveals the master-slave relationship in the society: “They were Hanky Park’s prisoners on ticket of leave. Why Hanky Park, though? … When you had no money you had to go to whichever place you could earn it. And in all the wide, wide world Hanky Park was the only spot they knew of where they could find someone to buy their labour. Wages controlled their lives: wages were their masters, they its slaves. Staggering!” (Greenwood 122-123). As the novel suggests, capitalism turns workers into slaves who are expected to stay live enough to work but not so powerful as to question or disobey the system. Wages mean everything in a worker’s life; health, diet, education, marriage, having children, life expectancy and many others are shaped depending on how much a worker earns. In this respect, capitalist system drags individual workers into a vicious circle, where one is given no options but to abide by the rules of the game.

Walter Greenwood’s commitment to shedding light on the social, political and economic realities of his period does not necessarily limit his style with conventional way of writing. While in his novel the writer depicts a documentary-like picture of England in the 1930s, he does not turn a blind eye to modernist movement in literature. His novel reveals that Greenwood might have been influenced by modernist style prevalent at the time in some ways. Eagleton explains that Marxist criticism has traditionally opposed all kinds of literary formalism, attacking that inbred attention to sheerly technical properties which robs literature of historical significance and reduces it to an aesthetic game (Eagleton 21). However, Eagleton himself asserts that literary form has a high degree of autonomy; it evolves partly in accordance with its own internal pressures, and does not merely bend to every ideological wind that blows (27). As Newton also explains, Lukacs’s anti-modernism was criticized by such Marxists as Bertolt Brecht, Theodor Adorno and Walter Benjamin. Benjamin in ‘The Artist as Producer’ argues that a truly revolutionary art must break radically with traditional forms since even works which use conventional techniques to attack capitalism will tend merely to be consumed by a bourgeois audience. Socialist artists must place the emphasis on production, rather than consumption by using radical techniques, as Brecht does in his epic theatre, to uncover the relations of production and compel the audience to adopt a political standpoint towards them (Newton 159). In this sense, Walter Greenwood does not break radically with traditional form. Nevertheless, it

could be maintained that he was influenced by modernist techniques to a certain extent. In *Love on the Dole*, for example, Greenwood does not let his characters' lives end up in tranquillity or bliss, nor does his novel follow a linear plot. The writer leaves little space for optimism throughout the novel: "What remained now? Bleakness; daily slaving at the mill: 'clack-clack-clack-clack', the hideous noise of the shuttle's traverse seared her brain with its intolerable dinning" (Greenwood 242). After each and every moment of imagination or hope, the narrator reminds miserable condition of Hanky Park. No stability is welcome in the novel. The writer uses a circular structure; the novel ends where it starts: "5.30 A.M. /A drizzle was falling./ Ned Narkey, on his beat, paused under the street lamp at the corner of North Street…/ A cat, sitting on the doorstep of Mr Hulkington's, the grocer's shop, blinked at Ned, rose, tail in air, and pushed its body against Ned's legs…" (Greenwood 255). The novel does not offer a resolution but ends in obscurity: "The melancholy hoot of a ship's siren sounded from the Salford Docks…" (Greenwood 256). The end of the novel is left open to reader's commentary and imagination, not soothing the pain but only turning once again the wheel of fortune for the working community. About writer's autonomy, Walter Benjamin explains that a progressive type of writer's decision is made upon the basis of the class struggle; he places himself on the side of the proletariat (167). For Benjamin, this point is the end of writer's autonomy. The writer then directs his activity towards what will be useful to the proletariat in the class struggle, which is usually called 'commitment' (Benjamin 167). In *Love on the Dole*, Greenwood draws much of the attention to living conditions and exploitation of a working community, not always in an overtly radical way though. The narrator and the characters' inner voices intermingle most of the time. The writer abundantly uses free indirect speech: "Larry? Ha! Dead, and so was Sally Hardcastle. Aaach! Who cared what happened now. It was idle to live in the past. Let things take their course…" (Greenwood 242). These lines follow Sally's mourning over Larry. In Hanky Park, there is not much joy or hope for workers, so intimate relationships like that between Sally and Larry give them hope for future. On the other hand, it seems inevitable in Greenwood's capitalist society that money shapes relationships between characters: "What a question. What alternative was there? Who in Hanky Park possessed such a sum of money… Oh, money, money, money." (Greenwood 218). Only love can ease the pain in a world of

poverty and unemployment: “Oh, Helen, Helen. Only she could assuage this fear of the future that loomed, large and foreboding like a great, dark cloud on the horizon.” (Greeenwood 78). Love affair, which seems to be the only way of consolation for the characters, comes to an end just like money and occasional times of leisure. Marriage also remains as a dream whose consummation would only make things worse in workers’ lives. Harry’s endless thoughts about marriage are meant to keep him away from the unpleasant realities of Hanky Park, but all his thoughts somehow get stuck in unemployment or dole: “I’d marry her tomorrow… Where’s the money to come from? Where’s the money man? And what of all your high-falutin notions and great expectations? You, with your forty-five bob a week. Yah, and buying your furniture on the five-year instalment plan. *You’d* marry! Ha, ha, ” (Greenwood 147). Although Greenwood extensively uses colloquial language of workers and occasionally slang words, inner voices are in standard English all the time. Two of the most important characters in the novel, Harry and Sally speak in the same way with all other workers unlike the narrator: “Sally groaned: ‘Rainin’ … Allus rainin’ … Ne’er does nowt else this hole.’ She threw the bed clothes back, got out of bed and began to dress” (Greenwood 16). However, when the narration keeps on with the characters’ thoughts, the language turns into standard English. When Sally is thinking about Larry, her mind reads: “Charming? Who amongst the other men would have dreamed of such a gesture? Who …” (Greenwood 88). The narrator occasionally becomes invisible as his voice intermingles with the characters’ through free indirect speech. On the other hand, the narrator distinguishes between educated, intellectual characters and those who are not. The language shifts between standard, proper English and colloquial, vernacular, even slang language. Larry, a socialist autodidact, always speaks in standard, clear English. Conversations between Larry and other workers in his social and political circle reveal this distinction:

> ‘So money’s no use in itself, is it? You can’t eat it or wear it. If there weren’t any things to buy with your money, it wouldn’t be any use.’
>
> ‘If there wusn’t … But there is!’
>
> ‘That’s true. But remember, there wouldn’t be if such as you and me – working people – didn’t make them. Would there?’
>
> ‘You can’t do without capikle,’ the other persisted, stubbornly.

> ‘Ach, y’ silly, daft, crackpot,’ cried Jim, furiously: ‘Where’s Y’ blasted brains?’ (Greenwood 182)

The characters have idiosyncratic ways of speaking, which enriches the novel and helps the reader to become familiar with different characters: “The bobby straightened himself as Joe approached: ‘Mornin’, Joe. Heigh, hei, ho. More rain, more rest,’ said the copper / ‘N’ est f’ t’ wicked, lad, ‘cept them as is bobbies, an’ they ne’er do nowt else. Ah don’t know how some folks …’ / ‘Ah know, Joe. … Ah know,’ the bobby interrupted: ‘Ah know all about it’.” (Greenwood 13). The writer could use standard English for all characters, yet by using such idiosyncratic ways of speaking the writer acquaints the reader with that working community and distances the narrator from the characters. Besides, the language of the narration relates to all senses and this adds the novel vitality against its dominantly gloomy tone:

> Silence. Not a cat stirring.
>
> The solitary lamp half-way down the street emphasized the enshrouding gloom and silvered the gently falling drizzle.
>
> Lights began to appear in the lower windows of the houses. The grocer’s shop at the corner of the street blazed forth electrically, the wet pavement mirroring the brilliance. (Greenwood 14).

Likewise, the writer depicts a realistic and everyday picture of Hanky Park, an industrial working-class town: “Before six o’clock the twelve thousand of them would pass through the gates. They crammed the wide thoroughfare, a black mass of restlessness … The air stank of oily clothes, reeked with it and tobacco smoke, and buzzed with conversation to do, mostly, with week-end sport” (Greenwood 20). Unlike Britton’s *Hunger and Love* and Tressell’s *The Ragged Trousered Philanthropists*, both of which deal with non-industrial workers in the early twentieth-century Britain, Greenwood’s novel has an industrial setting where poverty and unemployment take over workers’ everyday lives. In this respect, *Love on the Dole* can be regarded as a semi-autobiographical novel since the jobs mentioned in the novel relate to Greenwood’s own working life: pawnbroker, salesman, office boy, stable boy, sign-writer, factory worker, warehouseman, and packing-case maker. Furthermore, Greenwood lived on the ‘dole’ several times throughout his working life, which might have inspired him to deal with the dole as one of the most significant social and economic issues of the period. As Eagleton maintains, according to ‘vulgar Marxist’

criticism, literature is nothing but ideology in a certain artistic form – that works of literature are just expressions of the ideologies of their time; they are prisoners of 'false consciousness', unable to reach beyond it to arrive at the truth (Eagleton 17). However, proletarian novels studied in this thesis, including Greenwood's *Love on the Dole*, aim to challenge the dominant ideology and system that enslaves and imprisons working class through state and private institutions. These writers dared to write such novels for the sake of being imprisoned and their works being censored or unpublished. Eagleton's claim supports this in that "so much literature challenges the ideology it confronts, and makes this part of the definition of literary art itself (Eagleton 17). Thus, reflecting on social, economic and political realities of a particular period does not necessarily mean that a literary work is deprived of artistic or aesthetic values. On the contrary, literary works that challenge the dominant ideologies tend to be enriched through creative blending of what is said and what remains unsaid. Greenwood's *Love on the Dole*, for example, is filled with subtexts as well as overt narration of social, economic and political issues. Greenwood successfully deals with the rise of machines and their taking over labour force through free indirect speech: "Sorry, though! Sorry to be entrusted with a lathe; a machine, Machines! MACHINES! Lovely, beautiful word!" (Greenwood 69). Behind the lines is the writer's critical attitude towards industrial capitalism which also enslaved him as a worker and doomed him to poverty and unemployment. Greenwood also touches on a very common problem of the period: child workers, who are obliged to leave school to earn money: "Look what Marlowe's had done for them in three months' time! Three months ago they had been at school, marbles in their pocket … They were men already; their speech and swagger made him outcast, filled him with gnawing envy. But think on it in a few moments, perhaps, he would be as they, an engineer in embryo!" (Greenwood 21). As a young boy, the protagonist Harry envies factory workers when he works at the pawnbroker's. He always associates being a factory worker with being a man, being mature. The idea of being a man turns into a disillusionment once he starts working in the factory and realizes that the grass looks greener on the other side of the fence. What was once a child's dream ends up with working like a slave under horrible conditions. In the novel there are also subtexts regarding the corruption of institutions. Mr. Price, the owner of the pawnshop where Harry works, is obviously wealthy and he adores money:

"Nothing could have been more full of life than his skeletonic fingers as they plunged into the heaped money of the cash drawer: as a symphony is to some ears so the jingle of coins were to Mr. Price's… He was a high official at one of the local chapels; also, he was a magistrate" (Greenwood 28). Greenwood criticizes the way institutions become corrupt and working classes are exploited under the capitalist system. Institutional authority is abused to get a higher position and have power over those in need of work: "… being a chorister at the parish church was guarantee that he could have had such a job; all the boys in the choir went to offices. In overalls, though, working with street-corner louts." (Greenwood 45). The quotation hints the fact that abiding by the dominant ideology makes the subjects feel secure as they believe that the way they live is the best option they can have, and also that this is a blessing granted by power holders, Therefore, the capitalist system seems to be working for the benefit of its subjects in order to reproduce means of production and maintain power. On the other hand, those who try to challenge and resist the system are marginalized and they are regarded as misfits. In 'The Ideology of Modernism', Lukacs claims "if reality cannot be understood, the individual's subjectivity – alone in the universe, reflecting only itself – takes on an equally incomprehensive and horrific character… In realistic literature, each descriptive detail is both *individual* and *typical*. Modern allegory, and modernist ideology, however, deny the *typical* (Lukacs, 'The Ideology of Modernism' 49). Accordingly, Greenwood's novel reflects the realities witnessed by the whole society, particularly by the working class, in details. Nevertheless, it could be maintained that he was at the same time influenced by the literary movement in the early twentieth century. In *Love on the Dole,* Greenwood leaves much space for invisibility and objectivity of the narrator. Frequent use of inner voices and free indirect speech reduces the authority of the narrator: "I'd marry her tomorrow… Where's the money to come from? Where's the money, man? And what of all your high-falutin notions and great expectations? You, with your forty-five bob a week. Yah, and buying your furniture on the five-year instalment plan. You'd marry! Ha, ha, ha!" (Greenwood 147). The writer does not only reflect what is *typical;* the narration shifts between the main characters' psychological breakdowns, inner conflicts and socio-economic problems. Although the narrator largely tells about working-class experiences and workers' everyday lives, he does not sound like a propagandist

overtly. Personal experiences merge with social problems: “A father! *Me*, a father!” (Greenwood 229). What Harry once dreamt of comes true, not with quite the same consequences though. Manhood, womanhood, childhood, love, marriage, dreams and many other themes appear in the novel hand in hand with social issues. Unlike Robert Tressell’s novel, *Love on the Dole* does not primarily include the writer’s political commitment explicitly. The reader can see the socialist Greenwood occasionally when it comes to the characters’ political views and actions: “Money means commodities and commodities mean raw materials and labour power. So money, really, means the fruit of labour. And if you did without that – labour – everybody would starve.” (Greenwood 184). This is one of the aspects Tressell and Greenwood’s novels have in common. In both novels there is an intellectual, autodidact character who is easily distinguished from others by his language, manners, courage and commitment. In that sense, Tressell’s Owen and Greenwood’s Larry have much in common in terms of their roles and influences. In *Marxism and Literary Criticism*, Eagleton cites Engels’s suggestion: “overt political commitment in fiction is unnecessary (not, of course, unacceptable) because truly realist writing itself dramatizes the significant forces of social life, breaking beyond both the photographically observable and the imposed rhetoric of a ‘political situation’.” (Eagleton 47). Engels’s suggestion is worthy of note in terms of publishing, censorship, and literary canon on one hand; gaining acceptance within contemporary literary circle on the other hand. Greenwood wrote his novel in a period when modernist writers created remarkable literary works that were canonized. Hence, a literary work which prevalently abounds in the writer’s overt political commitment without any aesthetic and novelistic quality would not be different from a political pamphlet. Besides, such works tend to go through censorships by publishing companies or they may be rejected completely for publication either for political and financial reasons or due to concerns about lack of interest. Eagleton further maintains that the author need not foist his own political views on his work because, if he reveals the real and potential forces objectively at work in a situation, he is already in that sense partisan; partisanship is inherent in reality itself, it emerges in a method of treating social reality rather than in a subjective attitude towards it (Eagleton 47). Lionel Britton, Robert Tressell and Walter Greenwood’s novels comply with Eagleton’s statement to different levels of extent. While Robert Tressell’s novel

dominantly reflects his political and economic views through workers' lives in a working-class setting, Lionel Britton adopts a more aesthetic, innovative and experimental approach in *Hunger and Love.* Walter Greenwood's novel, on the other hand, finds a middle way, avoiding both highly aesthetic, experimental concern and overtly political commitment. Yet, all three novels were obviously meant to be the voice of working class. In *Love on the Dole*, the main character Harry and the socialist Larry reveal economic, social, and political atmosphere in the 1930s, which attracts historians' attention as well. According to David Lodge, realism appeared as in part a revolt against the ordinary bourgeois view of the world; the realists were making a further selection of ordinary material which the majority of bourgeois artists preferred to ignore (582). Thus, realism, as Lodge suggests, passed over to the progressive and revolutionary movements as a watchword (Lodge 582). Accordingly, although Greenwood does not adopt a radical approach and techniques in his novel, his work appeals to both middle class and working class thanks to its diverse language and important themes.

The gloomy tone of the novel is strengthened by the narrator's vivid language and there is an ongoing struggle between pessimism and optimism in the narrative. The writer creates such a language that it keeps the reader alert throughout the novel, curiously waiting to see if hope can defeat despair:

> … so far was quite clear: his income had been such as had precluded the possibility of saving, nay, but for the communal pooling of wages at home we would have been in debt. The future was the bugbear; that gave him pause. All his plans of marriage were on the other side of a very large 'if'. *If* he was successful in securing a situation on full pay. Each time he saw Billy Higgs and his generation, ragged and down at heel lounging the street corners, each time he stared at them he stared at reality (Greenwood 130)

The main character tries to find a way out of the wretched life in Hanky Park by occasionally dreaming about a happy marriage with Helen, leaving the neighbourhood and working somewhere else. On the other hand, the narrator intervenes the moment Harry dreams for a blessed future: "His brain contracted. He awoke to the fact that he was entering Hanky Park. Thoughts! Ach, daft dreams. Harsh reality was about him. Wails of children coming from suffocating bedrooms; beshawled old women shuffling off into gloomy areas; alley cats, gaunt as famine slinking down mephitic back entries

…" (Greenwood 147). Harry looks for an opportunity to escape this reality. Thinking about Helen is the very first thing that tantalizes Harry. Each time he finds his mind being drowned in unemployment, dole and poverty, he thinks about Helen: "Oh Helen, Helen. Only she could assuage this fear of the future that loomed, large and foreboding like a great, dark cloud on the horizon" (Greenwood 78). As soon as he wins some money from the lottery, Harry takes Helen for a holiday, which is usually unimaginable for a worker like him. That holiday is a dreamlike opportunity in their lives to soothe their pain and take them away from industrial Hanky Park:

> To live here was something incredible; it was unimaginable that people should live ordinary lives in a place where others came to holiday. Holiday! 'Green days in forests and blue days at sea'. In a small rowing-boat following the rugged coast line to the south and on an evening when the sea was as motionless as a child asleep, the sky a fading blue from end to end. Air was still; day dying peacefully. Sometimes the sea would gurgle musically in an unseen rocky cleft; occasionally the creaking of the rowlocks and the plop of the oar blades insinuated themselves to the ears of Harry and Helen (Greenwood 122)

This, actually, is the longest part of the novel which is filled with joy and hope. The days spent on holiday are the happiest moments ever. Compared to where they live, it is like a fairyland. The tone of narration also changes from the gloomy atmosphere of industrial Hanky Park to a fairyland. In *The Ragged Trousered Philanthropists*, the workers are also taken out of Mugsborough, where they live and work, for the annual, traditional beano. However, in his novel Robert Tressell does not depict the beano as a fairyland although they sing, drink, eat and have fun. Around the beano is politics, capitalist employers, speech about work. As Rivkin and Ryan maintain, according to Marxist criticism, literature is not the expression of universal or eternal ideas, nor is it an autonomous realm of aesthetic or formal devices and techniques that act independently of their material setting in society and history; rather, literature is a social phenomenon, and it cannot be studied independently of the social relations, the economic forms, and the political realities of the time in which it was written (Rivkin and Ryan 234). Thus, Walter Greenwood depicts a working community within its realistic setting where the reader can get an overall picture of social, economic, and political conditions of that particular period in England. In the background of the novel is an intertwined picture of workers in an industrial town and the condition of England.

Compared to Lionel Britton's *Hunger and Love* and Robert Tressell's *The Ragged Trousered Philanthropists*, Greenwood's *Love on the Dole* puts a lot more emphasis on the role and influence of women in working class. In the novel, Greenwood reveals everyday lives of women at different ages and with different interests, who share responsibilities of their families. Nevertheless, under wretched conditions surrounding working-class people, men seem to come first in employment and married women usually have to deal with the housework: "The vivacity of their virgin days was with their virgin days, gone; a married woman could be distinguished from a single by a glance at her facial expression. Marriage scored on their faces a kind of preoccupied, faded, lack-lustre air as though they were constantly being plagued by some problem." (Greenwood 31). It seems to be much more difficult for married women to enjoy life since their burden is twice as unbearable as that of men's. The word 'virgin' here has more to do with changes in women's responsibilities when they get married than with its sexual connotations: "How to get a shilling, and, when obtained, how to make it do the work of two. Though it was not so much a problem as a whole-time occupation to which no salary was attached, not to mention the sideline of risking life to give children birth and being responsible for their upbringing afterwards." (Greenwood 31). While women have to share the responsibility of earning their living with their husbands in order not to starve, they also have to deal with many other jobs at home. Therefore, under capitalist system, marriage between working-class people makes it more painful to maintain a decent life. It is obvious throughout the novel that as one of the workers who experienced and witnessed all these hardships, Greenwood does not take this problem for granted. Rather, he makes the reader sympathize with his characters by frequently referring to their despair. When the narrator describes the pawnshop where Harry works, it is clear that women also have to deal with pawning: "Week after week, for years. New faces from time to time: young girls, pregnant, wedding rings on their fingers, sometimes squalling babies in their arms; they were rather shy at first; but they became less and less shy, more and more married as weeks went by." (Greenwood 32). The fact that working-class people are always in need of work and money to maintain their lives leads to another major problem in the capitalist society: exploitation of various kinds. Women could be forced by wealthy men to have an affair or get married as a way to escape from the miserable

conditions of life. The reverend and pawnbroker Mr Price, who is described as one of such exploiters, is doubly powerful; wealth and religious, official status. Since his customers are usually women whom he also sees at the church, he takes advantage of his higher status towards the women. A conversation between Mrs Dorbell and Mrs Nakkle refers to this: "An' '*e* knows it, Mrs Nakkle, '*e* knows it. Be 'e church goer, magistrate or King Dick hissel', 'e *knows* it. An' he'll oblige a lady wot asks him privit' an' proper when nobody's about." (Greenwood 35). Yet, women characters in the novel are aware of such cases and they know very well that they have to deal with all. Mrs Dorbell, for example, does not submit to the idea of going to the church merely for the sake of being in good terms with church officials who also have control over money affairs in the town: "Wise as a sarpint, an' armless as a dove, as it says i' Bible, though I haven't bin t' church for 'ears an' 'ears. If it's too far for parson to come t' see me, it's too far f' me t' go t' see him." (Greenwood 34). Hypocrisy is common among those with higher statuses and money is the most powerful weapon they use to maintain their power. Women are not depicted as totally apolitical in the novel. Just like Owen's wife in Tressell's novel, Mrs Nattle and Mrs Bull have political consciousness in Greenwood's *Love on the Dole*. Their opinions comply with those of Larry, the intellectual autodidact: "They're all same once they get i' parleyment. All on 'em, red, white or blue… Wot Larry Meath said long enough ago's all comin' true. Everybody's comin' out o' work. Not house in street but what somebody's finished or feard o' finishin' any day (Greenwood 165). Women's questioning the system is significant in such proletarian novels since male-dominated capitalist system can only be resolved by a counter hegemonic power which can only be possible through the union of all working-class people, male and female taking action altogether. Besides, making women's voice heard alongside men's will promote the novel's quality and legibility in terms of gender equality and human rights. Women have another important role in Greenwood's *Love on the Dole*: hope for a better future. While men struggle to find a job and often get frustrated and desperate when rejected, women remain strong beside them and encourage them not to give up. Harry feels desperate after being rejected several times: "Do we hell as like. Go on, sod off. Can't y' read? Blimey, we're sackin' 'em 'usselves. An' don't bang the door when y' go out, either, or Ah'll be after y' an' kick y'r backside." (Greenwood 159). The more he asks for

vacancies, the more hopeless he becomes. The notices at the doors of the shops say: "NO HANDS WANTED" (Greenwood 159). Among others, the worst thing about being unemployed for Harry is not being able to marry Helen, his lover. Helen stands by him during tough times of extreme poverty and unemployment and does not let Harry give up:

> 'Well, y' don't expect t' walk into a job straightaway. Pooh, y' ain't bin out o' work half a day,' confidently: Y'll find one soon.'
>
> Her optimism was infectious: 'D'y' think so?' he said, smiling eagerly.
>
> 'Of course, You see.'
>
> His eyes kindled, he smiled, intensely relieved: 'My,' he murmured, fervently: 'Won't it be grand for us both when Ah do?' (Greenwood 161).

Whenever Harry is haunted by pessimism and desperation, he thinks about Helen. The idea of Helen and him getting together makes Harry feel stronger: "As he lay there, a curious sense of luxurious indolence, of brain laziness stole over him. With Helen by his side he felt safe and secure from what he did not know. Safe and secure; tranquil, lulled into a state of harmonious quiescence, of peace and quiet breathing." (Greenwood 80). Such moments in the novel are rare actually. The narrator's tone is so depressing throughout the novel that the reader also needs occasional escapes. Not only Helen but also Harry's mother and other women in the town try to create opportunities in order to soothe their pain and get rid of the gloomy, pessimistic atmosphere of Hanky Park. When the Hardcastle family starts to fall apart after both Sally and Harry decide to get married and start a family without their parents' consent, it is Mrs Hardcastle, the mother of two, who tries hard to sort things out and bring family members together:

> 'Oh, Harry, Ah don't know how y' can do it. There's no wrong in lass: she's on'y young and self-willed… She's y' daughter and she's alone. What'll become of her, lad?'
>
> 'Ach, leave me be. Ah'm sick o' hearin' y'. she can go no lower than she is now.' He looked away, uncomfortably.
>
> 'For shame, Harry Hardcastle… For shame.'
>
> 'She made her own bed; she mun lie on it.'
>
> 'Aye, y' said that about our Harry.'

‘Aw, leave me be, woman, can’t y’. Leave me be.’ (Greenwood 249).

Working-class women’s burden and responsibilities make them stronger to endure both economic and familial problems. Somehow, it seems that the mother in the family is always expected to keep the family relations strong against all difficulties. Therefore, women’s contribution to the maintenance of a family is no less than that of men. Even though the narrator implies from time to time that there exist constructed gender roles in the society, overall the novel treats both sexes moderately. In one of his conversations, Larry Meath reminds Harry that potentially women are able to substitute men in labour: “Your apprenticeship’s a swindle, Harry. The men they turn out think they’re engineers same as they do at all the other places, but they’re only machine minders. Don’t you remember the women during the war? … The women who took the places of the engineers who’d all served their time…” (Greenwood 47). Accordingly, both women and men go through hard times in their struggle to survive greediness of the capitalist system. Any sort of gender discrimination is an ideological outcome of power struggle to be the ruling hegemonic group in the society. Thus, instead of submitting to such constructed gender roles, all workers regardless of their assigned roles in the society need to unite against the capitalist power holders.

The novel reveals how capitalist system cruelly devours its subjects by devastating their dreams and turning them into slaves. Harry leaves school and starts working in a pawnshop but he dreams of being a ‘man’ by working in a factory like other mature workers do: “… his sullen expression mirroring the surly dissatisfaction he felt towards the day’s prospect. Rebellion stirred in his heart. Bleak visions both of the school classroom and of Price and Jones’s pawnshop where he worked as half-time clerk, rose to his mind” (Greenwood 16). The dream of a sixteen-year-old boy is shaped and limited by his family’s socio-economic status. Once his education comes to an end, his vision gets trapped in that tiny industrial town where the idea of being a ‘man’ and working in a factory occupy his mind: “… he remembered that he was but a trespasser. He had no real right to be here with these men. A spiteful voice in his brain whispered that he was doomed to clerking, reminded him that, even now, he wore the uniform of offices, Eton collar, stud bow and those abominable knickerbockers. He felt ashamed of himself …” (Greenwood 19). Suit is an important image representing Harry’s dream from the very beginning of the novel till the end.

He always dreams of having a suit, a proper dress he would wear and show everybody that he has become a 'man'. However, the fact that Hardcastle family is too poor to buy new clothes kills Mr Hardcastle, who cannot stand their miserable living conditions:

> Every time he caught the boy's gaze it said, mutely: 'When am I to have the suit, father?' He couldn't bear to look. Better to keep out of the lad's way as much as possible. His cause was just; the poor little devil wasn't fit to be seen; he was the only one in the house working full time; and he gave up every penny of his wages. Oh - ! Hardcastle felt and urgent desire to be able to take out his brains and plunge them in cold water (Greenwood 94).

The reader is made to sympathize with the father of such a family who struggles each and every day to meet basic needs of life and not to starve to death. Harry's dreams are impeded under existing circumstances, yet he does not give up. Maybe the only good thing about being a boy or a girl in a deprived family is that you have an unlimited source of imagination and you never give up your dreams. As Harry gets more mature, however, he understands that whoever he looks up to in his neighbourhood leads just another miserable life, trapped in the vicious circle. That world is not a place for those who try to earn a decent living by workforce but for those who own some sort of property or make more money by exploiting the working class: "Sam Grundy, the gross street-corner bookmaker, Alderman Ezekiah Grumpole, the money-lender proprietor of the Good Samaritan Clothing Club. Price, the pawnbroker, each an institution that had grown up out of a people's discontent…" (Greenwood 24). Although these jobs do not seem to be something worth looking up to, they appear as the products of the system that would push people to starvation otherwise. Therefore, workers whose lives are spent between home and factory trying to save the day find comfort in any leisure activity other than work: "Sam Grundy promised sudden wealth as a prize, deeper poverty as a penalty; the other two, Grumpole and Price, represented temporary relief at the expense of further entanglement" (Greenwood 24). Another leisure that helps people of Hanky Park to ease their everlasting trouble is fortune-telling: "Mrs Jike, a transplanted spring of London Pride from Whitechapel, who, extra to other accomplishments, was gifted oracularly, being able to read the future in teacups and playing cards. Mrs Jike wore a man's cap and a late Victorian bodice and skirt …" (Greenwood 37). Mrs Jike is also popular for conjuring in the neighbourhood,

gathering with other women around ‘a light bamboo table’: “Addressing the shades, she said: ‘Is the spirets present here tonight? Answer three for ‘yes’ and two for ‘no’. She saw nothing contradictory in the capacity of the ‘spirets’ to be able to say, in effect, by a double knock: ‘Yes, we are not present tonight’.” (Greenwood 98). Obviously the women involved in her sessions do not really believe whatever happens there, but the idea is joyful and makes them relieved.

Criticism of corruption in institutions abounds throughout the novel. Bill Simmons and many others guarantee an office job because they are choristers at the parish church. Hence, for a moment Sally imagines Harry working for the church and finding a job thanks to it: “Besides, what a bathos, after all her fond expectations, to imagine Harry dressed in overalls instead of as she had always pictured him, clean, tidy, going to an office where gentlemen worked. Nor was it that such an aspiration was impossible; being a chorister at the parish church was guarantee that he could have had such a job; all the boys in the choir went to offices” (Greenwood 45). In the capitalist society, state institutions work under the hegemony of the ruling and middle classes. In Gramscian terms, hegemony refers to political, intellectual and moral leadership over allied groups (Gramsci 10). This hegemony operates principally in civil society via the articulation of the interests of the fundamental class to those of its allies in order to form a collective will, a unified political subject (Gramsci 10). In *Love on the Dole*, power holders and institutions work in cooperation and exploit the working class to maintain their power. Institutions such as education, religion, family, and law serve to the interests of the ruling class and bourgeoisie through ideological practises. In the novel, workers in Hanky Park are forced to continue the order of labour controlled by owners of the means of production. Larry Meath speaks to a group of dwellers of Hanky Park as the mouthpiece of the writer:

> … This existence is what is fobbed off on to us as Life. And Hanky Park is not the whole of England. In every industrial city of the land you will find such places as this, where such people as us who do the work of the world are forced to spend their days. That is the price we will continue to pay until you people awaken to the fact that Society has the means, the skill, and the knowledge to afford us the opportunity to become Men and Women in the fullest sense of those terms (Greenwood 86).

Larry is the intellectual and knowledgeable character, who is aware of the evils of the existing system. In such an order, where deprived working classes are expected to be submissive and not to challenge the dominating system, intellectuals have a significant role to raise awareness and make a change. According to Gramsci, intellectuals in the functional sense fall into two groups: In the first place there are the 'traditional' professional intellectuals, literary, scientific and so on, whose position in the interstices of society has a certain inter-class aura about it but derives ultimately from past and present class relations and conceals an attachment to various historical class formations. Secondly, there are the 'organic' intellectuals, the thinking and organizing element of a particular fundamental social class. These organic intellectuals, for Gramsci, are distinguished less by their profession, which may be any job characteristic of their class, than by their function in directing the ideas and aspirations of the class to which they organically belong (Gramsci 3). Thus, it may well be claimed that Larry Meath in Greenwood's novel belongs to the second type of intellectuals since he does not have a high position in a profession in the traditional sense, but he is knowledgeable, experienced, and has the capacity to lead groups of people. As an 'organic intellectual' who comes from the lower strata of capitalist society, Larry also represents hope for a change in the future on behalf of working classes. As Hoare and Smith suggest in line with Gramsci's ideas, "it is through the assumption of conscious responsibility, aided by absorption of ideas and personnel from the more advanced bourgeois intellectual strata, that the proletariat can escape from defensive corporatism and economism and advance towards hegemony (Hoare and Smith 3). In this respect, *Love on the Dole* reveals the necessity that intellectuals take responsibility to form a counter hegemony against the hegemonic class. Such hegemony should break the power of imposed system that enslaves the working class to reproduce the means of production and wealth. Rather gloomy picture of industrial Hanky Park and the ending of the novel, which is actually the same with the beginning, point to the reality that the chain of exploitation and oppression needs to be broken in order to get out of the vicious circle.

Religion is one of the ideological state apparatuses serving to the interest and power of the ruling class. If people are set free to follow their own ways of religion, stability would not be ensured by the ruling class and it may lead to dispossession of

power. Moreover, if people are made to believe that they are financially supporting churches or helping those in need, religious authorities may well line their pockets. John Fiske states that ideology is not a set of ideas through which we view the world but a dynamic social practice, constantly in process, constantly reproducing itself in the ordinary workings of these apparatuses (such as the media and education) (Fiske qtd. in Rivkin and Ryan 288). Religion has been such a powerful phenomenon for ages that it may work as an opium in the hands of dominant classes. The only way out for those who are abused by authorities could be education and raising awareness. Otherwise, the capitalist system enables the more powerful to exploit their subjects through various apparatuses. However, working-class people are deprived of educational facilities since they are urged to work in order to survive.

Inner voices, which are given in free indirect speech, help to escape from the miserable reality at least for a moment:

> Trade improve? Well, suppose it did improve, aside from the fact that he couldn't see how trade could improve more since he and the rest were fully employed. Just suppose, though, that it improved in some mysterious fashion. Would Marlowe's re-engage Billy Higgs and the rest of the displaced time-served men? Or would more machinery be installed, everybody find themselves promoted and the gap at the bottom filled by hordes of raw boys just left school? (Greenwood 91).

Being continuously rejected by various employers and his dole being cut off, Harry tries to soothe his mental unease by means of dreams, imagination and fancy: "The question of a new suit became an obsession. He dreamed on it; wore it so often in fancy that, on walking of a Sunday morning, he was fully convinced that it hung behind the bedroom's curtained-off alcove which served as wardrobe" (Greenwood 90). Harry wants to escape from the miseries of unemployment and poverty, yet he cannot do it without any money. As he gets mature, he realizes that being a man, which he once incessantly dreams of, is nothing against the power of devouring system.

Class distinction is a noteworthy theme that is conspicuously dealt with in the novel. The clash between the two classes usually appears in two ways; working-class people feeling embarrassed and alienated against middle-class culture or middle-class people looking down on or humiliating working-class people. Sally's embarrassment

in front of wealthier people at the party is very striking in the sense that she feels as if she belonged to another world:

> She felt herself to be greatly inferior to them all. It was as though they belonged to a different species. Somehow she identified them as people who could afford pianos and who could play them; people who lived in houses where there were baths. Their conversation, too, was incomprehensible. When the talk turned on music they referred to something called the 'Halley' where something happened by the names of 'Baytoven' and 'Bark' and other strange names … (Greenwood 97)

Since working-class people do not have an opportunity to get proper education, improve their skills, and travel, they do not know much about the world or other cultures. Hardcastle family always live in poverty, they cannot even meet even basic everyday needs. Harry has to leave school and start work at an early age. Sally feels urged to find a person to support her. Money determines and shapes relationships. In *Manifesto of the Communist Party*, Marx and Engels maintain "the proletariat is without property, and his relation to his wife and children has no longer anything in common with the bourgeois family relations; modern industry labour, modern subjection to capital has stripped him of every trace of national character" (Marx and Engels 20). Love between Larry Meath and Sally Hardcastle does not have a future because both parties live in poverty as Larry also explains: "No, no, Sal, you misunderstand me. It isn't this marriage business that matters: marriage is only for hogs anyway. It's this damned poverty. My wages. What are they? Forty-five shillings a week. How on earth could we live decently on that? It isn't enough to keep us decently clothed and fed: it means a life of doing without the things that make life worth while" (Greenwood 140). On the other hand, Ned looks down on and insults Larry highlighting class distinction when arguing about Sally: "Turnin' me down for a white-livered conchie like you … Ah fought for such bastards as you. Sergeant-major Narkey, that's me. Aye, an Ah wus o'er there while yellow-bellied rats like you wus sleepin' wi' owld sweats' wives an' landin' soft jobs for y'selves' pointing a threatening finger at him …" (Greenwood 135). Those who own means of production turn into greedy power holders in the capitalist society, so they expect lower classes, who are always in need, work for them to sustain their power, status, and wealth. In such a society, money is the determinant of social relations. Once Larry dies, Sally expects support from Sam Grundy and eventually they get married:

> After all, why shouldn't she ask the favour of him? Why? What a question. What alternative was there? Who in Hanky Park possessed such a sum of money: and who, possessing it, would lend it to her knowing her circumstances. Oh, money, money, money. A listlessness overwhelmed her; made her feel as powerless as a straw buffeted on turbulent waters. Then, sudden anger took hold of her, rousing her from her dazed state of brain weariness. She needed money; Sam Grundy had it. With kindling eyes and flushed cheeks she asked herself why she should refrain (Greenwood 218).

In *The German Ideology*, Marx suggests that the ideas of the ruling class are in every epoch the ruling ideas; the class which is the ruling material force of society, is at the same time its ruling intellectual force (254). According to Marx, the class which has the means of material production at its disposal has control at the same time over the means of material production, so that the ideas of those who lack the means of production are subject to it (254). The capitalist system makes slaves of those who do not possess property or are not wealthy. What keeps the system alive is the fact that working classes are deprived of basic requirements of a decent life and they are only paid enough not to die of hunger. Therefore, workers sell their workforce in return for being fed enough to keep going. They spend their wages on goods they produce. In this way, they never get rich but always look to their employers to survive. Harry regards Hanky Park as a prison since it is the only place they may earn enough to survive but not enough to live humanly: "They were Hanky Park's prisoners on ticket of leave. Why Hanky Park, though? He tried to reason it out. When you had no money you had to go to whichever place you could earn it … Wages controlled their lives; wages were their masters, they its slaves. Staggering! (Greenwood 122-123). The existing system feeds and grows over those who work in exchange for survival. Thus, the system entraps workers in such a way that they cannot just turn their backs and look for alternatives because without property or wealth the situation only gets worse in different places. Larry represents sensible, self-educated, socialist man who tries to explain how the system works and raise awareness. Larry in *Love on the Dole* is like Owen in *The Ragged Trousered Philanthropists,* the much-needed hero who can lead others to make a change: "Now, you know that there's only one class of people who provide all these commodities, don't you? And those people are us. We, you and I and the rest of the working folk … It is our labour power that makes all and every one of the commodities. You never see a rich man doing any of these things, do you?"

(Greenwood 183). A distinctive feature of this novel, which was written when the modernist movement was dominant in the early twentieth century, is that it expresses the nonviolent outcry of the working class. Although there is an intelligent, knowledgeable, leading political hero who tries to enlighten his community, he is not the protagonist of the novel unlike Owen in Tressell's *The Ragged Trousered Philanthropists*. Thus, Greenwood's novel does not adopt a hopeful stance for changing the existing system. The leading hero cannot make his voice heard, he does not have much influence on the working class though a few characters justify his cause: "Ah ne'er bothers me head about wot don't concern me, replied Mrs Dorbell unruffled: 'Ah understands nowt about politics, an' nowt Ah want t' understand. But Ah do understand a load o' coal'. Mrs Nattle made a face and raised her glass to it: 'They're all same once they get i' parleyment. All on 'em red, white or blue'" (Greenwood 164-165). Working-class people living in Hanky Park are not very much interested in and knowledgeable with how upper-class people maintain their power and why working-class people are made to live in miserable conditions. Their only concern is being able to meet everyday needs such as food, clothes, heating. While drinking, Mrs Dorbell and Mrs Nattle discuss unemployment and future of their community:

> 'Well,' said Mrs Bull, draining her glass: 'Wot Larry Meath said long enough ago's all comin' true. Everybody's comin' out o' work. Not house in street but what somebody's finished or feard o' finishing any day. Aye, even Larry Meath, too. He told me he's feared for it any week-end. Him wi' a safe job, too. And how're t'others gonna go on? It's gonna be hard on youngsters; specially them gels as is in family way like poor Kate Malloy' (Greenwood 165)

Although Larry Meath seems to be the only character who can make a change for the future, the narrator does not sound hopeful and keeps desperation till the end of the novel. As the name of the novel also suggests, even love and marriage are dependent on the dole unemployment people get or meagre wages unfairly given. The main character of the novel, Harry Hardcastle, is 'knocked off' dole many times and becomes needy even after getting married and having a baby: "Harry Hardcastle was staggered: 'Y' what …? What did y' say?' he asked, staring, incredulously, at the unemployment exchange clerk on the other side of the counter. 'A' y' deaf?' retorted the clerk, pettishly: he added, snappily: 'There nowt for y'. They've knocked y' off dole. Sign on of a Tuesday for future if y' want y' health insurance stamp. Who's

next?' (Greenwood 194). At first, Harry intends to protest this unfair cut-off on his dole, but the attendant policeman 'collars and propels him outside, roughly, ignoring his loud protestations.' (Greenwood 196). The police also stop protesting workers on the street by using force and hinder any resistance. Obviously these workers belong to a socialist organization because under existing circumstances one will never dare to protest individually for fear of being subjected to violence or imprisonment. Larry is also among the group who are protesting against the Means Test and there is a rising tension between protestors and the police: "… he jabbed the air in the direction of the plain-clothes police, their size rendering them conspicuous, standing in the crowd. He condemned them as 'traitors to their class', as 'enemies of the workers', 'servants of the boss class'." (Greenwood 198). Adam Przeworski from University of Chicago points out neither 'ideological domination' nor repression is sufficient to account for the manner in which workers organize and act under capitalism (3). The working class, for Przeworski, has been neither a perpetual dupe nor a passive victim: workers did organize in unions and in most countries as political parties; these organizations have had political projects of their own; they chose strategies and pursued them to victories as well as defeats; even if itself molded by capitalist relations, the working class has been an active force in transforming capitalism (Przeworski 3). Like Robert Tressell and Lionel Britton, Walter Greenwood wrote his novel in such a period filled with political uprising and unionization. Police serve as one of the repressive state apparatuses to keep the working class under control. When ideological state apparatuses cannot keep the masses submissive, repressive state apparatuses are run to maintain stability and protect power holders. The organizer of the protest cries "No business is more important than the starving proletariat" (Greenwood 200). These words actually sum up the foremost unease in the capitalist society. While the ruling class ambitiously becomes wealthier and more powerful, the working class strives against hunger, unemployment, poverty. The ruling class aims to sustain this unfair and brutal system for the sake of power. To this end, the institutions of the state are organized and equipped in such a way that the whole mechanism operates like clockwork. Hence, poverty, unemployment and wretched conditions facilitate the working of that mechanism because the workers in need will always resort to their

employers in order not to die. Larry's death and dissolution of Hardcastle family at the end of the novel have much to do with deprivation of essentials to live a decent life.

Greenwood's novel can be regarded as a social document picturing early decades of the twentieth-century England. The reader witnesses the harsh realities about the living and working conditions in an industrial town. However, the narrator hints that although the setting of the novel is Hanky Park, the nightmare haunts the whole country. In other words, through picturing everyday lives of working class in a southern industrial town, Greenwood aims to relate the problem to the whole country. Pessimistic in tone, the novel does not imply stability of any kind, nor does it end in resolution or ease. Narrative language is enriched with everyday spoken English of the working class, use of inner voices through free indirect speech, and subtexts. *Love on the Dole* tells the reader much about the social, economic and political issues of a particular period in England, yet its quality and purpose transcend its time.

CONCLUSION

This dissertation explores class relations, ideology and hegemony as represented in Robert Tressell's *The Ragged Trousered Philanthropists*, Lionel Britton's *Hunger and Love*, and Walter Greenwood's *Love on the Dole*. The study also reveals each writer's literary style in comparison with conventional literary techniques in realism and the influence of modernist movement. What makes these writers distinctive among their contemporary literary circle is that they wrote their novels out of their first-hand experiences rather than relying on mere observations as an outsider. Notwithstanding their quality and success, these writers' works are scarcely available in libraries and they are still unknown to academics. This thesis hereby is expected to contribute to the recognition of these works through their analyses in terms of ideology, hegemony and class in line with writers' style and techniques. The study reveals that working-class novels written by British proletarian writers in the early decades of the twentieth century went through tough stages until they appeared for readers' appreciation. Lionel Britton, Robert Tressell and Walter Greenwood wrote their novels during their busy work time which was under perpetual surveillance. All three writers were motivated by miserable living conditions, unemployment, poverty, relentless employers, and devouring capitalist system.

Lionel Britton's *Hunger and Love* proves to be a unique working-class novel in that the writer, who worked as an errand boy, delivery boy, assistant in a bookshop and grocery, uses a rich, diverse language fryetom scientific and philosophical one to everyday slang. The novel is filled with effective narrative techniques such as interior monologues, figurative language, direct and free indirect speech. Compared with Robert Tressell and Walter Greenwood, Lionel Britton was influenced by modernist movement in literature to a larger extent. Britton's language is more philosophical and elevated, which makes his novel attractive to higher classes as well. By adopting elevated language and modernist techniques in his novel, Britton aims to reach readers from higher classes and to be the voice of working class. Canonization of the literary works published in Britton's time proves that the class to which a writer belongs has a significant role in appreciation or marginalization of that writer. While belonging to the middle class serves to the advantage of a writer to become canonized, being proletarian is a barrier to appreciation as a writer and leads to marginalization. In this

regard, Britton's concern about reaching a wider circle of readers from different classes complies with his style in *Hunger and Love*. References to historical and literary figures as well as various scientific fields ranging from astronomy to psychology indicate that as an autodidact he also relies on his vast knowledge and experiences in writing. Different from Tressell and Greenwood's novels, Britton's *Hunger and Love* does not document a whole working-class neighbourhood with a large number of characters. Rather, it takes a few individual characters as the microcosm and uncovers universal truth about working-class culture and life in the capitalist world. Considering Britton's wretched living and working conditions as a worker in his own life, the novel can be regarded of great literary value. However, the novel has few original copies and it is not published any longer. Therefore, this thesis aims to initiate further research in order to introduce the writer and his novel to a much wider range of readers.

Robert Tressell's *The Ragged Trousered Philanthropists* depicts working class realistically by using colloquial language common in the working community. In the novel, Tressell blends his literary style with his political and social awareness of the capitalist system. Tressell's only novel is enriched with countless dialogues in order to give voice to the workers and eliminate narrator's interference. The narrator's tone shifts between that of a worker, a political critic, a father, a humanist, and of a writer. The main character speaks in standard English while other workers use colloquial and slang throughout the novel. Tressell's main character is a self-educated, intellectual socialist who is the mouthpiece of the writer. Contrary to Greenwood, Tressell does not write in highly elevated English, nor does he adopt so many modernist techniques. Tressell's novel seems to appeal more to the working class than to higher classes, which is understandable considering the fact that Tressell aims to raise workers' awareness around the world. His novel presents detailed accounts of working-class life, living and working conditions in the capitalist system. In other words, the writer exposes his target readers to the circumstances they were pushed into. In terms of gender issues, it may well be maintained that the novel depicts a patriarchal society in which male workers are dominant and are given more voice compared with women. Women are usually at home, doing the housework and looking after children while at the same time working occasionally as charwoman or cleaner. The only intellectual

woman in Tressell's novel is the protagonist's wife, Nora, who is also aware of the horrible conditions caused by the capitalist system. She also speaks in standard English just like her husband Owen and their son Frank. The other women in the novel are usually submissive and uneducated. Furthermore, uneducated male workers are totally against working of the women. In that sense, the protagonist and his family stand as a hope for possibility of change in the future. Tressell's novel could be used as a literary, historical, economic and social resource since it thoroughly deals with class distinction, ideology and hegemony as well as poverty and unemployment, which were prevalent in England at the time. The novel tells the reader how ideological state apparatuses such as church, schools, press / media are organized in such a way to serve to the interests of the ruling ideology. Moreover, the novel hints the need for a counter hegemony to be established by the working class against bourgeois hegemony. Through the frequent use of references to the Bible, newspapers and magazines of the time, political and historical figures in Britain, Tressell highlights the way capitalist system exploits the working class. In general, Tressell attacks the system rather than individual capitalists and the novel works as a means to awaken as many workers as possible. Due to the writer's political stance and the way he attacks capitalism in his novel, it took about forty years for the unabridged, uncensored version of the novel to be published. Like Britton, Tressell died in poverty and his novel was published posthumously.

Though not so radical as Tressell in his tone, Walter Greenwood also deals with class, ideology and hegemony in *Love on the Dole*. It is a social documentary novel dealing with poverty, unemployment and all sorts of social unrest in an industrial town of England in the 1930s. Like Tressell, Greenwood uses colloquial language abundantly and through free indirect speech the narrator occasionally becomes invisible. However, inner voices in the novel are in standard English although the workers' language varies between everyday informal English and slang. Despite the extremely gloomy mood of the novel, variety in language makes it absorbing. Similar to Tressell and Britton's novels, Greenwood's *Love on the Dole* has an intellectual socialist character who is the writer's mouthpiece. Yet, this autodidact, intellectual character in Greenwood's novel is not the protagonist like the ones in Tressell and Britton's novels. One reason for this could be that Greenwood is not distinguished as

a radical socialist writer like Tressell but he has a more moderate attitude towards political issues in his writing. Another noteworthy aspect of Greenwood's novel is that he spares much of the novel for women. Different from Tressell and Britton, Walter Greenwood highlights the role of women in the working class and in the whole society. *Love on the Dole* reveals how women and men contribute equally to earning a living and to family as an institution. Besides, women are more hopeful about future and they stand by male workers against all sorts of hardships. Different from conventional nineteenth-century novels of this kind, Greenwood's novel does not have a clear end. The novel as a whole appears to represent the vicious circle in which working classes are imprisoned by capitalist system. Greenwood does not offer any resolutions and finishes the novel exactly where it starts. Nevertheless, the intellectual socialist character and many women characters in the novel lead the way to make a change.

Class, ideology and hegemony are the central issues dealt with in all these three novels at various levels. Lionel Britton adopts a philosopher's approach to deal with these issues, blending elevated and colloquial language filled with inner voices and monologues; Tressell's perspective is more of a political radical and proletarian, trying to raise workers' awareness of the brutal system to which they are subjected; Greenwood, on the other hand, writes his novel in the way a painter gently creates a masterpiece; he effectively draws a bleak picture of England. What all these three novels have in common is that they do not offer a resolution, nor do they have a happy ending. They reflect the daunting atmosphere prevalent in the working-class life. In addition, none of the three writers prioritize formalistic concerns over social, economic and political issues of the period though their novels are obviously of aesthetic value. Their main purpose is to give voice to a marginalized community by discussing the problems of class, ideology and hegemony. As this study also highlights, Lionel Britton, Robert Tressell and Walter Greenwood are not very well-known to literary circles, academics, university students. The point seems to be that due to their marginalized positions their works are overshadowed by dominant ideology of the hegemonic class in literature, politics and economics. The way they challenge the authority and domination of the hegemonic group causes their works to be eliminated as they pose a threat against the ruling power.

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CURRICULUM VITAE

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PhD Research – University of Virginia, USA – 2017 (for 3 months)

Master's Degree: Atılım University – Translation Studies – 2013

Bachelor's Degree: Gazi University – ELT – 2006

WORK EXPERIENCE

2018 - Current position: İstanbul University School of Foreign Languages, Instructor of English Language

2011 – 2018: Gazi University School of Foreign Languages, Instructor of English Language

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Oğuzhan Atila

ORIGINALITY REPORT

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