

T.C.
İSTANBUL YENİ YÜZYIL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI



CLASS CONSCIOUSNESS
IN THE NOVELS OF JACK LONDON AND GEORGE GISSING
DOKTORA TEZİ

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DANIŞMAN

Prof. Dr. Cemile Günseli İŞÇİ

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DOKTORA PROGRAMI ETİK BEYAN

İstanbul Yeni Yüzyıl Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Kurallarına uygun olarak hazırladığım bu tez çalışmada;

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- Tüm bilgi, belge, değerlendirme ve sonuçları bilimsel etik ve ahlak kurallarına uygun olarak sunduğumu,
- Tez çalışmada yararlandığım eserlerin tümüne uygun atıfta bulunarak kaynak gösterdiğimi,
- Kullanılan verilerde herhangi bir değişiklik yapmadığımı,
- Bu tezde sunduğum çalışmanın özgün olduğunu,

bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

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Adı-Soyadı
Selin TURAN

İmzası

PREFACE

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Selin TURAN

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ÖZET

JACK LONDON'IN VE GEORGE GISSING'IN ROMANLARINDA SINIF BİLİNCİ

Bu çalışmada George Gissing ve Jack London'ın eserleri modern edebiyata katkıları açısından Marksist edebiyat teorisi ve natüralizm perspektifinden karşılaştırmalı olarak incelenmiştir. George Gissing'in *Demos* ve *New Grub Street* gibi gecekondü romanları, sosyal eşitsizlikleri aydınlatmakta ve sınıf temelli bir toplumla sonuçlanan ekonomik, kültürel ve ideolojik baskıları açığa çıkarmaktadır. Benzer şekilde, Jack London'dan *Martin Eden* ve *The Iron Heel*, Amerikan toplumundaki sınıf tabakalaşmasını şiddetle eleştirmekte ve proleter bilincin ortaya çıkması üzerindeki belirleyici etkilerini vurgulamaktadır.

Hem Gissing'in hem de London'ın romanları, baskıcı bir burjuvazinin üstünlüğü karşısında ezilen proletaryanın oluşturduğu eşit olmayan bir temelde gelişen toplumsal yapıyı son derece sarıh bir şekilde yansıtır. İktidar temelli bir sistemde proletarya eğitim, edebiyat ve kültürel yönlerden baskıları meşrulaştıran bir sınıf bilinci kazanır. London ve Gissing'in eserlerinde, modernitenin yükselişiyle sınıf sisteminin hızla olumsuz bir yöne evrildiği, proleter sınıf bilincinin bunun etkisiyle modern toplum yapısının etkisi altına girdiği ve proleter politik bilincinin bu temelde oluştuğu irdelenmiştir.

Anahtar Kelimeler: George Gissing, Jack London, Marksist teori, Natüralizm, Sınıf Bilinci.

Selin TURAN, 2022

ABSTRACT

CLASS CONSCIOUSNESS IN THE NOVELS OF JACK LONDON AND GEORGE GISSING

This dissertation comparatively studies George Gissing and Jack London with respect to their contribution to modern literature from the perspective of Marxist literary theory and naturalism. George Gissing's *Demos* and *New Grub Street* as slum novels illuminate social inequalities and expose economic, cultural and ideological suppressions which result in a class-based society. Similarly, Jack London's *Martin Eden* and *The Iron Heel* severely criticize class stratification in American society and emphasize its determining effects on the emergence of proletarian consciousness.

Both Gissing's and London's works clearly define the social process through which the bourgeoisie, with its compulsive superiority, and the proletariat, with its oppressed inferiority, contribute to unequal but developing societies. In a power-based system, proletarian class consciousness identifies them as members of a class for whom educational, literary, and cultural oppressions are legitimized. London's and Gissing's works emphasize how class system developed rapidly and negatively with the rise of modernity and how consciousness of proletarian identity directly infused into the modern social structure to construct a political ideology.

Keywords: George Gissing, Jack London, Marxist theory, Naturalism, Class Consciousness.

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INTRODUCTION

The whole history of mankind has been a history of class struggles, contests between exploiting and exploited, ruling and oppressed classes; that the history of these class struggles forms a series of evolutions in which a stage has been reached where the exploited and oppressed class-the proletariat-cannot attain its emancipation from the sway of the exploiting and ruling class-the bourgeoisie-without, at the same time, and all, emancipating society at large from all exploitation, oppression, class and class struggles.

Karl Marx

The historical heritage of the Industrial Revolution run deeper than many appreciate. The years between 1780 and 1850 witnessed many profound changes in the social structure of Britain and the United States (Morris, 1979, p. 6). These were, in large part, the consequences of an acceleration in economic and technological developments. In fact, the impact of these developments was so tremendous that it led to the creation of new words: science, technology, progressive, reactionary capitalism, exploitation, imperialism. The concept of social 'class' also developed as a consequence of these large-scale changes up to the late-nineteenth century. Before modern industry, 'ranks', 'order', 'degrees' were used to define particular economic groupings and their interests (Briggs, 1985, p. 3). 'Class' only appears as a social label in the Industrial Revolution era in which the form of society was reorganized. Raymond Williams describes 'class' as a word which "relates to the increasing consciousness that social position is made rather than merely inherited" (Williams, 1976, p. 61). This increasing consciousness resulted from growing individual mobility and "a particular *social system* which actually created social divisions, including new kinds of divisions" (Williams, 1976, p. 62). 'Upper class', 'middle-class' and 'working-class' were the social divisions in the new social structure. As sub-divisions, layers of middle-class members also appeared: an upper, a middle and a lower (James, 2006, p.2). Moreover, the working class was "to be divided into skilled, semi-skilled and labouring" (Williams, 1976, p. 66).

Social conflict implies a clash of interests resulting from an unequal distribution of wealth, income, and power. These interests are shaped by the power

relations emanating from "the structure of the system of classifying" (Bourdieu, 1984, p. 479). A distinction between the working-class and middle-class appears after the rise of modern world. The middle-class took over the right "to govern and organize because they were educated, enlightened and forward-looking" (James, 2006, p. 1). On the other hand, working-class people "would have to develop their own ways of framing the world, their political goals, their own strategies or achieving these goals" (Rose, 2001, p. 7). While the middle-class became dominant, the working-class had no other chance than to become the dominated class. The middle-class went onto create urban cities and control all the social, cultural, and political institutions of society. Hence, working people were obliged to be a governed class and, in an industrial or rural slum, to live within the existing social order (Rose, 2001, p. 7).

All canonical works of world literature have the power to give opportunity for oppressed classes to develop their own consciousness and knowledge. There are "a hundred ways of understanding the world and a hundred plans for changing it" (Rose, 2001, p. 8). Autodidacts try to make sense of their own reality on behalf of lower-class ideology. If classics were read by the majority of the working-class, there could be an improvement in their ideological sophistication. Moreover, non-canonical works can also be beneficial for the establishment of a frame of new knowledge. Such liberated knowledge can contribute to the formation of class consciousness. As Raymond Williams mentions, "class struggle, class conflict, class war, class legislation, class bias depend on the existence of formations" (Williams, 1976, p. 68). However, class consciousness is not one particular kind of formation in this sense, but rather a set of formations in an organic form. As consciousness, like a stream, "flows toward and away", it has capability to change (Marshall, 1909, p. 528). So, class consciousness in its 'organic' formations can change and be divided into sub-divisions. For example, middle-class consciousness appears as one of the divisions of class consciousness. Working-class consciousness is another sub-division of class consciousness. This dissertation will analyze Jack London's *The Iron Heel*, *Martin Eden* and George Gissing's *Demos*, *New Grub Street* in the context of the expression of class consciousness in American fiction and in British fiction.

Jack London, the American fiction writer, produced many works, full of life experiences describing not only man's fight with his inner self but also with nature. Also, he acted like a mouthpiece for the working class, who did not appreciate how oppression and depression threatened their existence as individuals and as a class. Not only his works but also his life experience reflect American society face-to-face with modernity at the very end of the nineteenth century.

Jack London was born in 1876 in California as an illegitimate child. As a result of his mother's marriage with John London, a widower with eleven children, Jack Griffith Chaney, his pseudonym, became Jack London. After his stepfather's death, he worked in various jobs, including delivering newspapers, sweeping floors, and setting up pins in bowling alleys. However, he could not get escape vagrancy. His first imprisonment lasted thirty days in the Erie County Penitentiary. During his imprisonment, he recognized his downward class mobility that could be defined as a "Social Pit" (Lauter, 2002, p. 638). He returned to high school but soon after fled to the Klondike Gold Rush. Subsequently, he began writing stories about his life experiences. After *The Son of the Wolf* (1900), a collection of nine Yukon stories, he penned *The Call of the Wild* (1903), *The Sea-Wolf* (1904), and *White Fang* (1906). He wrote about his Alaskan experiences, which are full of desolation and coldness. With the publication of *The Call of the Wild*, he became a famous writer. His fame continued with *The Iron Heel* (1908). Not only *The Iron Heel* but also his previous novel, *The People of the Abyss* (1902) were based on his childhood memories and working-class life. *Martin Eden* (1909) was just like his autobiography and contained many scenes from his educational life and writing years.

Jack London was working class and most of his works reflect his proletarian background and portray labourers. He also highlights the differences between the proletariat and bourgeoisie. He was impressed by the works of Karl Marx and Friedrich Engels. This led him to criticize modernity and the economic conditions of the nineteenth century. It is worth evaluating his understanding of modern times through the lens of Marxist principles. This crystallizes in events that affect literary characters in the twentieth century.

Martin Eden (1909) is a success story of a young American man who educates himself and becomes a well-known writer. His life changes after he falls in love with Ruth Morse. Martin Eden is a rough, uneducated sailor from the working-class while Ruth Morse, with her educated background, is from a bourgeois family. Their class differences cause their separation. Ruth does not want to marry him and leaves him. Martin works hard and becomes a famous writer. However, he never forgives her, even after he is embraced by the literary milieu. At the end of the novel, Martin Eden commits suicide. As a matter of fact, London was intensively criticized by the Socialist Party because of Eden's defeat. Moreover, there are some similarities between his life and that of Martin Eden. London suffered from poverty, even as a famous writer. His working-class background appears to have been a handicap during his successful life. Similarly, Martin Eden is portrayed as a working-class man who desires to be a popular writer. He tries to use his self-education to pull himself out of his poor living conditions. Nevertheless, there is a clear difference between London and his character with respect to their ideological outlook. In a letter to Professor Philo M. Buck, he writes, "I was a socialist before I was writer....I am not an individualist...*Martin Eden* was written as an indictment of individualism" (Hendricks & Shepard, 1965, p. 367). In addition to Eden, Ruth is also derived from Mable Applegarth, who was a cultured young lady, and the daughter of a well-known family which was associated with London.

The Iron Heel (1907) is Jack London's famous dystopian novel. It tells the story of Ernest Everhard and his wife, Avis Cunningham. Ernest Everhard is a young proletarian socialist militant. His socialist thoughts impress many working-class people. Avis Cunningham, her intellectual father and Bishop Morehouse are also highly affected by his ideas. Bishop Morehouse changes from a religious man to a rebel. His convictions are never accepted by the leaders of the oligarchy and, because of his new thoughts and living style, he is locked in an asylum. According to Avis's diary, all characters are punished because of their challenge to the oligarchic ruling system. At the end, Avis confesses that Ernest has been executed.

The English writer George Robert Gissing contributed to the late nineteenth century with his slum novels. He focused on writing about the poor. He is known as

a Late-Victorian novelist (Sloan, 1989, p. 1). His novels carry the characteristics of naturalism (Sloan, 1989, p. 1). Also, most of his fictions are accepted as realist novels. He wrote about middle-class and working-class life. He is a valuable author because he depicts modern age Britain.

George Gissing was born in Yorkshire in 1857 as the son of a druggist. He was educated at a Quaker boarding School in Cheshire and had a brilliant record at Owens College, Manchester. However, he was expelled and imprisoned because he stole money from his fellow-students. He needed the money for a prostitute whom he would marry. He married twice but both unions ended in disaster. His unconventional private life meant he got little respect from intellectual circles. For Gissing, an artist should create for the sake of real life. He thinks "[a]rt nowadays must be the mouthpiece of misery, for misery is the keynote of modern life" (Wagenknecht, 1964, p. 407). He devoted his whole life to fiction-writing, though he did not earn enough money and it dragged him into poverty. The philosopher Frederic Harrison admired him after he had read his first novel, *Workers in the Dawn* (1880). This young author with a reference from Frederic Harrison was then introduced to John Molley, the editor of the *Pall Mall Gazette*. He prepared a couple of articles for the *Gazette*, but he resisted writing more. Austin Harrison, one of Harrison's sons tutored by Gissing, explained his choice of lifestyle with these words, "[i]f he remained poor it was largely because he chose to" (Gissing, 1968, p. 12). As a protégé of Frederic Harrison and because of his tutoring reputation, he could have secured a better name for himself among journalists and also among popular writers. However, Gissing considered such literary fame would degrade him. Austin Harrison described him as "a sort of social outlaw, making a virtue of self-indulgence and self-concentration, fostering the hunger of querulous self-pity" (Gissing, 1985, p. 12). George Gissing wrote twenty-three novels.

New Grub Street (1891) is about authorship and journalism. There is an implicit competition between novelists and journalists regarding literary value. Edwin Reardon is portrayed as a writer for whom novel-writing is more significant than journalism. However, Jasper Milvain is both a journalist and a writer who defends publishing for profit. In addition to Jasper Milvain and Edward Reardon,

there are many writers and women in the novel: Harold Biffen, Mr. Whelpdale Alfred Yule, Dora Milvain, Maud Milvain, and Marian Yule. All deal with literature but there are significant differences in their viewpoints. Moreover, Grub Street is important for publishers and writers. Most editors want hack writers to write low-quality books which have few aesthetic merits. Therefore, Grub Street and its environs are full of hack writers. As Gissing described in his letter to Edward Bertz, "Grub Street actually existed in London some hundred and fifty years ago...Poverty and meanness of spirit being naturally associated, the street came to denote an abode, not merely poor, but of insignificant writers"(Gissing, 1985, p. 14).

Demos: A Story of English Socialism (1886) is based on a young working-class socialist, Richard Mutimer. "Mutimer, the zealous champion of the oppressed wage-earning class, become a capitalist" writes a *Scottish Review* in 1886 (Coustillas & Partridge, 1972, p. 89). He devotes his wealth to 'Propaganda' for the benefit of his socialist cause. He constructs a cooperative factory for the benefit of the working-class. However, ultimately, he loses his wealth and is murdered by a crowd. On the other hand, Adela proves herself moral and honest as a character. Mutimer's murder is a tragic ending. But Adela's second marriage with Hubert Eldon is very promising.

In the first chapter of this dissertation, the historical and philosophical background of Marxist literary theory will be explained. Fundamentally, Marxist theory depends on the ideas of Karl Heinrich Marx (1818-1883) and Friedrich Engels. Marx posits that history proceeds through conflicts between opposing ideas. These opposing ideas are a reflection of conflicts between social classes. Based on these oppositional forces, Marx developed what he termed dialectic materialism, which is an adaptation of Hegel's concept of synthesis. Thesis, antithesis and synthesis mainly describe Marx's theory of dialectic materialism. According to Engels and Marx, society and the social science disciplines are under the control of the economy, that is, the base. The base directly affects all aspects of society, including social and legal institutions, political and educational systems, religion, and art, which make up what is called the superstructure. Also, the economic base essentially precludes the development of elements of the superstructure. In *The German Ideology* Marx asserts, "[l]ife is not determined by conscious, but

consciousness by life" (Marx, 2000, p.11). For Marx, consciousness is shaped through daily activities and interactions with other people. Hence, ideology is modified as a result of these interactions. In a society, ideology may be produced for the position and interests of 'one' class. Therefore, the dominant ideology exists to serve to legitimize the privileges of the ruling class. In the nineteenth century, bourgeois ideology was widespread. As a consequence, proletarians lost their self-identity. As a result, working-class consciousness could not be developed. Working-class people, in fact, live in 'false consciousness', which means living through another's lifestyle and even ideology. Marx derives the 'false consciousness' concept to explain the conditions of the working-class man in society. Marx also refers to the concept of 'alienation' to explain workers' relationships with themselves, their fellows, their labour and their product. As alienated individuals, they are commodified and turned into just 'objects'. 'Commodity fetishism' is another important concept to underline the border between the producer and the produced. A working-class man cannot afford to buy product she has made.

In addition to Marx and Engels, there are also a number of notable Marxist thinkers who have contributed to Marxist literary theory: Georg Lukács (1885-1971), Antonio Gramsci (1891-1937), Louis Althusser (1918-1990), Raymond Williams (1921-1988) and Terry Eagleton (1943-). Georg Lukács established a theory of reification—the conversion of all aspects of life into 'things'—and explains class consciousness in *History and Class Consciousness* (1923). This conceptual theory has echoes of Marx's theory of commodification. It is about the devaluation of man and him turning into an object. Lukács thinks that literature can play a significant role in the development of proletarian consciousness. Antonio Gramsci (1891-1937) was an Italian critic and thinker who introduced the idea of hegemony. He notes "hegemony is ethical-political" but also claims "it must also be economic, must necessarily be based on the decisive function exercised by the leading group in the decisive nucleus of economic activity" (Gramsci, 1971, p. 161). His theory on hegemony extends to domination of the state through three administrative authorities: the Legislature, Judiciary, and Executive. He emphasizes that law is an instrument of the state (Gramsci, 1971, p. 246). For him, hegemony refers to assumptions and values defining reality for the majority in culture, education and

even intellectual matters. Hence, he makes connections between hegemony and the theory of 'the base and superstructure'. As a solution to this chaotic system, Gramsci suggests that the subordinated class should create a different proletarian hegemony to destroy the ruling hegemony (Gramsci, 1971, p. 4). Louis Althusser (1918-1990) was a French Marxist philosopher. He is well-known for his 'interpellation' concept, in which the dominant ideology formulates attitudes through a process. 'Interpellation' is based on how ideology affects society. He thinks that if a literary work is written from an ideological background, its effect can be immense. Like Althusser, Pierre Macherey underlines the significance of literature with an ideological conception. He also proposes 'attentive reading' (Macherey, 1978, p. 238). Macherey writes in *A Theory of Literary Production*, 'pure reading' cannot be adequate for criticism (Macherey, 1978, p. 77). More specifically, he describes the aim of criticism as "to *speak the truth*, a truth not unrelated to the book, but not as the content of its expression" (Macherey, 1978, p. 83). He explains his reasons for such an underlying definition, "[i]n the book, then, not everything is said, and for everything to be said we must await the critical 'explicit', which may actually be interminable" (Macherey, 1978, p. 83). Therefore, a text's unconscious content is evaluated to reveal what the writer intends to say (Buchholz, 1993, p. 245). For, "all speech envelops itself in the unspoken" (Macherey, 1978, p. 85). As such, Macherey strongly suggests reading each piece of work carefully to uncover its ideological background. Likewise, Terry Eagleton asserts that any text has a pre-existent ideological sense. More clearly, any text created is dependent on an ideology, so it cannot be called 'historical' because it is initially ideological. Eagleton and Macherey's viewpoints are similar in terms of the notion of the existence of a relationship between a text, ideology and history. However, Eagleton disagrees with Macherey on 'ideological contradiction'. Macherey argues "there can be no ideological contradiction, except if we put ideology in contradiction with itself" (Macherey, 1978, p. 130). However, Eagleton asserts that the text can put ideology into contradiction (Eagleton, 1978, p. 94). Raymond Williams, the proponent of 'cultural materialism', maintains that culture is a significant part of the historical process (Williams, 1977, p. 5). As such, cultural concepts are crucial in the assessment of literary works.

Modernity and its effect on society following industrialization in western countries will be examined taking account of the class system. With the publication of Francis Bacon's *Novum Organum* in 1620, the Age of Reason as a guiding intellectual movement began, which prepared the way for the oncoming industrial revolution. Rational thinking became the key to all human progress in the minds of contemporary thinkers, which resulted in such things as an obsession with mechanization. However, 'progress' was really only a term used to justify these forces dragging mankind into the modern world. Modern life and the industrial world became each other's mirrors. The expected resistance came from Romanticism, which is a cultural, philosophical, musical, and literary movement which started after the French Revolution in 1789. Romantics rejected the absence of humanist viewpoints in reason-based works and tried to rescue themselves by returning to emotions and nature. However, the social system changed through the end of the Age of Enlightenment, resulting in the emergence of a new class, the bourgeoisie. This class took their power from capital and workers and were fed by their eagerness to dominate social institutions, such as religion, literature, and art. Karl Marx and Friedrich Engels published the Communist Manifesto in 1848. Karl Marx talked about the conditions that created the working class and how they lived in this class system without realizing 'the bell jar' in which they existed. Workers are cogs on a wheel because every bit of surplus value contributes to the establishment of bourgeois culture directly or indirectly. The bourgeoisie controls the economic base and has set up a system comprising of the superstructure. Since literature is a part of the superstructure, all literary work concerns itself with the bourgeoisie.

Historically, Britain and the United States industrialized in the early nineteenth century. In fact, the Industrial Revolution first started in Britain in the late eighteenth century and spread to the United States in the early nineteenth century (Le Blanc, 1999, p. 25). Both experienced wide-ranging economic changes in terms of technological innovations. However, changes to the social structure were even more pronounced. There were slight differences in the class systems of British and American society. However, the inevitable rise of the bourgeoisie is a clear commonality. Moreover, the creation by the bourgeoisie of workers as a class in both Britain and the United States was similar. However, in the social system of Britain,

there was a deep-rooted aristocracy. As an upper-class, they effectively dominated politics, the economy and culture. In the United States, there was a small upper class. Therefore, "America" is "a thoroughly middle-class society to a degree which was true neither of Britain nor France" (Marwick, 1980, p. 56). Accordingly, the American bourgeoisie was a new creation, rather than a development of an existing establishment institution. Furthermore, 'class' is "clearly identifiable in American society as in British society" but "class conflict in American society has been more brutal... than its British counterpart" (Englander, 1997, p. 165). Politically, the workers in the United States defined themselves as a class at work but their ethnic and racial backgrounds also became effective in their political consciousness (Englander, 1997, p. 165).

In this thesis, on the other hand, naturalism will also be used as a tool and its effects on the nineteenth century literature will be analyzed. As is known, prior to naturalism, realism developed in literature. Realist novels rest upon two crucial virtues: Accuracy and completeness of description. In the search for greater accuracy and inclusiveness, naturalism developed with scientific methods based on post-Darwinian biology (Fowler, 1987, p. 200). Naturalist theory was developed in the 1870s by the French novelist, Émile Zola. Zola asserts that 'observation and experimentation' are needed in a naturalist novel. For him, a naturalist finds out realities by observing and doing experiments on behavior in fiction. He also emphasizes that naturalists are determinists but not fatalists. He depicts determinists as those "who experimentally try to determine the condition of the phenomena, without departing in our investigations from the laws of nature" (Zola, 1893, p. 30). As humans are higher animals, their natures are determined by the forces of heredity and environment. Darwin's theories on human-beings are at the center of naturalist scientific thought. Lastly, the ending in a naturalist novel is generally 'tragic'.

In the second chapter of the dissertation, Jack London's *The Iron Heel* and *Martin Eden* will be analyzed in the light of Marxist theory and naturalism. The class system in the nineteenth century will also be examined. This will be dependent on the theories of Marx, Engels and other Marxist critics. The difference between the bourgeoisie and proletariat is clearly discussed to encapsulate the historical

atmosphere of modern times. Poverty is the main issue in the lives of the characters in the novels. Poor economic conditions are highlighted to explain the reasons for their poverty. Further, social institutions-education, family, marriage and literature-are affected significantly from these poor conditions. This is examined using Marxist criticism. Alienation, commodification and commodity fetishism are some theories that are illustrated in *The Iron Heel* and *Martin Eden*. Moreover, both novels represent London's naturalistic style. Nature, in urban and suburban areas, is very well described. These descriptions pave the way for the critical analysis of characters who face harsh social conditions. Zola's experimental outlook directly reflects on the portrayal of the characters. Therefore, they sometimes behave close to nature and sometimes act against it. London's *The Iron Heel* and *Martin Eden* can be interpreted in terms of naturalist concepts, such as survival-of-the-fittest, natural selection, photographic description, experimentation, animalization, physical and social environment.

In the third chapter of the dissertation, George Gissing's style of writing and his novels, *Demos* and *New Grub Street*, will be examined in the light of Marxist and naturalist theories. "His idiosyncratic response to a form of desacralizing modernity" makes Gissing so recognizable (James, 2013, p. 8). As an English writer, Gissing contributed to late nineteenth century literature with his slum novels, which vividly reflect poverty in England in the period. In his novels, the economy, education, literature, culture and social life are the main themes."The association between modernity, the city and violation of self" is considered a sub-theme in most of Gissing's works (James, 2006, p. 190). In their thematic context, there are also ideological premises which reflect his late-Victorian perception. More philosophically, *Demos* emphasizes the impact of socialism on the working-class and the attitudes of the middle-class to such an uproar. The social structure of the mid-1880s is explained through the moral values in social relationships. Richard Mutimer is from the working-class but acts as if classless. Therefore, he marries Adela Mutimer. His political views and class background negatively influence his social environs. Hubert Eldon is from the middle-class but his social relationships deteriorate because he partly disregards the moral values of his community. Richard's death and Hubert's marriage with Adela are excessively ironic. *New Grub Street* is a

clever satire of the literary world in terms of its marketing. There is an interdisciplinary relationship between the economy and literature. This is perfectly illustrated through characters such as Edwin Reardon, Harold Biffen, and Jasper Milvain. Journalism plays an important role in the marketing of literary works. There appears a debate between journalists and novelists related to literature and culture. As cultural values change with the spread of mass culture, so do literary works. Most significantly, class and class consciousness is very important in any assessment of the impact of mass culture on the literary world.

Finally, this dissertation analyzes the class system in British and American society after the Industrial Revolution. On a theoretical level, Marxist literary theory and naturalism will be utilized to examine the social, economic and cultural effects of industrialization and modernity in the novels of Jack London and George Gissing. To decipher the class system in British and American societies at the turn of the century, a comprehensive critical perspective will be developed. This comparative analysis will aim to evaluate implicitly outlined ideological concepts in London's *The Iron Heel* and *Martin Eden* and Gissing's *Demos* and *New Grub Street*. London describes an American society which struggles with a stratified social system as a result of economic developments. His works portray working-class man and focus on their conscious search for a working class identity. Gissing carefully evaluates the rise of modernity and its painful impacts on the consciousness of both working-class and middle-class man. His real objective is to heighten recognition for poverty and its consequences on the social system. London and Gissing assess class differently with similar ideological beliefs from a semi-historical perspective. In this dissertation, their conceptual disparities and similar conclusions about class in society and working-class consciousness will be explained in depth without disregarding the historical framework.

CHAPTER ONE

MODERN TIMES IN THEORY AND LITERATURE

1.1. Marxist Literary Theory

Karl Marx has universally been acclaimed as the philosopher whose hypotheses focused most clearly on the existence of social inequality. By declaring "a pragmatic view of history", he definitively demonstrates "the social, political, economic and cultural apprehension of the essence of reality" (Bressler, 2011, p. 166). To unmask the inequalities in the social system, he devoted his life to writing, criticizing and theorizing historical events. This was the sole way to save individuals as social beings from the realm of capital. His ideas were basically about the economic conditions that hinder the formation of an egalitarian system. His early and posthumously published works are characteristically concerned with the struggle against capitalist and bourgeoisie privileges which threaten the self-actualization and values of the working class. *The Critique of Hegel's Philosophy of Right* (1844), *Economic and Philosophical Manuscripts* (1844), *The German ideology* (1845), *Theses on Feuerbach* (1845), *The Philosophy of Poverty* (1847), *The Communist Manifesto* (1848), *Das Capital* (1867) were nineteenth century tracts that describe the rise of the bourgeoisie and paved the way for an awakening of the working class. Marxist thought has been firmly entrenched since the declaration of *The Communist Manifesto* in 1848, and continues to be the yardstick for more recent intellectuals, such as Georg Lukács, Antonio Gramsci, Louis Althusser, Pierre Macherey and Terry Eagleton. Marx's works have been enthusiastically read in many languages in every decade and analyzed in detail by critics. This chapter will trace the features of Karl Marx's ideology through his lifetime and beyond. It will also review the principles of Friedrich Engels. This will provide the basis for understanding the conceptual outlook of Marxist literary theory.

Karl Marx was born on May 5, 1818, in Trier, which was the administrative centre of the Moselle district in the Rhineland area of Prussia. Trier was known as

the city of government officials, merchants and craftsmen. French revolution carried its effects to this area. In the 1790s, the French revolutionary army had dispossessed all feudal lords who were loyal to the empire and ecclesiastical system. Freedom of trade, press, and education were features of the French system, while trial by jury and public courts were also adopted into the French civil code. These new developments, concomitantly, led to an enormous rise in industry and trade. Factories in the Rhineland became initial symbols of the German industrial system. The outcome of this advancement was the eruption of new classes: "the industrial bourgeoisie and the modern industrial proletariat" (Gemkow, 1967, p. 12). The Prussian Junkers were disturbed by this development, which could be described as "the civil achievements of the Rhinelander" (Gemkow, 1967, p. 12), since it raised the possibility of them losing their status as the ruling class. With their noble titles, they had been ruling over not only the Berlin Government but also the king. If other regions of Prussia adopted the type of civil freedoms introduced in Trier, it could endanger the authority of Prussian Junkers. More obviously, this could also cause disruptions which could weaken the Prussia's position in the German Confederation or 'Bund'. The German Bund was an organization of 39 German states founded by the Congress of Vienna in 1815. The main objective was the formation of a unity that could replace the Holy Roman Empire, which had been destroyed by France in 1806.

The Prussian King came face to face with new economic and social relationships as an outcome of the rise of capitalism. He, seemingly, advocated and sustained a liberal policy with regard to the newly acquired western provinces like the Rhine even though the areas east of the Elbe and Middle Germany experienced much greater subjugation. In order to gain the sympathy of the citizens in the Rhine and Moselle, the Berlin Government sent to the Rhineland administrative and judiciary officials who had been chosen among the well-educated and experienced. However, the reactionary policy of Prussianization caused the Rhinelanders to live as if settlers of a conquered province. "To replace the Heathenish-French by a Christian-German spirit" was considered as the main aim of the policy after the occupation (Liebknecht, 1968, p. 13). Karl Marx matured in the darkest years of this reactionary period, although it should be underlined that he was lucky to grow up in

the most progressive province of Prussia and in a family which was not in a state of poverty.

His father, Heinrich Marx, was a lawyer and worked hard to attain the position of 'justizrat', which was an honorary title for a lawyer. His duty as the head of the Trier lawyers' organization provided him prosperity and prestige among his fellow citizens. His conversion to Christianity from Judaism also helped him to be prominent in his profession. This enabled him to provide an economically comfortable future for his family, especially, for the eldest son, Karl Marx. He was expected to be a great jurist and legal scholar by following the footsteps of his father. His mother, Henrietta, called him 'Glückskind' which stood for a child of fortune. His childhood passed peacefully with his four brothers and sisters (Gemkow, 1967, p. 14). In the biographical memories of William Liebknecht, Marx's father was described as a man of great talent, affected by French ideas about religion, science and art in the eighteenth century, whilst his mother was descended from Jews who had settled in Hungary in the seventeenth century. The family's bourgeois lifestyle did not mean they were ignorant of the poor inhabitants of Trier. In 1830, Heinrich Marx sent his son to the Trier Wilhelm Gymnasium. Enlightenment ideas and Humanism were cultivated in this institute through an emphasis on scientific studies. On his way to school, young Karl passed near the market place area which housed poor peasants and so he saw poverty first-hand. Karl prepared many written papers in his school years. The German essay entitled "Reflections of a Young Man on the Choice of a Profession" was remarkable. The theme of the essay was the thoughts of a young man in choosing an appropriate job but underlined that this choice was unfortunately guided by self-interest, material conditions, and a neglect of communal fellowship. Even at the age of seventeen, he ardently and explicitly expressed his principles. His conclusion was as follows:

[M]an's nature is so constituted that he can attain his own perfection only by working for the perfection, for the good, of his fellow men.
If he works only for himself, he may perhaps become a famous man of learning, a great sage, an excellent poet, but he can never be a perfect, truly great man...
If we have chosen the position in life in which we can most of all work for mankind, no burdens can bow us down, ...but our happiness will belong to millions, our deeds will live on quietly but perpetually at work, and over our ashes will be shed the hot tears of noble people. (Marx, 2010a, p. 8-9)

Marx appealed for social integrity. The way to attain joy was to work together. The nobility could not rescue the future for humanity because it had caused the divergences in society. Marx studied law at the University of Bonn, which became the intellectual centre of the Prussian Rhine. In the 1830s, there were uprisings in the Kingdom of Saxony, in the Grand Duchy of Hesse, in the Duchy of Braunschweig and some other places for the establishment of 'a free German fatherland'. The German states were blamed for the political refugees who aspired to progress and freedom. 'Burschenschafter' were the progressive students who backed the fights and later, most were mistreated and sent to jail. These persecutions continued and Marx' arrival in Bonn coincided with these chaotic years. He became an executive for the Trier representative, 'Treviraner' (Gemkow, 1967, p.19). Later, with the admission of young Marx to the Faculty of Law in Berlin University, a new door was opened for him. Even, in 1836, the differences between Bonn and Berlin were apparent. Berlin was a metropolis rather than a small city. Yet, the Prussian capital was still under the rule of the Junkers. Its economy rested on handwork and small-scale industry. Unfortunately, outside the gates of the city, capitalism was rising, which tempted large numbers of the poor and the new industrial bourgeoisie. Indeed, when compared to England and France, the absence of a unified and centralized state prevented capitalist production in Germany. The territorial division of Germany acted as a safeguard against the development of Liberalism, which was the political outlook of the industrial rich. The contradictions between the rising capitalist society, the feudal order, and the political bourgeoisie were reflected in the works of philosophers such as Immanuel Kant, Johann Gottlieb Fichte, Friedrich Hegel, and Ludwig Feuerbach. The influence of their ideas was clear. Berlin University was, somehow, considered a centre of conflict among intellectuals. Georg Wilhelm Friedrich Hegel had held the chair of Philosophy for 13 years at Berlin University but was dead when Marx arrived in the Prussian Capital. However, Hegelianism dominated the ideas of the intellectuals and students of that period. Marx defined his agreement with Hegel's philosophy as follows:

From the idealism which, by the way, I had compared and nourished with the idealism of Kant and Fichte, I arrived at the point of seeking the idea in reality itself. If previously the gods had dwelt above the earth, now they became its centre.

I had read fragments of Hegel's philosophy, the grotesque craggy melody of which did not appeal to me. Once more I wanted to dive into the sea, but with the definite intention of establishing that the nature of the mind is just as necessary, concrete and firmly based as the nature of the body. My aim was no longer to practise tricks of swordsmanship, but to bring genuine pearls into the light of day. (Marx, 2010a, p. 46)

He accepted Hegel's philosophy in order to contribute his own philosophical notion, which was a collaboration between Law and Philosophy. In a letter to his father, he explains the philosophy of law as "an examination of the development of ideas in positive Roman law as if positive law in its conceptual development" (Marx, 2010a, p. 12). That is, ideas and their development would be the starting point for the formation of his own cause. According to Heinrich Gemkow in his biographical notes entitled *Karl Marx*, this was interpreted as a conversion and as a preparation for the development of communism (Gemkow, 1967, p. 28). He joined the Young Hegelians, who were German followers of the principles of Hegel and saw themselves living in a general atmosphere of crisis. Young Hegelian discussion was at first theological. Members of the Hegelian school were mostly interested in religion but, as a result of the establishment of the Church in Germany and the close connection between religion and politics, religious criticism became secularized, that is, political opposition became the central subject of the group. Yet the Prussian Government's harsh attitude to political statements made politics an extremely dangerous subject for debate. Documentary evidence of the Young Hegelians' basic ideas derived from the Berlin Doctors' Club. This was a society of intellectuals established by Bruno Bauer, a German thinker and historian and supporter of Marx by correspondence during his thesis. As a member of the Young Hegelians, Karl Marx began to work out his views on philosophy and society (McLellan, 1973, p. 25). Hegelianism was founded on a comprehensive system in which the themes of German idealist philosophy were active. Hegel was a self-confessed idealist. For him, the basis of all occurrences depended on the development of what he coined as the "Absolute Idea "Hegel believed that the existence of man was disguised in his own head, perhaps, in Reason or under whose inspiration he constructed the world of reality" (McLellan, 1973, p. 41). Furthermore, dialectics was a term redefined by Hegel, whose method was described as revolutionary (McLellan, 1973, p. 29). According to Hegelian philosophy, the Idea existed within consciousness as a

consequence of travelling in history and being metamorphosed in the consciousness of itself. More clearly, it could be explained as follows:

[T]he spirit, the Idea, moved and drove history forward, in a never-ending process, from the lowest to the highest, gradually and by sudden leaps, from stage to stage. Historically outmoded interim stages of the Idea, and their working out in human history, lost their right to existence and fell away; then a new, viable reality succeeded them, confirmed by the Idea as reasonable and therefore necessary. This process of constant development and transformation, called dialectics, finally found its expression and end, according to Hegel, in the stage where Idea merges with consciousness, and as a result, also with the system in which the Idea becomes conscious itself. (Gemkow, 1967, p. 29)

As in the last words of the excerpt, the formation of the Idea was completed 'with the system'. It could be the system connected to Prussian state, or Hegel's system to challenge the feudal ideology, religion and political reality of the period. The Marxist point-of-view was nourished by the philosophy of Hegel, along with Immanuel Kant and Johann Gottlieb Fichte, both of whom contributed to the German Idealism movement in the nineteenth century and beyond. Marx legitimised their principles into his own consciousness and this blended his scientific views with social entities. Marx sincerely expressed his objective in a letter as bringing "genuine pearls into the light of day" (Marx, 2010a, p. 52). He would no longer deal with the theories of philosophers but began to enunciate his own words, which were pure, just like pearls.

The perception of labour was a crucial issue that characterised Hegel and Marx in their conception of social theory. Hegel thought of labour solely "in an alienated form" and accepted "history as a process of the self creation of man" (Bottomore & Rubel, 1961, p. 18). Marx directed all his attention to the advancement of class conflicts through history. The genesis of Marxist theory was the struggle of classes. However, the struggle of opposites results in the improvement of ideas, reminiscent of the dialectical movement (Bottomore & Rubel, 1961, p. 19).

In May 1838, Marx's father died and his family ties were loosened by his death. Despite their disagreements, Marx had always had a strong affection for his father. The death of Heinrich Marx reduced the Marx family's income a great deal. Meanwhile, Marx's interests turned clearly from law to philosophy. In fact, he had written to his father that he would continue his education and profession with philosophy. This could be inferred from his letter:

Now, as regards the question of a career in cameralistics, my dear father, I recently made the acquaintance of an assessor, Schmidthänner, who advised me after the third law examination to transfer to it as a justiciary, which would be the more to my taste, since I really prefer jurisprudence to all administrative science...If later, as an assessor, one is awarded a doctor's degree, there are also much better prospects of obtaining a post as professor extraordinary, as happened in the case of Herr Gärtner in Bonn, who wrote a mediocre work on provincial legislation and is otherwise only known as belonging to the Hegelian school of jurists. (Marx, 2010a, p. 54)

In his letter of November 1837, he mentioned to his father his plans to become an assistant judge. Also, Bruno Bauer advised that theory was the strongest practice and no one could predict with certainty to what extent it would become more practical. Despite these expectations, he preferred to study outside the formal structure of his university. This detail is very important because it was a turning point which can be used as a yardstick to understand his ideology, which influenced huge numbers of people all over the world in different eras. He only took two courses during his last three years in Berlin: one on Isaiah lectured by Bruno Bauer, and another on the drama of Euripides. Marx had completely stopped writing poetry. At the beginning of 1839, Marx started working on his doctoral dissertation and spent 1839 and 1840 researching (McLellan, 1973, p. 21). His doctoral dissertation was on "The Difference between the Philosophies of Nature in Democritus and Epicurus (1840-41)" (Elster, 1986, p. 6). His recourse to the great materialist philosophers of classical times, Democritus, Epicurus and Lucretius showed his desire for independent thought. He discussed his own understanding of the salient problems of philosophy. He protested against agnosticism and attempts to scorn the power of philosophy. His doctoral dissertation also showed the dialectical unity of philosophy and life. He investigated the elements of dialectics in the beliefs of ancient philosophers. The most interesting part of his thesis was the relationship between atoms and reason, which extended to the synthesis and antithesis concept buried in the principles of the dialectical method (Marx, 2010a, pp. xxvi-xxvii). In the part subtitled "Difficulties concerning the identity of the Democritean and Epicurean philosophy of nature," this was explicit in his systematic explanation, "[t]he true principles are the atoms and the void, everything else is opinion, semblance. Cold exists only according to opinion, heat exists only according to opinion, but in reality

there are only the atoms and the void.... The principles can therefore be perceived only through reason" (Marx, 2010a, p. 39).

In 1842, Marx's adventure in journalism started as a consequence of his increasing involvement in editorial work. He was appointed as editor in chief of the *Rheinische Zeitung*, a new liberal newspaper in the Rhineland (Hosfeld, 2013, p. 6). His articles mostly concerned freedom of the press and protection of the poor. For instance, he wrote his first article on the debate in the Rhineland Landtag over freedom of the press (Hosfeld, 2013, p. 15). The paper was suppressed by the Prussian government in early 1843. Its content was filled with revolutionary issues against government policies. Marx also concentrated on philosophical studies. One of the results of his studies was *The Critique of Hegel's Philosophy of Right* in which he defended Hegelian criticism as a solution derived from social relations. In 1844, he also released his essay, "On the Jewish Question" that argued for the abolition of not only economic and social but also religious and political oppression (Elster, 1986 p. 6). The suppression of the *Rheinische Zeitung* meant Marx was then an unemployed intellectual. It clearly showed that the prevailing ideas of the ruling class, though they were unreasonable and outdated, still existed in Prussia. He described journalism as "the chain of freedom" (Hosfeld, 2013, p. 19). For him, journalism was nearly impossible in Germany because of the Prussian Government's suppression of the liberal press.

It was not a great surprise that Marx moved to Paris. He began to live in the city having married Jenny von Westphalen, his beloved childhood friend. His Paris years were significant because it was there that his friendship with Friedrich Engels became closer, remaining so until Marx's death. He joined the committee of editors for *Vorwärts!* which was prepared in German. Engels' and Heinrich Heine's articles were published in the pamphlet thanks to this new member of the committee. Heinrich Heine was a German poet with a solid reputation for ballad poetry, who then became involved in political satire. In "The Silesian Weavers," he described an uprising of the workers with these lines, "No tears from their gloomy eyes are flowing/ They sit at the loom, their white teeth showing: /"Thy shroud, O Germany, now weave we, / "A threefold curse we're weaving for thee,—/ "We're weaving,

we're weaving!" (Heine, 1866, p. 395). In August 1844, Marx also wrote an article on the weaver revolt in Silesia, where they had marched against Prussian industrialists for higher wages. In his article, he depicted this riot as the challenge of proletarians to rescue German civilization (Marx & Engels, 2008, p. 11). Marx wrote in *Vorwärts* on 10 August in Paris,

The Silesian uprising begins precisely with what the French and English workers' uprisings end, with consciousness of the nature of the proletariat. The action itself bears the stamp of this superior character. Not only machines, these rivals of the workers, are destroyed, but also ledgers, the titles to property. And while all other movements were aimed primarily only against the owner of the industrial enterprise, the visible enemy, this movement is at the same time directed against the banker, the hidden enemy. Finally, not a single English workers' uprising was carried out with such courage, thought and endurance. (Marx, 2010b, p. 201)

Throughout 1844, Marx continued articulating his philosophical positions on politics, economics, and the historical processes at work in the world. This important progression was, in fact, the catalyst for Marx's development as a communist. Together with Engels, their philosophical writings provided profound and constructive ideas which would be the starting points for the formation of the working class as an alternative to the rise of the powerful middle class.

Friedrich Engels was born the son of a German industrialist in 1820 in the Rhine Province, Prussia. He worked in the Manchester cotton industry in England. Owing to his father's insistence that he be loyal to his inheritance and work in the family factory, he left his *Gymnasium* and started an apprenticeship in a mercantile firm in Barmen. Engels was focused on the revolutionary struggle against reactionary monarchism in Prussia and elsewhere. Engels expressed his liberal revolutionary views in a letter to Friedrich Graeber, which was dated between 9 December 1839 and 5 February 1840 (Carver, 1990, p. 23),

Napoleon was an angel compared with him [Friedrich Wilhelm III-'our majestic snoutnose of Berlin']. ... There never was a time richer in royal crimes than that of 1816-30; almost every prince then ruling deserved the death penalty. The pious Charles X, the vicious Ferdinand VII [1784-1833] of Spain, Franz [1768-1835] of Austria Dom Miguel [1802-66], who is a greater scoundrel than all the heroes of the French Revolution taken together, and whom nevertheless Prussia, Russia and Austria gladly recognized when he bathed in the blood of the best Portuguese, and the parricide Alexander [1777-1825] of Russia, as also his worthy brother Nicholas [1796-1855] I expect anything good only of that prince whose ears are boxed right and left by his people and whose palace

windows are smashed by the flying stones of the revolution. (Marx, 1845, p. 492-493)

Engels was sympathetic to the Young Hegelians, having read Hegel's philosophy. To him, the Hegelian system had great merit. The whole world, natural, historical and intellectual, was represented as a process of transformation and development (Engels, 1908, p. 76). The objective was to discover the internal connection between these transformational forces. Hegel defined the world of reality as the outcome of Reason (Engels, 1908, p. 48). Engels' admiration for Hegel even inspired him to write newspaper articles criticizing the social ills of industrialization under the pseudonym "Friedrich Oswald". Hess Moss, who was a French-Jewish philosopher, influenced Engels with regard to the role of proletarians in British civilization. Engels became a revolutionary socialist as a result of his contacts with the same German intellectual circles that Marx was in. Marx was the editor of *Vorwärts!* and was attracted by his powerful insights. Marx published Engel's articles, especially about the slums of Manchester in the *Deutsch-Französische Jahrbücher*. Although the *Deutsch-Französische Jahrbücher*—French and German Annals—closed down not much later, the relationship between Marx and Engels was consolidated by their correspondence. Engels continued his career working on the issue of the proletarians. He witnessed and was affected by the destitution of urban workers while he was in the cotton factory of his father. His experiences are made clear through the notes that were written in the book, *The Condition of the Working Class in England* which appeared in 1845 (Marx, 2008, p. 18-19).

Marx and Engels began to collaborate on a pamphlet which appeared under the title *The Holy Family* in 1845. It is considered as Marx's first published book (Singer, 1980, p. 7-8). The title of the book was a sarcastic reference to the Bauer brothers and their supporters. In *The Holy Family*, Marx and Engels criticize the subjectivist views of the Young Hegelians using their militant materialism. There is also criticism of Hegel's own idealistic philosophy, especially its mystical side (Marx & Engels, 1956, para. 2). In the same year, Marx and Engels collaborated on *The German Ideology*. This was based on criticism of the principles of the Young Hegelians. In order to refute their ideas, Marx argued for his concept of materialism, in which ideological phenomena can be accounted for by examining economic

developments (Hawkes, 1996, p. 89). Marx and Engels explained a new political worldview, encompassing materialism, labour, alienation, and class conflict, all of which were rectified throughout revolution ending in communism. Both articulated their brand of socialism using Hegel's dialectic and by satirizing the ideas of Bruno Bauer, Max Stirner, and Ludwig Feuerbach. Marx's departure from idealist Hegelianism was clear from his explanation of consciousness. He no longer sees man's value as directly produced by Absolute Spirit as suggested and defended by Hegel. Ideas modify the essence of men through the actions in life that mould consciousness. Hence, not only daily living but also interaction with others serves to shape consciousness. This has no need for any spiritual entity. Marx described this process as follows:

Men are the producers of their conceptions, ideas, etc. -- real, active men, as they are conditioned by a definite 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.... Life is not determined by consciousness, but consciousness by life. (Marx, 2000, p. 11)

Engels and Marx adapted the Hegelian concept of dialectics. This formula was, in fact, based on the paradoxical assumptions of Greek philosopher, Heraclitus, who had left great impression on Greek thought in the late sixth century. "Everything arises from the strife of opposites" he argued, "[...] without exertion,...no sweet repose; without danger, no courage; without evil...no virtue" (Weber, 1896, p. 19). 'The thesis' would be pursued by its counterstatement, that is, 'the antithesis', and a new idea 'synthesis' would appear as a result of the debate between 'thesis' and 'antithesis'. Apart from this, Marxism was exactly associated with materialism. As the creators of 'dialectical materialism', Marx and Engels postulated that ideas are determined by the material world. Ludwig Andreas Feuerbach, the nineteenth century philosopher and moralist, influenced Marx with his theories about materialism. Feuerbach conceived that things were perceived in the form of 'the object'. Ideas became solely the reflections of material conditions. However, Marx repudiated reductive materialism. Feuerbach was criticized by him in *Theses on Feuerbach* (1845), inasmuch as he did not see reality in sensuous human practice. As he cited in *Theses*, Feuerbach neglected human activity as an objective activity, which extended to the idea of the interpenetration of opposites. If human activity

changed because of circumstances in the historical process, divisions and imbalance would appear. More clearly, since men were charged to educate themselves, praxis would cause the division of society into two parts, the superior and inferior (Hawkes, 1996, p. 89-90). This was the direct result of the core essence of 'dialectics'. This was where he found a logical error in the hypothesis of Feuerbach. There is an expectation for correlation between the opposites, as he notes in the *Economic and Philosophical Manuscripts* (1844), "Thinking and being are thus certainly distinct but at the same time they are in unity with each other" (Marx, 1988, p. 105-106). In other words, the contrary poles are not only created by but also mirror each other and these emerge in the combination of thought and material activity (Hawkes, 1996, p. 90). Everyday actions are the reflections of who a person is and who they are becoming. The concept of dialectic materialism was formulated by Marx and Engels to understand the position of the working class and to direct the establishment of a new social order (Bressler, 2011, p. 167).

The aim of *The Poverty of Philosophy* (1847), composed during Marx's Brussels years, was to set out a scientific basis for the working-class movement and dismantle its dependence on bourgeois ideology. It contains some of the assumptions that would form the base for the economic system he would develop in *Das Capital* (1867). Indeed, it was written to criticise Proudhon's bourgeois reformist ideology in *Philosophie de la misère* (1846) (Marx & Engels, 2008, p. 13).

Marx and Engels attended the Congress of the newly formed Communist League in 1847 in London in which Marx advocated his views about how communism would be set up. Marx also co-authored *The Communist Manifesto* (1848) with Engels as his closest collaborator which can be viewed as the foundation of modern communism. However, its effect was not immediate. By 1850, its English and French translations had been published, followed by editions in Danish and Polish (Marx & Engels, 1988, p. 203). *The Communist Manifesto* has four parts. The first section recounts the history of class in society by going back to the Middle Ages and prophesies the victory of the working-class in the face of the rising dominance of the bourgeoisie. The second section depicts the position of communists within the proletariat. It addresses bourgeois objections to communism and summarizes ten

measures to be taken by the victorious proletarians after the communist revolution. The third section includes criticism of other kinds of socialism, which can be categorized as reactionary, bourgeois and Utopian. The last section describes communist tactics for opposition parties and makes a call for proletarian unity.

Marx and Engels organized their work to inform the proletariat of its valuable duty to emancipate "society from exploitation, oppression, class distinctions, and class struggles" (Marx & Engels, 1988, p. 205-206). The first sentence, "A specter is haunting Europe" emphasizes the significance of the alliance which could change history and restore the rights of workers (Marx & Engels, 1988, p. 208). The last sentence of the *Manifesto*, "Workingmen of all countries, unite!" advises the working class to challenge the commoditized value of equality (Marx & Engels, 1988, p. 243). Social titles, such as patrician, knight, plebeian, slave in ancient Rome; feudal lord, vassal, guild master, journeyman, apprentice, serf in the Middle Ages, signified subordination. For Marx, this connoted the idea: no uprising for the political advance of the bourgeoisie, no alteration in the "gradation of social rank" (Marx & Engels, 1988, p. 209). More importantly, class struggle triggered exploitation, and decreased virtues of reverence, esteem and honouring society. The smallest unit of society, family, was harmed because of economic-based relationships. Cracks in the family structure arising from its corruption trigger familial discord. Marx and Engels defined this in *The Communist Manifesto* as follows,

The bourgeoisie has stripped of its halo every occupation hitherto honored and looked up to with reverent awe. It has converted the physician, the lawyer, the priest, the poet, the man of science into its paid wage laborers.

The bourgeoisie has torn away from the family its sentimental veil, and has reduced the family relation to a mere money relation. (Marx & Engels, 1988, p. 212)

Marxist economic theory was a critique of capitalism, and *the Manifesto* explained how capitalism defined the productive power of the bourgeoisie. Whatever progress was made after mechanization would, step by step, lead to the absolute destruction of the masses. In Marx's words, "Subjection of nature's forces to man, machinery, application of chemistry to industry and agriculture, steam navigation, railways, electric telegraphs, clearing of whole continents for cultivation, canalization of rivers, whole populations conjured out of the ground" (Marx & Engels, 1988, p.

214). *The Manifesto* attempted to give a solution to the problems of capitalism and the oppression by the ruling classes which would lead to a classless society. The solution was that the economic and political power in the hands of the bourgeoisie had to be annihilated and the ownership of all property had to be left to the government to ensure a fair distribution of wealth. In this way, social contradictions, which resonated with the dialectic method of their analysis, would be eradicated. Free universal education, progressive income tax, and the gradual erosion of the distinction between town and country would be achieved only if proletarians rose up in revolt.

After the publication of *The Manifesto*, Marx, with the assistance of Engels, continued to promote his ideas and publish articles in the *Neue Rheinische Zeitung* (Singer, 1980, p. 8). They mostly tried to defend the rights of the working class in the face of pressures on workers to raise production under very harsh conditions. This continuing work resulted in the first volume of *Das Capital* that appeared in 1867 and which contained 800 pages of historical data, completed in six months. His growing reputation encouraged Marx to work hard on the second and third volumes of *Capital*. These were edited by Engels after Marx's death. The finished product is acknowledged as one of the earliest works of social history, written in a sociological manner (Bottomore & Rubel, 1961, p. 24). The main thesis was again the exploitation of the working class by the middle class, supported by government data and the records of factory inspectors. In *Das Capital*, Marx expounds on the real source of profit in modern business and attempts to discredit the complex interactions of modern industrial and marketing procedures. Marx became loyal to the notions of classical economists that "all values are created by human labour," and that the value of a commodity is directly connected to the amount of human labour required to produce it (Horton & Edwards, 1967, p. 223). The 'Commodity' issue is discussed in the first chapter of *Das Capital*. He notes that an object can be seen from two perspectives: one that can be used, and one that can be exchanged. This is clear from his point that, "A commodity is a use-value or object of utility, and a value. It manifests itself as this two-fold thing, that it is, as soon as its value assumes an independent form—viz., the form of exchange-value" (Marx, 1995, p. 41). At this point, the Kantian 'thing-in-itself' was solely realized as a 'commodity form' imposed

on the object. If two objects, such as a notebook and a pencil, are exchanged, there should be some way to make them equivalent. In the concept of exchange, the value of both products needs to be ascertained yet, because both objects are materially different from each another, how to do this can be open to dispute. That is, personal ideas or concepts are imposed on these material objects. It is not possible to see 'the thing-in-itself' but only 'its commodity form'. Moreover, theories of alienation and objectification are key themes in *Capital*. The capitalist system included a high degree of specialization and concentration of the means of production, which were left in the hands of a few. Workers were not free or independent because he/she had to sell his/her labour as a commodity (Horton & Edwards, 1967, p. 223). Unfortunately, as noted in *Capital*, the value of labour is decided by reference to production time. "The value of labour-power is determined, as in the case of every other commodity, by the labour-time necessary for the production, and consequently also the reproduction,..." (Marx, 1995, p. 120). Marx's novel theory of 'surplus value' focused on the selling of labour and producing more than required to contribute to the pocket of the employer. Namely, the worker produced his/ her minimum needs in three hours in a ten-hour working day, and the remainings even hours became surplus value that would be collected to make a profit (Horton & Edwards, 1967, p. 223). In the article "surplus value", it was defined in the following words: "This increment or excess over the original value I call "surplus-value". The value originally advanced, therefore, not only remains intact while in circulation, but adds to itself a surplus-value or expands itself. It is this movement that converts it into capital" (Marx, 1995, p. 106).

In Marxist theory, the possessor of money is termed a capitalist. Money started in the pocket of the capitalist and its ultimate destination is to return back to that pocket. The goal of the capitalist into direct and watch the circulation of Money-Commodity-Money or Commodity-Money-Commodity. As defined in *Capital*, a capitalist "functions...as capital personified and endowed with consciousness and a will" (Marx, 1995, p. 107). In fact, both the capitalist and the working man are imprisoned in this system. The desire to survive locks them both into a chain of money. But the real evil in the system is the fact that the capitalist seeks to oppress members of the working-class who make up the system. Workers are not aware of

being exploited and their position as a second-class group cannot be reversed unless there is class unity. Marx declared that he worked unceasingly to inform and educate the proletarians about their role in the coming revolution (Horton & Edwards, 1967, p. 225). In the preface to the first edition of *Capital*, Marx explained this as follows:

[...] individuals are dealt with only in so far as they are the personifications of economic categories, embodiments of particular class relations and class-interests. My standpoint, from which the evolution of the economic formation of society is viewed as a process of natural history, can less than any other make the individual responsible for relations whose creature he socially remains, however much he may subjectively raise himself above them. (Marx, 1995, p. 7)

Capital became the basis for twentieth and twenty-first-century Marxism, socialism and communism. It also contained "The sections on the history of the theories of value and of money,... left out altogether" (Marx, 1995, p. 6). Historical developments were all connected to economic conditions. Since "every beginning is difficult," as in all sciences, new perceptions would foster Marxist theory and get closer to establishing a classless society (Marx, 1995, p. 6). The clash of various social classes brought the desire and expectation of a radical change in the economic base. These conflicts had been continuing throughout the ages and had never stopped influencing society's laws, customs and religions. As a result of studying changes in western lands for many centuries, Engels and Marx explained the four historical periods: feudalism, capitalism, socialism and communism. Both scientists posited that socialism would be a bridge between capitalism and communism (Bressler, 2011, p. 168).

Marx's reputation in social and political science circles grew significantly following publication of *Capital*. Nevertheless, three years after the book, the Franco-German war erupted and under these conditions, its practical effects were not felt enormously (Liebknecht, 1968, p. 39). However, Marxist theory was accepted as a breakthrough. His last work emerged as a consequence of a congress held in Gotha, in Germany, in 1875. The congress was held to unite rival German socialist parties. *Critique of the Gotha Program*, with a set of critical comments, was published posthumously (Singer, 1980, p. 13). Marx died in 1881.

Marx's heritage was a system for solving the problems caused by capitalism. 'Ideology' as a term was firstly coined by the French philosopher Destutt de Tracy in the late eighteenth century. In the context of Marxism, an 'ideology' is a belief system which can be defined as a product of cultural conditioning (Tyson, 1999, p. 53). Marx cognitively uses the word 'ideology' to refer to the bourgeoisie's dominant ideas, customs and practices. The dominant middle class forcefully imposes its ideology on the proletariat. The only way to counter the power of the ruling class is "Marxism" that "works to make us constantly aware of all the ways in which we are products of material/historical circumstances and of the repressive ideologies that serve to blind us to this fact in order to keep us subservient to the ruling power system" (Tyson, 1999, p. 53). There is a clash between two competing ideologies, Marxism and capitalism. The clash is about the ruling concept. But, what tempts the appearance of ambiguity between these forces if their structural synergy was accepted within the concept of its own existence? The relationship can be explained with only one answer: the ruling class. Terry Eagleton mentions specific social relationships in literary production. He explains the definite figures in the construction of the written documents as follows:

The tribal bard professionally authorised to produce for his king or chieftain; the 'amateur' medieval poet presenting to his patron ...the ecclesiastically and royally patronised producer, or the author who sells his product to an aristocratic patron for a dedication fee; the 'independent' author who sells his commodity to a bookseller-publisher or to a capitalist publishing firm; the state-patronised producer. (Eagleton, 1978, p. 47)

There is no independent work because every production is made to satisfy the desires of the ruler. Therefore, the working-class has to build its own ideology: "consciousness does not determine life: life determines consciousness" (Marx, 2000, p. 11). Accordingly, humans define themselves through the ideas and concepts, not from some Platonic essence or Absolute Spirit. Marx and Engels contend that the economic means of production in a society not only creates and controls whole institutions but also ideologies. In their materialistic view of humanity, they call the economic means of production the 'base' and human institutions and ideologies as 'superstructure' (Bressler, 2011, p. 167). The exploitative nature of the mechanisms controlling the life cycle is clearly defined by Marx:

The phantoms formed in the human brain are also, necessarily, sublimates of their material life-process, which is empirically verifiable and bound to material premises. Morality, religion, metaphysics, all the rest of ideology and their corresponding forms of consciousness, thus no longer retain the semblance of independence. They have no history, no development; but men, developing their material production and their material intercourse, alter, along with this their real existence, their thinking and the products of their thinking. (Marx, 2000, p. 11)

The capitalist class is the owner of the means of production—factories, machines—and the proletarian class provides the labour that is turned into profit for capitalists. The economic structure of society comprises of the economic 'base' and from this economic base the 'superstructure'—institutional bodies of law, politics, religion, and education. The superstructure's purpose is to legitimize the power of the social class that controls the means of production. Moreover, ideology, based on the dominant ideas of the ruling class, is also used to legitimate their position. The proletariat found it difficult to develop a powerful ideology arising from their class consciousness. This was because the superstructure was used by the ruling class to create and enforce the social identity of the working class (Eagleton, 1976, p. 5-7). Eagleton stresses the interrelation between ideology and productive powers as follows:

The less you eat, drink and read books; the less you go to the theater the dance hall, the public-house; the less you think, love, theorize, using, paint, fence, etc., the more you save-the greater becomes your treasure which neither moths nor dust will devour-your capital. The less you are, the more you have; the less you express your own life, the greater is your alienated life-the greater is the store of your estranged being.(Marx, 1988, p. 118-119)

Because the bourgeoisie shapes and controls every individual's self-definition and class consciousness, the working class cannot realize and identify who they really are in society. This is the result of 'false consciousness' as termed by Marx. What is important is not how the bourgeoisie controls the ideology of a society but how this effects the proletariat. 'Fragmentation' and 'alienation' are the two concepts that most Marxist critics use in their analysis of works of art. It was noted by Marx that the division of labour in society caused a separation between individuals and the worker's transformed into objects. He synthesised objectification and estrangement, "The alienation of the worker in his product means not only that his labour becomes an object, an external existence, but that it exists outside him, independently, as something alien to him, and that it becomes a power on its own confronting him; it

means that the life which he has conferred on the object confronts him as something hostile and alien" (Marx, 1988, p. 72). The working man becomes estranged from society because work interferes with his social life such that he becomes alienated. For instance, in the nineteenth century, a shoemaker was involved in a short process of manufacturing which meant s/he would become estranged from the products of her/his own labour and even from herself/himself. In contrast to artisans during the feudal period, the factory system reduced the worker's contact with others since individuals undertook functional roles required by the bourgeoisie (Booker, 1996, p. 73). Another point that has to be underlined is the objectification of labour. To Marx, the alienated form of human activity was embodied within the material product of the labour: "The product of labor is labor which has been congealed in an object, which has become material" (Marx, 1988, p. 71). The product that is produced by the worker does not belong to the maker but to the capitalist who considers it as a commodity to be sold. Commodities are, in fact, physical items, such as shoes, hats, dresses; however, they are connoted with their abstract quality. The disparity between 'use value' and 'exchange value' is key to the notion of commodity fetishism. As a matter of fact, the commodity is so idolized that it becomes the embodiment of mysterious hidden forces. Its mystical quality leads individuals be charmed by the commodity. The commodity fetish is, in a way, the result of this intense emotional attachment (Booker, 1996, p. 73). In *Capital*, there is a section entitled "The fetishism of commodities and the secret". In this section, he talks about social relations based on commodity and he describes that fetishism is a definitive term which refers to the relationship between a commodity and labour, which relates to alienation. The products of men's hands are fetishized because after they are produced, the commodities do not have equivalent social value. In the words of Marx, "the Fetishism ... attaches itself to the products of labour, so soon as they are produced as commodities, and which is therefore inseparable from the production of commodities" (Marx, 1995, p. 48). The labour of individuals is nothing more than the source of commodities and this triggers the treatment of human beings as abstract economic quantities.

Marx's theories inspired numerous critics. Some deal with his 'dialectic' based theories; some develop his ideas of 'alienation and representation' and add new

views derived from the source books. Some take into account his revolutionary principles and contribute to ongoing Marxist literary criticism with new approaches. The first major Marxist critic wastes Hungarian Georg Lukács (1885-1971). He developed 'reflection theory' in which the critic should communicate with the reader through the text, which refers to the consciousness of society. For Lukács and his followers, literature's reflection engulfs the wholeness or essence of society. From this perspective, fiction writing could not reflect the details of the objective world and typical social relations. Therefore, nothing fulfils the social justification of fiction without Marxist principles. It implies "the fiction formed without the benefit of Marxist principles can never show true social wholeness and meaningfulness" (Guerin, 1992, p. 315). Furthermore, the significance of 'aesthetic categories' such as symbols, images and other literary devices in the text are underlined by Lukács because class conflict and the relationship between the base and the superstructure can be revealed in this way. Also, critics investigate the author's typology by which the historical and socioeconomic setting of the text and the world view of the author can be exposed (Bressler, 2011, p. 171). Reification is an important phenomenon that Georg Lukács paid great attention to, especially in his book *History and Class Consciousness* (1923). The core idea buried in the meaning of reification as defined by Lukács is the transformation of whole facets of human life into 'things'. The secret relationship between commodification and reification is important. The basic difference depends upon the evaluation of the commodities concerned. While concept of commodification relates principally to the economic system, the notion of reification focuses on the conversion of all human aspects into objects, which leads to the fragmentation of life. For Lukács, "In the environment where time is transformed into abstract, exactly measurable, physical space, an environment at once the cause and effect of the scientifically and mechanically fragmented and specialised production of the object of the labour, the subjects of labour must likewise be rationally fragmented" (Lukács, 1971, p. 90). A society which relies solely on the buying and selling of labour in the monetary circle is unlikely to be coherent. Reification is linked with the process of alienation. The gap between produced and consumed productises a current issue for contemporary Marxist critics. The reason why consumers are estranged by production is clear. In our age, the

affordability of the rich is significant. Value concept becomes more apparent because it is unaffordable to get the materials for the producers. This situation highlights an unperceptive world view or a perception of the world not as it is but as class structure allows. In addition, Lukács reckons the power of literature can change class consciousness within the proletariat. The duty of the greatest writers is to represent the whole of society without strata in their works. Literary realism is the most significant mode in which Marxist superstructure reflects the base. In *The Historical Novel* (1955), he explains the interrelation between history and society within the narrative form of realism. He posits that the literary work should be constructed with real characters so the historical epoch can be reflected clearly. Lukács also argues that socialist realism demonstrates the correlation between society and history as it has been. In his article, "Critical Realism and Socialist Realism", he even claims, "The perspective of socialism enables the writer to see society and history for what they are. This opens a fundamentally new and highly fruitful, chapter in literary creation" (Newton, 1998, p. 164). To him, narratives on socialist realism can be very reflective of society as a whole.

Antonio Gramsci (1891-1937) is a significant figure because he dares to explain the political defeat of Western Marxism. In fact, many Marxist classics were created in an environment of optimism. They blindly concentrated on what they saw as inevitable revolutions in most developed capitalist countries. However, the concept of 'hegemony' is employed by Gramsci for the purposes of explaining why this never occurred. His ideological critique is mainly about the ruling class's ability to impose capitalism by consent, not by force. Capitalism is accepted by society by controlling cultural institutions like schools, churches, newspapers...etc. (Jackson, 1994, p. 146). In *the Prison Notebooks* (1947), Gramsci outlines a complex relationship between the base and the superstructure. The bourgeoisie maintains its power over political and cultural practices while controlling the economic base. This means that the formation of 'pure' consciousness is prevented.

Louis Althusser (1918-1990) is one Marxist critics who was influenced by Gramsci's ideas. His attempt to integrate Marxist thought with structuralist methods of analysis distinguishes him from Gramsci. He combines Marxism, structuralism

and Lacanian psychoanalysis which results in a comprehensive theory of society, subjectivity, culture and social revolution (Jackson, 1994, p. 179). According to Althusser's own philosophy, everything is ideology (Jackson, 1994, p. 181). He says "there is no ideology except by the subject and for subjects" (Althusser, 1971, p. 170). He believes that all humans are the subjects of ideology because man is naturally an ideological animal. He exemplifies this with the correlated relationship between the writer and the reader, "[...] both he who is writing these lines and the reader who reads them are themselves subjects, and therefore ideological subjects, i.e. that the author and the reader of these lines both live 'spontaneously' or 'naturally' in ideology" (Althusser, 1971, p. 171). The dominant hegemony shapes the attitudes of people via 'interpellation'. He writes, "ideology 'acts' or 'functions' in such a way that it 'recruits' subjects among the individuals or 'transforms' the individuals into subjects by that precise operation which I have called interpellation or hailing" (Althusser, 1971, p. 174). More obviously, since the prevailing ideology commands all individuals to take their places in the social structure, there appears recognition. This is connected to the consciousness of ideological identification. That is, it does not give scientific knowledge of the mechanism of the recognition. How 'interpellation' occurs in a society is defined through its institutions, 'the Ideological State Apparatuses' and 'the Repressive State Apparatuses', which are representatives of the power of the modern capitalist state. 'The Ideological State Apparatuses' include the church, the family, political parties, media and the education system. 'The Repressive State Apparatuses' include the police, law courts and army. There is noticeable disparity between these institutions. 'The Repressive State Apparatuses' function through violence; in contrast, 'the Ideological State Apparatuses' function through ideology (Althusser, 1971, p. 145). Althusser thinks that capitalism makes people feel like agents while it actually imposes things on them. By his term 'interpellation', he tries to explain the operation of control structures which are not perpetuated by physical force, but through the maintenance of a social set-up fostered by the power of a few. Althusser describes the flexible relationship between the dominant class and State power with these words, "The State has no meaning except as a function of State power. The whole of the political class struggle revolves around the State. By which I mean around the possession, i.e. the seizure and

conservation of State power by a certain class or by an alliance between classes or class fractions" (Althusser, 1971, p. 140). The obtaining of State power by a specific class means that their social positions are determined by their interests. In addition, importantly, he describes ideology as the representative of "the imaginary relationship of individuals to their real conditions of existence" (Althusser, 1971, p. 116). This imaginary consciousness supports individuals in perceiving the world, but blankets the real relationship with it (Selden, 1988, p. 455). The dominant ideology is portrayed as a common-sense view of the dominant class through which it secures its interests. Though the dominant class may use military force to oppress the working class to maintain its dominance and succeed in interpellation, it usually prefers to use 'the ideological state apparatus' or its hegemony. This hegemony of the dominant class is a handicap for any working class revolution. Moreover, 'decentering' is a key term used by Althusser to point out structures that have no essence or center. This is simply his rejection of reflection theory about the direct impact of the economic base on the superstructure. He avoids conceptions that the economic base is the nucleus of society and the superstructure acts like a secondary reflection. For him, the superstructure can influence the base. From this perspective, one more consequence appears: art has a relative autonomy which can inspire and impel the working class to revolt.

Pierre Macherey (1938-) is a French Marxist critic who was a former student of Louis Althusser and also his collaborator for *Reading Capital* (1965), which is a critical rereading of Marx's *Das Capital*. Macherey is seen as a pivotal figure in the advancement of French post-structuralism and Marxism. His most influential work is *A Theory of Literary Production* (1966) in which he rebuffs traditional ways of reading and criticism using classical methodologies and asserts that there should be multidimensional critiques producing various meanings. Moreover, he champions the idea that literary works are produced in the contradictory conditions. Yet, this does not mean that they are the reflections of historical contradictions because they can be the results of the absence of this reflection. That is why critic must act just like a psychoanalyst searching for what the text is saying. If the text is read symptomatically, the analyst can delve into its unconscious repressions (Selden, 1988, p. 456). Macherey calls this 'attentive reading', through which ideologies used

for and against a given text can be revealed. Macherey concurs with Althusser about the extensive power of literary texts beyond only one expression of an ideology. He declares "The text constructs a determinate image of the ideological, revealing it as an object rather than living it from within as though it were an inner conscience" (Macherey, 1978, p. 132). Like Althusser, Macherey believes in the privileged superiority of art in enabling people to see ideology. Literature can achieve this distinction via literary form. In fact, literature is generated through the influence of contradictory ideological positions. These cover the whole field of ideological class struggle, such as religious, judicial, and political and tackle each with the class struggle. The materiality of the literary text is the only form that carries these ideological positions (Balibar & Macherey, 1996, p. 63).

Terry Eagleton (1943-) is a British Marxist scholar who has published numerous works, including *Criticism and Ideology* (1976), *Marxism and Literary Criticism* (1976), *Literary Theory: An Introduction* (2008) and *On Evil* (2010). Eagleton repudiates the 'privileging' art formula of Althusser and Macherey. In his theoretical work, *Criticism and Ideology*, he says, "Althusser and Macherey appear to want to rescue and redeem the text from the shame of the sheerly ideological" (Eagleton, 1978, p. 84). To Eagleton, analysis of texts in form does not achieve 'insulation.' He recognizes the epidemic effect of ideology and, therefore, more often than not, his comments concern its wide range of impact. He suggests that a work of art, for example a novel, is not free in its use of ideology. He defines this in his first theoretical book as follows, "The text establishes a relationship with ideology by means of its forms, but does so on the basis of the character of the ideology it works" (Eagleton, 1978, p. 84). In the production of a text, if a specific ideology is taken into consideration, this means that ideology is seen as a material, not a reality. It is reworked in an imaginative form by the text. He defends the idea that texts do not reflect historical reality but work on ideology to germinate the effect of what is real. Moreover, Eagleton writes in *Marxism and Literary Criticism* that art is a part of the superstructure of society, and with this perspective he clashes with Althusser. As a matter of fact, he thinks that literary works, produced in a certain period of time, are not the outcome of the psychology of the writer. They are the results of 'perceptions', that is, the creators of literary works get in touch with the dominant zeitgeist. Who or

what the writer is closest to is reflected in the product. However, it is doubtful if all men are in contact with each other. Unfortunately, social relations are trapped in class structures owing to economic conditions. Their income qualifies their social relationships in a society. Thus, it is difficult to claim the existence of works serving the ideology of a whole society. Since the middle class is considered as the "best culture of their 'nation'", it is obvious that the bourgeoisie "would carry through the ideological task which religion left off" (Eagleton, 1996a, p. 21-22). Eagleton with his approach to textual analyses attacks bourgeois hegemony and rejects its values.

Raymond Henry Williams (1921-1988) was a Welsh theorist, critic and writer who was interested in Marxist theories on culture and arts. His assessments on cultural studies and terminological research on cultural materialism lead him to make a new appeal for a Marxist approach. He suggests that Marxist theories can be re-evaluated according to cultural concepts. To illustrate, for him, the base is a process and the superstructure has to be revalued in terms of a related range of cultural practices. As he described in his article, "Base and Superstructure in Marxist Cultural Theory," Marx's argument on productive forces in *Grundrisse* should be discussed in a broader cognitive sense. He exemplifies this with the analogy of a piano-maker and pianist. Although the piano-maker is considered as the base, the pianist is the superstructure. If this conceivable view is considered, the pianist is construed not as a productive worker while the piano-maker is. Williams advises to be more critical of the base and superstructure model, without neglecting its theoretical process (Williams, 1971, p. 3). In *Culture and Society* (1958), Williams explores the concept of culture in the Western world, from George Eliot to George Orwell. Terry Eagleton thinks that his book is "a courageous and breathtakingly original attempt" (Eagleton, 1989, p. 2). That can be categorized as a 'trained textual analysis' on a common social history. Nevertheless, Eagleton criticizes some of his concepts of culture. For Eagleton, Williams combines "historical linguistics" and "cultural history". He finds this to be not very different from traditional textual analysis techniques, based on the combination of "close reading" and "life and thought" as practised by the University of Cambridge English Faculty. Eagleton describes this type of close analysis as "the learnt habit of a specialized, separate intelligence" and claims that this can be an 'alienated' analysis used to study his own people from the outside (Eagleton, 1989, p.

3-4). Raymond Williams also discusses the Marxist assumption that the economic base of a capitalist society affects the superstructure of the state and its ideology, and even determines its foundation and destination. He challenges the idea that culture, in a complex web of interactive practices, possesses a defined measure of autonomy because, for him, culture is an ordinary process (Morgan, 1993, p. 169). He criticizes inadequate Marxist arguments about 'bourgeois' and 'working class' culture (O'Connor, 1989, p.63). In *Culture and Society*, Williams declares that working-class culture is a collective idea and also expounds that solidarity is a key term, depicting working class life while individual career patterns are the landmarks that represent the middle-class life. His sociological hypothesis is: "The working class, because of its position, has not, since the Industrial Revolution, produced a culture in the narrower sense. The culture which it has produced, and which it is important to recognize, is the collective democratic institution, whether in the trade unions, the co-operative movement or a political party" (Williams, 1960, p. 346). Williams is remarkably interested in working-class experience and their formation of culture. Actually, his view of culture is particularly political, emphasizing democracy, education and 'the long revolution'. He seeks to show the movement of the working class through institutions in contemporary life and to imply the democratization of culture and politics (Barker, 2003, p. 37). Further, Williams claims that culture can be best comprehended through the practices of daily life, which are related to the material conditions of their production. He calls this theory, 'cultural materialism' (Barker, 2003, p. 40). This is, to some extent, going beyond historical materialism, which Eagleton defines as out-Marxing the Marxists, and extending materialism to cultural practices (Eagleton, 1989, p. 6). Within the theory of cultural materialism, the key issue for Williams is the relationship between community and communication. For him, they are equivalent. What Williams foresees in this complex connection is the importance of mass communication, which represents the interpretations of common conventions. In order to attain 'a knowable community', there is a necessity for a system of extended communication. From 1840 to 1920, the novel was accepted as a system of extended communication in that the novelist tried to define people and their relationships in knowable and communicative ways (Brennen, 2008, p. 33). Lastly, Williams wrote some other notable books pertaining

to his innovative thoughts, *Reading and Criticism* (1950), *Drama from Ibsen to Eliot* (1952), *The Pelican Book of English Prose* (1969), *Marxism and Literature* (1977).

Marxist Literary Theory is constituted on the philosophical thoughts of Karl Marx, Friedrich Engels, and has been developed by the theories of many contemporary Marxist thinkers. To contribute to the totality of Marxist theory, dialectic materialism and base-superstructure concepts have been re-evaluated without disrupting its essential implications. Ideology, with its internal contradictions and external effects, becomes the stimulus for accepting a Marxist critical outlook. Sociological observations continue to be the essence of hypotheses on Marxism. For a Marxist philosopher in any period, it is not hard to evaluate developments within an historical sphere using dialectics. However, it is not easy to theorize about current realities in society, especially if it is a living organism.

1.2. Naturalist Movement

Men were nothings, mere animalcules, mere ephemerides that fluttered and fell and were forgotten between dawn and dusk.¹

Frank Norris

The Enlightenment, also called the Age of Reason, was a period during the eighteenth century in which enormous scientific, political and philosophical developments changed the way of thinking in European society. England pursued developments in industry and became rapidly industrialized. In the nineteenth century, steam power was exploited for fast railways and iron ships, looms, printing presses and farm machinery. In addition, the development of intercontinental cables, photography, and anesthetics carried the vision of the late Victorians overseas beyond the United Kingdom. Through to the end of the nineteenth century, a new prosperous era started, an Age of Expansion. This economic growth reflected not only its global market economy but also the riches of its colonies in India and Africa. Newly captured markets all over the globe brought enormous profits in commerce and trade. The Expansionist movement carried Britain to the highest level of development and introduced the exploitative power of industrialization to other

European countries. Urban centers flourished under this economic boom and the bourgeoisie sought to entrench their position by exploiting the working class. Indeed, there was agitation among the lower classes as a result of the uneven distribution of wealth (Abrams, 1987, p. 1889). In fact, the Puritan Revolution in England from 1642 to 1660, which covered the Civil War period and the period of the Commonwealth, the French Revolution in 1789, and the American Civil War from 1861 to 1865 were the pivotal moments that led to conflict between the bourgeoisie and the lower classes (Little, 1972, p. 577). The Puritan uprising and the revolt by French citizens against the monarchy could be argued to have resulted from these class conflicts.

The notion of Romance had been the narrative of the medieval aristocracy, full of heroics and love rituals. However, the bourgeoisie required fiction that could better represent the values of the individual in this new era. The Enlightenment rested upon the idea that the power of reason and empirical processes could best explain nature. Such an understanding rested on notions of the dominance of nature. This belief was somehow the reflection of commercial and industrial exploitation because it can be thought as the result of dynamic ways of making money. Nature is exploited within the industrial advancement. More obviously, the Enlightenment sustained an ideology that was the outcome of the shift "from agrarian to an urban world, from the realm of the estate to a new-money order, ... from the authority of divine-right king to forms of parliamentary and democratic government, from landed wealth to commercial and later industrial wealth" (Pizer, 1995, p. 51). This ideological outlook was significantly influenced by the historical changes that accompanied the formation of the class system, which in turn was directly related to the conflict between proletarians and the middle-class. The values of this new middle-class included an appreciation of literature. The bourgeoisie was interested in the rituals of courtship, marriage, family, and success. A new model of writing was built on the conflicts arising from the pursuit of money and success. In England, Daniel Defoe delighted readers with a story of the transformation of a man in accordance with the social order based on this new commercial system. *Robinson Crusoe* (1719) dealt with the rise of a man from primitive farmer to the lord of his manor. Whereas Jane Austen depicted the good life on country estates, gothic novels

appeared describing new cities as threats to the state and as the origin of evil. Emily Brontë's *Wuthering Heights* (1847) and Charles Dickens's *Bleak House* (1853) carried on this gothic novel tradition. While gothic novels delineated the historical end of feudalism, the journey-to-the-city novel portrayed the beginning of urbanism. In *Great Expectations* (1860), Dickens signaled the departure from a gothic to an urban concept when he described the lifeline of his protagonist, Pip, from Satis House to London. Much of the meaning of modern realism was derived from the rise of the city. As urban centers like London and Paris flourished under urbanization, the agrarian base was replaced by an urban one. Accordingly, the proletariat was a major component of the new urban population and became the major concern of thinkers like Karl Marx and Friedrich Engels. In American literary life, the American dream myth was intensively embedded in most intellectual products of the decades just after the Civil War. American identity was closely tied up with the concepts of freedom and self-fulfillment. Mark Twain's *Adventures of Huckleberry Finn* (1885), and William Dean Howell's *The Rise of Silas Lapham* (1884) fulfilled the desires of American youth with the ethical idealism of pre-Darwinian America.

Charles Darwin's treatise, *The Origin of Species* (1859) revolutionized the understanding of the human life span and aroused the attention of scientists and intellectuals. In the book, Darwin gives examples of many species to prove their evolution over time and argues that these are all related to each other genealogically. According to Darwin's doctrine, all species show slight but quite definite differences to adapt to the particular conditions of their life. The ones that are best adapted to their environment survive but others die. Darwin states that these variations are needed to perfect the species. Of course, his theory of natural selection conflicted with the concept of creation derived from the Bible. Darwin's later treatise, *The Descent of Man* (1871) raises more questions about the special role of humanity as a result of his hypothesis about man's identification with the animal kingdom (Abrams, 1987, p. 1896-1897). Before Darwin, it had been believed that the physical world was the evidence of how God had designed it to serve his flock. However, Darwin proposed that the ancestors of homo sapiens could include simians but not angels, that nurture in a specific environment shaped organisms in the most efficient way, and that life was a random process, that is, not a path toward redemption (Pizer, 1995, p. 29).

Literary naturalism was founded on the principles of Charles Darwin. Thanks to Darwin's theory of natural selection, naturalists discovered a convincing way to explain the nature of reality for the late nineteenth century. Its emphasis on the theories of heredity and environment provided a context for naturalism. Émile Zola transformed Darwin's ideas in literary form in his *Le Roman expérimental* (1880) and formulated the principles and objectives of this theory in a grandiose manner. Zola believed that the novelist should behave like a scientist who observes nature and social data, refuse dogmatic explanations of the physical world, rebuff definite standards of morality and depict life in a deterministic process (Pizer, 1995, p. 47). For Zola and later naturalists, fiction should be truthful because reality is best explained through biological comprehension. "Realism plus science" is an alternative name for the philosophical view of their school (Geismer, 1954, p. 197).

In addition, man was seen as a higher-order animal whose temperaments were controlled by two kinds of forces, heredity and environment (Buchholz, 1993, p. 175). Environment, namely, the physical structure around man, most clearly shapes a person's existence. Inherited characteristics and physical restrictions are indicators of this. Therefore, individuals are unfortunately helpless when economic and social forces are imposed on their lives. "Environment is a tremendous thing in the world and frequently shapes lives," wrote Stephan Crane in 1893 as he was explaining the theme of *Maggie* (Callahan, 2001, p. 117). *Maggie* is a naturalist work of fiction in which Crane presents the destructiveness of moral codes, apparent in the environment of Maggie (Pizer, 1965, p. 174). For Zola and other naturalists, determinism is the key issue that the novelist should embrace while constructing their work. This is very similar to the approach of a chemist and physicist who work on inanimate beings, and to a psychologist who deals with living beings. "Determinism dominates everything. It is scientific investigation, it is experimental reasoning" says Zola in explaining its necessity in his experimental novel (Zola, 1893, p. 18). Determinism is the thing that determines the emergence of phenomena, in other words, the manifestation of phenomena directly relates to environmental conditions (Poursanati, 2014, p. 176). Zola declares that determinists are not fatalists. There is a noticeable divergence between fatalism and determinism, which is explained by the quotation of Claude Bernard as follows: "We have given the name

of determinism to the nearest or determining cause of phenomena. We never act upon the essence of phenomena in nature, but only on their determinism, and by this very fact, that we act upon it, determinism differs from fatalism, upon which we could not act at all" (Zola, 1893, p. 29). In determinism, natural forces have an active role. Phenomena determine events and the writer can explain characters in terms of their behavior. More or less, this can be seen as the artistic input of the author to his/her work. Moreover, the philosophical doctrine of determinism does not accept religion as a motivating force but accepts the universe as a machine. Enlightenment thinkers in the eighteenth-century had also perceived the world as a machine, however, it had been thought of as perfectly created by God and designed to serve for the betterment and progress of human life (VanSpanckeren, 1994, p. 53). Zola's scientific views germinated from his distrust of religious belief, particularly how it supported corrupted social structures. Thus, he saw science as a form of faith by which he could use his ideals and methods to produce a more powerful and true account of human conditions (Pizer, 1995, p. 5). As opposed to Enlightenment thinkers, for most naturalists, society was just like a blind machine, without the control of God or religious rules (VanSpanckeren, 1994, p. 53).

The acceptance of empirical knowledge by considering man and his senses at the centre, without the existence of God, led to the emergence of the Naturalist movement. Naturalism is, in fact, thought of as a continuation of realism because the movement could have arisen only after embracing the insights of realism. Yet, there are differences between realist and naturalist thinking. Realists reflect ordinary life experience. Actually, realistic fiction's stance is to provide an exact representation of life and the social world. The reader should believe that the characters can really exist and the events described can happen. Like realism, naturalism focuses on a special selection of subject matter and renders these effectively in an accurate way. However, naturalists claim that they depict the human world more accurately than realists because they depend upon scientific facts and human psychology (Buchholz, 1993, p. 174). In other words, they are merely photographers and reflect nature as it seems (Buchholz, 1993, p. 7). Absorbing and collecting reasoning and using it to try to solve the ailments of mankind are some characteristics of these writers. Zola attempted to find the answer to the question of how much observation and

experimenting was appropriate in naturalistic novel. He provides an answer by quoting the words of Claude Bernard, "The observer relates purely and simply the phenomena which he has under his eyes... He should be the photographer of phenomena, his observation should be an exact representation of nature... He listens to nature and he writes under its dictation" (Zola, 1893, p. 19). Zola-esque style is based on exactly what the narrator observes; therefore, such works of art are solely 'photographs'. This is the best way to depict how events happen. Zola stresses that in the explanation of experimental science, the 'how' of things rather than the 'why' of things should be emphasized (Zola, 1893, p. 15).

Realists give the illusion of ordinary life in which unexceptional people share everyday experiences, while naturalists prefer to focus on a slice of life which denotes a cross-section of actual existence. For instance, Daniel Defoe, in *Robinson Crusoe*, portrays the extraordinary adventures of survivor Robinson Crusoe, and in *Moll Flanders*, deals with the misfortunes of the eponymous lead character. In both, the writer reflects reality to readers like a mirror and renders all events in a reportorial manner. This contextual realm becomes complex when issues of nature and scientific reality are added. In the light of Darwin's theories, there is a high degree of probability that there is a connection between man and other species. This reveals another fact that "nature is a mirror for man" (Pizer, 1995, p. 70). Any attempt by realists to close off nature is futile, as described by Pizer:

Realism gives way to textuality, to the ludric, to mirrors reflecting other mirrors rather than to a window opening out onto nature. But, it is unlikely that nature can be long suppressed...Life is too much for us, and realism as a literary perspective is too vital to our sense of being to be shut for long in the airless room of linguistic self-reflexivity. (Pizer, 1995, p. 70)

The ideological core of naturalism derives from an exploration of the 'low' and 'irrational'. Zola delineates the lower layers of the social structure. Naturalist writers discover that the poor are in fact oppressed, that the powerful control the weak, that very few people have the capacity to overcome obstacles owing to their inadequacies of mind and body. Hence, naturalists deal with the lower middle class or the lower class, whereas the realists deal with the middle-class. Furthermore, realist writers somehow avoid problematic topics such as harassment and extremity. But the perversity of human nature becomes the main theme of the naturalist novel. To

illustrate, Zola novels are written with topical issues of the late nineteenth century. He concentrated on the main events of the Second French Empire under the regime of Napoleon III from 1852 to 1870. Examples of his themes include "the greed for land of the peasantry,...the corruption of the high-society prostitute, the rise of the department store, the function of the urban market, the fate of the new industrial worker, the rise of the steam engine and railroad system, the fate of a degenerating France" (Pizer, 1995, p. 48-49). The primary goal of his themes is to unearth "the seamy underside of society" (VanSpanckeren, 1994, p. 53). Zola's influence was echoed by his contemporaries in Europe and America. Theodor Fontane and Gerhart Hauptmann produced naturalistic novels in Germany, George Moore and George Gissing wrote novels symbolizing the principles of naturalism and lastly, American writers, Theodore Dreiser, Frank Norris and Jack London can be defined as the real inheritors of Zola-esque studies (VanSpanckeren, 1994, p. 53). Many writers in various territories were influenced by the methods of Zola and contributed to the growth of naturalist literature. The most significant reason for this attraction is that naturalist literature criticizes the economic exploitation central to capitalism (Booker, 1996, p. 484). This is absolutely a common cause of nineteenth century intellectuals.

Naturalists tend to choose characters who display animal drives and are portrayed as helpless owing to the forceful energy of the external world and heredity that lead them through their fate. Zola admits that the absence of soul is a noticeable trait that should be underlined whilst mirroring the actions of his characters; this is achieved by them exhibiting animalistic attitudes. In the preface to *Thérèse Raquin*, Zola claims that his aim is not to deal with the character of humanbeings, but to study their temperaments,

I have chosen people completely dominated by their nerves and blood, without free will, devoid of free will and drawn into each action of their lives by the inescapable promptings of their flesh. Thérèse and Laurent are human animals, nothing more. In these animals I set out to trace, step by step, the hidden workings of the passions, the urges of instinct, and the derangement of the brain which follow on from a nervous crisis. (Zola, 1992, p. 1)

A valid question is why the value of the human beings is being reduced to the level of animals. The real problem is to be able to analyze the true essence of humans.

More obviously, the essence of man comes out of his connection with nature. When contact with nature is degenerated by modernity, a man cannot act according to his instincts; this precludes man behaving with a basic sense of self. Richard Lehan cites the meaning of mental and physical degeneration for Zola as follows,

Modern man had been displaced from anything like a natural environment, had lost contact with his instincts and a more rudimentary and basic sense of self, and had become more and more distanced from rhythms of the natural life. Money and bureaucracy had replaced the workings of nature and natural feelings. (Pizer, 1995, p. 59)

Furthermore, it is alleged that individuals are overshadowed by the group in Zola's novels. This implies that Zola's characters operate within their given framework and also they behave as a part of it. Zola infuses life into them in order to hold the reader's attention through to the end of the novel. The descriptions of crowds in his novels indicate his tendency for emphasizing the group over the individual. In *Germinal*, there is a horde of miners running over the plain and clashing with troops; similarly, in *Travail*, thousands of soldiers are in north-eastern France, passing the Meuse river and manoeuvring on the battleground (Elliott, 1966, p. 179).

In naturalist novels, there is a high desire to glorify the tragic end of characters. This tragedy is quite different from classical and Elizabethan tragedy. There is no heroic loss against gods, or enemies. Instead, the protagonist of the naturalistic plot usually simply cannot be happy at the end. The novelist pens the story to exhibit his/her characters' tragic lives. This is unsurprising since, for example, if a naturalist focusses on corruption in the social system, it is to be expected that the characters have a tragic end. Theodore Dreiser's *Sister Carrie* is an example which ends with the scene of Carrie in a rocking-chair. She rocks without even realizing there is no change in her life, even though wealth is the result of her success on the stage. Dreiser completes his novel with these words: "In your rocking chair, by your window, shall you dream such happiness as you may never feel" (Dreiser, 1987, p. 455).

It is not possible to assert necessarily a direct relationship between literary naturalism and Marxist philosophy. On the other hand, it is impossible to deny the

affinities between their philosophical backgrounds. Marx enthusiastically supported Darwin's biological theories after the publication of *Origin of Species*. In fact, just like Hegel, Darwin enabled Marx and Engels to turn dialectics into a materialist science and to advance a conception of practice which is universal. Darwin's work drew people's attention to the significance of 'pre-human labor', which refers to a dialectical practice before mankind. The historical character of nature is such an important concept that it can be defined as a linchpin of the dialectical universe. John Hoffman in *Marxism and the Theory of Praxis* briefly describes this with these words: "Without a natural scientific basis, class struggle could not be properly understood: without its natural-historical foundation, the whole of Marxist theory is built on sand" (Hoffman, 1975, p. 69). One cannot account for the production of man and society through labour unless a convincing explanation exists for what produced this production. Marx cited the contribution of Darwin's theories to the formation of dialectics as follows:

Darwin has interested us in the history of Nature's Technology, i.e., in the formation of the organs of plants and animals, which organs serve as instruments of production for sustaining life. Does not the history of the productive organs of man, of organs that are the material basis of all social organisation, deserve equal attention? (Marx, 1995, p. 330)

If the dialectics of nature is accepted as the sole source of the dialectics of man, it is easier to access the idealism of Marx. It is a fact that nature existed dialectically before man as the axis between being and thinking thought. The existence of a dialectic can only be mentioned in human history because it existed before it (Hoffman, 1975, p. 70). In addition, Marx sees the process of human history as similar to biological evolution. He states that in order to attain the unification of workers, human history had to pass through the stages of feudalism, capitalism and modern communism. When the appeal of Marxist doctrines became pronounced in the West after the depression years of the early twentieth century, many naturalists interpreted this as an alternative to the abuses of capitalism. Jack London and Upton Sinclair saw socialism as a healer; Edward Bellamy developed a theory of distribution dependent upon a technological plan that was close to socialist doctrine; Theodore Dreiser, who visited Russia several times, returned back and promulgated his socialist views by engaging in Communist causes; John Dos Passos and Edmund

Wilson showed their respect for the developments in Russia by their visits and became sympathetic to the state as a new world experiment (Lehan, 2005, p. 14).

Naturalism emerged as a literary movement in the 1890s. Although it seems it was the sequel to realism, there are recognizable differences between them. Naturalist writers are defined as mere photographers. Their primary aim is to observe and experiment. Émile Zola formulized the skeleton of naturalist style and outlined the steps a naturalist novelist should follow in *The Experimental Novel*. Charles Darwin's biological theories and Marxist doctrines influenced the development of naturalist writing in the nineteenth century, which continued into the twentieth century, specifically after the establishment of a socialist state in Russia. The lower middle-class and lower class are taken into consideration in naturalist novels. The aim is to be able to describe the harmful effects of industrial advancements which extended to how social life was regulated under the capitalist system. Naturalists prefer to underline the importance of heredity and environment as indicators of the unique force of nature.

CHAPTER TWO

JACK LONDON IN MODERN LITERARY FICTION

2.1. *The Iron Heel*: Social Trauma

*Fire lives the death of air, air, the death of fire,
water, the death of air, earth, the death of water.*

Heraclitus

'The strife of opposites' is the basic value that expresses the process of becoming in organic and social life. The continuous battle between contrary forces, just like the 'good and evil' terminology of Greek philosophy, embodies the common direction of man in nature ever after. In the eternal process of human relations, it is incorrect to raise the probability of immutability. So, unity can be accomplished by the warm gaze of harmony without haves and have-nots. The principles change to reflect the requirements of 'brothers and sisters' in politics, culture and society. To rectify these principles forms the backbone of criticism. Marxist criticism delves into the class issues that relate to the interests of each person living under the capitalist system. In the work of Karl Marx and Friedrich Engels, an economy-based critical outlook yields a conception of the social turmoil within society. These theorized concepts are interpreted, as vividly as they can be, by the producers of historical and literary works. *The Iron Heel* (1907), written by Jack London, is a work of art that is woven with the motifs of Marxist literary theory.

Jack London was inspired by the accounts of great thinkers: Herbert Spencer, Charles Darwin, Friedrich Nietzsche and Karl Marx. *The Iron Heel* carries the effects of the philosophical thoughts of these philosophers. His underlying philosophical speculations in the writing spread his radical thoughts, which appealed to readers of the early-twentieth century (Auerbach, 1996, p. 3). He enriched his interest in socialism and class struggle by reading a number of books such as August Bebel's *Women Under Socialism*, which focused on the capitalist exploitation of women,

Ernest Untermann's *Science and Revolution* that became a model for the creation of Ernest Everhard in *The Iron Heel*; Joseph Buchanan's *The Story of a Labor Agitator*; Peter Burrower's *Notes on the Class Struggle*; and George Benham's *Patriotism and Socialism* that contributed to London's knowledge especially, for the formation of the notes in *The Iron Heel* (Hamilton, 1986, p. 23).

The Iron Heel is a fictional version of the Russian Revolution of 1905 (Nuernberg, 1995, p. 137). The Revolution of 1905 was a failure, but its effects brought about some political reforms internally and abroad. The tsar was forced to allow the establishment of a national representative of assembly, 'the Duma', and to promise limited civil rights and freedom of the press (Merriman, 2010, p. 723). These short-lived political reforms did not promote universal rights and were only satisfactory for the Russian professional class, particularly bureaucrats and lawyers. The tsar continued to act autocratically (Merriman, 2010, p. 724). Within the Tsarist regime, Russian capitalism reached a peak of decadence after the revolution attempt. Similarly, American capitalism was in a prosperous era. The people of the United States had not yet experienced the terrifying results of the Wall Street crash in 1929, which would herald the Great Depression as a result of the decline of production and the rise of unemployment (Nuerberg, 1995, p. 144).

Marx's concept of class struggle comes mainly from his analytical research on the position of the bourgeoisie and proletariat in industrial society. He proclaimed that conflict arose between classes because one of them owned the means of production whilst the other owned nothing except their labour, which had to be sold to survive. In other words, for Marx, society was composed of two great classes: bourgeoisie and proletariat, "directly facing each other" (Marx, 1988, p. 210). The use of such an expression signifies the relation and friction between these "hostile camps" (Marx, 1988, p. 210).

In proportion as the bourgeoisie, i.e., capital, is developed, in the same proportion is the proletariat, the modern working class, developed-a class of laborers, who live only so long as they find work, and who find work only so long as their labor increases capital. These laborers, who must sell themselves piecemeal, are a commodity, like every other article of commerce, and are consequently exposed to all the vicissitudes of competition, to all the fluctuations of the market. (Marx, 1988, p. 216).

In *The Iron Heel*, there are three classes: the Oligarchs, the Middle Class and the Proletariat. The Oligarchs are robber barons who make money by bankrupting small trusts and using farmers as effectively serfs. The Middle class is comprised of merchants, small businessmen and manufacturers. The Proletariat is the class of labourers. Ernest Everhard, the revolutionary character in *The Iron Heel*, describes the class system in society as follows:

There are three big classes in society. First comes the Plutocracy, which is composed of wealthy bankers, railway magnates, corporation directors, and trust magnates. Second, is the middle class...which is composed of farmers, merchants, small manufacturers, and professional men. And third and last..., the proletariat, which is composed of the wage-workers. (London, 1908, p. 153)

There is a tremendous disparity in the privileges granted to the upper class(es) compared to the lower class. As Ernest describes, the strata are thoroughly shaped by economic prosperity and welfare. 'Poverty versus wealth' is the signifier used by the author in order to verify the existence of the exploiter and the exploited. London does not avoid reflecting on this polarization and interrogating the class issue, gnawing at the spontaneity of the social system created by an unbalanced distribution of money. To describe the contradictions between the lives of the rich and poor, the narrator recounts what she observes about bourgeois women and a proletarian woman. When Avis Everhard shares her observations about two high class women and a lower class one, it is easier to decipher and rely on the views of the narrator concerning unequal treatment in society. For Avis, Mrs. Wickson and Mrs. Pertonwaithe "were society women. Their homes were palaces. They had many homes scattered over the country, in the mountains, on lakes, and by the sea. They were tended by armies of servants, and their social activities were bewildering" (London, 1908, p. 69). In contrast, the lady who works as a tailor is portrayed as having a miserable life. Avis introduces this old German woman who sews a pair of pantaloons for six pence in "a small room, ten by twelve, in a rear tenement" (London, 1908, p. 194). London also describes the ghettos constructed on the outskirts of urban centres and the inhabitants who settle in these places. From the point-of-view of his narrator, they are "machine-serfs and labor-serfs" (London, 1908, p. 303). If workers are needed in construction and jobs for building highways, canals, bridges or subways, they are transported to the building site. For the rise of a city, Ardis, they are collected, carried, and "housed

in wretched barracks" (London, 1908, p. 303). The writer's real aim is to display the paradoxical relationships between the classes and he consciously encourages the reader to determine which ones are oppressed and which ones are not oppressed for the sake of modernity.

The land, factories, machinery that were needed to produce goods and money for new investments were 'the means of production'. Through to the end of the nineteenth century, the largest industries of the United States were steel, railroads, meat-packing and petroleum, which had risen following the Civil War. The production of vast quantities of steel stimulated the construction of railways, resulting in a huge increase in the number of miles of track, from 35,000 in 1865 to 93,000 in 1880. Meat barons appeared, who could turn their local slaughterhouses into international industrial empires as a result of linking their cattle-ranches with cities by railroad. The most powerful were the owners of a new industry, petroleum. The discovery of oil reserves in western Pennsylvania and, subsequently, Ohio, Indiana and West Virginia heralded the emergence of John D. Rockefeller (Horton, 1967, p.152). It implies that neither an economy of little shops, craftsmen and artisans nor that of middle-sized manufacturers survived and advanced American industry. In their stead, the rise of giant corporations, monopolies, and trusts such as Rockefeller's Standard Oil and Carnegie's United States Steel had a significant effect on the post-war economy (Lauter, 2002, p. 7). Real-life figures such as Rockefeller are interestingly referred to in the book. The annotator of the novel, Meredith, refers to Rockefeller's millions and explains his importance to the systematic development of the economy. It is introduced within the following footnote,

About ten years ago Rockefeller's income was given as thirty millions by an excellent authority. He had reached the limit of profitable investment of profits in the oil industry. Here, then, were these enormous sums in cash pouring in more than \$2,000,000 a month for John Davison Rockefeller alone. (London, 1908, p. 159)

Jack London, contrasts the emergence of big industrialists by also highlighting the pauperization of nineteenth-century man. Ernest Everhard confronts small businessmen who are also called "the Machine Breakers" in a gathering coined by Avis's father, "Profit and Loss dinner" (London, 1908, p. 120). These shrewd-faced men are small capitalists whose profits are being wiped out by big trusts. They

think that these big cooperations are the annihilating the former industrial establishment. Their restlessness centres around the sharing of profits. Mr. Asmunsen confesses that the railroad gets his profit and exemplifies his business position, "I discovered that for those ten years my gain was just equivalent to a manager's salary. The railroad might just as well have owned my quarry and hired me to run" (London, 1908, p. 122). Since profit is the key to investing to make more profits, profit sharing is perceived as an attack leading to possible bankruptcy. Through Ernest, the invisible cause of this situation is explained within the 'context' of a game, "the business game is to make profits out of others, and to prevent others from making profits out of you" (London, 1908, p. 124). No matter how they set up or develop their business, they only take into consideration their profit. This is progress or a need for progress. How giant trusts appeared in the reign of Oligarchy is defined as follows:

The trusts stood firm. Nay, the trusts did more than stand firm. They were active. They sowed wind, and wind, and ever more wind; for they alone knew how to reap the whirlwind and make a profit out of it. And such profits! Colossal profits! Strong enough themselves to weather the storm that was largely their own brewing, they turned loose and plundered the wrecks that floated about them. (London, 1908, p. 174)

Jack London's denouncements throughout the novel are inspired by the Marxist concept of 'surplus value'. His socialist character, Ernest Everhard, touches on 'the profit' and 'the profit-sharing' issue whenever a labour-seller experiences poor conditions as a result of the unbalanced relationship between commodity and labour. This triggers economic disorder in the determination and distribution of wealth within society. In Chapter IX, "The Mathematics of a Dream," Ernest explains how surplus value is produced by excessive production and investment in the United States economy in these words:

The total production of wealth in the United States in one year is four billion dollars. Then labor has received in wages, during the same period, two billion dollars. Four billion dollars has been produced. How much of this can labor buy back? Two billions... There are still two billions to be accounted for, which labor cannot buy back and consume.... If capital consumed its share, the sum total of capital could not increase. It would remain constant. If you will look at the economic history of the United States, you will see that the sum total of capital has continually increased. Therefore capital does not consume its share... This is sold abroad. It has to be sold abroad. There is no other way of getting rid of it. And that unconsumed surplus, sold abroad. (London, 1908, p. 144-145)

'Money-Commodity-Money or Commodity-Money-Commodity' is one of Marx's remarkable concepts expounded in *Capital*. Produced material creates surplus value which is left in the pocket of the capitalist. The capitalist uses his profits to obtain new riches from the reuse of money through investments. This money-based circulation, which is also explained by Ernest Everhard in his analysis of economic distribution in the United States, indicates the crucial role of surplus value for the investment of a capitalist country. In addition, a worker's labour is not a true reflection of the produced value. The value that is given to the produced material is more than the labourer can buy. 'The mathematics of a dream' is dependent on the inaccuracy of a capitalist system that is doomed to decline. The production process of product that is unaffordable for the labourer is defined as:

Here is a shoe factory. This factory takes leather and makes it into shoes. Here is one hundred dollars worth of leather. It goes through the factory and comes out in the form of shoes, worth, let us say, two hundred dollars. What has happened? One hundred dollars has been added to the value of the leather... suppose labor, having received its fifty dollars, wanted to buy back shoes. It could only buy back fifty dollars worth (London, 1908, p. 142-143).

The producers of the product cannot afford to buy it with the wages paid for their work in the factory. The exchange value of their labour is not as high as the value of the produced materials. The wages of the workers are spent in living costs, that is, the money in the pockets of workers goes back to developing economic growth. A 'cog in the wheel' is a good expression to delineate the place of working men and women in the development of society. They sell their labour to produce products and by buying goods, they contribute to the circulation of money in the economic system that can open the gates for new investment in industry. This is exactly what Ernest wishes to underline in his debate with the small businessmen: "Labor consumes all of the total product that its wages will buy back... Labor buys back and consumes two billions. Capital does not consume the remaining two billions" (London, 1908, p. 144-145). Actually, labour expended in the process of production is related to value-producing. Therefore, nothing can interfere in its measurement outside the sphere of production. For laborers, the problematic distribution of surplus value is the outcome of "the problem of compensation on the market for labour expenditure" (Freedman, 1961, p. 18). Besides, the global economic dynamic since industrialization is predicated on excessive production.

Capitalist countries have to empty their surpluses in other markets in other countries, preferably in underdeveloped countries. Ernest's rhetorical question about the future of surpluses is replied to by Mr. Kowalt, a small business owner, "Sell them to countries with undeveloped resources" (London, 1908, p. 146). What the capitalist system stands for in underdeveloped countries is the opportunity to be able to modernize. However, this facet of the system is also criticised by Ernest because he claims that these surpluses never end:

The United States and Brazil must both seek out other countries with undeveloped resources, in order to unload the surpluses on them. But by the very process of unloading the surpluses, the resources of those countries are in turn developed. Soon they have surpluses, and are seeking other countries on which to unload...There are only so many countries in the world. What will happen when every country in the world, down to the smallest and last, with a surplus in its hands? (London, 1908, p. 148)

It is obvious that the transformation of products into commodities brings about exchange between different communities (Mandel, 1978, p. 278). The extension of capital investment into the financial system of other countries is a necessity for the process of circulation. This circulation is not only for the rise of money but also new commodities. In one of his letters to Cloudesley Johns, London discusses the surplus product which must be sold outside the borders of a country (Hendricks & Shepard, 1965, p. 66). He exemplifies this with machine production in England and China. Both will not buy these surplus products because one of them produces less than the latter in value. After the development of China's manufacturing capacity, she will not buy England's machinery. To his friend, he writes, "And again, that instead of consuming her product, there will be surplus product, cheaper than England's" and questions "Will England buy it?" or "Who will?" The conclusive explanation is "all countries are getting in similar position". London foresees there will be a fight for foreign markets "in an era of great colonial empire" (Hendricks & Shepard, 1965, p. 66).

According to Marx's materialism, history is driven by a dialectical relationship between social classes, realized through the eruption of economic and social conflicts. In addition, human struggle over material goods, their production and the means of production propel history. Such a way of thinking excludes Hegelian dialectics which explains history as that of divinely inspired human beings.

Based on the concept that refers to historical developments of different modes of production, Marx highlights the significance of 'the relations of production'. Societies organize economic relations to permit the production of goods correspondingly. Derived from the correlation between labour and production, the Marxist approach elaborates on social relations and their use as tools in the production of goods (Hitchcock, 2008, p. 15). To Marx, the middle class powerfully controls the economic system and is closely interested in these developments which are decisive criteria for the mediation between the labourer and the capitalist. Hence, social relations are moulded by the economic relations which foster the prosperity of the middle class. In *The Iron Heel*, the Oligarchy and the proletariat appear as two distinct groups, and only interact with each other according to the rules of the economic system while the middle class provides the continuity to these rules. With bourgeoisie support, the Oligarchs act like shepherds directing and controlling institutions like clubs, schools and the church.

In *The Iron Heel*, London uses 'club culture' as a sign of the class dichotomies in the utopian society of the nineteenth century. The intellectual representatives of the middle class gather and share current developments. Within the club, segregation extends to class background. 'Cultural Capital' as Sarah Thornton, the writer of *Club Cultures*, discusses is the knowledge gained through education to represent social status (Thornton, 2003, p. 25). She analyzes the characteristics of club goers and concludes that class is one of criteria for choosing a particular type of club. London introduces the Philomath Club and its members are not ordinary people like workers, farmers, and peasants, but wealthy people. This club is created by Miss Brentwood who is a wealthy maid. For Miss Brentwood, the Philomath Club is like her husband, family and a toy. She organises events in private houses where lecturers, mostly hired, will be heard. The primary goal of the club is to collect and serve rich people who are also educated intellectuals. For Avis Everhard, the writer of the diary, the Philomath Club "was the most select on the Pacific Coast" and the club's members were "the wealthiest in the community, and the strongest-minded of the wealthy, with...a sprinkling of scholars to give it intellectual tone" (London, 1908, p. 73). As Avis claims, the representatives of the club are educated to maintain their status and this status provides that its members are beholden to bourgeois culture. In addition to

be members of the same club means solidarity, and the diversity of its professions is a sign of the power of the club. In Chapter III, "Jackson's Arm", Avis Everhard tells about her investigation into the accident that resulted in the loss of Jackson's arm in a machine. She mentions Judge Caldwell and Colonel Ingram and how their friendship prevents Jackson's lawyer from getting testimony out of the witnesses. The lawyer's explanation for the loss at trial is "their belong to the same lodge and the same club" (London, 1908, p. 49).

Jack London underlines the lack of state schools which was the only opportunity to educate the children of labour-ghettos. He writes "Common school education, so far as they were concerned, had ceased" (London, 1908, 303). However, this unavailability means 'destination to destitution'. Similarly, Karl Marx declared in *The Communist Manifesto* as the tenth principle "Free education for all children in public schools" (Marx, 1988, p. 231). Marx foresaw the deviation of modes of production through his glimpse of the industrial system. He enunciated the implication of the modes of production with the following words, "Religion, family, state, law, morality, science, art, etc., are only particular modes of production, and fall under its general law" (Marx, 1988, p. 103). He desires to outline an alternative way to achieve the salvation of the working man through the destruction of these modes of production. This can reverse "all estrangement" that the proletarians endure in numerous fields of life and "social mode of existence" can be a solution for them (Marx, 1988, p. 103). Derived from the assumptions enunciated by Marx, Antonio Gramsci mentions the inequality in the education system supported by the dominant class. As he outlines the deficiencies of vocational school, he extends his ideas to the denotation and connotation of democracy. In fact, he implicitly criticizes the goal of the ruling class in their attempts to categorize employees. In his *Prison Notebooks*, he writes "democracy, by definition, cannot mean merely that an unskilled worker can become skilled. It must mean that every 'citizen' can 'govern' and that society places him, even if only abstractly, in a general condition to achieve this" (Hoare & Smith, 1971, p. 40). Jack London's characters choose either the side of 'the People of Abyss' or that of 'the Iron Heel'. With such a choice, the members can obtain new opportunities or face with new obstacles. After the general strike, the Oligarchs change their political tactics and return to the working-class to suggest some

privileges. London renames these separatists as traitors and tells how their life-styles change after their decision as follows:

The traitors and their families became clannish. Finding it impossible to dwell in safety in the midst of the betrayed proletariat, they moved into new localities inhabited by themselves alone. In this they were favored by the oligarchs. Good dwellings, modern and sanitary, were built for them, surrounded by spacious yards, and separated here and there by parks and playgrounds. Their children attended schools especially built for them, and in these schools manual training and applied science were specialized upon. Thus, and unavoidably, at the very beginning, out of this segregation arose caste. The members of the favored unions became the aristocracy of labor. (London, 1908, p. 232)

In addition to this, Jack London sheds light on the tangled relations with the church. London creates Bishop Morehouse to shed light on its corrupted political position. Throughout the novel, the judicial role of religion in the destiny of the masses is explained through the metamorphosis of the Bishop. Bishop Morehouse changes his dogmatic rules and his world view drags him to find real life outside the walls of the church. His sermons disturb the religious bourgeoisie owing to the fact that he is in conscious of the probable diplomacy that is modified by the children of God by excluding 'the people of the abyss'. Ernest mentions the inconsistencies between what the church does and God urges. As Ernest confesses his ideas based on the decline of the Christian beliefs, Bishop recognizes that the teachings of the church have unfortunately departed from fall apart genuine Christianity. Ernest concludes "The Church is not teaching Christ these days,...That is why the workingmen will have nothing to do with the Church. The Church condones the frightful brutality and savagery with which the capitalist class treats the working class" (London, 1908, p. 33). This essential assertion actually highlights how deeply believers serve the dominant ideology, held by the Oligarchs. For Bishop Morehouse, this is, therefore, a turning point because he questions things intensely thereafter. The apolitical stance of a clergyman is not the reality because servitude to the ideas of sermons is directly connected to the dominant policy. The contribution of religion to the oppression of the masses should not be ignored. Engels wrote " if ever, the people must be kept in order by moral means, and the first and foremost of all moral means of action upon the masses is and remains—religion" (Engels, 1908, p. 42). Engels defends the idea that religious beliefs can be stepping stones for the growth of classes. During the rebellion against feudalism, the masters and

manufacturers sided with science against the Church in order not to lose control over science which is a necessity for the development of industrial production. Engels describes the role of the church for the bourgeoisie as follows:

...two of the points where the rising middle-class was bound to come into collision with the established religion, will be sufficient to show, first, that the class most directly interested in the struggle against the pretensions of the Roman Church was the bourgeoisie; and second, that every struggle against feudalism, at that time, had to take on a religious disguise, had to be directed against the Church in the first instance. (Engels, 1908, p. 25)

Engels claims that the middle class takes an opportunist approach in begetting the dominant policy, directly related to their economic interests. In order to reach the upper class, powerful economic and political advantages need to be accrued. The bourgeoisie directed the church to maximise its advantages. As Engels talks about the rise of middle-class power, he cites "the English bourgeoisie... had to take a part in keeping down the lower orders, the great producing mass of the nation, and one of the means employed for that purpose was the influence of religion" (Engels, 1908, p. 30). Since workmen are seen as no more than commodities, this policy towards lower-class people, which is directly connected to the exploitation embedded in economic development, was impossible to combat. Engels posits that the bourgeoisie stepped in with a 'religious disguise' at the right moment to deceive the proletariat. In *The Iron Heel*, Bishop Morehouse recognizes that the big trusts and the workers are not at the same level of economic and social privilege. The church does not completely implement the rules of God and misunderstands the biblical verses. This slight doubt about misapprehension disturbs him and he chooses to declare his sins officially. He confesses "I have lived in shame and hypocrisies too long to be able to help others" and advises them to use "the palaces of the Church" as "hospitals and nurseries for those who have fallen by the wayside and are perishing" (London, 1908, p. 114). Tension among the listeners rises when he continues "Let each one of you who is prosperous take into his house some thief and treat him as his brother, some unfortunate and treat her as his sister" (London, 1908, p. 114). His appeal provokes the members of the upper class, for Morehouse is a representative of a respected institution. What he suggests is the antipode of their practical discourse. Bishop Morehouse concludes his speech within the following words:

And so I say to the rich among you, and to all the rich, that bitterly you oppress the Master's lambs. You have hardened your hearts. You have closed your ears to the voices that are crying in the land-the voices of pain and sorrow that you will not hear but that some day will be heard. (London, 1908, p. 115-116)

After this sermon, he is forcefully taken to the sanatorium with a made-up story about a mental breakdown. Such a transformation, especially that of a clergyman to a 'socialist', is untenable and an unexpected handicap for the ongoing cause of the Oligarchy. Nevertheless, Morehouse is portrayed as a noble character who sells all his possessions to save the poor.

There are some more indirect forms of capitalist domination, such as education and religion in *The Iron Heel*. Althusser refers to these as Ideological State Apparatuses. Similar to Gramsci, Althusser alleges that the hegemony of the dominant class handicaps the freedom of the working class. The prevailing ideas of the ruling class are imposed on the oppressed. This is why lower-class people should create their own works of art. Jack London constitutes his novel with the ideas of Ernest Everhard, to introduce Marxist theory to an audience of workers and farmers (Booker, 1996, p. 237). Therefore, London consciously prepares his novel as if it was an instructive document such as a manifesto. He reiterates the thoughts set out in his popular essay "Revolution" (Hay, 2013, p. 37). In "Revolution", London announced, "the capitalist class failed" (London, 1910, p. 5) and "There would be no more material want and wretchedness, no more children toiling out their lives, no more men and women and babes living like beasts and dying like beasts" (London, 1908, p. 9). In "The Philomaths" of *The Iron Heel*, Ernest addresses the Oligarchy, "You have failed in your management. You have made a shambles of civilization. You have been blind and greedy and...profits were impossible without the toil of children and babes" (London, 1908, p. 87). The aforementioned educational hegemony is vividly visualized when he talks about the loss of hybrid education as a representation of collaboration between classes, that is, the Oligarchs, the Middle Class and the Lower Class. The representatives of the Oligarchy are in such a high position that they can close the schools in the ghettos.

London also complains about the harsh conditions in which children are incarcerated. It is written "Children, six and seven years of age, working every night

at twelve-hour shifts? (London, 1908, p. 36). They are put to work at lower wages to displace men (London, 1908, p. 128). The economic system pulls the children into its vortex to maximise profit and, naturally, the state school is barred. This symbolizes the repressive attitude of the Oligarchs; however, its effects are more far-reaching. Not only the absence of education but the hegemonic style of education also brings destructive results. The manufacturing process is completely dependent on the amount of produced materials. This is the end of craft-based manufacture. Before the subdivision of labour with the use of machinery, apprentices learnt all techniques and processes in order to create a finished product out of raw materials. But craftsmen were faced with a redundancy of knowledge inasmuch as the new industrial jobs required little or no training. Increased efficiency and productivity were important factors that a manufacturer could never ignore. Production was therefore sub-divided into separate processes. Consequently, a pin was not completely produced by a craftsman; instead, it was produced by many different workers (Hall & Gieben, 1992, p. 194). Yet even Adam Smith who admired modernization accepts the stupefying effect of subdivided jobs on labourers. In *The Wealth of Nations*, he describes the new skilled employees with such words,

The man whose whole life is spent in performing a few simple operations, of which the effects are perhaps always the same, or very nearly the same, has no occasion to exert his understanding or to exercise his invention in finding out expedients for removing difficulties which never occur. He naturally loses, therefore, the habit of such exertion, and generally becomes as stupid and ignorant as it is possible for a human creature to become. (Smith, 2007, p. 506)

Thus, workers lose their ingenuity which leaves them powerless before their employers. Artisans may have strived to retain their old techniques of labouring and preserve their customs with regard to trading relations. Nevertheless, their efforts are doomed to fail. New forms of skilled work replaced the artisanship in the machine-engineering industry ((Hall & Gieben, 1992, p. 194). Ultimately, less trained children were more profitable individuals.

Louis Althusser calls the church, the family, political parties, media and the education system 'The Ideological State Apparatuses' and for the police, law courts and army 'the Repressive State Apparatuses'. Jack London's utopian world in *The Iron Heel* contains not only 'Ideological State Apparatuses' but also 'Repressive State

Apparatuses'. The Mercenaries can be classified as a 'Repressive State Apparatus' because their duty is to support the interests of the rulers and repress any potential threat to those interests by the people of the abyss. The Mercenaries are "a standing army of professional soldiers who are officered by members of the Oligarchy" (London, 1908, p. 281). In addition to the Mercenaries, there is a regular secret service in the Iron Heel, and a secret service within the Mercenaries which maintains a connection between the police and the military (London, 1908, p. 281). Pinkertons were private detectives and also became hired men, who fought for the capitalists and later developed into the Mercenaries. At first, these private detectives were hired by the factory owners to shoot down strikers in their factory (London, 1908, p. 80). As Althusser claims in his "Ideology and Ideological State Apparatuses", the Repressive State Apparatus "functions massively and predominantly by repression (including physical repression), while functioning secondarily by ideology" (Althusser, 1971, p. 145). In *The Iron Heel*, the Chicago general strike is repressed by the planned intervention of the Mercenaries. The Oligarchy's repressive power is very clear when the Mercenaries are hurled into Chicago. Avis Everhard describes how the Mercenaries are commanded to kill the strikers whether they are wounded or not (London, 1908, p. 331). The whole force of the Oligarchy is used to prevent the success of the Chicago Commune strike. Avis tells how the strikers are so desperate in the face of the persecution by their soldiers, "Instead of the whole country being hand in hand in revolt, they were all alone, and the total strength of the Oligarchy could have been directed against them if necessary" (London, 1908, p. 337). Althusser claims that the Repressive State Apparatus represents a unity of a commanded organization and this unity is embraced by the representatives of the rulers. Such a characteristic protects not only its coherent nature but its reproductive tendency (Althusser, 1971, p. 149). When Avis mentions the burning of the South Side ghetto, it is not fully clear whether it is directed by the Mercenaries or not. Yet, Meredith notes "the ghetto was fired by the Mercenaries under orders from their chiefs" (London, 1908, p. 346). This shows how the secure position of this unity empowers and motivates a repressive group of men.

Alienation is one of the Marxist hypotheses which extends to depict the sociological conditions of the lower-class citizens as they are lost between

production and consciousness. In fact, this concept is the outcome of Hegelian *Entfremdung* which means "a condition in which man's own powers appeared as self-subsistent forces or entities controlling actions" (Bottomore, 1961, p. 20). After Hegel, Feuerbach extends the issue of alienation to the impact of religion on society. In his study of Christianity, he notes that the powers and capacities attributed to the divine source are indeed man's own powers and capacities. Inspired by Feuerbach, Marx examined alienation from a social perspective. He opposes Hegel's deification of the State and leaves his conception of labour as "spiritual labour". In his analysis of the economic structure of capitalism, he scrutinizes the meaning of wealth in the form of capital, thereby discovering that it is a mode of alienation (Bottomore, 1920, p. 20). He conceives that the total alienation of human labour has resulted in the augmentation of man's productive forces to the highest level (Hyppolite, 1973, p. 83). For wealth, there appear labourers alienated more from themselves, their fellows, their labour and the product. In Marxist theory, the process of alienation happens in two ways. Firstly, workers are alienated from the products that are produced by them owing to the fact that the capitalist owners own and dispose of the goods for profit. Marx renders that as an objectification of labour because the produced material is congealed in an object. In "Estranged Labor", he defines "the relation of the worker to the product of labor as an alien object exercising power" whereby he denounces the externalization of human effort (Marx, 1988, p. 75). Workers are estranged from their produced goods which cannot be used by themselves for their own welfare but are instead used by capitalists to make themselves wealthier as the output of surplus value. In *The Iron Heel*, Jack London's socialist leader, Ernest, mentions the imbalance between the labour and its worth when he describes workers producing shoes in a factory who, in return, cannot afford to buy them. Ernest declares "Now, suppose labor, having received its fifty dollars, wanted to buy back shoes. It could only buy back fifty dollars worth" (London, 1908, p. 143). In the first conversation between Ernest and the Bishop, Ernest exemplifies the profit which is not accrued by a man working on the street railways, "The workingmen on the street railway furnish the labor. The stockholders furnish the capital" (London, 1908, p. 30). For Ernest, there is a failure in the distribution of money because it is mostly dependent upon profit-making. He takes the attention of

the Bishop when he talks about these monetary relationships within the economic system. It is known that the value of the product is much more than the worker can afford after its manufacture. This shows the alienation of the worker from the product. Secondly, workers are alienated from themselves which is called 'self-estrangement'. Since they sell their labour in the marketplace just like other goods, it is apparent that the workers themselves turn into commodities too. In "Estranged Labor", Marx also describes "the relation of labor to the act of production within the labor process" (Marx, 1988, p. 75). He underlines the relationship between the worker and his/her own activity that can be delineated as an alien activity, not belonging to him/her. Thus, the worker is alienated from his/her humanity (Hitchcock, 2008, p. 17). Jean Hippolite explains alienation as "the process in which man, once he has externalized himself, finds himself alien to himself" (Hitchcock, 2008, p. 82). She claims that the lost recognition in the externalization of the self is a calamity befalling man. Jackson's life story in *The Iron Heel* is a good example of the reasons carrying a working man to the edge of losing his/her identity. Jackson is a worker who loses his arm while he is working on a machine. He subsequently loses his court case even though it is just. He recalls how he worked in the Sierra Mills during his negotiation with Avis, whose aim is to learn the background of his accident. His accident happens as follows:

I was workin' overtime, an' I guess I was tired out some. I worked seventeen years in them mills, an' I've took notice that most of the accidents happens just before whistle-blow. I 'm willin' to bet that more accidents happens in the hour before whistle-blow than in all the rest of the day. A man ain't so quick after workin' steady for hours. I've seen too many of 'em cut up an' gouged an' hawed not to know. (London, 1908, p. 108)

Jackson thinks that long working hours causes such accidents. Workers are so alienated from their own selves that they cannot apprehend their weariness. This overwork is not suitable to human nature but this ignorance ensures the status quo because the sole way for them to live is to sell their labour. For Ernest, Jackson's muscles lost their resiliency and snap just like other workers after overtime. As a result, the toothed drum of the picker caught his arm (London, 1908, p. 40). Jackson worked as a part of the machine, that is, he is so alienated from his own being that he is precluded from recognizing the warning signals his physical well-being. This degradation prevails and invades his whole self. As Marx defines it "the poorer he

himself -his inner life- becomes, and the less he belongs to himself" (Marx, 1988, p. 72). Jackson's anger towards his employers causes him to plead "They might a-given me a job as watchman, anyway" (London, 1908, p. 43). Clearly, Jackson is so alienated towards himself that he is even eager to work at another position if there is another opportunity. It is not untrue to assert that alienation conquers lower class consciousness, whereby the working man loses his/her ability to identify within his/her social milieu. In addition, there are two more specific types of alienation: 'Alienation from species of life' and 'Alienation from other men' as Eric Fromm mentions in *Marx's Concept of Man*. Eric Fromm writes in "Alienation", "The alienated man is not only alienated from other men; he is alienated from the essence of humanity, from his 'species-being', both in his natural and spiritual qualities (Fromm, 1961, p. 52). Alienation by which man transforms into an object is also sensed in the species life of lower class people. Fromm re-evaluates 'species-being' for Marx. Marx puts it in his essay, "Estranged Labor",

It is just in the working-up of the objective world, therefore, that man first really proves himself to be a species being. This production is his active species life. Through and because of this production, nature appears as his work and his reality. The object of labor is, therefore, the objectification of man's species life. (Marx, 1988, p. 77)

In nature, man is a free entity that possesses his/her physical and psychological characteristics, only for the permanence of his species. However, the natural side of a human is metamorphosed with the emergence of money-dominated societies, obsessed with "Gold? yellow, glittering, precious gold?" (Shakespeare, 2004, p. 268). In other words, the essence of man changes and labour becomes the object of his/her species life. Alienated labour causes this transformation into a means of physical existence. Man is estranged from his/her body, external nature and humanity in alienated work (Marx, 1988, p. 78). In *The Iron Heel*, Jack London's depictions of common man are clear. Ernest is the one who is concerned with the poor conditions of workers and describes their physical . He introduces one-armed Jackson, who is "a large man, poorly dressed" carrying "a great load of rattan and bamboo stands, chairs, and screens" (London, 1908, p. 39). In spite of his handicap, he must carry heavy goods. More significantly, Jackson loses his arm trying to fix a machine on the night shift. He tells this depressing event in the following words,

"I chucked off the belt with my right hand," he said, "an' made a reach for the flint with my left. I didn't stop to see if the belt was off. I thought my right hand had done it- only it didn't. I reached quick, and the belt wasn't all the way off. And then my arm was chewed off." (London, 1908, p. 45)

He is so alienated from his own existence that he takes the risk of being injured while getting the flint from the machine. As a matter of fact, Jackson degrades a part of his body to the level of an object. The reason for this degradation is his alienation from his essence. Furthermore, at the first meeting of Dr. Hammerfield, Dr. Ballingford and Bishop Morehouse with Ernest, Ernest stresses the disparity between lower class and middle class people. He notes "Your hands are soft with the work others have performed for you" (London, 1908, p. 21). While working class people have tough hands, the bourgeoisie have soft hands. For an alienated labourer, his coarse hands are determinant of his alien nature. Avis also pays attention to the "wan white hands" of the women in Chicago "who toiled for ninety cents a week, and the children who work like "slaves of the Southern cotton mills" (London, 1908, p. 60). Moreover, Ernest stresses for the inequities of child labour. He tells Bishop Morehouse that the children in cotton mills die like flies without seeing the sunshine because they are trapped "working every night at twelve-hour shifts" (London, 1908, p. 36). Children at the age of six or seven years old are estranged from their natural being and external world. Due to their physical inadequacies, it is impossible for them to cope with the harsh conditions of Southern cotton mills. Working at night in twelve-hour shifts indicates that they have almost no time for resting or sleeping which are primal needs of human nature.

In addition, 'alienation to other man' is another important concept in the context of Marxist theory. Marx notes, "An immediate consequence of the fact that man is estranged from the product of his labor, from his life-activity, from his species being is the estrangement of man from man" (Marx, 1988, p. 78). Man's estrangement from species life affects his relationship with other men. Since each man experiences this estrangement from their class, men from the same class are alienated from each other. Fromm interprets Marx's alienated labour concept and writes that this alienation from other men, alienation from the essence of humanity, alienation from the species being with natural and spiritual qualities are essential characteristics of workmen (Fromm, 1961, p. 53). In 1905, Jack London composed a

letter to Glen Ellen and mentioned the importance of brotherhood for organized labour. If workers do not stand shoulder to shoulder, unorganized labour appears weak. In *The Iron Heel*, there are examples of worker solidarity, such as the Chicago commune strike. A group of strikers separates from those they call traitors and reacts against the general strike policy. On the one hand, the revolutionaries, who join the general strike, are the symbol of concept of brotherhood. On the other hand, there are separatists who betray their class by embracing an opportunist approach. The traitors feel alienated from themselves and from their fellow class members. When the separatists leave the general strikers alone, those who join the revolt are estranged from these, "traitors". In addition, in Jackson's case, his co-workers did not back him up. They even testified that Jackson's injury was the result of his neglect and carelessness. While Avis investigates the truth behind the accident, she learns that the witnesses obey the instructions of Colonel Ingram who is responsible for the legal affairs of big corporations like the Sierra Mills, the Berkeley Consolidated, the Oakland, and Pleasanton Electric (London, 1908, p. 47). As an explanation, the following footnote is added by the author, "The function of the corporation lawyer was to serve, by corrupt methods, the money-grabbing propensities of the corporations" (London, 1908, p. 47). According to Meredith, the lawyer for these companies serves to protect their business interests. Peter Donnelly, the foreman in Sierra mills, testifies in favour of the company. He explained why he sided with the employers as follows:

It's long years I've worked in the mills. I began as a little lad on the spindles. I worked up ever since. It's by hard work I got to my present exalted position. I'm a foreman...I used to belong to the union. But I've stayed by the company through two strikes. They called me scab. There 's not a man among 'em to-day to take a drink with me if I asked him...It's not me duty, but me bread an butter an the life of me children to stand by the mills. (London, 1908, p. 50)

Peter Donnelly became a foreman after a long struggle. He does not want to lose his position having sacrificed his childhood to the machines, just like the children in Southern cotton mills. More significantly, he no more believes in his brother workers because of his bad experiences during previous strikes. Therefore, he only desires to work for the goodness of his family thenceforth. Henry Dallas, the superintendent, also refuses to talk about Jackson's accident. Avis could not get even

one word from him though his ignorant attitude does not convince her (London, 1908, p. 51).

Althusser conceives "the 'law' belongs both to the (Repressive) State Apparatus and to the system of the ISAs" (Althusser, 1971, p. 143). He notes how the courts and law are subject to the control of the ruling caste. To be able to interfere in the process of the judiciary bestows enormous power. In a capitalist society, law is accepted as one of the bourgeois prejudices by which so many bourgeois interests come true (Marx, 1988, p. 220). In "The Mathematics of a Dream", Ernest criticizes the court system and the interference of the Plutocracy in its processes. He ardently highlights the lack of legal neutrality in society. Ernest exposes the legal authorities as follows:

The Plutocracy has all power in its hands to-day. It to-day makes the laws, for it owns the Senate, Congress, the courts, and the state legislatures. And not only that. Behind law must be force to execute the law. To-day the Plutocracy makes the law, and to enforce the law it has at its beck and call the police, the army, the navy, and, lastly, the militia, which is you, and me, and all of us. (London, 1908, p. 161)

The objective of the judiciary for the Oligarchy is to dominate lower-class citizens by granting prerogatives to protect the interests of the ruling class. This ensures the supremacy of the elite through a dual conspiracy. They exploit the proletarians in order to sustain their profitable relationships, on the other hand they suppress these people so as to continue the authority of the dominant class. The hegemony of the rulers in *The Iron Heel* is made evident through legal regulations. For instance, in Jackson's case, the foremen are warned by the employers to testify as to his carelessness at the trial and follow the instructions of Colonel Ingram who is a member of the defence. James Smith confesses to Avis that his testimony is biased, "I was explaining why I testified at the trial the way I did—why I followed instructions./Whose instructions?/Colonel Ingram. His evidence damages Jackson's case (London, 1908, p. 52-53).

In Marxist theory, commodification refers to the transformation of people, labour, goods into commodities that can be traded. Jackson's arm is commodified. Despite Jackson being a good worker, he is condemned for carelessness and forced to leave his job, for he is not only a disabled worker but also a challenger of

authority. Therefore it is not appropriate to let him work within the factory. Capitalism aims to sell objects to make profit. Jackson with one arm cannot produce much labour. Hence, Jackson not only lost his arm but also his ability to make a profit. Further, children are enslaved by the machinery of mills. Their labours turn into a trading material to obtain more profit. Their surplus value is shared within the Oligarchy. Ernest describes how their profit is used for the construction of new churches, "The dividends are paid out of their blood. And out of the dividends magnificent churches are builded in New England" (London, 1908, p. 36-37).

The objectification of people at work directly affects human relations. The growth of capitalism brings about 'commodity fetishism'. Capital's primary rule is "the domination of living men by dead matter" (Bottomore & Rubel, 1961, p. 21). If production increases and disseminates to all parts of society, the value that is produced, labelled and idolized will influence social relations in that society. In *Capital*, it is addressed that value has a capacity to convert every produced material into a social hieroglyphic (Marx, 1995, p. 31). From this perspective, the product is revalued by social relations. There is no direct social relationship between the producers, but there exists a material relationship between the persons and a social relationship between the things, for the products have no meaning until coming to the marketplace. Ardis and Asgard are two cities in *The Iron Heel* which are built by the people of the abyss. After their construction is completed, the buildings will serve only the pleasures of upper class members and workmen cannot benefit from the buildings that they have themselves constructed. Although these cities are constructed by the physical strength of artisans and workers, the value of Ardis and Asgard is decided by the social character of production. These cities are depicted as follows:

New levies are being imposed for the building of Asgard, the projected wonder-city that will far exceed Ardis when the latter is completed...The walls and towers and shafts of that fair city will arise to the sound of singing, and into its beauty and wonder will be woven, not sighs and groans, but music and laughter. (London, 1908, p. 303-304)

The "sighs and groans" of labourers in the process of construction are buried under the new value of these wondrous commodities. The rise of Ardis and Asgard will make cheaper than the cities of old times. Namely, the cities are fetishized in

view of the fact that their social character, which is not endowed with in the construction process, determines the exact value of the new commodities. The workers are alienated from the labour inside the buildings. The reason for this alienation is that the oligarchs will dwell in these cities and worship beauty there (London, 1908, p. 226).

In the urbanized environment just after the expansion of industrialization, the family structure changed. Before the establishment of factories, household chores were divided among the family members in rural areas more frequently. Fathers, mothers and children were working in the same place to maintain the farm work. However, a breakup of the family was caused by a money-based economy. All family members commenced work at different work places far away from their residences. In addition, children's earnings became an essential part of the family income, since youth labour was paid well in a factory or mill (Volo, 2007, p. 28). London announced in *Revolution*, "80,000 children are toiling out their lives in the textile mills alone" (London, 1910, p. 7). In comparison to *Revolution*, he proclaims in *The Iron Heel* "little children went to work on the machine-loom, at lower wages, and displaced the men" (London, 1908, p. 128). The function of family in an organized society is expressed by Volo in *Family Life in the 19th Century America* in these words: "The family served to transmit cultural ideals, societal standards, and political awareness through succeeding generations" (Volo, 2007, p. 8). If the family is seen as such a crucial mechanism, thereby the values of social beings can be transmitted to the next generations. However, the unity of the family is disrupted under industrialization because there is no common time to meet together at home. Overwork prevents even the basic necessities. Karl Marx discusses the deterioration of family ties and the use of all its members for the sake of capitalist interests. In *The Communist Manifesto*, he declares, "all family ties among the proletarians are torn asunder and their children transformed into simple articles of commerce and instruments of labor" (Marx, 1988, p. 227). Dependent upon Marx's discourse, London alleges that the economic system of the Oligarchy worsens family life. His ideas are construed by Ernest as, "[t]he working people were driven from their villages and herded in factory towns. The mothers and children were put to work at the new machines. Family life ceased. The conditions were frightful. It is a tale of

blood" (London, 1908, p. 34). Inasmuch as poor wages continues being paid, the fathers, the mothers and children have to overwork. What London underlines is the significant, unfortunately negative, impact of the capitalist system on the family as nucleus of society.

The economic base rests within a societal superstructure. The invisible mission of this superstructure is to neutralise class disparities, and thereby reality is overarched. This controlling mechanism, termed 'naturalizing', manifests itself in cultural differences through art, religion and politics. 'Ideology' is in the perception of Antonio Gramsci, "a conception of the world that is implicitly manifest in art, in law, in economic activity and in all manifestations of individual and collective life" (Gramsci, 1971, p. 328). In order to dominate the lower classes, the details of reality are blanketed through art, law and other institutions in the interests of the rulers. It is too difficult for an exploited class to realize these ideological interventions. The Oligarchy aspires to direct artistic works according to its own ideology. As Lukács claims, "the function of bourgeoisie class consciousness is to accomplish control of the society" (Lukács, 1971, p. 65). They think that unless they take control of civilization, the proletarians will engulf "everything of beauty and wonder and joy and good in its cavernous and slime-dripping maw" (London, 1908, p. 300). As it is understood, art is seen as a means of entertainment and a symbol of beauty. Therefore, the glittering towers of wondrous cities are not going to carry the groans of their serfs but the sounds of singing. Moreover, the artists will be applauded in proportion to their inattention to the working class, in other words, "the artists will "pander to the bourgeois taste of the middle class" (London, 1908, p. 226). The oligarchs raise their offspring far away from others in terms of living conditions, education and culture. Avis is told "their children played in the parks during those terrible days and that their favorite game is an imitation of their elders stamping upon the proletariat (London, 1908, p. 336-337). As Lukács claims in his *History and Class Consciousness*, the hegemony of the bourgeoisie endeavours "to organise the whole society in its own interests" (Lukács, 1971, p. 65). If it promotes its interests strictly within its own class, there can appear little problem. Yet, problems arise when the bourgeoisie tries to impose its interests over the whole of society. Lukács explains "the need to deceive the other classes and to ensure that their class

consciousness remains amorphous is inescapable for a bourgeois regime" (Lukács, 1971, p. 66). Avis meets James Smith during her investigation. He was able to continue his education through high school until his father's death. However, he could not attend university because he had to start working in the mills. Avis finds this man as "better educated than most workingmen" (London, 1908, p. 52). In order not to resemble other uneducated contemporaries, Ernest struggles to educate himself. According to Avis, "At ten years of age he had gone to work in the mills, and later he served his apprenticeship and became a horseshoer. He was self-educated, had taught himself German and French" (London, 1908, p. 25). A working man's life is restricted and, for Lukács this is connected to economic prosperity, based on Karl Marx's theories. He considers "when *The Communist Manifesto* makes the point that the bourgeoisie produces its own gravediggers, this is valid ideologically as well as economically" (Lukács, 1971, p. 66). Ideological performances are interwoven with economic interests. 'Gravediggers' are found from the people of the lower classes. In London's novel, this notion is carried through the mindset of Avis who transmits her observations about the labour-ghettos of Ardis. She prescribes "it is the beast of their own making" (London, 1908, p. 303). Ernest Everhard predicts that one day the bourgeoisie will be dragged down by his class in the same way that the previous system -feudalism- was dragged down by the capitalists (London, 1908, p. 98).

Jack London's prose style is formed in the light of Marx's principles and Darwin's theories. The symbiosis of the elements, stemming from Marx and Darwin, affects his ideas and is reflected in the narration of his most important works. David Stack sets out the influence of Darwinism on socialism in the following words, "Darwinism, broadly defined, provided the late-nineteenth-century left with an organic and evolutionary language that profoundly influenced the form and content of its socialism" (Stack, 2003, p. vii). *The Iron Heel* typifies the mixture of the elements of both philosophies. His pessimistic novel carries the aspects of naturalism for which the ciphers are meticulously operated in socialism.

Naturalist writers centre their works on lower-class people, just as London targets the working-man as the heart-beat of the novel. The focal point is the misery

or miserable conditions of these people. London describes the characters from the working class such as Jackson, Peter Donnelly, James Smith and Ernest Everhard. Ernest acts as a leader of the socialist union, that is, the defender of workers. His wife, father-in-law and the Bishop change their status and prefer to work as poor people after choosing to leave their place amongst middle class or upper-middle-class citizens. Professor John Cunningham, Avis's father, is discharged from the university and also he loses his house because of the mortgage which is construed as "the machinery of the society" (London, 1908, p. 180). For the Professor, his house sale is not a failure and a means becoming working class. He says to Avis, "Now we shall become real proletarians" (London, 1908, p. 181). Avis and his father move to the slums of Market Street in San Francisco. In his new life, he tries various jobs. Avis mentions "He worked as a night watchman, hawked potatoes on the street, pasted labels in a cannery warehouse, was utility man in a paper box factory, and water-carrier for a street railway" (London, 1908, p. 238). Jack London successfully chronicles the transformation process of the Bishop and Professor and delineates how their destinies carry them to their second lives. Bishop Morehouse sells all his goods to help people in slums and John Cunningham lives with the proletarians, aware of their cause. As characters in the novel, they symbolize lower class people or newly transformed individuals.

Professor Cunningham never gives up his scientific thinking and pushes himself by observing proletarian life. In fact, observation and experimentation are two significant terms in the construction of naturalist novels. Emile Zola asserts that it is the task of naturalist writers "to make an experiment, to analyze facts and to master them" (Zola, 1893, p. 13). This aspect of naturalism is a reflection of the stylistic skills in naturalist novels to accomplish a complete understanding of the truth. Cunningham's scientific and analytical characteristics are a perfect echo of the author's objectivity. Avis describes his father's experimental approach in the new social structure in these words, "he worked at odd jobs, and the work was play as well as learned investigation, for he delighted in it and was always returning home with copious notes and bubbling over with new adventures. He was the perfect scientist" (London, 1908, p. 237). Moreover, the narrator is the closest character to the reader. *The Iron Heel* is penned from the first-person narration. The readers share

her sympathy and observations (Howard, 1985, p. 106). To illustrate, during the general strike many outrageous events that visualized by the reader through the depictions of Avis. She observes the fights between soldiers and strikers, and experiences the phenomena which are the outcome of a probable 'chance bomb.' The reader learns "Soldiers and slaves lay together, torn and mangled, around and over the wreckage of the automobiles and guns" (London, 1908, p. 350). The primary task of naturalist writing is to act as a photographer of phenomena. The reader assumes violence will occur between the Mercenaries and the strikers. Avis tells of the attack of the Mercenaries on the wounded. She shares what happened to the injured woman and man, "I remember one man they dragged out of a heap, who pleaded abjectly until a revolver shot cut him short. Then there was a woman who charged from a heap, snarling and shooting" (London, 1908, p. 332). In "The Novel as Social Science," Zola argues "The observer relates purely and simply the phenomena which has under his eyes" (Zola, 1893, p. 19). This description indicates the relationship between the observer and phenomena. That is, the monitoring observer takes a photograph of the event. Furthermore, the experimentalist attains a hypothesis as a result of an experiment. Avis concludes what she oversees at the Chicago Commune strike in three days, "I saw practically nothing outside the killing of the people of the abyss and the mid-air fighting between sky-scrapers" (London, 1908, p. 334). Avis unearths their secret attempts during the general strike. She not only observes but also records the results.

London adapts nature as a brutal force in the muckraking scenes of immersion in the slums as a celebration of primordial superman; however, this can only be harnessed by socialist goals (Berliner, 2005, p. 56). *The Iron Heel* is not categorized amongst his adventure novels which focus predominantly on the alienation of man from nature. Yet naturalistic descriptions are widely used in Avis' Sonoma days. Her arrival at the shelter is dangerous owing to its distance from the city. The voyage on the sea is difficult, as Avis writes, "The winds baffled, and we drifted aimlessly the greater part of the night" (London, 1908, p. 265), but natural forces allow them to pass through the cave, which is a symbol of the protection of Mother Nature. A depiction of the harshness of the trial is given:

I passed through a glade of tangled vines and bushes that ran between two wooded knolls. The glade ended abruptly at the steep bank of a stream.... It was quite a scramble down to the stream bed, and, once on the bed, we went down stream perhaps for a hundred feet. And then we came to the great hole. There was no warning of the existence of the hole, nor was it a hole in the common sense of the word. One crawled through tight-locked briers and branches, and found oneself on the very edge, peering out and down through a green screen. (London, 1908, p. 268-269)

In his political novels, nature is represented by a harsh environment, which encompass social difficulties as an extension of Social Darwinism. This theory is the reflection of the survival of the fittest among individuals in society. This is condemned as an appeal to the privileged Anglo-Saxon elite in that the doctrine arouses ethnocentric and evolutionist attitudes towards primitive people. Thus, the manufacturers can exploit workers because they see it as their superior right (Cassuto & Reesman, 1996, p. 130). Stemming from Darwin's assumptions about the importance of cooperation for survival, Darwin creates characters who strive for their existence in the social system of the early-twentieth century. Tavernier-Courbin describes human beings who live in the urban jungle "in various states of degradation, starvation, and misery, bullied, mistreated, and ignored by the higher levels of society" (Tavernier-Courbin, 1994, p. 43) *The Iron Heel* links the mistreatment of the working man with their salvation through cooperation. In other words, what Jack London highlights is the significance of solidarity. Cooperation is equivalent to brotherhood, thereby London expounds on the overthrow of the Iron Heel. The agents working against the Oligarchy are seen as the keepers of liberty owing to their service to the brotherhood. The narrator describes the agents as the men "whose eyes saw, beyond the belly-need, the radiant figure of liberty and the brotherhood (London, 1908, p. 298). Anthony Meredith tells the aftermath, "Out of the decay of self-seeking capitalism, it was held, would arise that flower of the ages, the Brotherhood of Man" (London, 1908, p. xii).

The degradation of man and animalization are crucial characteristics of naturalistic writing. To analyse human beings at the level of animals allows naturalist writers to confront their pure attributions. London discerns the chasm in the world of the Iron Heel and displays the social effect of its economic system. In the footnote, added by Meredith, the wolf and man are compared, "Men preyed upon one another

like ravening wolves. The big wolves ate the little wolves" (London, 1908, p. 48). He criticizes the capitalist system as being established on the destruction of mankind by each other. It is also emphasized that capitalism creates physical hardships for working men. This emphasis is captured by violent metaphors such as, "the rabbits in California after a drive" for the people of the abyss (London, 1908, p. 345). He metaphorizes them as "hunted rabbits" because they are driven to that street and slaughtered there. Working men degraded to such a level that they are killed like animals.

In the face of the naturalistic picture of life, there exists the 'unfit' and the 'fittest' figures: the former are overwhelmed by external forces whilst the latter succeed in adapting to the environmental conditions. The naturalist novelist, more or less, builds his work on a protagonist whose career is determined by these inner or outer forces. They may be intellectually or physically insufficient; however, whatever the cause of his/her deficiency, he/she cannot deal with the external circumstances surrounding him/her (Figg, 1964, p. 314). The events that beset the protagonist are predetermined by these forces. It is not possible to consider the existence of free will because the 'will' is embodied by the external forces. In a character evaluation of *The Iron Heel*, Avis Everhard and Ernest Everhard can be identified as the protagonists. Both of them survive until being executed. In the eyes of Avis, Ernest is an intelligent revolutionary. He can adapt to the harshness of the authority of the Oligarchy. This is not to say the counter force that leads to Ernest's demise is only the violent leadership of the Oligarchs. In a sense, the economic and also the social system that arise from this biased governance stand as the real forces. His inherently strong adaptive characteristics, allow him to bear the harshness of the environment. Ernest initially encounters the mills at the age of ten. He becomes a blacksmith after serving his apprenticeship. He is not easily physically broken by the deadly conditions of the mills. He mentions that he is not like his father, who became a slave to the industrial machine to put bread in his mouth (London, 1908, p. 55). When Ernest considers the falsities of predecessors, he recognises how he is different from them. The conversation is just after an offer for an appointment as the United States Commissioner of Labour (London, 1908, p. 108). For him, this is an old trick. Ernest considers it a way of stealing the captains from the army of labour because when the

leaders are taken under control, they are neutralised as potential threats. He criticizes his forefathers because they did not challenge to the status quo. It is emphasized here that Ernest is different from others and is almost a distinguished leader. He is portrayed as a strong character through to the end of the novel. Notwithstanding, Ernest cannot achieve his aims as a leader because he is captured and executed. This is disappointing for the implied reader but it is a ritual for the naturalist novelists to prepare a tragic end for their plots. In Naturalism, insistence on the validity of natural laws within human life dictates a tragic hero. In fact, apart from the death of Ernest and Avis, the astonishing development that occurs at the end of the novel is the rebuff of the general strike. A naturalistic view prompts the writer to construct a tragic end to stress the power of nature. To an extent, the workers are oriented to their destiny even though it results in a huge massacre. This principle is the bedrock of naturalist writing. In fact, London's tragic ending can be a reference to the weakness of the workers or can be interpreted as an appeal to save their class and safely protect their rights for future generations. However, London's annotator states that "the world-movement of labor should come into its own" to overthrow the Iron Heel tyranny (London, 1908, p. xiv). Anthony Meredith explains that the domination of the Iron Heel lasts about three hundred years while the Brotherhood of Man four hundred years (London, 1908, p. 227). It is understandable that London fictionalizes his work according to the basic tenets of a naturalist novel, but he contradicts himself when the annotator releases notes as proof of the destruction of the Oligarchy and the establishment of the Brotherhood of Man. Leon Trotsky wrote a "Critique of The Iron Heel" and refutes the idea that London has a pessimistic view. He applauds London for being far-sighted and even optimistic. Trotsky states "It is not a question of Jack London's pessimism, but of his passionate effort to shake those who are lulled by routine, to force them to open their eyes and to see what is and what approaches" (Nuernberg, 1995, p. 137). He also claims the current regime results from the defeat of the proletarian revolution. Unless there is a successful revolution by the proletariat, the unruly authority of the Oligarchy will continue.

Jack London beholds the developments of the nineteenth century and reflects them in *The Iron Heel* to create a different viewpoint on the modern era. Though his novel carries some historical events and their connotations, it is not correct to

analyze it as non-fiction. For an analysis of London's novel, Marxist theory sheds light on the ideas that come out of the literature. The class issue is carried successfully from the beginning to the end of the novel in a consistent manner. The clash between the oligarchs and the workers allows the writer to expose their interwoven causes. The unsuccessful strike determines the destiny of lower class people and their class rights. Not only the massacre but also the failure causes the masses to experience social trauma.

2.2. *Martin Eden*: Class Awareness

*Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;*

T.S. Eliot

Jack London wrote *Martin Eden* as he and his newly married wife, Charmian Kittredge, were on an adventurous voyage on a ketch. Although the novel is not based at sea, there are some parts that reflect London's nautical experiences. London completed writing it on the way back to California and *Martin Eden* was published in 1909. *Martin Eden* can be classified as "only partially autobiographical" as Franklin Walker notes in *Jack London and the Klondike* (Walker, 1994, p. 33). His enthusiasm for reading and books are, particularly during the mid-1890s, quite accurately recorded in *Martin Eden*. In the novel, Jack London takes Mabel Applegarth as a model. She is the daughter of a middle-class family, the Applegarths, with whom he became acquainted during his preparation for California University. In *Martin Eden*, Ruth Morse appears as a result of his attraction to Mabel Applegarth. His admiration and affection for Mabel is represented by the portrayal of Martin Eden's lover, Ruth (London, 2011, p. 7). Also, his socialist background was developed at Oakland High School, *Aegis*, which he attended, yet it maybe more accurate to attribute his socialist education to discussions in the Oakland City Park. It was an important place where he encountered the Henry Clay Debating Society, among whose members were several Fabian socialists (Walker, 1994, p. 33). In the 'Introduction' of *The Annotated Books in Jack London's Library*, David Mike

Hamilton mentions that London was influenced by Frederick Irons Bram, who was a socialist librarian who directed him to read the works of "John Ruskin, Karl Marx, Thomas Carlyle, William Morris and Matthew Arnold" (Hamilton, 1986, p. 7).

The imbalance of class structure in society is the basic issue that Jack London aims to highlight in *Martin Eden*. The struggle between the classes is best displayed through the remarkable different lifestyles between the bourgeoisie and the proletariat. To be able to focus on the self-interrogation of the characters, London creates paradoxical conditions to highlight the differences, such as the abrupt confrontation between Lizzie and Ruth. Lizzie is representative of women labourers who work in factories; on the other hand, Ruth is an educated bourgeois girl ready to be married to one of the gentlemen of her class. Their encounter crossing Broadway triggers London to analyse these two women. Lizzie's eyes given no pure glances but instead little wild ones because she always has to look after herself. For Martin, she is a typically ordinary working-class girl who wears the same garments as other factory labourers and cannot even speak as kindly as Ruth (London, 2011, p. 90). Martin recognizes how both class members are physically different from each other. Hard-work causes excessive physical changes in the appearances of working-class girls. For instance, Martin imagines when Gertrude very young; she is wearied by working so much at the whim of her greedy husband, Bernard Higginbotham. Martin discerns "She was worked to death" (London, 2011, p. 55). He also feels the soullessness in the kiss of Gertrude and compares the lips of Ruth and Gertrude as two women with different class backgrounds. The primary goal of the writer is to reiterate the contrast between these American women and stress the stigmatization of the emblems of their class through their bodies. Martin describes his sister's lips as flabby and her kiss as tasting of soapsuds. He notices "Hers was the kiss of a tired woman who had been tired so long that she had forgotten how to kiss" (London, 2011, p 40). He deduces that her lack of spirit comes from the volume of her work. In contrast, Ruth has no issues with work and her handshake and kisses do not lack vitality. For Martin, "Her kiss would be like her hand-shake or the way she looked at one, firm and frank" (London, 2011, p 40). Marx declares in *The Economic and Philosophical Manuscripts*, "The less you think, love, theorize, sing, paint, fence, etc., the more you save... The less you are, the more you have" (Marx, 1988, p. 119).

Gertrude neglects the necessities and retreats by leaving her intuitions behind. However, Ruth does not need to make money, which can be considered as a special privilege that improves her self-confidence. In fact, for Martin, the Morses live a labour-free life. He understands this from the softness of their palms, including her father and mother: "He suddenly saw the aristocracy of the people who did not labor (London, 2020, p. 35).

'Beauty' is conceptually examined as a different mindset in *Martin Eden*. Martin is disappointed and also perplexed when he becomes aware of this change. He meditates "How different...from the atmosphere of beauty and repose of the house wherein Ruth dwelt. There it was all spiritual. Here it was all material, and meanly material" (London, 2011, p. 39). Their house stands not as a nest but a commodity that can be rented and lived into show off their status in society. Martin's brother-in-law is so disturbingly thrifty that he rents the servant room to two boarders. Jim, a plumber's apprentice, is one of the boarders, while Martin is the other. Martin is even charged fifty cents for burning gas late in his room (London, 2011, p. 34). Martin does not approve of Mr. Higginbotham's attitudes because he is so money-minded. A man is no more than an object for him. The house also signifies the disembodiment of family values within society. The fidelity amongst the family members is partially connected to their economic relations. With the advancement of industry, the division of interests becomes a core issue. In "Outlines of a Critique of Political Economy", Frederick Engels criticizes economists who are only interested in money as opposed to people. He notes that children "look upon their parental home as a mere boarding-house, and to make their parents an allowance of a certain sum for food and lodging" (Marx, 1988, p 178). Martin hears in one of the speeches made by a socialist in Oakland Park, "Two million of your children are toiling to-day in this trader-oligarchy of the United States". He also tells of the abuses of noble men, "They have purchased your slave judges, they have debauched your slave legislatures, and they have forced to worse horrors than chattel slavery your slave boys and girls" (London, 2011, p. 269). It is stressed that slavery is carried on by the nobility. Working class children are enslaved because their childhood passes working in various factories. Maria, who is Martin's householder, cannot afford for her children to go to school. While Maria and Martin are drinking a gallon of sour wine

bought for fifteen cents, she tells her wish, "Joe an' Nick no runna da cow Dey go-a to school. Bimebymaka da good engineer, worka da railroad" (London, 2011, p. 174). Joe and Nick cannot be educated because they have to help their mother to live. This is the handicap blocking the prosperity of Maria Silva's family. She has an unendurable struggle, working to feed seven children. She washes and irons clothes, milks cows and cooks. Under such circumstances, it is not possible to get an education, which drags them into the status of the undereducated. It seems, therefore, that Joe and Nick, most probably, are going to be workers for a rich nobleman. During his childhood and youth, Martin cannot avoid searching for the reason why "the ideas in the books ennoble the wealthy". He remembers "All his childhood and youth had been troubled by a vague unrest; he had never known what he wanted" (London, 2011, p. 61). He is raised without an education or the ideas of thinkers. Karl Marx declares in *The Communist Manifesto*, "The proletariat is without property; his relation to his wife and children has no longer anything in common with the bourgeois family relations" (Marx, 1988, p. 220). Martin depicts two family types: his sister's and his householder's family. Family relationships are associated with work. Mr. Higginbotham's oppressive attitude towards his wife is obvious. Gertrude warns him that it will be hard to do washing the next day while he is away driving the wagon. But the primacy of work is clear in the following conversation,

"You'd better send for Marian to-morrow to take care of the children. With Tom quit, I'll have to be out on the wagon, an' you can make up your mind to it to be down below waitin' on the counter."

"But to-morrow's wash day," she objected weakly.

"Get up early, then, an' do it first. I won't start out till ten o'clock." (London, 2011, p. 34)

On the other hand, middle-class family life is not just about labour. Middle-class families see their children as direct beneficiaries of their privileged status. They protect them, keeping them at home in order to underline the meaning of childhood as a stage of life filled with innocence and purity. In such homes, no labour from children is required (Volo, 2007, p. 315). There is a fiery debate between Ruth and Alloy. As they are talking about culture, their conversation deviates to the affordability of a family, specifically within their class. For Ruth, it is not so astonishing to work as a teacher, but it is a delicate issue for the representatives of the middle-class. Alloy explains his ideas as follows,

Why do you fill your head with Saxon and general culture? Because you don't have to make your way in the world. Your father sees to that. He buys your clothes for you, and all the rest. What rotten good is our education, yours and mine and Arthur's and Norman's? We're soaked in general culture, and if our daddies went broke to-day, we'd be falling down to-morrow on teachers' examinations. The best job you could get, Ruth, would be a country school or music teacher in a girls' boarding-school." (London, 2011, pp. 98-99)

The Morses are not completely bound to each other by a money-based relationship, but it would also be untrue to claim that the economic welfare provided by their father does not contribute to their peaceful life. Compared to the conditions experienced by proletarian families, bourgeois families do not need to deal with the demands of hard work. Their children are acculturated according to upper-class values. Alloy mentions their propriety comes from the high status of their family. He does not agree with this privileged position because it depends on the perpetuation of an economic fortune.

Class issue as a Marxist concept is dependent upon the antagonistic relations between the middle class and the working class. The axis of bourgeois and proletarian life is made vividly clear within the descriptions of inner and outer places that are haunted by Martin. In Martin's world, the exploited and the exploiter are the main figures of class conflict. The most detailed description of his workplaces concerns the laundry. Since he is short of money after his writing enterprise, he has to work at a laundry which serves wealthy customers. Joe and Martin are always obliged to complete their tasks in a limited time, but the working hours are not stable and their work-time is determined by the volume of work. This causes them to work without breaks. To give a sense of disequilibrium to readers, the coolness and hotness in and out of the laundry is emphasised. Martin explains the paradoxical condition which hotel customers and themselves as laundrymen are in as follows:

It was exhausting work, carried on, hour after hour, at top speed. Out on the broad verandas of the hotel, men and women, in cool white, sipped iced drinks and kept their circulation down. But in the laundry the air was sizzling. The huge stove roared red hot and white hot, while the irons, moving over the damp cloth, sent up clouds of steam. (London, 2011, p. 126)

While Joe and Martin are exhausted by working long hours, the guests of the hotel spend their leisure time on the verandas of the hotel. This contrast signifies the inequalities in the distribution of money. Marx calls this "the crying inequalities in

the distribution of wealth" (Marx, 1988, p. 234). Indeed, there appears an imbalance because of competition created by those people constituting the authorities. The employers, the manufacturers and factory owners are not concerned with the difficulty of delicate work like 'fancy starch'. The focal point that attracts them would be the value of the labour of the laundry workers. The value of their work is a hundred dollars: seventy dollars for Joe, thirty dollars for Martin (London, 2011, p. 120). In *Capital*, it is claimed that the disparity between quality and quantity can be discussed in the context of the equal value system because the duration of the expenditure and the quantity of labour determine the value of commodities (Marx, 1995, p. 30). London describes the genuine difference in the working conditions of laundrymen. Martin works fourteen hours on foot and has no energy when he lies on the bed to read the books of John Fiske (London, 2011, p. 122). In the workplace, the labourers do not have any opportunity for self-development. This causes an absence of any social relationship with the product. Marx posits his assumption under the guise of 'commodity fetishism'. He nonetheless associates the value of the commodity itself with the apparent social relations. This can be explained as the relationship with the expenditure for washing the materials in laundry machinery. As Marx describes the peculiarity of the social character of labour, the labour of an individual is itself an aspect of the labour of society. Martin earns a hundred dollars for completing the work, which takes a long time. Moreover, this working time is not recognized by the users of the washed clothes. What is washed in machines with the assistance of human labour is fetishized. The direct act of exchange occurs between the products while the indirect act of exchange occurs between the producers (Marx, 1995, p. 31). Martin and Joe can only afford the absolute basics, a room to stay in and food. There is an imbalance in the privileges granted to upper-class people and to lower-class people. In effect, the establishment of the laundry can be metaphorically revaluated. Though their workplace is a part of the 'Shelly Hot Springs', it stands out of the hotel which is clear in Joe's words, "This is a small laundry, upcountry, belongs to Shelly Hot Springs" (London, 2011, p. 120). The workers drive all means of production but are not adopted into the dominant class because they are not rulers. Their otherized position is economically a retrogression to a certain extent. The upper-class is dependent on the lower-class but they restrict their living conditions

through monetary policy. Hence, the downtrodden community is driven to act as a supplementary force of the upper-class community.

Hegemony is the dominance over one social group of individuals by another. It is significant to note that hegemony is not completely achieved by force and wealth. The hegemonic class can be seen as a determinant of consciousness, character and even customs all through the mechanisms of social structure. Moreover, the hegemonic class's monopoly of power can be achieved as a result of their dominance of private institutions. The hegemonic class may be rulers owing to the fact that the ruling class predominantly imposes its own vision on whole groups of society (Thompson, 1966, p. 345). In comparison, there is an absence of hegemonic consciousness in the working class. For that reason, the bourgeoisie is a decisive element in the determination of the characteristics of society. *Martin Eden* unveils the mystery of the dominance of the bourgeoisie. Ruth and her family are introduced as an idolized form of the bourgeoisie. The introductory scene of this *Bildungsroman* portrays very clearly the class tensions in society. London opens his novel with a stressful situation concerning a guest at the entrance of a luxurious house. Martin has been invited to dinner at the Morse estate for the first time and it is obvious that he feels uncomfortable, perhaps because of his old clothes, physical appearance, vulgar attitudes, or even dialect. The image of this sailor as a 'frightened horse' amidst the chic furniture is described like this,

The wide rooms seemed too narrow for his rolling gait, and to himself he was in terror lest his broad shoulders should collide with the doorways or sweep the bric-a-brac from the low mantel. He recoiled from side to side between the various objects and multiplied the hazards that in reality lodged only in his mind. (London, 2011, p. 9)

Martin's initial steps in the Morse residence can also be interpreted as the commencement of his self-interrogation about the existence of a class at rock-bottom compared to an extravagant middle-class. He admires the intellectualism of the bourgeoisie and indeed has absorbed some middle-class values. However, that is not to say Martin is alien to his own class's needs and values. Nevertheless, he seeks to internalize the principle values of the middle-class. However, it is obscure whether he freely embraces them or they have been imposed on him. What Gramsci discusses in his *Prison Notebooks* is exactly an explanation of Martin's in-between situation.

Gramsci describes "the independence and autonomy of the subaltern group which it claims to represent are in fact sacrificed to the intellectual hegemony of the ruling class" (Hoare & Smith, 1971, p. 255). Martin is captivated by the intellectual beauty of the bourgeoisie when he is faced with miscellaneous books in the Morses' library (London, 2011, p. 11). "He does not know painting" is a good interjection by the author which sheds light on the poor but passionate outlook with which this proletarian man disguises himself (London, 2011, p. 11). London's clumsy sailor is shocked when he is confronted with an unfamiliar mode of education. While Norman and Arthur are talking about the university shop, they use the word 'trig' several times. Martin asks "What is *trig*?" Norman explains trigonometry as a higher form of math. Martin's second question is "What is math?" Norman's following answer is "Mathematics, arithmetic" (London, 2011, p. 24). Norman's attitude is sarcastic due to Martin's meagre formal education. For Martin, it is hard to be among these intellectually elite people. He thinks it is a world to conquer; he says, "he couldn't talk their talk just yet, though in time he would" (London, 2011, p. 23). It is crucial to visualize a self-confident man who can negotiate with his uneducated self. More importantly, he is conscious of his estranged position. It is described as "he couldn't fake being their kind" (London, 2011, p. 23).

Georg Lukács argues that a whole economic reality must have an essential base in the advancement of individuals. This can be thought as the frontier that is founded for them by the economic structure of a society. Individuals in this foundation cannot overstep the border. The most specific effect of this limitation is their unconscious status quo. To Lukács, the implication of 'class consciousness' is "a class conditioned unconsciousness of one's own socio-historical and economic condition" (Lukács, 1968, p. 52). It is deliberately the reflection of their bordered life condition. In *Martin Eden*, Olney explains how bourgeoisie consciousness exists in the new generation, represented by himself, Ruth, Norman, and Arthur. The conversation that is also witnessed by Martin concludes with the specific deduction of Olney about the class requirements that bring them to a consciously dominated lifestyle. Olney predicts what their destiny is with these words "You'll get married someday, and I'll have nothing to do but keep track of the lawyers and business agents who will take care of the money my father's going to leave me (London, 2011,

p. 100). As their future orientations are decided by the progenitors, their aim should be to obey the limitations because their future is prepared by the education system that will bring them to this border. Therefore, Olney insists on "every gentleman should have studied Latin, but that no gentleman should know Latin" (London, 2011, p. 99). Nobody forces them to learn Latin perfectly but they should study it as it is one of the obligations that a bourgeoisie culture predetermined. Martin is aware of their restricted lifestyle, which is highly influenced by educational and cultural values. As a good reference to this assertion, the distinguishing viewpoint between Martin and Ruth in the comprehension of "Dolores", a poem of Swinburne, can be definitive. Martin is so sure that Ruth does not understand the poem and he asks rhetorically, "How could she, living the refined life she did?" (London, 2011, p. 44). This refinement is like a phobia that prevents them from thinking freely. The more Martin reads the more he recognizes the vanity in middle-class consciousness. As a consequence of the abundance of knowledge that he gained in the books, Martin admires the middle class. Yet he discovers petty bourgeoisie morals are vain; they pretend to be highly cultured. Martin comes across a group of intellectuals when he goes to see Ruth. Professor Caldwell is impressed by Martin's self-evaluation and outspokenness. He expresses his ideas about the gentlemen, pretending sophisticated as follows:

The idlers, the wealthy idlers. They do not know, as a rule, the things known by the persons who are doing something in the world. To listen to conversation about such things would mean to be bored, wherefore the idlers decree that such things are shop and must not be talked about. Likewise they decree the things that are not shop and which may be talked about, and those things are the latest operas, latest novels, cards, billiards, cocktails, automobiles, horse shows, trout fishing, tuna-fishing, big-game shooting, yacht sailing, and so forth--and mark you, these are the things the idlers know. In all truth, they constitute the shop-talk of the idlers. (London, 2011, p. 194)

Martin's point-of-view is very similar to that of Olney who explains the uselessness of many of the doctrines of their class. Since Marx's discourse discusses the activity of consciousness as a "theoretical existence as a social being", Jack London correlates the concept of consciousness with its protagonist's dual identity (Marx, 1988. p. 105). Martin is the transcriber of bourgeois doctrines and working-class expectations. In fact, Martin unconsciously gets lost in the face of the supremacy of the aristocracy and formulates a new consciousness prefaced by his

working-class background and middle-class values. False consciousness is called the distortion of social and material reality (Hitchcock, 2008, p.17) or "a distorted and limited form of experience in society" (Eyerman, 1981, p. 76). In accordance with this, the falsehood of consciousness is evaluated within the limitation of the strength of individuals to modify their lives as they wish (Rosen, 1996, pp. 83-84). In a capitalist society, subordinated people prefer to be represented rather than to represent themselves. In *The Communist Manifesto*, Marx and Engels account for the existence of these interfering forces in the establishment of false consciousness. He asks "Does it require deep intuition to comprehend that man's ideas, views, and conceptions, in one word, man's consciousness, change with every change in the conditions of his material existence, in his social relations, and in his social life?" (Marx, 1988, pp. 228-229). His appeal is to the working-class whose self-consciousness is implicitly determined by the materialist conditions within society. If unity among people in a social environment is not achieved through discipline in accordance with power relations, its effects are felt intensively in all walks of society. In the class consciousness of workers, there appears a distortion because of the overlap of social and economic developments that can be associated with the interests of both the bourgeoisie and the proletariat. For Lukács, in capitalism "economic factors are not concealed 'behind' consciousness but are in consciousness in itself" (Lukács, 1968, p. 59). The dominance of middle-class consciousness both prevents the emergence of genuine class consciousness within the working class and causes the development of false consciousness. In *Martin Eden*, Martin changes his lifestyle in order to attract Ruth. He is conscious of the disparity between himself and his lover. However, his emotions drive him to change drastically. Martin becomes like a wealthy person. He brushes his teeth, irons his trousers, scrubs his hands with a nail-brush that is purchased from the drug-store, gets accustomed to having a cold-water bath; all of which are designed to cultivate his apparent gentlemanly appearance. After these beauty treatments, he joins one of the leisure activities of Ruth's class by going to the theatre to see her. At the theatre, he comes across two girls who are from his own class. Their looks towards him in such an atmosphere disturb him greatly. In fact, he feels 'lowly' because he thinks that the girls from his class are trying to hold him down. Martin knows that if he belonged to Ruth's class,

these girls would not make any overtures towards him (London, 2011, p. 47). From another point-of-view, Martin's urge to follow the norms of her class can be conceived as a way of escaping from his own class status. Throughout the novel, Martin sometimes feels that working-class people around him stymie him as he tries to rise to the level of a higher class. He does not take pleasure in being with working class people. He unconsciously compares the world of Ruth and his own, and as a result is inclined to blame Gertrude, her family, her house, and Jim for holding him down (London, 2011, p. 42). The false consciousness that Martin also experiences is a distortion owing to the fact that as an individual he is trapped in this sense of being that pretends to free him (Eyerman, 1981, p. 304). However, Martin is not able to reject his working-class identity. Although he is in love with Ruth passionately, he cannot ignore his background. This is noticeable in his encounter with Lizzie. Martin and Ruth meet with Lizzie and her friend on Broadway by coincidence. He is confused about whether to greet the girls or not. As a result, he decides not to suppress his intuitions. He explains why he does not ignore the girls, "He could not be disloyal to his kind, and it was to more than Lizzie Connolly that his hat was lifted" (London, 2011, p. 90). Martin's confusion is, in fact, the reflection of his dilemma. He is neither a member of the bourgeoisie nor of the proletariat. Prior to this consciousness, he was in a false position. Namely, his self-view is distorted by the elements of his middle-class consciousness. Martin recognizes that he is alienated from his class and does not completely approve of being part of the bourgeoisie. Martin expresses his feelings as follows:

The difference between these lawyers, officers, business men, and bankcashiers he had met and the members of the working class he had known was on a par with the difference in the food they ate, clothes they wore, neighborhoods in which they lived. Certainly, in all of them was lacking the something more which he found in himself and in the books. (London, 2011, p. 210)

Martin challenges the position of these affluent gentlemen who are nourished by the money-related social relations. He does not admit their universal class idealism. Besides, Marx alleges the bourgeoisie defends a false concept that is based on its being a universal class. This fallacy causes an illusionary representation of reality. Since their concept stems from the false representation of reality, all individuals in the society expose to the false consciousness. Middle-class people are

not eager to tolerate the lower class people represent themselves because of their exploitive relationships. Thus, the proletarians lay mired into the false consciousness to which they are unable to resist (Hawkes, 1999, p. 96). Martin Eden is created as a character who interrogates the representation issue and scrutinize the bilateral effects of the false consciousness. He is aware of his strong desire to be a representative of the bourgeoisie. However, his unrest due to the obscurity in that class precludes him to fall into this falsity. Also, he cannot advocate for the existence of class consciousness because he does not believe in the ability of the conscious formation under the authority of a ruling class. In order to eliminate oppression, there is a necessity to evade exploitation. The society in *Martin Eden* is amid the epoch that the capitalist system permeates at every sphere with its immense effect. Its intellectual representation is under the impact of the bourgeoisie and proletariat struggles with the pauperization. This is very clear in his self-confession, "Foolishly, in the past, he had conceived that all well-groomed persons above the working class were persons with power of intellect and vigor of beauty" (London, 2011, pp. 209-210). Beforehand, he conceives that the great minds belong to the middle-class by excluding the working class. Martin has to educate himself and even aims to write how he perceives the world. It sounds critical because working class people are far away from being educated. To illustrate, Maria Silva's children cannot attend school. Without economic self-sufficiency, it is nearly impossible to attain whole knowledgeable individuals in a society. In accord, the gap between the bourgeoisie and the proletariat grows unhesitatingly. Once Ruth comes to visit Martin, the children circles the carriage just because carriages in this street are only seen for weddings and funerals and neither of them is in Silva's house (London, 2011, p. 183). Further, at the opening scene of the novel, Martin has dinner with the Morse family. Arthur warns his family not to be bewildered during his visit. He says "[h]e was going to bring a wild man home to dinner" (London, 2011, p. 21). Arthur's identification is not dissimilar to the general view that modern life is best represented by the middle-class, and that each person in a working-class carries brutal energy.

In *False Consciousness and Ideology in Marxist Theory*, Ron Eyerman proposes that false consciousness refers to an experience in society while ideology refers to an offered explanation of that experience (Eyerman, 1981, p. 304). Terry

Eagleton affirms that ideology generates and constitutes what is perceived as reality so as to shape "the shadow of its absence over the perception of its presence" (Eagleton, 1976, p. 69). He claims that ideology might not be just an explanation of reality in which it carries its elements or the false consciousness that prevents a perception of historical realities. Ideology constitutes reality and also diffuses in various perceptive analyses in search of the real. For Eagleton, the primary obstacle appears in the definition of the relationship between literature and ideology because historical reality is not reflected by text. Literary texts may be free when dealing with reality, but they cannot be free in their use of ideology. Eagleton asserts that ideology refers to all systems of representation by which an individual's mental picture is modified, including the aesthetic, religious, and judicial. (Selden, 1989a, p. 42). From his point-of-view, it is an illusion to claim 'literature is objective' (Eagleton, 1996a, p. 9). In Jack London's *Martin Eden*, there is a contradictory illusion in the production of literary texts. Literature is directed by the intellectual perception of the middle-class. In a discussion on Praps and Vanderwater, who are known as excellent literary critics in the United States, Martin blames Ruth for worshipping "at the shrine of the established". Martin criticizes the popularity of Vanderwater, who is looked up to as the Dean of Criticism. His use of 'the established' is evocative of existent classical knowledge. Martin considers "He is no more than a ponderous bromide" (London, 2011, p. 167). Eagleton mentions in "The Rise of English", 'the greatness and a noble spirit', which is a way of linking the middle class to 'the best culture of their nation'. For him, "the traditional style of the aristocracy" is transfused into the bourgeoisie (Eagleton, 1996a, p. 21). The representatives of the bourgeoisie predominantly constitute and subsequently control all ideological apparatus with the assistance of political and economic power. This is the yardstick of middle-class consciousness. Without an ideological heritage, it is nearly impossible to achieve an image of a unified middle class. On the other hand, the working-class, as usual, is subjugated to this ruling system, which paralyzes the labouring class with a shortage of money. This is why middle-class masters are charged with maintaining noble values. Ruth is offended by the rudeness of her lover towards these thinkers. Ruth considers "he was not as they" (London, 2011, p. 168). The professors are "neat, scholarly in fitting clothes, speaking well-modulated voices, breathing of culture and

refinement" and they are likely correct in their literary judgements just because they are symbols of success (London, 2011, p. 168). Her sweetheart is the one who is badly dressed and talks by "substituting abuse for calm statement and passionate utterance for cool self-possession" (London, 2011, p. 168). More significantly, Ruth concludes that these gentlemen earn good salaries while Martin cannot earn even a penny. Ruth never believes Martin's marginal critical thinking can be correct on the grounds that he had not received a state education. Instead, he scrutinizes works of art by himself. He starts his adventure in self-education by reading Madam Blavatsky's *Secret Doctrine, Progress and Poverty, The Quintessence of Socialism*, and, *Warfare of Religion and Science* (London, 2011, p. 52). Though he fails to understand the philosophical teachings of Helena Blavatsky, he discovers the essence of life in the writings of Herbert Spencer. Martin is influenced by the scientific findings in *First Principles*. He explains how the process of evolution develops and exemplifies this by focusing on the evidence of evolution in the flight of birds. "All is law" is his deductive conclusion (London, 2011, p. 94). The development of the universe is depicted from the perspective of a sailor who sails but has never noticed this incredible phenomenon. Now that he is not in his previous state of consciousness, he can accumulate facts and make superficial generalizations (London, 2011, p. 93).

The working class is perceived to be poorly educated whereas the middle class carries the torch of intellectualism because education is provided to their offspring for the sake of future expectations. For Marx, this is a handicap for lower-class generations in that they are not in control of their own ideas. They cannot free their minds because intellectual advancement is within the power of the bourgeoisie. He writes "The class which has the means of material production at its disposal, has control at the same time over the means of mental production" (Marx, 2000, p. 26). As the educated daughter of a bourgeois family, Ruth defends the privileged sense of values belonging to her class-consciousness. It is uncomfortable to witness her inner opposition to Martin's challenging ideas about well-known musicians. She asks "By what right did Martin Eden emerge, as he had so recently emerged, from his rag-time and working-class songs, and pass judgment on the world's music?" (London, 2011, p. 171). Ruth despises Martin due to her class bias. Although she is not fully

knowledgeable about working-class music, she has "a vague feeling of outrage". Because of her middle-class background, which represents the characteristics of a universal class, she cannot endure this attitude, especially that of a lower-class person. She cannot disregard her prejudices. Martin thinks that middle-class masters can use their hegemony to control all strata in society. Martin notes how he is disappointed after he discovers the obscurity beneath the masks of middle-class families. In the aftermath of his discoveries, he characterises the Morses as "dead people" (London, 2011, p. 210). They pretend to show great interest in real music, real paintings, real literature; however, their interest is unreal. He thinks that Ruth is exposed to showiness by her family and their social environment. This is clearer in his depiction of the house, "The books on her father's shelves, the paintings on the walls, the music on the piano--all was just so much meretricious display" (London, 2011, p. 210). In fact, they live ignorant of real life. Lukács defines this as "the utter sterility of an ideology divorced from life" (Lukács, 1968, p. 67). As he describes, the bourgeoisie and their cultural activities are estranged from a 'common' consciousness. Instead, their current obsession is self-preservation. For Lukács, this defensive mode is transfigured from a "jejune" life which is also the outcome of "their naked self-interest" (Lukács, 1968, p. 67). However, it may be added that their priorities are neither the preservation of captivity nor liberty. Lukács calls this "decay" (Lukács, 1968, p. 67).

The relationship between ideology and literature is unfathomable. To accept literature as the sole representation of dominant ideologies can be an explanatory definition. If writers are not able to decipher the signs of truth about their societies, they may be acting within the 'false consciousness' of ideology. Althusser suggests that all human beings are subjects of ideology, which places them in their precise places in the social structure. In other words, it is a 'trick' which drives them to feel that they choose. In fact, they are forced into this choice through 'interpellation' by which individuals are thought to be free and independent of social forces. Of course, it is not a physical intervention, but "the perpetuation of a social set-up" which focuses on wealth and power under the sway of the bourgeoisie (Barry, 1995, p. 111). Martin and his friend, Brissenden, mostly discuss the imbalanced social system which is set up for the prosperity of masters, and not correlated with the rights of the

enslaved. In a local meeting, Martin gives a speech about the master and slave relationship by referring to the distortion of the current social structure. He declares how the enslavement came about during the establishment of the Republic as follows, "They enslaved you over again--but not frankly, as the true, noble men would do with weight of their own right arms, but secretly, by spidery machinations and by wheedling and cajolery and lies" (London, 2011, p. 269). What Martin desires is to highlight the inconsistencies in their perceptions of their 'liberation'. As he moves on to the issue of the subjugation of the masses, he condemns the judges for enslaving people and criticizes the debauched legislative.

Gary Day writes in *Class* "Money represents commodities, literature 'reality'" (Day, 2001, p. 14). Both share an intrinsic relationship concerning their form of exchange. Eagleton also disregards the life concept as the estimation of reality with literature. He erects a border between literature and ideology. For Eagleton, texts may not be a representation of historical reality but rather a respective view that works upon the ideology to generate an effect of the 'real'. The text can act freely in its relationship with reality, yet it cannot act freely in its use of ideology. Conversely, Althusser thinks that literature can create itself without ideology and refuses the treatment of great literature as mere ideology. That is, art cannot be a simple expression of ideology (Selden, 1989a, p. 456). Pierre Macherey supports Althusser's view concerning the ability of literary texts to exceed the implications of an ideology.

Martin Eden is established on a static ideological approach. Throughout the storyline, it is easily recognized as the reinvigoration of an individual. None of the ideology in the novel is based on a false interpretation of reality. The bourgeoisie is ideologically formatted as a distinctive class for Martin. Martin's first encounter with 'finger-bowls' when he sits at the dinner table with 'exalted beings' is an interesting scene that indicates the predetermination of class values. It is a way of modulating system of customs. To use 'finger bowls' is a sign of the growth of the petty bourgeoisie as a representation of high society. Martin is surprised as a result of his acquaintance with a woman different from a working-class woman in accordance with their diverse educational backgrounds. Ruth's interest in literature attracts

Martin. His affection for literature is reinforced by his desire to educate himself. Once he confesses that he wants to live just like a middle-class family, he unconsciously articulates his desire to be a volunteer for their literary policy. It is so clear in his conversation with Ruth after their first confrontation. He dreams breathing air "filled with books, and pictures, and beautiful things, where people talk in low voices an' are clean, an' their thoughts are clean" (London, 2011, p. 56). His admiration for the Morse represents his tendency to the bourgeoisie. To Martin, their thoughts seem so clean. Martin's fallacy is to admire the idea system of their upper class. It is obvious that the cleanness in which they grow their mental thinking is vividly a proof of the ideology that is permeated to the mindsets of working-class individuals like Martin Eden. However, Jack London does not let Martin lose his consciousness from the beauty of middle-class life. Therefore, in his quest for his essence, Martin becomes aware of the ritual on the production of literary works and their criticism. He shares what he discovers beneath his literary character as follows, "I know what I have in me; I know what literature is, now; I know the average rot that is poured out by a lot of little men" (London, 2011, p. 158). It is an undeniable fact that Martin also recognizes the uncleanness in the excellence of literary figures. As a more definite example, his complaint about *British Sunday* can be talked on. He calls this journal "popular mouthpieces" because there exists an interrelation between the review writers and *British Sunday*. Since the reviewers prefer writing according to the instructions of its editors, no "original idea" appears within their products. His challenge to this unexceptional idea system is once more apparent within his following words, "They know only the established,--in fact, they are the established" (London, 2011, pp. 167-168). Indeed, they can "determine the extent and compass of an epoch" as they go on ruling as a class (Marx, 2000, p. 26). This assumption is significant in comprehending the route of the middle-class in order to conquer all of the ideological apparatuses. If literature deviates from ordinary language as defined by Eagleton, the starting point may be everyday speech. In addition, Balibar and Macherey particularize the use of language for the genesis of bourgeois ideology in "Literature as an Ideological Form" as follows: "Literature is historically constituted in the bourgeois epoch as an ensemble of language-or rather of specific linguistic practices- inserted in a general schooling process so as to provide appropriate

fictional effects, thereby reproducing bourgeois ideology as the dominant ideology" (Rice & Waugh, 1996, p. 61). There is a definite consensus between language and ideology. To strengthen this correlation, the language training is supported by the general training policy that dwells on serving for dominant ideology. In *Martin Eden*, Ruth warns Martin about his grammatical mistakes in his spoken English. Ruth is not inclined to offend Martin when she says "'You was'; it should be, 'You were.' You say 'I seen' for 'I saw.' You use the double negative--" (London, 2011, p. 58). Martin has to complete his education in a grammar school and later has to attend a high school as suggested by Ruth. "But that takes money," is the immediate answer of Martin (London, 2011, p. 57). There exists an indirect or perhaps direct connection to the economic well-being of a family. Since he could like to be an intellectual person which is appropriate to the standard model of the Morse, he should obey the rules of schooling. For several weeks, he studies a grammar book that carries no special quality from the working class as it is open to debate in his following words, "Of his own class he saw nothing" (London 2011, p. 60). After he succeeds to make himself be understood in their language, he claims that the others out of the upper class cannot speak with such a good accent. Martin expresses his thoughts about this "new language" when he has the opportunity to draw the portrait of Lizzie and her friend. He explains Lizzie's deficiency like this, "She would have to be taught how to speak" (London, 2011, p. 91). Of his criteria, he sees the urgency to teach them a clear way of speaking. More or less, language is decorum of class.

The intertwined nature of commodity and ideology in social life is expressively mediated through money-based interrelations. Every commodity is born and later reborn with the ideology of the system that creates it. In other words, a commodity is an ideologically produced material. This causes false consciousness in a subordinate. There are two reasons for the positional falsity within society. Firstly, the conflict of interest between the proletariat and bourgeoisie is blurred. Although this conflict becomes clearer when considered explicitly, it is unusual to ascribe the primary cause of social differences to conflicting relations because these social dichotomies may seem on the face of it like harmonies. The second reason is alienation from their fellow workers. Under such circumstances, it is very hard to discern a clear class consciousness. Thus, a sense of class solidarity can never be

developed (Fiske, 2010, p. 14). In *Martin Eden*, Jack London also emphasises commodities as signs of class difference. 'Dress' is important for the members of each class in their society. For Martin, the clothes of Ruth and Ruth's class signify their status. At their first meeting, Mrs. Morse is dressed similarly to those grand ladies who can only be seen at the entrances of London theatres or the Grand Hotel in Yokohama. Her gowns are reminiscent of actresses on the stage (London, 2011, p. 19). In contrast, when Martin and Ruth come across Lizzie Connolly, she is wearing cheap clothes which symbolize her working-class background. For Martin, Lizzie is a proletarian girl "in her cheap finery and under the strange hat that all working-class girls were wearing just then" (London, 2011, p. 90). Ideologically, her clothes are part of the prejudices that exist about her social status. Since the gowns of the ladies show off their wealth, their dress turn into commodities. Likewise, the garments of the girls are an indicator of their lower-class position. Martin is confused because his perception of beauty changes after his acquaintance with Ruth. That confusion clearly reflects itself in the comparisons he makes. He depicts Ruth's queenly head hidden with fluffy hat, and notes the grace of her hands as she holds up her skirts, while he describes the two girls in the cannery wearing "cheap cloth, cheap ribbons, and cheap rings on the fingers" (London, 2011, p. 49). Ruth also expresses her thoughts on clothes within the 'value' concept of beauty. She suggests that Lizzie could be a more attractive girl if she had a proper opportunity to dress (London, 2011, p. 90). Moreover, Martin faces great difficulties about his clothes, specifically for his visits to the Morse estate. The main reason for this difficulty is the affordability of a suit to separate him from his lower-class contemporaries. His suit affords him the opportunity to be at Ruth's house. It is such a valuable commodity that its use-value constitutes currency. He sometimes leaves his suit at the pawn shop in order to pay his debts. At such times, he refuses any kind of invitation by Ruth's parents. For example, "Thanksgiving found him with his black suit in pawn and unable to accept the Morse's invitation to dinner" (London, 2011, p. 236). Martin rejects joining Thanksgiving despite being malnourished simply because he has no suitable clothes to wear. Furthermore, intra-class relationships are established on status considerations such as dress, demeanours and attitudes; however, these contrast with inter-class relationships which essentially stem from the opposition of

economic interests (Day, 2001, p. 9). Martin often recalls his youth. When he is with Professor Caldwell, he dreams how he used to look. Quite the hoodlum, he wore "stiff-rim Stetson hat and a square-cut, double-breasted coat, with a certain swagger to the shoulders" (London, 2011, p. 196). He believes that his appearance may frighten working-class householders which is a way of getting respect. Martin is considered a favourite amongst his own class, owing to his wit and good sense of humour. Yet he cannot display his humorous personality when he is with Ruth because of his lack of words and training (London, 2011, p. 73). In Martin's behaviour, it is easy to perceive the marginality in the intra-relationships of the working-class. His toughness can be a distinctive characteristic for his class but this is not welcomed by the middle-class. Moreover, inter-class relationships are intensely connected to their respective economic interests. This causes polarisation in the routines of different classes. To illustrate, Martin is perplexed by the array of cutlery on the table at his first meeting with the Morses. In flashback, he goes back to the meal-breaks of sailors and describes how they eat, "he and his mates sat eating salt beef with sheath-knives and fingers, or scooping thick pea-soup out of pannikins by means of battered iron spoons" (London, 2011, p. 19). On the other hand, he feels that he has to be very careful in eating because he has never had to dine like that before, especially using such diverse cutlery (London, 2011, p. 20).

Christopher Caudwell discusses the production of works of art and the possible results of their marketing in his essay, 'English Poets: Decline of Capitalism'. His arguments examine the rise of bourgeois poets and their effect on bourgeois economy. He considers that artists are victimized by the marketing of their products which he describes as the divergence of "the world of art from the world of reality" (Caudwell, 1967, p. 61). He also remarks that everybody is just after producing 'blindly' for a market which has unfathomable laws (Caudwell, 1967, p. 62). Whilst he outlines the genuine effect of the commodities on society, he also highlights 'the exploitation of the poets'. It is unfair, he notes, to brand poets or writers as capitalists due to their connection with "the common market-denominator of all commodities-money" (Caudwell, 1967, p. 63). In effect, writers are labourers and their labour is exploited. Terry Eagleton in "The Author as Producer" affirms that the products of writers are not only structures of meaning but also commodities

reconstructed by the publishers and sold for profit. To Eagleton, the writers are not "transposers of trans-individual mental structures"; they are hired by publishing houses to produce commodities for sale. Jack London himself puts up with the hardships of being a writer and having commitments to publishers. Martin Eden also deals with similar difficulties of being a successful author. Martin rebuffs the established norms of writing and decides to create his own style out of past life experiences. Unfortunately, for him, it is nearly impossible to reach the education level of the bourgeoisie. However, he discovers that he can convert his knowledge into principles, and, in this way, his wisdom can pave away through life beyond the borders of bourgeois culture. At first, Ruth warns him about his attempts to become an author. "The Wine of Life" is a story that is read by Martin to Ruth. Even if his purpose is solely to show his talent in writing, Ruth condemns him for its amateurishness. Her educated norms prevent her from perceiving the desire in its essential qualities. How she reacts to his enterprising attempts is clear within the following description, "Her trained ear detected the weaknesses and exaggerations, the overemphasis of the tyro, and she was instantly aware each time the sentence-rhythm tripped and faltered" (London, 2011, p. 106). The narrator explains how Martin feels after Ruth's corrections in grammar and form as follows,

He had a feeling that he was not sharing his work with her for the purpose of schoolroom correction. The details did not matter. They could take care of themselves. He could mend them, he could learn to mend them. Out of life he had captured something big and attempted to imprison it in the story. It was the big thing out of life he had read to her, not sentence-structure and semicolons. He wanted her to feel with him this big thing that was his. (London, 2011, p. 106)

Martin has a vision of life that is full of different stories from his class. Ruth's attitude may seem offensive, perhaps, since she behaves like an examiner, even though it is unwelcome. But to capture a moment through his prose is something that he cannot be prevented from attempting. He knows that his free mind cannot be restricted by the value system of the bourgeoisie. He perceives life constantly as on the border of contrasts. That's why, for him, "life is strange and wonderful filled with an immensity of problems, of dreams, and of heroic toils, and yet these stories dealt only with the commonplaces of life" (London, 2011, p. 106). What if he dares to challenge the systematic rules beneath the dominant culture? Martin believes himself

to be an author inasmuch as it is his only solution to free his mind. He recognizes the exclusion of the people of the abyss. This means history is written under the watchful gaze of bourgeois authority. Writing is the only way to impress bourgeois people. Martin is always conscious of the recklessness of the literary world of the bourgeoisie and of the deficiencies most proletarians suffer owing to education being founded on money. Thus, nothing is more significant than writing. He is the serf of his own literature for the sake of his class. How his self-determination flourishes is clear, "I know what I have in me; I know what literature is, now; I know the average rot that is poured out by a lot of little men" (London, 2011, p. 158). He needs to create a new literary identity to transform his memories with their cultural heritage. His stories will be so different that they will not only be embraced but also beneficial to society. For Martin, it will be as if walking on 'the road not taken'.

Leon Trotsky claims that art needs abundance (Trotsky, 1925, p. 29). He does not believe literature should be restricted to serve revolutionary ideals (Bressler, 2011, p. 170). In the letter of Engels to Margaret Harkness, he suggests that even realist writers as exemplified by Balzac show their political tendencies. He notes Balzac's satire lacks sharpness and bitterness, which indicates his sympathy for the nobility (Selden, 1989a, p. 459). Martin Eden decides to be an author for clear reasons, "He would write. He would be one of the eyes through which the world saw, one of the ears through which it heard, one of the hearts through which it felt" (London, 2011, p. 69). In doing so, Martin strives with hunger and even finds himself in a dilemma when choosing between buying food and stamps to send his manuscripts to editors. Sometimes he starves for forty hours (London, 2011, p. 165).

Marxist literary criticism interrogates whether works of art deal with the working class or not and is also concerned with how novels are published (Eagleton, 1976, p. 3). According to Engels, literature is a part of the societal superstructure and its elements can affect the economic base (Eagleton, 1976, pp. 10-11). Such an impact is intuited by the ruling class in that "all literature concerns itself with the bourgeoisie" (Bressler, 2011, p. 173). If literature is an aspect of the superstructure and has the power to change history, it can worm its way into the norms of the economic base. Although it is under the influence of the ideology of the bourgeoisie,

there can be a relationship between its 'base and superstructure characteristics'. Eagleton asserts that literature can be an artefact, a vision of the world and a representation of social consciousness; but, he also thinks that it is an industry (Eagleton, 1976, p. 59). Currently, books are not only the carrier of ideology but also commodities (Eagleton, 1976, p. 59). Eagleton points out the importance of the means of literary production, its distribution and exchange in society. Christopher Caudwell mentions that the bourgeois market grew after the invention and development of printing and publishing. During the process of publication, artists become exploited even if it may seem they write for the sake of the development of bourgeoisie thought since they produce within the system of commodity production (Caudwell, 1967, p. 63). *Martin Eden* tells the story of a man who becomes rich as a result of writing for journals, newspapers and publishing houses that are, more or less, followed by middle-class people. In fact, it is not easy to discard the idea that Martin is passionate about earning more money by writing and selling his words. His revolt against editors becomes clearer when his manuscripts are rejected by what he sees as 'the inhuman editorial machine' (London, 2011, p. 166).

Moreover, it was very hard for non-bourgeois writers to publish their manuscripts, especially if they were not famous for their intellectual achievements. Yet Martin interwove 'money' with 'success'. As noted, "the money meant more than so many dollars and cents. It stood for success, and the eagles stamped upon the coins were to him so many winged victories" (London, 2011, p. 191). By the end of the nineteenth century, it was possible to encounter successful writers who had large followings and fan clubs. American writer, Mark Twain and English poets, Rudyard Kipling, and Robert Browning were followed by numerous readers at that time. In addition to them, Horatio Alger was the most commercially successful author who wrote more than 120 books, most of which were 'rags-to-riches tales' for the American dream. Young people were delighted to read such stories, full of hope to reach the top by the virtue of hard work (Wilson, 1993, p. 105). To write for 'the magazine taste' led to fame and fortune. Martin's understanding of 'hack-work' is underlined, specifically after he reads his poem to Ruth, "It is not art, but it's a dollar" (London, 2011, p. 157). Ruth and Martin also discuss a Hawaiian story, "Wiki-wiki", which could offend readers according to Ruth because it is a no-holds-barred, honest

account lacking 'good taste'. But, for Martin, reality is within the control of the writer and life should be written truly. As he says, "It is real. It is true. And I must write life as I see it." (London, 2011, p. 243). In accordance with his perception of life, money is only a means to success. "Money is the sinews of war" says Martin, implying his struggle with editors (London, 2011, p. 136). He cannot send any of his manuscripts without stamps, which symbolize the value of money. The most terrifying effect of the connection between money and success is how it descends into a vicious circle. More obviously, as seen in the theory of 'commodity-money-commodity', success follows money, which follows success. Martin decides to go to Grub street to produce hack-pieces. In this way, he can find some spare time to write his masterpieces. He illustrates his schematic plan as follows,

I am going to move to Grub Street. I shall leave masterpieces alone and do hack-work--jokes, paragraphs, feature articles, humorous verse, and society verse--all the rot for which there seems so much demand...
Then, I'll have my spare time for study and for real work. In between the grind I'll try my hand at masterpieces... Hack-work and income first, masterpieces afterward. (London, 2011, pp. 156-157)

Martin feels more courageous because of these opportunities and frees his mind with the publication of his stories, poems and, subsequently, novels. He is successful with his writings, which are inspired by the experiences of his past. His literary status is confirmed by the editors of various publishing houses as a result of publishing his manuscripts. In fact, his self-reliance helps him to be a popular writer. Ralph Waldo Emerson writes in *Self Reliance*, "nothing is sacred but the integrity of your own mind" (Emerson, 1908, p. 15). Self-reliance is the legacy of his ancestors who lit the fire of individualism. Individualism is a world vision that defends the existence of individuals who serve themselves without ties to societal groups. In Martin's post-life, he becomes a recognised writer and this status grants him fame and wealth. It is also significant that he obtains a position as a self-reliant working-class man. He perpetually finds himself in a dilemma between the values of the upper class and lower class. Yet this complex situation does not deter him and ensures the creation of a 'new individual' who does not break his ties with his family. While buying a laundry for Joe and a milk ranch for Maria Silva, he does not neglect Gertrude and Marian and supports them financially to live more comfortable lives.

Martin, as an idol of success, is buried under the sea, signifying the death of individualistic values.

Martin Eden exhibits the patterns of naturalistic writing, which is highly affected by developing rationality. This scientific development reverberates significantly at the limits of knowledge. The protagonist of the novel discovers the essence of scientific thinking through the works of Herbert Spencer, and subsequently John Fiske. The mystery of the universe is better understood by scientists. Martin utilizes his experiences in order to comprehend the process of the life cycle. The many references to Herbert Spencer in the novel exemplify the intertextual body of the work. Herbert Spencer is known as a philosopher who adapted the Darwinian thesis about the creation of the universe and man to philosophy. He seeks to prove that human consciousness and man's social and political institutions, and even ethical values form part of the evolutionary process (Harton & Edwards, 1967, p. 165). According to his theory, the whole universe obeys the laws of science, which overshadow arbitrariness or divine will. Martin discovers the social philosophy of Spencer after reading *First Principles*. He concludes that Herbert Spencer organizes all knowledge by "reducing everything to unity, elaborating ultimate realities" because "all was law" (London, 2011, p. 94). Thus, he observes the environment and sees the unity in nature "from the farthestmost star in the wastes of space to the myriads of atoms in the grain of sand under one's foot" (London, 2011, p. 95). Émile Zola underlines the importance of science for investigating the unknown facts related to nature. The experimental novelist is to accept facts that are established by scientific investigation, as Zola expresses, "The experimental novelist as the one who accepts proven facts" and also "who points out in man and in society the mechanism of the phenomena over which science is mistress" (Zola, 1893, p. 65). Zola directs experimental writers to observe and experiment. He discovers the adaptative element of the theory of evolution following his observation of "organic flying organisms". For Martin, the evolution theory is no more "a dry-as-dust theory", but "an accepted process of development" (London, 2011, pp. 93-94). As a consequence of his experiments on the flight of birds, he gives testimony to the ideas of Darwin and, more specifically, Spencer. The fact of "a

universe so concrete of realization" is an inference that can probably be found in a naturalist work of art.

In naturalism, human beings are thought as 'human beasts', based on the conception of the animal origins of the human species (Snipes-Hoyt, 2013, p. 404). Therefore, the characters in a naturalist novel are studied through their relationships with their environs. In *The Experimental Novel*, Émile Zola asserts that novelists ought to "operate on the characters, the passions, on the human and social data, in the same way that the chemist and the physicist operate on inanimate beings, and as the physiologist operates on living beings" (Zola, 1893, p. 30). They study human beings, who are directed by instincts and passions, and their lives, which are affected by the forces of heredity and environment. Jack London, as a naturalist, proficiently reflects the degeneration of man who is driven to live under the domain of his "brutal self". While Martin and Joe work in the laundry where they suffer from exhausting working conditions, one can observe their transformation to beasts. Martin spends his Sunday just lying aimlessly without doing anything, thinking nothing. He feels as if he is dead because for him, "his soul seemed dead. He was a beast, a work-beast" (London, 2011, p. 129). Martin and Joe are no more than shadows because they lose their thinking ability (London, 2011, p. 132). When it becomes too hard to cycle about seventy miles to Oakland, he decides to go down to the village with Joe. But he realizes "the beast he was making of himself--not by the drink, but by the work" (London, 2011, p. 133). In pursuing the traces of these instincts, the author is careful to satisfy the expectations of Zola-esque style. Whenever Martin meets Cheese-face, they fight brutally. To be a winner in this fight determines who is the strongest not only of their inner selves but also of their environment. Martin remembers his last confrontation with Cheese-face. He is both an onlooker and a participant while he is watching the progress of the fight as if he is gazing into a kinetoscope. He mutters loudly, "God! We are animals! Brute-beasts!" (London, 2011, p. 116). Basic drives are exposed in their fight, which is reminiscent of the behaviour wild animals. It is, like a photograph, successfully visualized. Zola describes the observer as "the photographer of the phenomena" (Zola, 1893, p. 19). Jack London fictionalizes his novel with photo-like descriptions which enliven the detailed components of his hypothesis. In order to crystallize his discrete view of upper and lower-class people,

he depicts how different Ruth and Maria Silva decipher 'hollow cheeks' on the face of a man. For Ruth, it means losing weight for beauty whereas, for Maria, it means eating less or nothing. This comparative description is written as follows,

Ruth never read hunger in Martin's face, which had grown lean and hadenlarged the slight hollows in the cheeks. In fact, she marked the change in his face with satisfaction. It seemed to refine him, to remove from him much of the dross of flesh and the too animal-like vigor that lured her while she detested it... But Maria Silva read a different tale in the hollow cheeks and the burning eyes, ...She saw him leave the house with his overcoat and return without it, though the day was chill and raw, and promptly she saw his cheeks fill out slightly and the fire of hunger leave his eyes. (London, 2011, p. 172)

Maria Silva observes Martin as a man who is mired day after day. He loses weight and returns without his overcoat, most probably, pawned. Maria understands that he is penniless and cannot take care of himself. Zola proclaims that the author just stands as a laboratory scientist who studies the actions of the characters under the impact of heredity and surroundings. In order to learn how men behave in society, Zola thinks, there is a necessity to "take man from the hands of the physiologist" (Zola, 1893, p. 32). Unless there is an experimental outlook, it wrong to speak of science when describing a phenomenon. In accordance with this idea, what Jack London intends is to display the decay of the bourgeoisie and the struggles of the proletariat. Martin believes "The bourgeoisie is cowardly. It is afraid of life. And all your effort was to make me afraid of life. You would have formalized me" (London, 2011, p. 319). He also conceives that all bourgeoisie values are unreal, false and vulgar (London, 2011, p. 319). Furthermore, determinism is experimental reasoning and is the most immediate cause of all phenomena. Naturalists are called determinists because they attempt to determine and explain phenomena in accordance with the laws of nature. Martin is neither a member of the bourgeoisie nor of his own class. As he recognizes his in-between situation, he is closer to death. On the other hand, Martin is a superman due to his strong adaptive characteristics. He transfigures into a force, somewhat because of his alignment with external forces. This implies that he will be able to deal with each condition that he is in. However, if the forces that he confronts ever exceed his adaptive capacities, he will be overwhelmed. Martin's voyage towards the depth of the ocean is a resolution of determinism (Figg, 1964, p. 314).

CHAPTER THREE

GEORGE GISSING IN LATE-VICTORIAN LITERATURE

3.1. *Demos*: A Socialist Trial

*Gold? Yellow, glittering, precious gold?
No, gods, I am no idle votarist: roots...
Thus much of this will make
Black white, foul fair, wrong right,
Base noble, old young, coward valiant.*

Timon of Athens

Does money serve man or does man serve money? These were important questions for George Gissing in his analysis of poverty. Gissing has a small but indispensable place among artists because only he gave such an important report on working-class London in the late nineteenth century (Goode, 1978, p. 13). *Demos*, published in 1886, outstandingly expresses "the dramatisation of a total cultural and social crisis" (Poole, 1975, p. 69). Gissing characterizes not only the lives of working-class people but also middle-class people. Reflecting their views, Gissing, astonishingly, carefully gives insights into one class while considering their impact on the other class. This duality is tracked through his characters, filled with the agonies of class-prejudice. In fact, the author effectively introduces the 'cosmos' of workers, although the social milieu is made up of divergences. The rush to industrialisation is evaluated because it devalues the life conditions of poor people. Social relationships are directly moderated by money-based relationships. *Demos* is endowed with real-life scenes which are helpful in conceiving this developing society. Gissing constructs his work by going to the slums and living in lodgings. This chapter will analyse *Demos* applying the principles of Marxist literary theory.

Demos was a response to the fear of socialist revolution that was expected in mid to late nineteenth century Britain (Selig, 1995, p. 28). In *Letters of George Gissing*, he outlines the process of how he prepared for his new book. In the letter, he

mentions attending a Socialist meeting with William Morris, a poet, in Hammersmith (Gissing, 1926, p. 174). In his book he creates a Morris-like character, Richard Mutimer. Further, he had witnessed huge demonstrations in Hyde Park and Trafalgar Square, and mass meetings on Clerkenwell Green (Poole, 1975, p.49). As he was writing the final chapters of the novel, the Trafalgar Square riot erupted on 8 February 1886. Mutimer's assassination by a mob of his supporters may reflect his observations of these meetings. Gissing's new novel sold many more copies than his previous one because of its topicality. *Demos* deals with socialism and, therefore, its popularity increased amongst twentieth-century literary Marxists (Selig, 1995, p. 29).

Gissing portrays the lives of poor, neglected people, wherefore he is "a representative of the intellectual history of his time" (Goode, 1978, p. 14). In the preface to *Letters of George Gissing*, Alfred Gissing professes that his father gives so much importance to intelligence. He supports this idea with an excerpt from *The Private Papers of Henry Ryecroft*, "I used to judge the worth of person by his intellectual power and attainment. I could not see no logic, no charm where there was no learning" (Gissing, 1903, p. 43). He encourages readers to consider the importance of intelligence and education for his father and wishes them to be attentive in reading his diary and letters. Although he asserts that his personality changed closer to death, his admiration for his father's intellectualism never changed. In *The Paradox of Gissing*, Grylls asserts that Gissing "found it difficult to admire the existing aristocracy, and impossible to admire the bourgeoisie" and thought that new methods were needed to establish a more profound socialist society. "Possibly the socialist millennium would establish a new set of valuable activities: certainly it would abolish many old ones" (Grylls, 2016, p. 25).

In *The Condition of the Working Class in England* (1892), Engels explained that a new type of poverty arose as a consequence of the Industrial Revolution. This poverty reached every realm of life -cultural, moral, and intellectual, as well as material. This caused the emergence of the English working class in search of its consciousness to rebel against this economic system (Engels, 1892, p. 1). In *Demos*, the Mutimers represent a working-class family and the Eldons represent a middle-class one. Richard (Dick) Mutimer is portrayed as a man who ventures to save his

family from destitution following a legacy granted by their great uncle. Hubert Eldon is a gentleman who expected to get the inheritance of old Mutimer, though he is not one of his relatives. Richard (Dick) Mutimer dedicates himself to be "one of the glorified representatives of his class. He would show the world how a self-taught man conceived the duties and privileges of wealth" (Gissing, 1908, p. 49). Mutimer decides to continue to be called a working-class man. From this desire, it is clearly understood that he is not ashamed of his class background. In addition, he wishes to prove how he can succeed through his self-education.

There is a class conflict between the middle-class and working class. It is the result of socio-economic disparities among social classes. Marx claims "The history of all hitherto existing society is the history of class struggles" (Marx, 1988, p. 209). For Marx, human life is a struggle for existence (Marx, 1995, p. 405). If the ruling class dominates the lower class, there will be a class struggle for recognition within society. *Demos* exemplifies this clash of classes. Richard Mutimer and Hubert Eldon are not only representatives of their class but also keepers of their values. At the outset, Richard Mutimer marries Adela, whom Hubert Eldon also loves. This marriage is unfortunately dependent upon the economic rise of Richard as a consequence of the inheritance. On the other hand, Hubert Eldon confesses his love to Adela after the discovery of the will. This is connected to the riches he gains. In both cases, the effect of money on social relations is clear. Class members live within the limits of their economic conditions. Furthermore, class conflict can be recognized in direct violence, such as wars, or assassinations. For instance, after Hubert Eldon moves to the Manor, he is attacked and his mother dies. This assault is purportedly organized by workers taking revenge because they have lost their jobs when he closed the New Wanley factory. Also, class struggle appears through indirect violence, such as poverty, or illnesses. Emma Vine becomes very ill yet wants to find employment. She walks day after day to find a job. Although she is in ill-health, she tries to take on jobs for which she does not have the strength. In addition to her duties to protect herself and her nephews from starvation, she has to restore order in a wretched house (Gissing, 1908, p. 393). Alice's physical appearance changes because of her poor working conditions. In warehouses, workers have physically demanding jobs and this affects how they look. Alice was a tall girl who started

working when she was nineteen years old. During her time at the warehouse, she loses her beauty. "For two years she had been thus tall, but the grace of her proportions had only of late fully determined itself." because in the City warehouses, the work was 'unexacting' (Gissing, 1908, p. 36).

Residential segregation is a result of class conflict. It causes separation between classes, which fosters mutual ignorance. Working class households are located in one part of the city, while the middle-classes settle in other parts. There is a border between their neighbourhoods (Peet, 2014, p. 98). Engels describes the spatial structure of Manchester, which prevents rich people from seeing working class men. He writes "The town itself is peculiarly built, so that a person may live in it for years, and go in and out daily without coming into contact with a working-people's quarter or even with workers (Engels, 1892, p. 45). In *Demos*, the cemetery is divided into two: Working-class and middle-class sleeping plots. Working-class people are buried among the nameless dead, while middle-class people are buried under ornate gravestones. After Jane dies, she is buried near her family. In contrast to the area of the cemetery reserved for poor people, the resting place for rich people is divinely magnificent (Gissing, 1908, p. 221). The cemetery is depicted in the following words,

Manor Park Cemetery lies in the remote East End, and gives sleeping-places to the inhabitants of a vast district. There Jane's parents lay, not in a grave to themselves, but buried amidst the nameless dead, in that part of the ground reserved for those who can purchase no more than a portion in the foss which is filled when its occupants reach statutable distance from the surface...The cemeteries of wealthy London abound in dear and great associations, or at worst preach homilies which connect themselves with human dignity and pride. (Gissing, 1908, pp. 220-221)

This residential segregation causes two possible contradictory effects. It can promote consciousness of class and worker organizations, or it can inhibit class consciousness. Mr. Wyvern, the vicar, thinks that the poor in the East End of London are happy because it is possible to hear 'laughter and gaiety' in streets. As the vicar considers, poverty is not a handicap to happiness and solidarity. Class consciousness appears among the New Wanley workers. They work happily with the belief that they can get equal wages. This brings about fellowship among the workers. Marx and Engels note "Conceiving, thinking, the mental intercourse of men appear as the direct

efflux of their material behaviour" (Marx, 2000, p. 11). Hence, the material conditions of working-class people and their psychology are directly connected with each other. In *Demos*, New Wanley miners who lost their jobs following the closure of the New Wanley factory attack the manor of Hubert Eldon. The riot ends with the death of Mrs. Eldon. This is a movement that shows the unity of the New Wanley workers.

Bourgeois families consciously situate themselves in the higher levels of society by carefully distinguishing themselves from working class families. A sense of Low and High is deeply embedded in the consciousness of status in a society ruled over by the holders of wealth. Lower-class families are scorned because of their poor living conditions. Gissing reflects on the existence of this disparity in society as the news reaches Mrs. Mewling and Mrs. Waltham about the Manor's new owners. Mrs. Mewling is disturbed by these prospective neighbours from the working class. She calls the Mutimers "the roughest of rough", which indicates her view of their vulgarity. The neighbourhood considers this to be unbearable since it could be a threat to their high class. She tries to refrain from thinking about guests that can visit them. "Think of the rag-tag-and-bobtail they will bring with them!" says Mrs. Mewling (Gissing, 1908, p. 15). She claims it is horrible to live with lower class people who could settle in the Manor. It is apparent that she is even disturbed to share the same environs with people of a different class, especially the lower class. As can be understood, settlement is a direct indicator of the status of a family. Prior to the move of the Mutimers, they lived in one of the small dwelling houses in Wilton Square. It is divided by a canal-*maladetta e sventurata fossa*- in the middle of coal-wharfs and builders' yards, as if two facets of a face. In the south, there is Hoxton, which is a small industrial region; in the north, there are small dwelling-houses which are for resting "the great slave-army" to eat and sleep freely (Gissing, 1908, p. 26). Gissing depicts this desperate area as follows:

On the south is Hoxton, a region of malodorous market streets, of factories, timber yards, grimy warehouses, of alleys swarming with small trades and crafts, of filthy courts and passages leading into pestilential gloom ; everywhere toil in its most degrading forms ;the thorough fares thundering with high-laden waggons, the pavements trodden by working folk of the coarsest type, the corners and lurking-holes showing destitution at its ugliest. Walking northwards, the explorer finds himself in freer air, amid broader ways,

in a district of dwelling-houses only... each of these dead faced houses, often each separate blind window, represents a home,' and the associations of the word whisper blank despair. (Gissing, 1908, p. 26)

George Gissing prefers to describe life from the view of his working class characters, so that he can expose the reader to images of modernity in the industrial era. It is not clear if Gissing evaluates working class aims and capacities for the /sake of the middle class or not: however, it allows the reader to conceive of the dominance of economic superiority provided by capital. Richard Mutimer is a socialist and saves his fortune to support those socialist beliefs, based on establishing a small community called "New Wanley" in which a cooperative of workers can be protected outside the profit-based factory system. In doing so, it is necessary to destroy a green valley by building a mine factory full of chimneys releasing smoke to the air. However, for Richard, the cooperative factory is seen as the sole way to dilute capitalist domination. As Richard Mutimer deals with the prosperity of his utopia in New Wanley, Emma Watson and Mrs. Mutimer, who are the upholders of working-class values, cope with their harsh living conditions. More specifically, Richard Mutimer and his mother, Mrs. Mutimer, cannot get on well with each other, especially after his marriage to Adela. Actually, Mrs. Mutimer cannot get accustomed to living like a landlady; she often visits the Vines because she enjoys being at Wilton Square. In truth, it "was still her home; the new house could never be to her what the old was; she was a stranger amid the new furniture" (Gissing, 1908, p. 189). Mrs. Mutimer cannot leave her working-class background. Emma Vine also refuses Richard's offers of help after the death of her sister, Jane. It is very hard for Emma to move to a small room with her other sister, Kate, and work at the warehouses just to earn enough to look after Kate's children. Even though her sister strongly disapproves of her decision, Emma feels it would be very dishonourable to benefit from the endowment. To the end of the novel, Emma continues to live without breaking ties with her moral values as a working-class woman with dignity. Gissing reports how Emma and Kate strive against the harshness of their living conditions, "All dwelt together in one room, for life was harder than ever... with scanty employment, much time to kill, never a sufficiency of food, companions only too like herself in their distaste for home duties" (Gissing, 1908, p. 393). Emma's pride is never conquered and Richard dies in her hands at the end of the

novel. Richard neglects the importance of value system within the society. On the way to attain his cause, it may not be right to refuse the genuine bounds of working-class men and women.

Merriman notes that the bourgeoisie controls the means of production, which is the outcome of the Industrial Revolution and the basis of English commercial capitalism (Merriman, 2010, p. 567). This was immensely significant for proletarians in the nineteenth century. The proletariat fought the growth of modes of production because it created wage slaves. This brought the masses to the edge of eternal destitution. Gissing's *Demos* is essential for interpreting images that reflect these conditions. In the novel, Emma Vine is an important figure who is stuck in poverty after she refuses money offered by Richard Mutimer. Emma's decision also affects Kate and her children. 'Scanty' employment drags her to public-houses. Her children fall into a worse position. Gissing depicts how the children of the poor live as follows, "They played on the stairs or on the pavements, had accidents, were always dirty, cried themselves to sleep in hunger and pain" (Gissing, 1908, p. 393). It is not possible to conceive of working-class men and women being in control of modes of production. They are employed to produce. In order to dominate production, money is needed. Within the industrial world, a man becomes either an employer or one of the employed. Richard Mutimer is employed as a mechanical engineer before he inherits his great-uncle's great wealth and becomes an employer. When Richard loses this wealth, he again falls into position of being employed. "As poor as the poorest of you" are the last words that he utters to his mother before going to London (Gissing, 1908, p. 342). Adela's life also changes when her husband loses his wealth. She was a landlady of the Manor and was organizing the servants to do housework and prepare meals. However, she leaves life as the lady of the Manor when she decides to go to London with her husband. She is now a housewife who cooks for herself and her husband. She has to live in a lodging house, which is very different from the Manor. She dislikes the ordinariness of "cheap furnished lodgings...with a dirty wall-paper and a strong musty odour" but she has to live there (Gissing, 1908, p. 341). She has to cook in the fireplace to save money because if she uses the kitchen for cooking, it will cost four shillings a week.

Private property was determinant of class in English society. Landowners turned into the owners of industrial centres. Money was collected and invested for the power of the new rich, that is, the bourgeoisie. Renting out property was a means of producing profit which pauperized workers while enriching industrialists. If capital is not socialized, the power of money will never be diminished. During the growth of industrial cities, the power of landed properties yielded to the growth of the bourgeoisie. Since the possessors of money were property owners, the proletariat was forced into hovels. George Gissing reflects on the commodity relations in the material world. He suffered from poverty all his literary life. "Ceaseless torment about money" writes Gissing to Ellen in 1900 (Gissing, 1926, p. 368). In *Demos*, Gissing depicts the landowning aristocracy in his description of Wanley valley. With its green landscape, this valley stands as a symbol of wealth. Its beauty is an analogy of the desires of bourgeois families around the Manor. However, they neglect the poor families living in lodgings. Marx defined "a large part of landed property fall into the hands of the capitalists" and they become landowners (Marx, 1988, p. 62). How do these landowners keep up with the growth of industrialism? In order to continue to make more money, they become industrialists (Marx, 1988, p. 63). In the novel, great-uncle Richard Mutimer is portrayed as an entrepreneur for whom making money is the first goal. He believes that a proletarian should acquire money by their own efforts. Therefore, he decides not to leave all his properties to the young sons of Joseph Mutimer (Gissing, 1908, p. 29). However, as it turns out, his fortune is unwillingly left to his working-class relatives. Richard Mutimer decides to use the mines for the basis of an industrial undertaking as any capitalist might (Gissing, 1908, p. 56). His thoughts are basically to run a cooperative enterprise that can serve his ideals. After the workers are paid a just wage, the profit gained from working overtime will be left to the union for propaganda. While Adela and her brother, Alfred are talking about the Eldons, Alfred declares "Our aristocrats begin to see that they can't get on without money nowadays; they can't live on family records, and they find that people won't toady to them in the old way just on account of their name" (Gissing, 1908, p. 13). According to Alfred, honestly or dishonestly, to have money is the way to stay an aristocrat. If Old Mr. Mutimer leaves his fortune to Hubert Eldon, his aristocratic way of life can continue. Apart from this interwoven

relationship between class and money, there is a focal point that should be noted. Hubert Eldon resists the use of Wanley valley for the sake of workers after the discovery of the real will. His Manor's lease is also beneficial for his individual wealth. The Manor is a commodity for earning more money.

False consciousness is the misrepresentation of class relations in the consciousness of lower-class people. This leads to lower class men taking up class positions which are inconsistent with their interests (Bottomore, 1981, p. 139). The protagonist of *Demos*, Richard Mutimer, represents 'the best qualities of his class'. He has "a distinct consciousness of his points of superiority to the men among whom he lived" (Gissing, 1908, p. 33). In his own mind, he does not belong to the working class. Richard thinks that the distinction between classes can be removed through marriage into the upper classes. He envisions himself as a leader who expects "his gospel would be trumpeted over the land" (Gissing, 1908, p. 49). Therefore, he does not want to get married to Emma because "to have a 'lady' for his wife was now essential in his plans for the future" (Gissing, 1908, p. 138). He prefers a lady-like woman who carries all the qualities of the middle-class. Also, Richard does not approve of Alice's marriage because he wants her to marry a gentleman (Gissing, 1908, p. 204). Daniel Dabbs is not a person with the qualities of a gentleman. However, Richard is never part of the bourgeoisie and is never accepted as a gentleman. Adela is a middle-class woman and is preferred as a suitable partner for Richard because he wishes for a classless society achieved through couples marrying from different classes. As Richard expects, marriage with Adela can bring about 'the union of classes' (Gissing, 1908, p. 137). Hence, it is a way of challenging the differences between the middle and working class. However, it means becoming estranged from his own class consciousness. Eyerman describes false consciousness as "a distorted and limited form of experience in society" (Eyerman, 1981, p. 43). Domination of the underclass clearly causes distortions. These distortions reshape a person's ideas, lifestyles and predictions. Ron Eyerman also defends both the bourgeoisie and proletarians who fall into this false consciousness. "Human interaction within capitalist society" leads the bourgeoisie to fall into a state of false consciousness (Eyerman, 1981, p. 49). He explains that human beings perceive relationships as 'instruments'. False consciousness can be experienced by someone

from the lower class but also from the upper class. In *Demos*, Adela is characterized as a keeper of middle-class values. She never loses her middle-class consciousness. On the way to London, she confesses to herself how her husband seems below her class. She thinks "It was the face of a man by birth and breeding altogether beneath her" (Gissing, 1908, p. 350). This moment is very significant in understanding her loyalty to her own class. However, there appears some confusion in her consciousness through living among working class people. For example, after she researches socialism and learns its basic principles, she changes her point-of-view. The first signs of her change of view are apparent as she mentions to Letty the books that she reads. In this conversation between Letty and Adela, her tendency to learn more about the principles of socialism is recognizable. Letty is very surprised when she realizes Adela's way of thinking and even voice and manner of speaking (Gissing, 1908, pp. 252-253). Also, she is courageous enough to make a speech for members of the committee. As a middle-class lady, it is difficult to confess that her husband cannot come to the meeting because Richard has to give an explanation about the money stolen from the committee (Gissing, 1908, p. 444). Adela takes her husband's place not just to protect her husband's honour. She also shows off her support for Richard's cause. Eyerman asserts "False consciousness affects everyone's perception and construction of reality in capitalist society" (Eyerman, 1981, pp. 49-50). Adela feels in false consciousness but this does not mean that she has completely broken with her past class consciousness.

There is a clear relationship between money and labour. Marx considered money as a commodity (Marx, 1995, p. 46). Before Marx, Adam Smith argued a commodity was a representation of labour. For Smith, there was a complex and even unequal relationship between labour and its value. Smith wrote in 'The Origin and Use of Money' that labour was "the real measure of the exchangeable value of all commodities", but the value for these commodities was not commonly estimated (Smith, 2007, p. 21). Though labour was considered universal, the values of diverse commodities were not connected to a standard measurement. Smith attempted to explain the reasons for the significance of money, and how labour should be valued. Marx carried Smith's assumptions further (James, 2003, p. 12). Marx and Engels focused on the issue of money and analyzed the distinction between labour and

money in *Das Capital*. Marx asked "Why does not money directly represent labour-time" (Marx, 1995, p. 76). Workers could not protect themselves from working long hours. Therefore, Marx claimed that 'labour-money' could not be successfully combined. As Piketty defined the new industrial society, he noted the misery of the industrial proletariat. Not only were wages low but also the working day was very long (Piketty, 2014, p. 7). It was not possible to define the correlation between labour and money. In *Demos*, Richard Mutimer seeks to rescue his employees from working long hours and New Wanley workers earn sufficient wages. Richard is proud of how his system provides his miners with enough to live on. He wants "every man receiving the just outcome of his labour" (Gissing, 1908, p. 57). He explains this as,

My idea is,... to make the mines at Wanley the basis of great industrial undertakings, just as any capitalist might, but to conduct these undertakings in a way consistent with our views. I would begin by building furnaces, and in time add engineering works on a large scale. I would build houses for the men, and in fact make that valley an industrial settlement conducted on Socialist principles... The men must be paid on a just scheme. (Gissing, 1908, p. 56)

'Surplus product' is a natural result of this industrial undertaking. Richard thinks that any capitalist could build such a cooperative factory in that valley. Yet his cooperative institution is organised differently to the typical business that a capitalist would normally set up. New Wanley is dependent upon equal wages, which are valued according to the labour of its workers. However, like a capitalist institution, Richard's New Wanley produces a surplus which can be turned into profit. Marx writes 'surplus-labour', 'surplus-value', and 'surplus-product' are the consequences of an economic system based on capital (Marx, 1995, p. 307). Richard establishes such a system consciously because he knows it will produce profitable surplus-products. He decides to use this surplus value for the advancement of union principles. He says "We shall be able to establish new papers, to hire halls, and to spread ourselves over the country" (Gissing, 1908, p. 57). Richard tries to obey the basic principles of socialism. He saves and spends his profits for the benefit of workers. While capitalism is based on accumulating money and turning it into either a commodity or money, socialism is dependent on spending money for the benefit of the whole of society. Richard feels in a dilemma when the real will is found. He has to choose being an honest man or a loyal socialist. He reluctantly accepts leaving the will to Hubert Eldon. Without the will, he cannot continue leading the system he built in

New Wanley. In the hands of Richard, "The money is used for the good of a suffering class...He would just spend it on himself, like other rich men," but if he cannot use this opportunity for the sake of poor people, it will bring about painful results. For Richard, "It's like robbing poor people just to give money where it isn't wanted" whereas if he kept the money, it would not be for himself but for the cause (Gissing, 1908, p. 318). Hence, if the legacy is given back to its true owner, Hubert Eldon, the likelihood of the surplus-value being used for the sake of workers is negligible.

In such an industrial society, the organization of the education is also debatable. The organization of education was debated in this industrial society. There were different viewpoints about education for poor people. For example, Hannah More (1745-1833), the British writer, thought that poor children should learn reading instead of writing because the primary goal of education was to help poor children study the Bible. The British and Foreign Schools Society and the National Society were founded in 1808 and 1811 respectively. These were sponsored by non-conformists and the church. Most poor children attended Sunday schools and "dame" schools (Harvie & Matthew, 2000, p. 44). Despite Anglican opposition, primary education became free after 1891 (Merriman, 2010, p. 774). Secondary schools drew few children from poor families. The boarding schools founded through the 1870s catered to middle-class students. University education was not popular in Britain compared to other European countries. At the University of Cambridge, 60 percent of university students were the offspring of landowners. It was very difficult for lower class students to attend universities such as Oxford and Cambridge. Social distinctions were reinforced with developments in the education systems in Britain (Merriman, 2010, p. 775). In *Demos*, there are many characters from different educational backgrounds. Richard's mother, Mrs. Mutimer, is the oldest character and was educated to be a servant of a house. Just like other working-class women, all she knows are household duties. After the Mutimers move to the Manor, Richard's mother cannot get used to living in a house full of servants. Mrs. Mutimer has spent all her life in the kitchen cooking for her children. Therefore, it is not reasonable to expect her now to behave as an educated woman. Mrs. Mutimer is depicted as a woman who "had never in her life read more than an occasional paragraph of police

news, and could not be expected to take up literature at her age" (Gissing, 1908, p. 109). In the late 1860s, there were some efforts to expand working class education. Working men were burdened with high levels of taxation and wanted some of those revenues spent on schools. Parliament enacted the Public Schools Act in 1868 and the Endowed Schools Act in 1869. These were reforms to the regulations of endowed schools. Moreover, the Act passed in 1869 appointed a Royal Commission to report on the measures needed to improve secondary education (Wright, 1872, p. 3). This Commission proposed dividing schooling into three categories. First-grade Schools were to educate the sons of gentlemen with a good education; second-grade Schools were to train the children of middle class parents to be traders and merchants; third-grade Schools were to teach reading and arithmetic to the children of tenant farmers and artisans (Wright, 1872, p. 5). This categorization aimed at protecting middle-class education (Paz, 1981, pp. 495-496). In *Demos*, Richard's brother, Arry, is portrayed as an uneducated working-class boy. Richard decides to apprentice Arry to become an engineer. Arry will join the lectures given to workers in the School of Mines (Gissing, 1908, p. 105). There were no mining academies in England. Instead, the training of miners was dependent on the apprenticeship system (Roderick & Stephens, 1972, p. 106). Because of the lack of equality in the education system, working class people tried to find new ways to keep up with the development of industrialization since it increased the importance of education within society. Richard wants to train Arry so he can fit into the capitalist system. He believes that education is not limited just to formal education and continues with the development of individuals. However, the working conditions of the time did not allow workers the opportunity for self-improvement. Richard asks Adela if she really understands the meaning of free evenings. He describes a worker's home life after work as follows:

He gets home, say, at six o'clock, tired out; he has to be up again perhaps at five next morning. What can he do but just lie about half asleep? Why, that's the whole principle of the capitalist system of employment... The principle is that a man shall have no strength left for himself; it's all paid for, every scrap of it, bought with the wages at each week end. (Gissing, 1908, p. 96)

Richard answers the question of why working class people do not educate themselves. He explains how little time and strength are left to working men after

their work day. Although Adela is sometimes disturbed by his accent, Richard is different from other working-class men (Gissing, 1908, p. 183). He acts as an educator for both middle-class and working-class people. His lectures at socialist meetings are a kind of showing-off of his intellectual background (Cordner, 2016, p. 83). In sum, the importance of education became ever more important to social mobility. The need for skilled labour was increasing because of industrial development in England and this created a disparity between skilled and unskilled labourers. Richard understands this, hence his plans for Arry to be apprenticed.

Poor economic conditions, and more importantly, the handicap of their own ignorance, prevents lower-class people getting an education (Grylls, 2016, p. 28). Working class men and women are neglected because class is demonstrative of their educational capability. If education in a society is connected to economic prosperity, it is difficult to educate all members of society. This leads to further inequality for the lower class. In *Demos*, Adela gives lessons to the little children of the workers at the Manor. Her objective is to teach them how to behave like a lady at dinner. "It's nice to bring them together at the Manor, and teach them to be have gently to each other, and to sit properly at table" says Adela (Gissing, 1908, p. 253). For her, working-class children do not know the rules that middle-class children obey. Gentleness is one of the basic characteristics of girlhood in middle-class family values. Alice was also obliged to prove herself a lady when her family became wealthy. She starts learning to play the piano and also improves her reading. It is a way to elevate her status in society, or a way to be rescued from 'ignorance'. Alice was accustomed to reading "the fiction of the penny papers" beforehand but she begins to read "gaily-bound volumes". She interprets the change in her educational background as "another evidence of rise in the social scale" (Gissing, 1908, p. 110). Richard warns her to be careful about her spelling mistakes. He knows that Alice lacks education and this is easily recognized by Adela. This could create problems in their class mobility after Adela's and Richard's wedding. To eliminate this obstacle, Richard requires Alice to correct her written mistakes, especially in letters to Adela (Gissing, 1908, p. 201). In addition, Mr. Wyvern, the vicar, suggests that there should be 'universal education' to counter the appearance of educational segregation in society. Mr. Wyvern and Richard speak about "the mania of education".

According to Mr. Wyvern, the middle-class refuses to meet the intellectual needs of working-class men and women. He defines this class as "unhappy men and women whom unspeakable cruelty endows with intellectual needs whilst refusing them the sustenance they are taught to crave" (Gissing, 1908, p. 384). Workers cannot break out of the lower class because the upper class prevents them from getting an education. Their lack of education becomes an obstacle to reach prosperous intellectuality.

Education is part of the superstructure, along with religion, literature and culture. Engels and Marx considered that economic conditions within a society (the base) affect, and even control, the superstructure. As the superstructure reflects upper class interests, the working class cannot assert their rights freely. *Demos* shows the relationship between the base and the superstructure. Aristocrats are the beholders of inherited wealth. Institutions are maintained in their interests. The superstructure is controlled to protect the economic priorities of the rich. Education and religion are also connected with material wealth. Richard notes "Religion is a luxury, the working man has no luxuries" because working class men/women have no free evenings (Gissing, 1908, p. 96). "To be subdued by poverty to the yoke of ignoble labour" is one of the orders of the church of Insurgents (Gissing, 1908, p. 166). If Insurgents refer to the working class, poverty and labour are clearly seen as decisive factors in the religious view of the poor. Richard has similar thoughts about religion. He explains the details of his point of view while talking with Adela. For Richard, religion is directly related to a person's actions. New Wanley in a way symbolizes his religious responsibility. He describes his ideas as follows:

There's my religion, down there in New Wanley. I'm saving men and women and children from hunger and cold and the lives of brute beasts. I teach them to live honestly and soberly. There's no public-house in New Wanley, and there won't be.' (It just flashed across Adela's mind that Mutimer drank wine himself.) ' There's no bad language if I can help it. The children ' ll be brought up to respect the human nature that's in them, to honour their parents, and act justly and kindly to all they have dealings with. Isn't there a good deal of religion in that, Adela? (Gissing, 1908, p. 187)

Adela and Richard interpret religion and its dogmas very differently. Their class background does not let them change their points of view. For Adela, it is a duty to go to church on Sundays because she is deeply dependent upon her class's

religious values. She considers that she should bring Richard to church regularly (Gissing, 1908, p 144). If she persuades him to join Sunday meetings at church, he will not be a blackguard any more (Gissing, 1908, p 144). Perhaps he will even become a loyal member of the middle-class. When Richard Mutimer becomes wealthy, he can pass the barrier between the upper and lower classes. The change in his economic welfare raises his status in society. This individual improvement symbolizes the interference of the base in the superstructure. If economic conditions change, a person's life also changes. He/she can improve him or herself within the context of the institutions that the upper-class dominates. Richard Mutimer can be a religious man because he does not have to work long hours as an employee. He can spend his time on religion thereafter. On the other hand, Richard thinks that Adela is confined by religious prejudices. He wishes her to reach 'free thought' (Gissing, 1908, p. 259). Richard believes that Adela can change her viewpoint as a consequence of reading literary works about Socialism. Adela asks "Will you let me have some books about Socialism, and the other questions in which you are interested?" (Gissing, 1908, p. 184). Richard is glad to hear that she is interested in these types of books. "Literature is a highly valued kind of writing" says Terry Eagleton (Eagleton, 1996a, p. 9). Adela believes in the value of literary works. To learn about Socialism, she prefers to read books which give real information. However, these books are not written with "the great tradition of the national literature" (Eagleton, 1996a, p. 10). When Letty learns that Adela wants to translate Schaffle's book on the 'Social Question', she understands Adela is influenced by literary books (Gissing, 1908, p. 252). Adela feels an "intellectual appetite formerly unknown" (Gissing, 1908, p. 259). Richard thinks she should be different from other bourgeois girls. Those girls are deemed educated if they can write without orthographical errors or play the pianoforte. However, she only aims to be knowledgeable enough to cope with her husband's religious scepticism. Both, Richard and Adela, want to use the power of literature for the sake of their interests. Thus, literature, as a part of the superstructure, can serve the requirements of a class. Can economic welfare have an effect on literature? Middle-class families educate their children attentively with the comfort of wealth. Richard has not been educated with the literature that Alice gets after their family becomes rich. Alice studies three

gaily-bound volumes which are so different from the penny-papers. This is analogous to ordering "wine by the dozen after being accustomed to a poor chance bottle no wand then" (Gissing, 1908, p. 110). Richard does not deal 'with this taste' because he has never come across this type of reading in his education. Thus, literary education changes according to the economic conditions of an individual in a society. In other words, the base indirectly affects the superstructure.

Economic conditions also impact the cultural understanding of all classes. *Demos* does not give a unified explanation of culture. Each class understands culture differently. 'Cultured' is a term used for educated members of the middle-class, whilst 'uncultured' is a term used for the uneducated people of the lower-class. Unfortunately, Adela feels in a dilemma between her past and new lives with regard to cultural relations. She decides whether a person is cultured or uncultured according to the codes designed within her middle-class background. When Richard calls her name, she thinks he is vulgar and not as cultured as her relatives and friends from her own class. She realizes that her name is not uttered by a gentleman because "Richard did not pronounce the name of his bride elect quite as it sounds on cultured lips" (Gissing, 1908, p. 183). Adela comes from a cultural background based on the idea, "culture is a study of perfection" (Arnold, 1942, p. 7). Therefore, it is disturbing to hear "a slurring of the second syllable disagreeably suggestive of vulgarity" (Gissing, 1908, p. 183). In addition, Matthew Arnold suggests culture does not need "to teach down to the level of the inferior" (Arnold, 1942, p. 85). Culture creates an atmosphere full of sweetness and light in the educated and intelligent classes. Likewise, in *Demos*, working class culture is seen as a deficiency. For Adela, "culture is the concern of an educated minority" (Barker, 2003, p. 36). After Adela learns the cultural background of her husband, Arry Mutimer and their friends, she thinks she can understand their faults by observing their cultural approach. According to her, there is "a monstrous gulf between men of that kind and cultured human beings" (Gissing, 1908, p. 282). Adela is portrayed as the supporter of high culture. High culture is dependent on "reading, observing and thinking the means toward moral perfection and social good" (Barker, 2003, p. 36). Like Adela, Hubert Eldon is also a representative of high culture. His bias about being 'cultured' are clearly underlined by the idea that "[i]t was impossible for him not to regard with

repugnance a man who represented the combative principle, even the triumph, of the uncultured classes" (Gissing. 1908, p. 69). He does not accept the cultural identity of the lower class. In this context, it is obvious that being 'cultured' is interwoven with the class issue. The upper-class is thought of as the civilization of high culture. Lower-class culture plays no part on this. It is dismissed as 'low culture' (Barker, 2003, p. 41). The term 'uncultured' therefore refers to the working class. It is the consequence of their being isolated and mocked (Williams, 1982, p. 87). The working-class accent signifies the existence of segregation between the classes. It has no place in the bourgeois culture and educational doctrines of English society (Donnelly, 2019, p. 2). Emma's accent is not as good as Adela's because "she spoke in a subdued voice, always briefly, and with a certain natural refinement in the use of uncultured language" (Gissing, 1908, p. 31). Adela belittles the lower classes for their use of language.

Cultural heritage is the outcome of the idea system shaped by the ruling class in a society. The concept of 'ideology' cannot be confined to any time within history. As ideas change, the ideology of the masses is reshaped. This organic structure is historicized through written materials. The most important issue is to be able to discover the ideological codes in these written works. It is not difficult to identify the proletarian and bourgeois ideologies within novels like *Demos*. Bourgeois ideas are seen as general and universal because they dominate the whole of society. Capitalist ideology is represented by the bourgeoisie, while socialist ideology is represented by the proletariat. Capitalist ideology is best explained through 'progress'. For Mr. Wyvern, the bourgeoisie support the superiority of progress. However, he thinks "they cry for progress when they mean increased opportunities of swelling their own purses at the expense of those they employ, and of those they serve" (Gissing, 1908, p. 385). Since they do not let the poor and uncommercial wealthy be active in social progress, there appears a regression in ideological advancement. "The intellect of the country is poisoned by their influence" says Mr. Wyvern. That is, he considers that the bourgeoisie corrupts intellectuality. Thus it can be inferred that the bourgeoisie produce their own ideas which serve all classes of society. However, their ideological outlook aims to protect middle-class privileges. To get such results, the ideology is exposed to a material social process. In human material social processes,

the effect of ideas cannot be neglected because the products appear as parts of this process. For instance, New Wanley is a product of ideas. Richard Mutimer builds it to show how a commune can be successful. Workers enjoy equality in the system of working and living conditions. This is the basis of working class ideology, which Richard dreams of improving. Richard expresses his ideology as follows:

'My idea is,' he said, 'to make the mines at Wanley the basis of great industrial undertakings, just as any capitalist might, but to conduct these undertakings in a way consistent with our views. I would begin by building furnaces, and in time add engineering works on a large scale. I would build houses for the men, and in fact make that valley an industrial settlement conducted on Socialist principles...We shall be working not only to support ourselves, but every bit as much set on profit as any capitalist in Belwick. The difference is, that the profit will benefit no individual, but the Cause'. (Gissing, 1908, pp. 56-57)

Richard seeks to establish life in a commune. This is the reflection of his ideology. The destruction of New Wanley represents the decline of proletarian ideology. "Of New Wanley not one brick shall remain on another" is the beginning of its end (Gissing, 1908, p. 338). As the owner of the fields changes, a new "material social process" starts with the plantation of orchards (Williams, 1977, p. 27). Symbolically, the reformation of the valley signifies the re-establishment of bourgeois ideas. Richard's utopian world is a challenge; however, it is a fact that he cannot be successful with such a working-class site. The collapse of this site signifies a failure in utopian thinking. Proletarian ideology cannot survive because the ruling class needs to dominate society.

If this system of beliefs represents the characteristics of a certain class, one cannot avoid witnessing false consciousness. This comes from the domination of the upper class and the dissemination of its ideas over the whole of society. This domination of ideas is unfortunately dependent upon the material power of that class. While the ruling class universalizes its ideas, the lower class loses its own consciousness. Williams considers that proletarians have a system of illusionary beliefs (Williams, 1977, p. 55). In Gissing's novel, Richard is not very fond of bourgeois ideas but he admires their high-cultured characteristics, which can be observed in his wife and her family. Alice and Arry are required to be educated according to the traits of the bourgeoisie. Besides Alice and Arry, Mrs. Mutimer is required to act just like an aristocrat. However, she cannot cope with living that

luxurious life; likewise, Arry struggles with the rules of gentlemanliness. Yet, Alice falls into false consciousness. Alice was also called 'the Princess' by her mother, brothers and husband. It shows that she always had a comfortable lifestyle. She has worked in the workrooms but this does not satisfy her. She admires the luxurious lives of wealthy people, which are granted to them by the material success of their ancestors. Therefore, it is not difficult for her to suggest the destruction of the will. She foresees that if the will is given back to the Eldons, she will not continue living with the comforts of this wealthy life. For that reason, the Princess never approved of Adela's decision to leave the legacy to that bourgeois family. She tells Richard how she feels when he visits her after the discovery of the will. It is astonishing for him to find Alice in this position. Alice refuses to accept the loss of their wealth. This is clear within the following description,

She had arrayed herself with special care; he found her leaning on cushions, her feet on a stool, the eternal novel on her lap. Her brother had to stifle anger at seeing her thus in appearance unaffected by the storm which had swept away his own happiness and luxuries. (Gissing, 1908, p. 362)

Richard tries to force her to realize her new condition. But it is not easy to calm her down because of her anger towards Adela. Richard even warns her "It isn't your own house" (Gissing, 1908, p. 362). Alice insists "It is as long as I live in it" (Gissing, 1908, p. 362). Alice continues as if she is a rich lady but this is not true anymore. She is in a house that does not belong to her. The Princess is unfortunately in a state of false consciousness because the house, if thought of as a material product, does not belong to her own consciousness.

Lower-class men are also alienated from themselves, their fellows, their labour and their product. This is not the fault of the people who suffer from harsh conditions and pressure in comparison to the economic prosperity of aristocrats. Emma's sister, Kate, wanders the streets and finds a solution by going to public-houses for warmth and company. She drinks too much and spends all her savings there (Gissing, 1908, p. 389). She does not care about herself and, more importantly, her children. While Emma is at the hospital, she neglects her motherly duties. It is written "[s]he regarded her offspring as encumbrances, and only drew attention to them when she wished to impress people with the hardships of her lot" (Gissing, 1908, p. 393). Richard does not approve of the public houses. Therefore, he does not

build any in New Wanley. He asks "[w]hat drives a man to drink in his spare hours?" but does not blame the working class. He explains the reasons for the excessive drinking among working-class men while questioning, "What about the poisonous air of garrets and cellars? What about excessive toil and inability to procure healthy recreation?" (Gissing, 1908, p. 65). The workers are forced to sell their body or body parts. Richard says "if I couldn't sell my muscles I must starve" (Gissing, 1908, p. 98). 'Selling muscles' is the key point that he would like to highlight because it indicates how they are alienated from their body. In addition to themselves, working men are alienated from their friends, relatives, neighbours, in short, from their fellow workers. Rendal and his family are not taken back to New Wanley. Adela comes across the Rendals' children. Their mother has sent them to ask for a second chance. The girls' father was dismissed from New Wanley because he was seen drunk many times. Their mother's sickness prevents her working anywhere. Accordingly, it would be hard for them to survive without a permanent salary. However, their request is refused by Richard. Adela cannot understand Richard's cruelty. This cruelty is not only observed in Richard's attitude but also observed in other workers' manners. To illustrate, Richard is killed by his own comrades. Even though Daniel is guilty of stealing their money, Richard as a leader is condemned to death by them. This indicates that they are alienated from each other. Likewise, alienation towards labour among workers appears, more broadly, in *Demos*. It is observed that there is a lack of artisans. Arry is one of these working men without a specific proficiency. Arry is defined as "not rather trained for some handicraft, clerkships being about the least hopeful of positions for a working-class lad of small parts and pronounced blackguard tendencies" (Gissing, 1908, p. 104). Therefore, Richard decides to prepare him for engineering. This would provide an opportunity to enter a capitalist enterprise. In effect, these struggles are to escape alienation from labour. Since each worker does not specialize in a profession, they cannot be employed in skilled work. Mechanization does not allow workers to specialize in a specific role because the division of work forces them to work on particular parts in factories. They do not finish a product completely. This causes a preponderance of unqualified labourers. Arry represents these unskilled workers, who are doomed to work in a workshop like machines. Lastly, alienation from the products they produce is a problem for all

workers. The workers in the workshops do not use the products that they produce. Emma falls into such a position. After she recovers, she tries to find a proper job. She decides to get regular employment in a workshop, whilst Kate uses a machine at home (Gissing, 1908, p. 394). Although she uses a machine, her dress is patched by Emma (Gissing, 1908, p. 396). She produces a material which could make her life easier, nevertheless she cannot afford to buy it. Richard clearly explains this to Adela. He says "Every article of clothing you put on means a life worn out somewhere in a factory" (Gissing, 1908, p. 100). Adela's dresses are produced by workers such as Kate or Emma. From working at home, they get three shillings per week, while their rent is four shillings (Gissing, 1908, p. 396). It is therefore not possible for these working-class women to buy products produced for middle-class people. Hence, they feel alienated from the products they make themselves.

Alienation and false consciousness are implicitly sensed by the subordinate classes as a consequence of ruling-class domination. These can be indirect results of the 'hegemony' within a class-based society. Hegemony, as Gramsci terms it, appears where the ruling-class captures the leadership and asserts social authority over the lower- class through either 'force' or 'consent' (Barker, 2003, p. 59). To get the consent of the majority, some institutions can be used on the behalf of the ruling-class. The most effective is the media. Gramsci notes, "Force will appear to be based on the consent of the majority, expressed by the so called organs of public opinion newspapers and associations" (Gramsci, 1971, p. 80). In *Demos*, newspapers are widespread and news is effective in changing the views of people. There are three important events that show the impact of news and newspapers on public opinion. Firstly, at the beginning of the novel, Hubert Eldon has a relationship with a French lady. His relationship outrages many people. Mrs. Wantham and her neighbour, Mrs. Mewling, gossip about him. Mrs. Mewling says that young Eldon is not regarded as a good man because he is a womanizer whose moral values are in question (Gissing, 1908, p. 15). This is supported by the London gossip-monger in the Belwick newspaper. In the paper, there is a paragraph which underlines the relationship between the French theatre artist and Hubert Eldon. The London whisper reports as follows,

She is about to introduce to us of the modern Babylon. But Albion, it is whispered, possesses other attractions for her besides appreciative audiences. In brief, though she will of course appear under the old name, she will in reality have changed it for one of another nationality before presenting herself in the radiance of the footlights. The happy man is Mr. Hubert Eldon, late of Wanley Manor. We felicitate Mr. Eldon.(Gissing, 1908, p. 158)

The Wanthams believe that Hubert is not a good gentleman morally. Such a man, who has no inheritance and who has rumours about his morality, is not suitable for marriage. What Adela and her family lives is just a 'misconception'. Unfortunately, the news about Hubert validates the idea that he has an immoral personality. This is a myth based on the belief of media truth (Wilson, 1993, p. 174). If the news is printed in a newspaper, it is true. While Hubert is falling, Richard is rising. Richard, as the beneficiary of his uncle, begins to be popular. The newly rich man is introduced to the bourgeoisie by a journalist called Mr. Keene. The Belwick Chronicle has a series for the notable men of the day. Richard is among these men. In the chronicle, "There stood the heading in bold type, Men of the Day', and beneath it * XL Mr. Richard Mutimer" (Gissing, 1908, p. 128). Richard's name is prominently displayed on the banner for the series. The primary goal of the press is 'truth'. To manage truth, "news reports should be free of the opinion" (Wilson, 1993, p. 59). It is a fact that the press serves the public interest. Yet, journalists' reports are generally biased, not neutral. Mr. Keene writes about Richard Mutimer instead of Hubert. Perhaps, if the inheritor had been Hubert Eldon, he would have been the headline. The Belwick Chronicle readers are probably middle-class. The reporters try to write news that can grab the attention of their readers. Since copies need to be sold, it must include headlines that serve them. Moreover, there are various newspapers that pursue a political agenda and act as watchdogs. In the socialist group, there are leaders: Roodhouse, Westlake and Mutimer. In the Commonwealth Hall, Richard Mutimer asserts that 'Fiery Cross' is "the true organ of English Socialism "but 'Tocsin' is not (Gissing, 1908, p. 227). In fact, both are weekly papers but Richard thinks that 'Tocsin' supports the plans of Comrade Roodhouse (Gissing, 1908, p. 227). The press can be biased. Nonetheless, it is the duty of readers to decide whether the news is reported accurately or not.

'Truth' can best be interpreted through scientific thinking. "With the curiosity of the scientific investigator", the novelist experiments with characters and observes them in social relationships (Zola, 1960, p. xxii). Richard and Adela seem to be experiments in their extraordinary life story. In particular, after he and his wife move to London, they struggle to survive in a lodging house. Adela decides to live such a poor life because she believes that no one can be moral without truth (Esslin, 1968, p. 72). Adela has to prove herself since it is primarily her decision to return the will. Adela finds herself in the middle of a battlefield. There, Adela learns to cook and live in a small room as a tenant. She is no longer a lady who is served by housemaids but a working class woman who serves her husband. On one occasion, Adela quarrels with Richard because of her secret meeting with Hubert Eldon. While she is sobbing, her eyes gaze around the room,

She looked about the room. There on the table were the vegetables she had been preparing ; her hands bore the traces of the work she had done this morning. It seemed as though she had only to rise and go on with her duties as usual. (Gissing, 1908, p. 368)

Adela's and Richard's lodging-house is just like a laboratory. Both of them are observed. Richard terms himself a classless man, especially after he loses New Wanley. In fact, he is an agitator till the revolution comes (Gissing, 1908, p. 411). He organizes the East Enders to save money. If only five hundred men bring three pence every week, he will collect three hundred and twenty-five pounds. In effect, Richard chooses such a way to challenge capitalism. He says "I'll use it as the capitalists do. I'll put it out to interest" (Gissing, 1908, p. 413). According to his plans, workers will bring their savings to Richard. For him, he and these men attack capitalism with its own weapon. Nonetheless, he cannot fight against capital after all the savings are stolen. His attitudes towards his fellow men are observed not only by Adela but also his fellows. Adela does not oppose her husband's enterprise. But the investors protest and show their reaction with their curses and fists. The crowd of working men is depicted like this, "Mutimer looked on a tempest of savage faces—a sight which might have daunted any man in his position...It was clear that the feeling of the mob was hopelessly against him" (Gissing, 1908, p. 452). The faces and their attitudes show how the men are frustrated. After Richard observes them more carefully, he understands their anger better.

Scientific thinking takes its roots from nature. "Nature is a datum or a fact" says Schelling (Weber, 1896, p. 399). Naturalistic novelists observe each fact and experiment (Zola, 1893, p. 48). It is the consequence of the return to nature and man (Esslin, 1968, p. 69). In *Demos*, there are various descriptions which represent man's proximity to nature. Hubert Eldon admires the view of the valley in New Wanley. He dreams of it with its meadows, the wooded slope, the orchard-patches and its little river (Gissing, 1908, p. 47). Adela also remembers New Wanley as clad with trees. She admiringly describes the wood, which has a public path making a "transverse ascent to the shoulder of the hill". This wood is so protected that it was nearly impossible to make new paths for "fern, bramble, and underwood" (Gissing, 1908, p. 248). This natural beauty is polluted by the smoke disseminated from the chimneys of New Wanley Mining. "The boughs of an ash" are coming through the lawn, which causes the grass to look coarser. Adela realizes the smoke of New Wanley causes this pollution. As a matter of fact, Richard knew that such a construction in the valley could pollute the environment and natural beauty could be lost. When Hubert warned him about this possibility, Richard explained "The Wanley Iron Works will soon mean bread to several hundred families; how many would the grass support" (Gissing, 1908, p. 71). The relationship between man and nature is dependent upon observation and experimentation but natural laws cannot be disregarded. That is, nature is not inferior to man. Hubert Eldon demolishes New Wanley and turns the valley back to its old times.

Natural laws are valid while determining the cause of the phenomena. A determinist point-of-view does not lead to the loss of experimentalist outlook in an investigation. Reversely, determinism, very different from fatalism, provides a better explanation for experimental analysis. The search for the phenomena is deepened while determining which are the nearest conditions to the primary cause. Richard Mutimer of *Demos* is killed by the mob of his peers. In effect, there are several causes that can explain Richard's death. Firstly, he destroyed the valley and built a mining factory, though it was beneficial for poor people. Richard ignored the existence of nature and preferred to play the game of capitalists. His fellow men worked for the sake of better living conditions. In spite of his optimistic view, there is a fact that cannot be ignored. The smoke and ashes coming from New Wanley

were polluting the environment and nature was dying. Secondly, Richard is an ambitious person. He sought to build a 'utopia' for the working men and women and to educate them to save the next generations. His goal was to prepare the children of the working class for the future. However, he did not show much interest in his mother and brother. Mrs. Mutimer never forgave him because he left Emma, who was from the working class. He tried to educate Arry and turn him into a skilled labourer but Arry preferred to show off in public houses. Old Mutimer even warned his elder son to look after Arry (Gissing, 1908, p. 232). But he never got on well with him. Arry complained of being penniless. He blamed Richard for keeping money to live comfortably, and for giving him nothing (Gissing, 1908, p. 407). Arry suggested sharing the money that had been left as a legacy but Richard did not pay attention to his brother's desires. Thirdly, he decided to marry Adela. He never asked for her love. He chose her since she was a lady from the middle-class. Thus, Richard arrived at a point determined by some conditions. It can be a mistake to call it destiny. If fate was attributed as the only reason, it would be a fatalist viewpoint. Yet, Richard has been observed. As a result of this observation of his life, it is understood that there are many effects determining Richard's lynching.

The laws of nature are neither so easy nor so controlled. Therefore, man has to fight with great strength to survive in its hard conditions. They have to behave brutishly because 'the big eat the little' or 'the strong beat the weak' (Howard, 1985, p. 113). Richard calls the men of his own class "brute beasts" (Gissing, 1908, p. 182). He does not approve of their brutish lifestyles. In fact, he believes that he is saving these people from hunger and cold in the New Wanley Iron Works. According to him, the workers are not housed as animals in this site and "they're not treated like omnibus horses, calculating just how much can be got out of them without killing them before a reasonable time" (Gissing, 1908, p. 186). New Wanley provides sufficient housing conditions and shorter working hours. On the other hand, Adela has difficulty in feeling the agony of working-class men and women. Since she was raised in a bourgeois family, it is not so simple for her to understand the beastlike behaviours of proletarian men and women. Through the end of the novel, Alice apologises to Adela for her unkind manners. Alice even confesses "Perhaps if I had been brought up in the same kind of way that you were—that's the difference

between us" (Gissing, 1908, p. 449). Alice does not hide her rude attitudes towards her and explains the reason that lead her to behave like that. It is so crucial to be raised in the same economic conditions. For Alice and Adela, their different upbringings made it difficult for them to understand each other.

The poor are forced to live as downtrodden people due to the inadequacies in their education, intellectual life and worldly goods. Few men and women can overcome these handicaps and survive without pressure on them. Old Richard Mutimer became a rich man. He defended the idea "a man's first object must be to secure himself a competency" (Gissing, 1908, p. 27). For this reason, his first aim was to make money. For many men, he was "a proletarian conquering wealth" (Gissing, 1908, p. 27). He focused on being successful in commerce and industry but did not take care of his relatives. The old uncle's objectives were disapproved of by his proletarian relatives. This lack of recognition was in a way a punishment. However, Old Mutimer succeeded in elevating his level to live a comfortable life, even though he is punished by his family. Instead of Old Mutimer, Emma is the real naturalistic tragic hero in *Demos*. She is not a winner but a loser. Despite her potential for growth, she fails to develop (Pizer, 1993, p. 20). Emma could marry young Richard. However, he prefers to get married to Adela. Since Emma was a poor girl, she was left by her fiancée. Meanwhile, she has to look after her sister, Jane, because she suffers from attacks of rheumatic fever. After Jane's death, Alice offers to pay the fees. Yet Emma replies "I'd rather work my fingers to the bone than touch one halfpenny now that I haven't earned" (Gissing, 1908, p. 223). Emma decides to move to a house with her eldest sister, Kate and her children. Although she lives in poverty, she never allows Richard to help them. Despite looking, she never finds a suitable job. They starve in a terrible room. Due to the harsh conditions, Emma becomes very ill and has to stay in hospital. Daniel Dabbs pays the expenses. The worst moments for Emma are "butter and bread" times. She is afraid to ask whether the children are hungry or not. She feels as if in a blind-alley during bedtimes. Her feelings are delineated as follows:

Among all the results of her poverty the bitterest to Emma was when she found herself hoping that the children would not eat much. If their appetite was poor it made her anxious about their health, yet it happened sometimes that she feared to ask them if they were hungry lest the supply of bread should fail. It

was so to-night. The week's earnings had been three shillings; the rent itself was four! But the children were as ready to eat as if they had had no tea. It went to her heart to give them each but one half-slice and tell them that they could have no more. (Gissing, 1908, p. 396)

Emma is responsible for the food and supply of the family. After her illness, she does not feel very healthy, that is, her strength is not suitable for working for long hours. In fact, she has some opportunities to save herself and the other family members. Yet, they are unmoral. First of all, she rejected Richard's and Alice's offers because she was left alone though there had been an engagement between her and her fiancée. Also, she could accept Daniel Dabbs' proposal. It is written "she would have deemed it far less a crime to go out and steal a loaf from the baker's shop than to marry Daniel because he offered rescue from destitution" (Gissing, 1908, p. 399). But, Emma is so proud and can never marry to a man that she does not love. Furthermore, Comrade Roodhouse learnt that Emma was left by his rival, Richard and tried to use her story to impact his comrades. However, she did not let her name be used as an propaganda material. Kate insisted on supporting Roodhouse, so she could take a revenge of Richard. However, Emma refused "to say a single word about him" (Gissing, 1908, p. 248). As for Kate, Emma neglects the opportunities that can rescue them from poverty. Emma decides to be loyal to moral values although this decision causes her be weaker. In other words, she prefers to work with her honour.

Emma is responsible for the food and clothing of the family. Yes, after her illness, she does not feel very healthy and cannot work long hours. In fact, she has some opportunities to save herself and the other family members. Yet, they are immoral. First of all, she rejects Richard's and Alice's offers because she is alone. Also, she cannot accept Daniel Dabbs' proposal. It is written "she would have deemed it far less a crime to go out and steal a loaf from the baker's shop than to marry Daniel because he offered rescue from destitution" (Gissing, 1908, p. 399). But, Emma is so proud and can never marry a man she does not love. Furthermore, Comrade Roodhouse learns that Emma was left by his rival, Richard, and tries to use her story to affect his comrades. However, she does not let her name be used as propaganda material. Kate insists on supporting Roodhouse, so she can take a revenge over Richard. However, Emma refuses "to say a single word about him"

(Gissing, 1908, p. 248). As for Kate, Emma neglects the opportunities that can rescue them from poverty. Emma decides to be loyal to moral values, although this decision causes her to be weaker. In other words, she prefers to work with her honour.

People in the working-class live in destitution. Emma, Jane, Kate and Kate's children are only some of those who suffer from extreme poverty. Naturalist writing and Marxist theory focus on the same issue, pauperization. Both of them are interested in the process of reducing the masses to poor conditions. Naturalists and Marxist writers analyse the problems of working-class families. As these problems are evaluated, the strata in the social milieu are vividly outlined. Richard and Adela, two representatives of different classes, reflect these major issues with their minor roles within society.

3.2. *New Grub Street*: Marketing Readership

*Ernest: What is the difference
between literature and journalism?*

*Gilbert: Journalism is unreadable,
and literature is not read.*

Oscar Wilde

George Gissing is a writer who concerned himself in the early part of his career with the lower social class, recording their stories which were otherwise ignored by other nineteenth-century intellectuals. He is therefore known as a proletarian novelist and has never had a large audience. However, this lack of popularity should not negatively affect the evaluation of the worth of Gissing's work. Gissing writes about slums and this has never been appreciated by middle-class readers, who prefer less impressing literary works. In *New Grub Street* (1891), he fictionalizes a writer and his family. The novel is not just a jeremiad of an unsuccessful author, since he also focuses on "the changes in reading patterns and publishing practices from the 1870s forward" (Arata, 2007, p. 11). In the novel, he illuminates the workings of the publishing industry and its effects on society. This

chapter analyses the economically-driven authorship practices that feature in the novel's background, including their significant social, economic, cultural results.

The phrase 'Grub Street' began to be used in English in the seventeenth century (Rogers, 2014, p. 1). In Samuel Johnson's *Dictionary*, it is a term used for a street in London, haunted by "writers of small histories, dictionaries, and temporary poems" (Johnson, 1755). This London street takes its name from a refuse ditch which lies outside the walls in Cripplegate. Through the seventeenth century, Grub Street had a reputation for being a haven for dissenters. Paulson notes that these wanted men could take their printing presses "to escape more active surveillance" and publish all types of scurrilous literature, which also included "pornographic as well as seditious" writing (Paulson, 1972, p. 184). Many writers also inhabited Grub Street (Rogers, 2014, p. 1). Milton, Cromwell and Johnson were some of the authors who lived there, as Paulson mentions in the study of *Swift's Tale of a Tub* (Paulson, 1972, p. 184). Until the beginning of the nineteenth century, Grub Street and its surrounding district continued to be known as a poor London locale. However, it had developed a reputation as a place to find writers for hire, who could easily make a profit from their works. For this reason, through the 1850s, the social status of Grub Street writers was reshaped. While still considered poor, they started to develop a faint halo of sentimental gentility. Moreover, by the last quarter of the century, the Bohemian movement had surrounded them. Henri Murger notes in the preface to *The Bohemians of the Latin Quarter* that each artist had to live a Bohemian life as a step to an artistic career. For him, the Bohemian artists were obstinate dreamers for whom art was a faith rather than a profession. However, such artists still had to satisfy the needs of the marketplace, therefore their art had to conform to the requirements of modern commerce. Their poverty became a shelter to preserve their freedom from the deteriorating effects of such commercial demands. So, they challenged the commodification of art by being both inside and outside commerce. George Gissing's *Grub Street* is a reflection of the world in which artists had to live in the Latin Quarter. Moreover, his characters in *Grub Street* can only partly adopt the tenets of Bohemian style because he still deals with real life issues just like hunger, coldness. Edwin Reardon and Harold Biffen are novelists who struggle with hardships but sustain their literary works. Reardon ventures to move to a lodging and work as a

clerk, while Biffen goes on writing his novel, even though his living conditions are poor.

Grub Street had a long voyage to contemporary times. Gissing successfully portrays this historical transformation by creating characters from old and new generations. Alfred Yule is a writer who does not care about selling in large volumes. Instead, he focuses on the importance of literature for the advancement of civilization. Mr. Yule, as an old critic, criticizes writers who do not use the language skilfully and gracefully, and calls most written works "tedious trash" (Gissing, 2007, p. 128). In a family dinner conversation, Marian asks her father what he thinks about Mr. Hink's latest book. Mr. Yule angrily complains about his bad writing style. For Mr. Yule, Hink is a miserable writer whose English is not good enough to write a novel. Mr. Yule expresses his thoughts with the following words, "A pity the man can't write English. What a vocabulary! *Obstruent—reliable—particularization—fabulosity—differentto—averseto*—did one ever come across such a mixture of antique pedantry and modern vulgarism!" (Gissing, 2007, p. 130). To Alfred Yule, literature is crucial to the progress of English civilization. He is still loyal to the principles of old Grub Street writers. On the other hand, according to Jasper Milvain, literature is just a product. This reflects the viewpoints of modern writers. Writers such as Jasper use their energy to produce more and, eventually, earn more as a result of the growing importance of modern mass production. In this context, literariness is doomed to be a secondary goal in writing a piece of work. Thus, old Alfred and young Jasper represent the gap between old Grub Street and new Grub Street. Alfred prefers literature to money; however, Jasper prefers money to literature. The priorities of modern men had stealthily changed.

"Literature is objective" but "value-judgement is subjective", says Terry Eagleton (Eagleton, 1996a, pp. 9-11). In fact, objectivity in literature results from the subjectivity in value-judgements. More obviously, there is variety of knowledge connected to memories. Memories grow with knowledge. This knowledge is formed by social communication. As a result, "the invisible value-categories" are shaped (Eagleton, 1996a, p. 12). Both Victorian and Modern writers cannot be estranged from these categories. While writing or reading a work of art, it is normal to be

influenced by these invisible judgement categories. Furthermore, value-judgements can change overtime. Obviously, it is about how literary material is read. As ways to read change, its evaluation changes. So, literature may change (Jackson, 1994, p. 235). Alfred Yule and Jasper Milvain are different from each other with regard to their understanding of literature. Not only their generational difference but also their ideological differences affect their assessment of literary works. Alfred Yule acts as a keeper of old values, which are based on the use of good language. Therefore, he educates Marian strictly in terms of his values. On the contrary, Jasper neglects the importance of language and focuses on the marketing of works of art. Wherefore, he requires from his sisters, Dora and Maud, to work on writing more for a better life (Gissing, 2007, p. 281). Actually, both Alfred and Jasper serve the same class but in disparate models. For Alfred Yule, it is crucial to pursue bourgeois values. He bases his criticism on an educational background which is associated with bourgeois doctrines. Besides, Jasper contributes to the economic prosperity of the bourgeoisie. As he sells magazines and books, he earns more money and also wins more fame. Under such circumstances, Mr. Yule and Mr. Milvain become contributors to bourgeois thinking because they are value-makers. In other words, they have the opportunity to lead readers through their reviews and influence their followers by their comments on works. Hence, value-judgement is subject to external interference. For this reason, it is incorrect to insist on the subjectivity of value criticism in the society of *New Grub Street*.

The impact of the ruling class on social ideologies is enormous. Marx asserts in *The Communist Manifesto*, "The ruling ideas of each age have ever been the ideas of its ruling class" (Marx, 1988, p. 229). Critics, reviewers, writers and journalists produce their work under the influence of these ruling ideas. Such work cannot be neutral because of the existence of a ruling authority. Marx thinks "[t]he bourgeois ideologists...have raised themselves to the level of comprehending theoretically the historical movement as a whole" (Marx, 1988, p. 219). He criticizes the fact that bourgeois ideologists dictate historical developments, not only for their community but also for other subordinate classes. Accordingly, literary criticism has a unilaterally critical outlook. The rise of proletarian intellectuals to chronicle their own past is a potential solution to this issue. In *New Grub Street*, there are

intellectuals who are willing to contribute to the history of literature through writing novels, poems, reviews. According to Edwin Reardon, there are various types of intellectuals. One group, such as "public-school men, University men, club men, society men" has a large audience. However, another group, which includes Reardon and Biffen, does not enjoy great popularity. The works of the first group are read because "They write for their class" (Gissing. 2007, p. 377). They prefer to answer the demands of the middle-class. On the other hand, Reardon and, specifically Biffen, narrate what they observe realistically. That is why Biffen pens a grocer's life in his novel, *Mr. Bailey, Grocer*. Reardon prefers not to write a romance, contrary to Amy's wish. Yet, although there are novelists who strive to reflect the poor's hardships in their writing, they cannot reach a large audience. Unless they get supported by reviewers, it is almost impossible for them to get recognition from either the upper- or lower-class.

The domination of bourgeois ideology over the literary sphere cannot be underestimated. The bourgeoisie as a ruling class has the power to dictate universal ideas which are enormously significant for English Literature. Gramsci theorized this attempt in the concept of hegemony. According to his conceptual overlook, "Hegemony specifies ideology as ways a ruling group, bloc or class must rule by winning consent in conjunction with the threat of force" (Easthope & McGowan, 1992, p. 4). A ruling class dominates all groups of any society. One of the ways it does this is through a kind of ideological invasion of people's minds. The ideological perspective of the nineteenth century is well-constructed in *New Grub Street*. Alfred Yule, Marian Yule, Edwin Reardon, Amy Reardon, Jasper Milvain, Dora Milvain and Maud Milvain are middle-class. Alfred Yule's wife, Mrs. Yule, is from the working-class. Mrs. Yule is not interested in the affairs of the literary world (Gissing, 2007, p. 126). She does not read novels but takes pleasure from looking at the photographs in magazines (Gissing, 2007, p. 326). Her educational background is not sufficient to evaluate writers' discussions. She represents the working-class community which leaves decision-making to middle-class intellectuals. This is exactly what Gramsci highlights. Alfred Yule and the other writers get into deep literary discussions as if speakers for other subordinated classes. Mrs. Yule does not share any of her opinions or comment on issues about the class system. Biffen also

underlines one more characteristic of working-class people. They do not read stories about their own lives. Biffen warns Reardon, "[n]othing can induce working men or women to read stories that treat of their own world. They are the most consumed idealists in creation" (Gissing, 2007, p. 378). Biffen supports the idea that the working-class get no satisfaction from reading about their own conditions. They are "consumed idealists" because the authors, who are of a higher social rank, narrate their stories. Briefly, even the life stories of the working-class are seen as products, designed to take the attention of middle-class readers.

The working-class world is mostly defined by lower-middle class intellectuals. These lower ranked people suffer from similar living conditions, though have advantages over the proletarians through their education. The stratification within the middle-class itself is dependent on 'money'. The connection between wealth and the rise of the middle-class in the era of industrialism is expressed with these words: "By now immense wealth, quite capable of vying by mere weight of money, with the advantages that long-established leisure and the dignity of land gave to the nobility, made the position of the Middle Class begin to appear anomalous" (Gretton, 1919, p. 225). The nobility, previously unobtainable, was conquered with the immense rise of wealth amongst middle-class industrialists. Naturally, wealth and education became significant factors in the determination of social ranks for this new class. In Gissing's novel, writers have a good reputation. To be a writer is also defined as "one mode of distinction" (Gissing, 2007, p. 256). Amy wants to get married to Edwin because of his respectable status. Amy thinks "The best people would regard him; he would be welcomed in the penetralia of culture; superior persons would say: "Oh, I don't read novels as a rule, but of course Mr. Reardon's" (Gissing, 2007, p. 256). Their popularity is associated with the social inter-relationships within their community. As these social relationships weaken, the writer's position diminishes. Consequently, penniless middle-class intellectuals, in spite of their high education, are considered at the bottom of their class. Amy shares her worries when Edwin requires her to move and live in a lodging house in Islington. Amy confesses, "[y]ou prefer to drag me down into a lower rank of life" (Gissing, 2007, p. 246). Edwin falls into poverty after he cannot earn enough to provide for his family. His slum life signifies a fall to the bottom of the class.

Likewise, Biffen and Edwin are discontented with their social rank. Biffen compares their 'classes in class' position to a lodging house. Reardon asks "Why is a London lodging-house like the human body?" Biffen answers, "[b]ecause the brains are always at the top" (Gissing, 2007, p. 345). Indeed, this riddle ridicules their social position. Although the tenants of lodging houses are considered the lowest rank of their class, they dream themselves among the ruling-class community.

The working-class and lower-middle class are extremely influenced by the money-based relations in society. In addition to the classification among writers, there exist value-prejudices towards works of art. The most crucial criteria is 'by who it is written' and 'to whom it is written', that is, 'the writer and his/her audience'. In *New Grub Street*, Edwin is a middle-class writer, but his novels are not widely read. Amy advises him to address "the really important things of life" because there are popular novels which are about "nothing but love, love, love" (Gissing, 2007, p. 360). Rather than scholarly topics, Amy thinks "Love is the most insignificant thing in most women's lives" (Gissing, 2007, p. 360). She wants him to produce more real stories for his class. Edwin knows "[e]ducated people like to read of scenes that are familiar to them" (Gissing, 2007, p. 378). Therefore, it is not reasonable to go beyond bourgeois public taste. Raymond Williams notes "'taste' and 'sensitivity' are characteristically bourgeois categories" (Williams, 1977, p. 49). According to Williams, the bourgeoisie can deal with these "objective definitions of subjective qualities" because public 'taste' has a unifying role in class terms (Williams, 1977, p. 48-49). Also, in *New Grub Street*, Edwin prioritizes writing for the audience that will buy the most copies of a book. He supports the idea that the success of a novel is best judged by its sales. After *Margaret Home's* failure, his only desire is just to get fifty pounds a year from his next novel. Thus, for the writer and the reader, the novels carry a static value which is directly wedded to money. Marx had integrated the value policy with his material theory, while Williams explained the value system with his social approach. In the review of Marx's *A Contribution to the Critique of Political Economy*, Engels described "[m]oney as the *measure of value*, in which connection value measured in money, *price*" (Marx & Engels, 1969, p. 515). Reardon's and Biffen's novels are evaluated and the publishers estimate their price. Their decision-making can "have a close relation with social ideologies" as Eagleton

notes in "What is Literature?" As part of this evaluation, the publishing houses acknowledge the public's appetite and its effectiveness with regard to the circulation of books. Reardon's novels do not achieve a widespread audience because he is not interested in the journalists who can support his writing with their reviews. Marian finds the reviews of Reardon's novel disagreeable. She believes that there are many badly written novels but they are not reviewed as unkindly as Reardon's. Jasper suggests "it's because Mr. Reardon has no friends among the journalists" (Gissing, 2007, p. 204). Thus, value-judging is bound up with external factors which affect the success of writers and their work.

This value-system can also be explained with two monetary concepts: Use-value and exchange value. Use value represents the material value of a product, while exchange value is the monetary value of a product. The exchange value of a product is measured when it is traded. In other words, a product turns into a commodity when traded. *New Grub Street* outlines this value process in its description of the publishing industry in Grub Street. Novels are no more works of art but the commodities of publishing houses. Editors evaluate the authors' products and estimate their value in accordance with how well it is believed they will sell. Most publishing houses consider book publishing to be a very profitable business. Reardon, like many other writers in the nineteenth century, sells his work for a one-time payment from the publishing house. In such an agreement, the writer waives copyright over his work. For the copyright of *Margaret Home*, he is offered £75 for his three volumes and, if a sufficient number of copies are sold, an additional £25 will be paid. Another prevalent arrangement is a half-profit agreement in which the author and the publisher share the profits after the publication of the book. (Gissing 2007, p. 184). Edwin gets a £25 advance for his three volumes and agrees to half-profits after the deduction of the advance (Gissing 2007, p. 104). In this case, Edwin's labour in writing the three volumes can be considered as 'use value' since they are not yet commodities. After his works are sold to the publisher, they can be thought of as commodities. Their transformation to 'exchange value' occurs after the selling process. The publisher launches these products to get the profit. The writer's success is indirectly dependent on the profit that is gained as a result of this transaction.

Not only literary works but also literature is commodified. Literature is composed of the literary works produced by writers in whichever economy those works happen to have been produced. Commodification in literature is derived from the idea that there is an economic effect and political influence on the process of writing. In *New Grub Street*, Edwin has to write new novels because it is the only way for him and his family to survive within the bourgeois social structure. His labour is his writing. This is the outcome of social imposition. The relationship between social values and political requirements cannot be disregarded. Politically, the bourgeoisie has to uphold social norms to maintain its leadership. Eagleton highlights the fact that "[t]he dominant ideas of a society are the ideas of its ruling class" (Eagleton, 1976, p. 5). Likewise, economically, Reardon is the labourer, his writing is the labour and his novels are the products. All of them are commodities. As Marx notes, "[p]roduction does not simply produce man as a commodity, the commodity-man, man in the role of commodity; it produces him in keeping with this role as a spiritually and physically dehumanized being" (Marx, 1988, p. 86). Since the novelist produces a product, he/she is capital because, just like Edwin, he/she sells his/her product. Edwin is 'dehumanized' physically while writing chapters. Despite his ill-health, his struggle to work is clear from the following lines:

Amy's anticipation of criticism had made it harder than ever for him to labour at what he knew to be bad. And, as ill-luck would have it, in a day or two he caught his first winter's cold. For several years a succession of influenzas, sore-throats, lumbagoes, had tormented him from October to May; in planning his present work, and telling himself that it must be finished before Christmas, he had not lost sight of these possible interruptions. But he said to himself: "Other men have worked hard in seasons of illness; I must do the same." All very well, but Reardon did not belong to the heroic class. A feverish cold now put his powers and resolution to the test. Through one hideous day he nailed himself to the desk—and wrote a quarter of a page. The next day Amy would not let him rise from bed; he was wretchedly ill. (Gissing, 2007, p. 163)

Marx also underlines that there is a spiritual degradation as the labourer produces his/her labour. Indeed, he emphasizes that the soul turns into a material element during the production process. This objectification can be best observed in artists. For them, matter and mind are different from each other (Weber, 1925, p. 15). If one is conquered by the other, the result is soulless artistic works. In *New Grub Street*, Edwin is portrayed as a writer who begs editors to buy his manuscripts. He worries about Amy learning how he begs for money like beggars in the street

(Gissing, 2007, p. 215). He is very demoralized owing to his hopeless situation. His depressive mood is described as follows:

The world has no pity on a man who can't do or produce something it thinks worth money. You may be a divine poet, and if some good fellow doesn't take pity on a man who can't do or produce something it thinks worth money. You may be a divine poet, and if some good fellow doesn't take pity on you, you will starve by the roadside. Society is as blind and brutal as fate. I have no right to complain of my own ill-fortune; it's my own fault (in a sense) that I can't continue as well as I began; if I could write books as good as the early ones I should earn money. For all that, it's hard that I must be kicked aside as worthless just because I don't know a trade. (Gissing, 2007, p. 222)

It is useless for him to continue writing his novel because poverty is a handicap for him, especially as a writer who is conscious of his wretched literary career. Spiritually, Edwin is overtaken with desperate thoughts. His mind and soul are under the great influence of money. Hence, he is wholly commodified. For Marx, this is a 'commodity circle' which can be explained like this: "The worker produces capital, capital produces him hence he produces himself, and man as worker, as a commodity" (Marx, 1988, p. 85). With this notion, Marx extends the issue to the interrelationship between the producer and capital. In fact, both are related to the commodification of the labourer. Marian is a very good example as an expression of a commodity-woman. She is very devoted to her work and endeavours to imitate her father's literary tenets. Her devotion to literature cannot be interpreted as just workaholicism. She is like a 'literary machine'. While she is in the reading room, she tries to convert herself into a literary machine. In fact, her desire is to "be invented for construction in a less sensitive material than human tissue" (Gissing, 2007, p. 454). If a writer is assumed to be a component of a machine, it is unnatural to expect independent analytical works. She is very much associated with mainstream literature. Correspondingly, she is not likely to approve of works outside the established canon. This leads her to edit and review in accordance with Late-Victorian literary style. Marian cannot evaluate manuscripts according to her own free will. She even criticizes her father, who writes without any real goal, "To write—was not that the joy and the privilege of one who had an urgent message for the world? Her father, she knew well, had no such message; he had abandoned all thought of original production, and only wrote about writing" (Gissing, 2007, p. 143). More clearly, she and her father write for the purposes of marketing. They are

like typographs which are programmed to write. This shows that not only herself but also her labour is commodified. Book publishing is a stimulus in this commodification process (Carpenter, 1983, p. 85). Willingly or unwillingly, Marian's works contribute to this publishing industry. She shares her thoughts about the correlation between literature and commodities,

When already there was more good literature in the world than any mortal could cope with in his lifetime, here was she exhausting herself in the manufacture of printed stuff which no one even pretended to be more than a commodity for the day's market. What unspeakable folly! (Gissing, 2007, p. 143)

She finds out that writers are conscious of this marketing. Most of them aim to be popular because their main target is to be able to sell his/her products. As Marx also asserts, capitalist production is dependent on mass production (Marx, 1992b, p. 277). The writers hope their products will be part of this production. What Marian does is to criticize artistic works in the context of capitalist production, since it is about the commercialization of literature. Jasper Milvain, as an opportunist writer, thinks "Literature is a trade" (Gissing, 2007, p. 56). He claims that a successful writer is a skilful tradesman. Raymond Williams highlights this marketing policy when addressing Whelpdale's enterprise (Williams, 1960, p. 187). Whelpdale decides to advertise novel-writing lessons. The headline is "Novel-writing taught in ten lessons!" (Gissing, 2007, p. 238). His scheme for these lessons is as follows,

The first lesson deals with the question of subjects, local colour—that kind of thing. I gravely advise people, if they possibly can, to write of the wealthy middle class; that's the popular subject, you know. Lords and ladies are all very well, but the real thing to take is a story about people who have no titles, but live in good Philistine style. Gissing, 2007, p. 238)

Whelpdale, by putting his literary career up for sale, commercializes himself. His decision reflects developments in literary circles, such as the proliferation of new writers, the establishment of literary agencies, and the advancement of professional organizations for authors. He recognizes that he can earn a lot in this atmosphere of rising demand. It is another way to commercialize. By advertising his knowledge, he and his literature turn into commodities, for both of them are valued with money thereafter.

In addition to literature, journalism was a profitable market for many entrepreneurs in the mid-Victorian decades. At this time, British journalism was first

introduced to high speed printing presses and typewriting machines. Papers were copied much faster and distributed far and wide by rail. The high rates of readership after the Education Act of 1870 caused a boom in the sale of newspapers all around the island (Marr, 2004, p. 16). Victorian journalists realized that lower-class people were also the readers of papers. 'To get information daily' as a concept greatly attracted the working-class man because it shortened the time for the spread of news. Although the news was highly sensational, they were fundamentally 'improving' (Hoggart, 1961, p.445). Thus, the educational improvement in working class people was one of the results of this new journalism. The second result was its contribution to economics. As newspaper production rose because of the growing demand, the material value of journalism improved. Within commerce, this new journalism grabbed the attention of many opportunists. In *New Grub Street*, there are three characters who react to these developments in the newspaper publication industry, although their reactions are slightly different from each other. Edwin Reardon does not produce a single piece of work for any papers and even refuses to cultivate good relationships with journalists to support his novels with favourable reviews. Edwin focuses on purely literature, wherefore he is not interested in commercializing his fiction. Ridiculously, he describes himself as "a man who can't journalise, yet must earn his bread by literature" (Gissing, 2007, p. 118). His desire is not 'journalistic writing', instead his passion is 'novel-writing'. Whelpdale is portrayed as a fiction writer at first but later uses all his knowledge for the sake of profitable editorship. He is so intelligent that he changes the name of the journal from *Chat* to *Chit-Chat*. Such an enterprise may be interpreted as an attempt at renewal. Whelpdale shares his upcoming plans with Jasper and Dora. They are detailed as follows:

I would have the paper address itself to the quarter-educated; that is to say, the great new generation that is being turned out by the Board schools, the young men and women who can just read, but are incapable of sustained attention. People of this kind want something to occupy them in trains and on 'buses and trams. As a rule they care for no newspapers except the Sunday ones; what they want is the lightest and frothiest of chit-chatty information—bits of stories, bits of description, bits of scandal, bits of jokes, bits of statistics, bits of foolery. Am I not right? Everything must be very short, two inches at the utmost; their attention can't sustain itself beyond two inches. Even chat is too solid for them: they want chit-chat. (Gissing, 2007, p. 447)

Ostensibly, Whelpdale recreates a new respectable periodical; however, the target audience is 'the quarter-educated' readers. This means that the lower-middle class and upper-working class form the readership of this journal. He designs a periodical which does not educate its readers, but stimulates curiosity. "Journalism is the industrialization of gossip" says Marr (Marr, 2004, p. 57). As the news rekindles a sense of wonder, its popularity grows. So, it is very profitable to work as a journalist. Whelpdale's income is an example of this. As an editor of *Chit-Chat* he can earn approximately £600 per year. *Chit-Chat* is based on *Tit-Bits*, which began to be published in 1881 (Jackson, 1997, p. 202). For instance, the layout of *Tit-Bits* is the same as *Chit-Chat*. Whelpdale acts like George Newnes, who was one of the first media magnates in Britain. In addition to Whelpdale, Jasper Milvain also works as a writer, but he is just interested in its marketing side. He confesses the real purpose of his interest, "I shall never write for writing's sake, only to make money. All my plans and efforts will have money in view—all. I shan't allow *anything* to come in the way of my material advancement" (Gissing, 2007, p. 154). For Jasper, writing is a way to earn money. That's why his investment in periodical writing is a good choice for his future plans. Jasper invests in a periodical entitled *The Current*, using Amy's legacy. There is a highly ingrained class distinction in Jasper's mind. His editorship does not serve the working-class mindset. This is very clear in the following explanation,

If only I had the skill, I would produce novels out-trashing the trashiest that ever sold fifty thousand copies. But it needs skill, mind you: and to deny it is a gross error of the literary pedants. To please the vulgar you must, one way or another, incarnate the genius of vulgarity. For my own part, I shan't be able to address the bulkiest multitude; my talent doesn't lend itself to that form. I shall write for the upper middle-class of intellect, the people who like to feel that what they are reading has some special cleverness, but who can't distinguish between stones and paste. (Gissing, 2007, p. 61)

Jasper thinks that writing skill is not important for success but that social ties are significant. As soon as he begins to move in bourgeois circles, he earns money from his writing. Hence, his social ties are his market and his literature is his capital. He trades with only high-status people, even though he mocks them. In brief, Whelpdale, Jasper and even Edwin decide for whom they are writing. Mostly, their class becomes their target audience. As they produce work by reference to their ideological thinking, it is easier to achieve high circulation, that is, more money. More or less, their work is born in an economic system with a specific ideology.

Education not only specifies the readers but also classifies the individuals. Educated- men and women are admitted as middle-class and upper-class people. Pronunciation, accent, and behaviour are some of the determinants that signify the level of education in one's background. *New Grub Street* displays these characteristics as outlines of the class background of an individual. The narrator of the novel categorizes four levels of education: Educated, half-educated, quarter-educated and uneducated. These kinds of categorizations are never spontaneously used but instead used very consciously by the citizens of London. At the highest level of education, there are educated writers, such as Harold Biffen and Edwin Reardon. In spite of Biffen's poor living conditions, he is portrayed as an educated man. His accent is evaluated by his friend, Edwin. "His educated accent moved attention" says Edwin when describing him (Gissing, 2007, p. 420). Edwin is also a well-educated and skilful novelist. He graduated from "an excellent local school", read "ancient classics" and could speak French (Gissing, 2007, p. 101). Amy admires her husband and begs him for a high status that can represent his educated background. In addition, portraits of half-educated characters are drawn. There are some noticeable deficiencies in the educational backgrounds of these people. Mr Dolomore is depicted as "an athletic, dandiacal, and half-educated" young man. For Jasper, "he has a good deal of money, but he has neither brains nor principle" (Gissing, 2007, p. 386). Though Mr. Dolomore is a rich man, he is not intelligent and talented. Jasper underlines that these types of men are always beneath him. Nonetheless, he is aware of their economic power. Therefore, he continues to protect his ties with them. Furthermore, quarter-educated people include those who can just read and write, and do not get any higher-level education. Since they cannot concentrate on written materials much, they prefer reading short paragraphs. This is why Whelpdale has attracted these middle-class people to *Chit-Chat*. His periodical is based on an audience that is happy with simple literary works. Lastly, the uneducated people belong to the working-class. They are poor and have no special education. Merriman mentions educational innovations in late-Victorian Britain. After the law in 1880, children up to fifteen attended elementary schools for free in an attempt to raise the literacy rates in England and Wales. However, there is a crucial matter that is also highlighted, "primary schools in late Victorian Britain

sought to teach them how to be “good Englishmen” and “good English wives,” idealizing social harmony in Britain, while espousing British “superiority” over the indigenous peoples of the empire” (Merriman, 2010, p. 774). Nationalism was ideologically embraced in the curricula of state schools. On the other hand, the class-based social structure is also perpetuated through education. In *New Grub Street*, it is possible to observe the sharp distinction between the educated and uneducated. Mr Yule and his old acquaintances prefer to get married with working-class girls. In addition to Mrs. Yule, Mrs. Hink and Mrs Christopherson are from the lower class. Mrs. Yule's ungrammatical speech and vulgar intonation display her background. Her accent is that of the London poor (Gissing, 2007. p. 125). Mrs. Hink also carries her mother's 'laundress' accent. Mrs. Christopherson is as poor as a church mouse, and her dresses and behaviour are not suitable for the nobility of middle-class families (Gissing, 2007, p. 139).

Educational, social and economic disparities between classes lead to new questions with regard to the concept of 'consciousness'. Individuals can feel in a dilemma because they should live in their 'consciousness' or fall into 'false consciousness'. Marx and Engels proposed that there is a difference between the spiritual and material world. The human consciousness cannot be explained with the spiritual world. It is completely concerned with the real world. They considered "Life is not determined by consciousness, but consciousness by life" (Marx, 2000, p. 11). According to this assertion, an individual's consciousness is not directed by a spiritual entity but rather individuals define themselves through daily activities and interactions (Bressler, 2011, p. 167). Lukács defined the consciousness concept by combining commodification and alienation. Marx also declares "The alienation of the worker in his product means not only that his labour becomes an object, an external existence, but that it exists outside him" (Marx, 1988, p. 72). He associates alienation with existence. Interrogation of existence can be in all classes, but from different angles. In a capitalist society, both the bourgeoisie and proletariat interpret the real world without understanding their existence. Bourgeois people do not recognize that products are wholly produced by the proletarians. They become consumers of commodities which are in fact those of the proletariat. On the other hand, the proletarians alienate themselves from themselves, their products, their

labour and their fellows. This alienation prevents them activating their own consciousness. An undesirable consequence, 'false consciousness', can even appear. *New Grub Street* reflects a variety of lives in which consciousness is shaped in different ways. Marian as a bourgeois woman lives with her own consciousness, as directed by her life conditions. She is the daughter of a middle-class father and a working-class mother. Mr Yule seeks to minimize his wife's influence on his daughter. This is more clearly expressed as, "From the first it was Yule's dread lest Marian should be infected with her mother's faults of speech and behaviour" (Gissing, 2007, p. 132). Mrs. Yule can rarely talk to her daughter due to her faults in speech. Her daughter is thoroughly educated at school. She is raised with the tongue and manners of a lady. In this context, Marian turns into an object. Marian is produced like a commodity. Within literary circles, she is a commodity because she edits like a 'literary machine'. Her literariness is consumed because she works as the assistant of her father. She is brought up within her father's class and her duty is to work to protect its values. More obviously, Marian's consciousness reflects her educational life, which is programmed according to middle-class doctrines. Besides, Mrs. Yule is alienated from herself, her daughter, her relatives and her labour. Firstly, she cannot speak as she was taught during her own childhood. This shows how she is alienated from herself. Secondly, she is not allowed to speak with her child freely. That is, she is alienated from her daughter, yet, as her daughter's biological mother, she is in effect a producer. Thirdly, she has little communication with her relatives. Mr. Yule does not want her to have an intimate relationship with her kinfolk. This is clear in her feelings before her visit to her family. "Going to Holloway" always meant a visit to her own relatives—a married sister with three children, and a brother who inhabited the same house. To her husband she scarcely ever ventured to speak of these persons" (Gissing, 2007, p. 125). Mrs. Yule is alienated from her working-class family. Lastly, she is alienated from her labour, namely, her motherhood. As a mother, her primary goal is to bring up her child. However, her lower-class background is not accepted by her husband and his friends. Therefore, she cannot act as a free mother. Her motherhood is expressed briefly, "Mrs. Yule's behaviour to Marian was marked with a singular diffidence; she looked and spoke affectionately, but not with a mother's freedom" (Gissing, 2007, p. 125).

Consequently, she does not realize how she is alienated. Since she married an middle-class gentleman, she has to obey the rules of that class. Hence, her consciousness is determined by her life. She cannot identify herself as a working-class woman; she can only pretend to be a middle-class wife. As a matter of fact, she has to live in this 'false consciousness'.

In the capitalist system, not only individuals but also families change. Marriage and family ties begin to have different roles and duties within society. The concept of a bourgeois family is dissimilar to the proletarian one. For the bourgeoisie, family titles represent their social status because family is a respected institution within their class. Further, private property becomes more important following the development of industrial capitalism. Marriage and strong family ties provide a mechanism to preserve and transmit private property (Zaretsky, 1976, p. 33). George Gissing describes the lives of various married couples in *New Grub Street*. Except Mr. Yule and Mrs. Yule, all of them are from bourgeois ancestry. Edward and Amy Reardon are married but later separated. Poverty is the main reason for their separation. Marx writes in *Capital* of, "[t]he happiness of the people tempered by poverty" (Marx, 1995, p. 405). Their marriage is ruined by financial shortages. Since she cannot cope with a lack of money, she decides to live with her parents. Interestingly, her parents cannot solve the couple's financial problems. Their class background does not help. In fact, it emerges as a handicap to their unity. To illustrate, Amy's mother is concerned for her reputation in her social circle. If other people learn the exact reasons for her daughter's separation, it will cause rumours which could damage their status in the community. Also, just like Amy, they are ashamed of Edwin's decision to live in lodgings since it signals a decline in social status. Amy's mother complains about her daughter returning home, "[w]e can't consider such things as that," and she wants her son to support her "[y]ou don't wish, I suppose, that Amy should go and live in a back street at Islington, and be hungry every other day, and soon have no decent clothes?" (Gissing, 2007, p. 260). They cannot take the risk of falling in rank. For Edwin, it is not deceptive to work for a pound and live in a lodging; however, for Amy and her family, it is insulting. To her family, the value of money is superior to basic human values such as love, solidarity

and fidelity. Likewise, Marx mentions "[t]he bourgeoisie has torn away from the family its sentimental veil, and has reduced the family relation to a mere money relation" (Marx, 1988, p. 212). Amy and Edwin cannot reconcile because Edwin does not want to be so connected to the dominance of money. However, Amy wants to live a comfortable life as a middle-class lady. Later, Amy and Jasper get married. Jasper prefers Amy to Marian because of Amy's legacy. He confesses that Amy and all her money are "worldly advantage" (Gissing, 2007, p. 469). Jasper would like to use Amy's £10,000 to be a prominent editor in London publishing circles. His plans are completed when he is asked to be the editor of *The Current*. In that way, he gets closer to being a famous writer with a salary to match Whelpdale. Thus, for middle-class families, money is more valuable than human values. As for working-class families, money is important but not more important than other values. In *New Grub Street*, there is not an example of a working-class marriage, but there are married couples from the working-class and middle class. Mr. Yule and Mrs. Yule are one of these married couples. When Mr. Yule decided to get married to a person below his class, his brothers opposed it. He knows that it is nearly impossible for a bourgeois girl to marry a penniless man. Therefore, he chooses a working-class girl who is uneducated and poor. He explains why lower-class men cannot afford a fully modern bourgeois marriage as follows:

Educated girls have a pronounced distaste for London garrets; not one in fifty thousand would share poverty with the brightest genius ever born. Seeing that marriage is so often indispensable to that very success which would enable a man of parts to mate equally, there is nothing for it but to look below one's own level, and be grateful to the untaught woman who has pity on one's loneliness. (Gissing, 2007, pp. 131-132)

Even though Mr. Yule is from the middle-class, marriage is constituted within the restrictions of wealth. This is about the base and superstructure relationship. Marx and Engels claim that the base is represented by the economic structure in a society. Engels delineates this theoretical concept as, "The economic structure of society always furnishes the real basis, starting from ... the whole superstructure of juridical and political institutions as well as of the religious, philosophical, and other ideas of a given historical period" (Engels, 1908, pp. 90-91). While Engels and Marx insist the influence of economic conditions is instrumental to the institutional structure of a society, some twentieth-century theorists such as Althusser and

Eagleton disagree. These contemporary thinkers reverse the concept. They assert that art and literature, in the context of the superstructure, may not be affected by the base. They even claim that art and literature can influence the base or the substructure. However, family cannot be evaluated in the same context as art and literature. When family is considered as a part of the superstructure, it is obvious that its close relationship with social structure can be disregarded. Art and literature communicate to the masses through works but families act as works of society. In other words, family is organic when its social integration is thought. Therefore, the Yules' and the Reardons' marriages are the best examples for this superstructure model.

Culture dominates all classes whilst blurring the borders among each of them. Class integration is the result of cultural patterns which are observed in all social institutions, such as art, literature, family and education. In fact, culture has an interrelationship with them in the superstructure. This mutual interaction triggers the growth of mass culture. With the development in public education and the Industrial Revolution, the era of mass culture starts. Mass culture describes what surrounds people in their everyday lives (Wilson, 1993, p. 7). There appears a popular life which is shared by all social groups in common. Kluckhohn and Kelly define culture as customs, attitudes, and habits designated by the whole of society. It is more obvious in his description, "A culture is an historically created system of explicit and implicit designs for living, which tends to be shared by all" (Kluckhohn, 1951, p. 87). In the creation of mass culture, the creation of a common platform is very significant. Kluckhohn's point-of-view helps in understanding this widespread cultural integration. Gissing's novel is a good example of culture disseminated to the masses, and also mirrors these diverse cultural developments through the nineteenth century. Also, its characters are crucial in the interpretation of cultural values and how they are distributed. In the novel, high-brow culture and low-brow culture are ready to blend under the umbrella of mass culture because there is a need for it to be widespread, not only to earn more but also to increase the number of consumers. The key issue is always to attract readers using existing cultural items. To illustrate, in *Grub Street* there is a battle between journals and books. The novelists defend the perfection of novel-writing. Nonetheless, the journalists attempt to get a high number

of readers without literary integrity. That is, for both of them, culture can be consumed. The consumer tendency in cultural heritage is associated with economic interference. The economic interests of a social group support dissemination of its cultural values. In *New Grub Street*, the major characters are mostly from a middle-class culture whereas Mrs. Yule represents working-class culture. Whelpdale and Jasper are editors who are ready to capture all of society with their periodicals. Edwin and Biffen are lower-middle class writers who struggle with poverty. Apart from these characters, Amy is a warrior of middle-class culture. Despite poor conditions in her first marriage, she tries to continue living in accordance with her own cultural background. She does not do housework. A maid-servant works until afternoon and there is a laundress who washes the cloths of the family. In spite of the high costs at home, she continues to act as an educated London woman who looks after her son all day. She cannot handle the possibility of living without a maid or laundress. She thinks she cannot live with "the circumstances which satisfy a decent working-class woman" (Gissing, 2007, p. 263). Moreover, she is aware of the value of family income. If she has enough money, she can sustain her lifestyle, which is dependent on her bourgeois background. After she arrives at her mother's house, she calculates her expenses. As a result, she decides to reduce her laundress's expenses (Gissing, 2007, p. 263). She feels degraded because she is a lady and, accordingly, she should pay as much as possible to be clean. In this context, there are two important signs determining either a middle-class or working-class house: Cleanliness and furniture. Amy thinks that cleanliness costs too much. From Amy's point of view, this is defined in the following words, "Cleanliness is a luxury within reach even of the poorest. Very far from that; only with the utmost difficulty, with wearisome exertion, with harassing sacrifice, can people who are pinched for money preserve a moderate purity in their persons and their surroundings" (Gissing, 2007, p. 262). In addition to cleanliness, furniture is a way for a middle-class family to show off their status. Edwin Reardon senses this while selling his furniture. He confesses that carpet is a luxury and does not keep one. As he walks on 'the uncarpeted floors', he tries to compromise by living with the necessities which are a "few evidences of civilisation as the poorest cannot well dispense with" (Gissing, 2007, p. 271). Edwin's and Amy's poor conditions illustrate that there is a disguised relationship

between culture and economic issues. For, as Grylls expounds, culture is dependent upon maternal comfort (Grylls, 2016, p. 81). This means middle-class culture requires a certain level of economic welfare to survive because there are requirements necessary to demonstrate cultural integration. The relationship between economic welfare and culture is reciprocal. As a consequence, culture itself begins to be perceived as a commodity, that is, a part of the economic system. This interrelation is the outcome of mass communication. Cultural elements are serviced to whole classes of society through means of mass communication - journals, periodicals and newspapers. Richard Hoggart explains the commodification process in culture as follows:

Culture become a commodity. And just as the dilemmas of experience are reduced to a series of equally interesting but equally non-significant snapshots, or to the status of documentary 'problems', so the products of art become an eclectic shiny museum of styles, each of them divorced from its roots in a man or men suffering and rejoicing in certain times and places. You may buy by subscription and renew, as often as you renew the flowers in your sitting room, examples of Aztec art or African art or Post-impressionist painting or Cubist painting or the latest book which a panel of well-publicized authorities have selected for you. And all has the same effect as the last instalment of the television magazine. You have sipped and looked and tasted; nothing has happened. Culture has become a thing for display not for exploration; a presentation not a challenge. It has become a thing to be consumed, like the latest cocktail biscuit. (Hoggart, 1967, p. 454)

In fact, many works of art are created in the light of various cultural values but they are easily and quickly consumed by the newly-advanced means of communication. The main target is to take the attention of readers, so to sell as much as possible. Whelpdale deciphers this and designs *Chit-Chat* according to its readability. He uses attractive headlines such as "What the Queen eats!" or "How Gladstone's collars are made!" (Gissing, 2007, p. 448). The meals of the Queen are examples of food culture and the collars of the prime minister are examples of celebrity culture. Both of them are transmitted to individuals through the periodical and perhaps are imitated because of its popularity. Thus, Whelpdale sells someone's cultural characteristics and gets profit from its commercialism. In the context of commercialism, working-class culture is considered as unprofitable in the world of Grub Street. Harold Biffen writes the life of a grocer. For Jasper Milvain, to choose such a hero is decent and even depressing (Gissing, 2007, p. 245). After publication, Mr. Bailey's life does not attract many readers nor provide much profit. Thus,

cultural value is linked to economic value. In contrast to highbrow culture which sells very little, popular culture by definition has huge economic potential. Therefore, in a circular process, the profits generated by popular culture inevitably led to its further development, prompting the emergence for the first time of genuinely universal mass culture. Thus, the middle, lower-middle and working class English lived within a cultural context mostly shaped by economic forces.

Mass culture violated the balance between 'recognition and negligence'. The middle-class embraced this cultural development but the working-class were not fully integrated into it. As a matter of the fact, their cultural existence was ignored. So, mass culture basically stemmed from middle-class culture. Since they were the barons of the Industrial Revolution, it is not difficult to see the influence of bourgeois culture in many parts of life. In *New Grub Street*, Amy cannot get rid of her sense of entitlement due to her class background. She defends the notion that a servant should be worked until he/she perishes. Also, her mother thinks that she does not deserve to work in a workshop. According to their customs, a married woman should be supported by her husband. This is accepted as a dogma of her environment. Her mother stands as the representative of old customs, and therefore blames Amy's husband for his deficiency. Such middle-class consciousness is broadly ingrained in family traditions. Further, family customs are handed down from one generation to the next. This creates class-based cultural rituals. Amy is stuck in the traditional milieu of her class. Accordingly, she does not let her husband go out of the borders of her own community. At one point, Amy and Edwin talk about what type of novel should be more popular. Amy urges him to consider the demands of their own people. Edwin grumbles saying "People! People!" Amy reminds him of the importance of their bonds with the following words, "We can't live in solitude, Edwin, though really we are not far from it" (Gissing, 2007, p. 163). As a consequence, she defends her class's entitled status despite Edwin's challenge. More broadly, Amy recognizes her class interests, and therefore ignores the privileges of lower classes in society. She prefers to behave as her class culture requires her to. In other words, lower-class culture can be disregarded because bourgeois culture has priority. Such a combination, unfortunately, causes an imbalance in the cultural

integrity of the whole of society. Perhaps, mass culture emerges to balance 'recognition and negligence'.

The disregarded poor weakens while the privileged rich strengthens. This is about survival of the fittest. The powerful survive because the weak ones cannot survive. There is an unequal algorithm in this living cycle. However, the natural laws are unfortunately linked to this combination. As it is written in *New Grub Street*, "Life was a battle" and anybody can be risen or fallen (Gissing, 2007, p. 254). Mrs. Edmund Yule, Amy's mother, is so mean that she pays not much for the working people around her. For instance, both of her servants are ill-paid, also she postpones the payment of 'half-starved' dressmaker as much as possible. Mrs. Yule keeps these as secrets because she knows "She must either crush or be crushed" (Gissing, 2007, p. 254). In the industrial world, it is extremely difficult to act as a wealthy lady though there is some financial problems in family income. Mrs. Yule knows that her own community should not learn her tactics, otherwise there can be rumors about her economic well-being. Her class people should be sure about her affordability on their luxurious customs. To be a member of middle-class, she has to continue to survive in that social environment. Further, she thinks that she has to be cruel and cannot protect the weak, otherwise she can be seen as a challenger to the norms of her upper class membership. Gregory Claeys proposes in his article "to assist the weak by any form of mutual aid was to act as 'the persistent enemy of progress'" (Claeys, 2000, p. 226). He underlines that there is a rising enmity between the weak and the powerful which is stemmed from selfishness. This 'prescribed law of social evolution' is the reason of individualism in which individuals compete like Jasper Milvain and Edwin Reardon. Jasper becomes the symbol of success. As Simon James writes, "Natural selection proves that success is a proof of something other than virtuous conduct (James, 2003, p. 115). In this natural selection, Jasper is the winner because he gets a prestigious job, a half legacy and a loving wife. However, Edwin cannot get used to living alone in poverty. He dies just after his son, Willie. Thus, Edwin is not so strong to survive in the harsh conditions of modern world. On the other hand, Jasper proves that he is so powerful to live in spite of his cruel and selfish personality. In Jasper's success story, there is another significant matter that can be highlighted. Jasper continues to strengthen his social ties. The importance of the strong bands are

claimed by Social Darwinists. According to their views, social ties emphasize the weak and the powerful in a society. This is certainly illustrated in the social relations of Jasper and Edwin. The former pays special attention to well-known and wealthy people while the latter does not care any social relations. Concisely, 'the survival of the fittest' is associated with the firmness of the social ties.

Nature is a determinant factor in any explanation of social ties. However, in modern times, the impact of nature on human relationships has been superseded by what are felt to be more rational considerations. Nevertheless, Marx wrote "Absolute Idea is nothing in itself; that only Nature is something" (Marx, 1988, p. 164). Marx underlines the importance of nature in conducting "true science" (Marx, 1988, p. 111). If natural science is understood completely, man's actions can be deciphered. In other words, unless the correlation between man and nature is reconciled in the realm of science, it would be nearly impossible to explain historical reality. In *The Holy Family*, Marx and Engels assert that achieving a true understanding of history is unlikely without "the theoretical and practical relations of man to nature, natural science and industry" (Marx & Engels, 1956, p. 201). More meaningfully, throughout history, man and nature have been indissolubly combined, partly because industry has developed by consuming both man and nature. The narrator of *New Grub Street* admires London and describes this magnificent city in terms of nature. London's natural landscapes are delineated as follows:

The green ridge from Hampstead to Highgate, with Primrose Hill and the foliage of Regent's Park in the foreground; the suburban spaces of St John's Wood, Maida Vale, Kilburn; Westminster Abbey and the Houses of Parliament, lying low by the side of the hidden river, and a glassy gleam on far-off hills which meant the Crystal Palace; then the clouded majesty of eastern London, crowned by St Paul's dome. (Gissing, 2007, p. 90)

London is also an urban centre and clearly shows the heavy impact of urbanization. With the rise of modernization, the air is contaminated. Throughout the novel, there are some underlying signs of this environmental pollution. Coal is mainly used for heating. For example, Milvain puts some fresh coals on the fire to warm her room (Gissing, 2007, p. 149). Edwin also keeps coal to heat himself as he arranges his lodging (Gissing, 2007, p. 273). Milvain recognizes how her room is filled with black fog, "[t]he thick black fog penetrated every corner of the house. It

could be smelt and tasted (Gissing, 2007, p. 415). Once she looks out of the window, she realizes "[t]he fog grew thicker; she looked up at the windows beneath the dome and saw that they were a dusky yellow (Gissing, 2007, p. 144). 'Dusky yellow' refers to the existence of air pollutants released by the chimneys of houses and warehouses. Moreover, due to the pollution of the air, many people have respiratory problems. Edwin is highly affected by the polluted air. He even has difficulty in breathing as the fog descends. His fearful hours are depicted just like this, "The fog was his enemy; it would be wise to purchase a respirator if this hideous weather continued, for sometimes his throat burned, and there was a rasping in his chest which gave disagreeable admonition" (Gissing, 2007, p. 381). Apart from this, the importance of natural laws is underlined. Amy Reardon challenges the law of nature as her son, Willie, is so sick. In her challenge, there are two specific effects of nature. Firstly, as a mother, she feels hopeless because she cannot save her son, though dying is one of the rules of nature. Secondly, her poverty means she is incapable of looking after her son. Edwin and Amy talk about their hopelessness as follows:

"Oh, it has all been a wretched mistake! But we were so poor. Now all that is over; if only Willie can be saved to me! I am so anxious for the doctor's coming; the poor little child can hardly draw a breath. How cruel it is that such suffering should come upon a little creature who has never done or thought ill!" "You are not the first, dearest, who has revolted against nature's cruelty." (Gissing, 2007, p. 434)

Life is real; man lives this reality because natural laws never change. This is the basis of determinist thinking. Harold Biffen and Edwin Reardon cannot survive under harsh conditions because they struggle with social handicaps and economic hardships. Biffen definitely understands their effect on his future literary life. In consequence, he chooses to write about a grocer in *Mr. Bailey*. He believes that he cannot be among the best authors. If he agreed to write for the norms of middle-class readers, he could have the chance to sell a lot of books and become one of the popular writers. However, he disregards this because he wants to write about what he observes. For him, Mr. Bailey's class background is not taken into consideration. If Biffen desists from portraying a grocer, he cannot reflect what he sees. Meanwhile, Biffen prepares his own tragic ending. His disobedient demeanour in the literary world results in his suicide as an unsuccessful novelist.

Like Harold Biffen, Edwin Reardon is another writer who is the author of his own misfortune when decides to destroy his relationship with Amy and live in a lodging. Even though he has a chance to come together with his wife, he continues his poor life. In such harsh conditions, he cannot survive with ill-health. His decisions take him to the edge of dying, the result of his own choices. In addition to Biffen and Edwin, Marian is also a loser in the novel's universe. She never gives much importance to riches. She never considers leaving her parents, even though there is a high probability of getting a huge inheritance from her uncle. She is doomed to be left by her fiancée because Jasper wants to use that money for his own professional prosperity until the money proves not to be forthcoming. Her devotion to Mr. Yule may seem like a moral decision. Yet, she feels so sad after her father's blindness. Thus, Edwin, Biffen and, in some sense, Marian, share a destiny which is determined by their previous actions and decisions. Consequently, there is a triumph of determinism over individual wills (Harsh, 1992, p. 916).

Man can be considered a higher-order animal. His nature is affected and even "controlled by the regular forces of heredity and environment" (Fowler, 1987, p. 200). Heredity and their urban environment propel Marian and Amy in opposite directions. Marian is trained as a writer and her artistry is just like a gift from her father. Despite her literary talents, she is depressed after her father's blindness. She cannot stay strong and feels depressed. Her desperate position is clearly described, "Marian had suffered much all the winter from attacks of nervous disorder, and by no effort of will could she produce enough literary work to supplement adequately the income derived from her fifteen hundred pounds" (Gissing, 2007, p. 486). She cannot handle his physical disorder after his cataract operation. Indeed, both Marian and Amy have many biological similarities with their parents. While Marian is forced to be a hardworking writer like her father, Amy prefers to be a merciless lady like her mother. Amy's mother had never been a generous or moderate lady. Amy is compared to her mother in personality. Their similarity is more obvious in the following description, "[s]he was a slender, well-proportioned woman, still pretty in face, and dressed in a way that emphasised her abiding charms. Her voice had something of plaintiveness, and altogether she was of frailer type than her daughter" (Gissing, 2007, p. 257). Their reactions to related actions are nearly the same. To

illustrate, Amy never approves of living in the backstreets of Islington. Mrs. Yule cannot even stand thinking her daughter would settle in such a poor environment. Both of them primarily care about their social environment. Briefly, Marian and Amy may be considered as nineteenth-century individuals who react to the same social conditions differently, therefore face different destinies. The Zola-esque technique clearly investigates these social conditions and their effects on individuals. In *The Experimental Novel*, Zola explains that the objective of the experimental novelist is "to possess a knowledge of the mechanism of the phenomena inherent in man, to show the machinery of his intellectual and sensory manifestations, under the influences of heredity and environment" (Zola, 1893, pp. 20-21).

Natural science dominates naturalist novels with its requirements to observe and to experiment. "Observation 'indicates' and ...experiment 'teaches'" writes Emile Zola. He amplifies experimental thinking and defends its necessity for novel-writing (Zola, 1893, p. 8). For him, novelists should delve into the reasons of things, be superior to them, and reduce them to the level of "subservient machinery" (Zola, 1893, p. 25). In other words, it is the only way to explore the evolution of man in modernity. In *New Grub Street*, Edwin Reardon is completely experimental, especially in his reactions to ongoing developments in the printing industry. At first, he is portrayed as a writer who can produce novels and get a satisfactory income from his book-sales. Later, however, he cannot look after his family because he cannot produce any new novels to satisfy his editors' wishes. Then, he loses his house, his wife, and his son. Lastly, he passes away whispering "We are such stuff\As dreams are made on, and our little life\Is rounded with a sleep"(Gissing, 2007. p. 476). What if such experimentation is extended to include characters' own lives? They are observed, examined, and experimented on and during this process the character's actions are accurately recorded. The person conducting the experiment, that is the writer, records his/her analysis. Hence, there is a need for a laboratory because the character can only be analysed in such a scientific atmosphere. A character's environs act as a laboratory area. Jameson mentions Gissing's style in constructing such scientific spheres, "[in] Gissing's maturity the novel comes to be considered as something like a laboratory space, where given characters can be submitted to experiments in a controlled environment in which the modification of

variables is systematically tested" (Jameson, 1981, pp. 196-197). The best example in a scene from *New Grub Street* is Harold Biffen's fire experience. Biffen first hears that there is a fire in Clipstone Street, then smells the smoke with its "black volume". After that, he sees "[a] tongue of flame which suddenly illumined the fronts of the houses" and becomes sure of the fire (Gissing, 2007, p. 420). Two minutes later, he is inside but feels very faint, and he "Fell, for he was on his knees, and had begun to suffer from a sense of failing power, a sick whirling of the brain, a terror of hideous death" (Gissing, 2007, p. 421). He finds his manuscript by feel, "though it was pitch dark in the room, he could at once lay his hand on the heap of paper". He manages to grab it and finds a way to escape via the roof. Its door is opened with "[a] frenzied effort, the last of which his muscles were capable, and the door yielded" (Gissing, 2007, p. 421). He breathes fresh air, signalling his survival. In fact, Biffen decides to go into the fire because he believes in his instincts. Owing to his superior five senses, he is able to save himself and his manuscript from it. From a naturalist viewpoint, the perception of the world can be interpreted via five senses. Just like a taxonomic biologist, a naturalist writer displays his/her "scientific objectivity in elaborate documentation and unwonted frankness in regard to bodily functions" (Fowler, 1987, p. 200). To sum up, when Biffen is in the fire, that acts as a laboratory for the writer. He uses his physical superiority, that is a photograph for the narrator. Lastly, he survives, that is a destiny for himself or a pre-determined action for nature.

'Genuine phenomena' are reflected in naturalistic writing. Due to their essential loyalty to 'genuineness', naturalists focus on disregarded subjects such as poverty, vulgarity, prejudice, disease, and immorality. They mainly express the dark sides of life. A pessimistic narrative is prevalent in most of their themes. Therefore, most naturalist novels have unhappy ends and sometimes unhappy beginnings (Coustillas & Partridge, 1972, p. 236). *New Grub Street* is a sad story; it even seems to be a collection of unhappy life stories. Its introduction points out a probable recklessness among those who carry the spirit of modernity (Postmus, 2001, p. 253). "Someone was to be hanged at Newgate this morning" says Jasper Milvain (Gissing, 2007, p. 53). Even though Maud and Dora do not want to talk about such a horrible event at the breakfast table, Mrs. Milvain wonders who is to be hanged. This opening scene signifies that there is partly a lack of mirth in many houses of nineteenth

century families. For example, Milvain does not concern himself with the death penalty and its emotional effects. Instead, he ridiculously mentions, "I could curse the brutality of an age that sanctioned such things; or I could grow doleful over the misery of the poor—fellow. But those emotions would be as little profitable to others as to myself" (Gissing, 2007, p. 53). At the end of the novel, there is not a happy ending. Amy and Milvain get married but they know that their marriage is implicitly combined with economic welfare. They sing for their riches while they curse the poverty of people. Jasper Milvain asks "isn't the world a glorious place?", Amy answers with a new question, "For rich people?", His reply is "Yes, for rich people. How I pity the poor devils!" (Gissing, 2007, p. 494). They are bitterly happy because they get happiness after a great battle. They are winners but those who are not rich are seemingly the losers. However, as Marx writes, "poverty must be decimated for the good of the wealth and its own" (Marx, 1956, p. 77). Amy and Edwin split up due to their poverty; Amy's son became ill and died not in their house but at Yule's estate. Jasper lived on money sent by her mother for a long time. Jasper, Dora, and Marian shared a poor lodging. Jasper needs to get money to rescue himself from such a sorrowful position. That is why both of them worship wealth and curse their past poverty.

If poverty vs. wealth exists in a social structure, there is a class distinction. This led naturalists to question the positions of the working-class within the class system in the late nineteenth century. Gissing points out the poverty that reduces them to a low status in the social stratification. *New Grub Street* consists of characters ranging from the working-class to upper middle-class. Essentially, it decentralizes a social structure with its interrelated ups and downs. Jameson explains it as follows:

If the "people" functions successfully as a merely classificatory concept, the characters of the novel will be reduced to nothing more than illustrations of their preexistent essences, and the novel can at best merely repeat over and over again the class warnings. (Jameson, 1981, pp. 190-191)

For Jameson, the novel, though it is a working-class novel, should portray all types of people from various classes. Unless there is such a variety in characters, the novel only reiterates lower-class consciousness. *New Grub Street* nonetheless deals with working-class and bourgeois consciousness owing to the fact that there is a

reciprocal relationship between these disparate classes. Mr. and Mrs. Yule are from different classes. However, with their marriage, their class relationship can be better analysed. Their class differences infect their way of life as a couple and parents. In addition, both Edward and Amy Reardon are from the middle-class, yet Edward Reardon's class status changes with his poverty. Harold Biffen has always been a lower middle-class intellectual. Similarly, the sisters Dora and Marian were from the bourgeoisie but have fallen in rank into the lower middle-class. Briefly, *New Grub Street* narrates the lives of diverse classes just because the modern world can best be identified as such from the view of naturalism.

To conclude, *New Grub Street* was written to highlight the class system and its effects on people in the nineteenth century. Marxist theory assists in the analysis of these effects. The middle-class and working-class are affected by the developments that occurred at the turn of the century. Their class distinction becomes particularly pronounced by the domination of the middle-class over the economy, culture, education, literature, and social life. With the development of journalism, mass culture can be used to analyse culture within this social structure. However, the impact of journalists on the masses must be balanced with the interference of those with monetary power. With regard to these developments, nature exists sometimes for man, and sometimes against him. A naturalist analysis of *New Grub Street* explains how the survival process persists. Rather than 'why', 'how' can be more understandable for the sake of historical heritage.

CONCLUSION

Consciousness is a surface.

Nietzsche

'Class awareness', 'class feeling' and 'class instinct' are all about class consciousness. Class in a society is characterized by class consciousness. Moreover, if there are "vertical antagonisms between a small number of horizontally integrated groups", there is a class struggle (Morris, 1979, p. 12). Such class struggle can occur through ideals, which represent the battle for economic power and, more importantly, the battle for the control of education, literature, culture and law. These battles expose class conflict. This conflict is broadened through the suppressive activities of the dominant class. That is, if class struggle is the war, class conflict is the reason for war.

Marxist critics and naturalist writers identify the concept of class and its consciousness in society from a theoretical stance. Marx's theories essentially analyze class in society at the end of the nineteenth century. Following on from Marx and his collaborator, Engels, many Marxist and naturalist theorists from various societies have continued to focus on class as an issue because class distinctions have a number of socio-economic effects within the social system. This dissertation shows how these socio-economic effects are reflected in the novels of Jack London and George Gissing, and also how these authors deal with the topic of class identity developing amongst the bourgeoisie and proletariat.

This comparative study shows that there are similarities and differences between American literature and British literature in the late nineteenth century. Through the Modern era, British and American societies underwent numerous changes. Excluding the differences for the moment, these similar outlooks indicate that "class struggle is alive" in both of the nations (Skeggs, 2004, p. 173). Class conflicts did not accidentally occur in these western countries. Industrial developments, in a broader sense, originated in western societies and their impact was highly influential on the existent social system. The result was a more stratified

social structure, which became extremely evident under the impact of modern advancements.

Class stratification can be analysed from economic, social, cultural and artistic perspectives when evaluating the period in question. In addition to these factors, ideology is very significant in understanding the historical and also political structure of the late nineteenth and the early twentieth century. Jack London and George Gissing dealt with similar contemporary themes in their novels. London's *The Iron Heel* and Gissing's *Demos* are about the lives of socialist men. As London describes Ernest Everhard, Gissing portrays Richard Mutimer. Both are working class and politically defend a socialist system. Everhard, as an American socialist, tries to challenge the Oligarchy, whilst Mutimer, an Englishman, seeks ways to rescue his peers from the capitalist system. Everhard and Mutimer are definitely against capitalism, however their reactions to the capitalist system is not identical. Everhard meets with the workers at meetings and makes speeches as if this is the first step of his cause, while Mutimer sets up a factory and provides equal working conditions before organizing speeches. Hence, Everhard's community has already recognized class distinction and gathers together in meetings to move on. On the other hand, Mutimer decides to build a system through which the working class can be protected from economic insufficiencies. It is unclear if his factory system accomplishes his goals because his plans are eventually terminated. In this context, Everhard's reaction is political, while Mutimer's is economic. In addition to *Demos* and *The Iron Heel*, Gissing's *New Grub Street* and London's *Martin Eden* share a thematic similarity. Both are about authorship. More specifically, their protagonists struggle with editors, publishers, literary spheres and selling rates. Both Martin Eden and Edwin Reardon strive to be well-known writers and earn money from their endeavours because the publishing industry is more profitable than other sectors. Nonetheless, there is diversity in their stories. Martin Eden becomes a very famous writer, whilst Edwin Reardon cannot find success. So, their status changes depending on their wealth. At the end, Eden is a rich popular writer; however, Reardon stays poor.

In addition to identical themes, London's and Gissing's novels are based on similar economic conditions related to the money-based system. London willingly satirizes unequal working conditions, which are the effects of the industrial and modern social structure. On the other hand, Gissing mentions these effects on the lives of people, but he initially aims only to inform with his descriptions of the influence of money on relationships. In London's *The Iron Heel*, Ernest Everhard claims that the oligarchs are in control of the economy and, as a ruling class, they decide the distribution of money. Ernest warns small businessman about upcoming economic innovations led by giant trusts. This is one of the most impressive scenes in the book, which highlights the existence of wealth among shareholders in that economic system. In comparison to small factory owners, working men have difficulty simply surviving. For example, Jackson is a worker who loses his arm in the factory and faces unemployment. In *Demos*, Richard Mutimer notes inequalities in sharing wealth within the economic system. He tries to persuade Adela to agree with his ideas for preventing this unequal distribution. Therefore, he sets up New Wanley, a factory that symbolizes his solution to problems in the economic system. In addition to *The Iron Heel* and *Demos*, there are many accounts involving money or monetary issues, which implicitly refer to money-based economic relations in *Martin Eden* and *New Grub Street*, although they are more implicit in *Martin Eden*. In that book, Martin's laundry acts as the status quo by which he challenges economic disadvantages. For instance, while Martin Eden works in the laundry till he perishes of exhaustion, guests enjoy their time in a luxurious hotel. In *New Grub Street*, such a paradoxical relationship can be understood in the conversation between Harold Biffen and Edwin Reardon. Biffen suggests that there are some top writers who earn a great deal and are recognised in intellectual spheres. On the other hand, there are some other writers who do not write for middle-class readers, therefore earn very little or nothing. He points out how the marketing industry is based on economic relations.

In any analysis of these economic effects, Marxist theories play a pivotal role. Surplus value, commodification, commodity fetishism, false consciousness, and alienation are some of the concepts highlighted by Marx and Engels. Jack London and George Gissing were interested in Marx's concepts. In London's *The Iron Heel*,

Ernest criticizes mass production because it results in more produced goods being sold to other countries. This necessitates overseas marketing, for example, in China. (London, 1908, p. 148). As a result of selling these products abroad, they get more money, in a way, surplus value. In Gissing's *Demos*, there is no defined practice of surplus value among middle-class businessmen, yet Richard Mutimer obtains surplus values, which are used for the benefit of the socialist union. He says his undertakings make money "just as any capitalist might" (Gissing, 1908, p. 56). That is, he imitates capitalist enterprises because "the profit will benefit no individual, but the Cause" (Gissing, 1908, p. 57). To get surplus value, labour and labourers turn to commodities. Gissing exemplifies this with a 'literary machine', Marian Yule, in *New Grub Street*. Marian studies literary works and sometimes feels no different from a machine. The products of her labour are assigned to Mr. Yule. One of the novelists comments, "he had a clever daughter who used to do all the work that he signed" (Gissing, 2007, p. 492). In Gissing's *Demos*, Emma Vine is portrayed as a commodity. She works at warehouses or does sewing at home. Emma and her savings are not enough to look after her nephews and nieces. Jack London also metaphorically shows his characters as commodities in *The Iron Heel*. Jackson's arm is a commodity because after such an accident, he is not employed in a well-paid job, nor paid any insurance. So, his arm is left to the factory as a commodity. In *Martin Eden*, Eden's sister, Gertrude, works too much- she works in the store when her husband is out, she looks after her children, and copes with housework. Similarly, Maria Silva does laundry and sells milk. Both women's labours are, nonetheless, commodities. Gertrude's labour is sold to her husband; Maria's is bought by laundry owners. The products of labour also give rise to a type of fetishism, echoing Marx's theories concerning commodity fetishism. It refers to the products that are produced but not owned by the producers. The most impressive discourse on fetishism is mentioned by the protagonist in *Martin Eden*. He pinpoints "A job" is "a golden fetish before which they fell down and worshipped" (London, 2011, p. 276). In this respect, he does not approve of workers' resentful attitudes to their underpaid jobs. However, Martin criticises unqualified jobs because none of the workers can afford to buy what they produce. As a more specific example, Martin cannot stay in the hotel as a guest because his salary is not sufficient to spend leisure time in such a

luxurious resort. In *The Iron Heel*, Ardis and Asgard are two cities which are constructed by many workers, who cannot afford to live in neither. Those cities can therefore be seen as 'fetishes' for the workers who built them. In Gissing's novels, there is reference to commodity fetishism, but not so explicitly underlined as that of London works. In *New Grub Street*, he depicts a dressmaker who expects payment from Mrs. Yule because she has to feed her family. Although she makes elegant dresses for middle-class ladies, she cannot spend her money on a dress for herself. In *Demos*, Emma works in a warehouse and even sews at home to earn more money. Therefore, dresses can be described as fetishes because she cannot afford to buy any.

If Marx's theories are considered as a process, false consciousness and alienation appear subsequent to commodification and commodity fetishism. In the process, commodified labour and fetish products can cause a person to fall into false consciousness. This concept of false consciousness can be evaluated individually and collectively. In London's and Gissing's novels, there is not a group of people acting together because of their false consciousness. However, instead, there are examples of individual false consciousness. This is observed clearly in the attitudes of Martin Eden. Martin pays attention to wearing the clothes of a bourgeois gentleman. He is keen to give an impression of his status by wearing such outfits. He looks down on working men and women. He admires Ruth's dressing style and despises that of Lizzy. This is an example of false consciousness because he is a poor, working-class man acting middle-class. Gissing perfectly reflects false consciousness in *Demos* with Richard Mutimer. Richard becomes a successful entrepreneur after he gets money for building New Wanley. Like Martin Eden, he immediately changes his lifestyle and creates a new life. He marries a bourgeois woman, Adela, moves to the Manor, and is served by a servant thereafter. Richard is subject to false consciousness from that moment on.

Furthermore, alienation is a significant concept in understanding fragmentation among working-class people. Owing to their alienation from themselves, the products they make, their labour, and their peers, proletarians cannot develop group consciousness. Not only London but also Gissing describes alienated selves. In *The Iron Heel*, Jackson, who loses his arm, is an alienated worker, but his

alienation is towards his peers. He is left alone because none of his friends support him. London also portrays Martin as alienated from himself. As he works in the laundry, he neglects his physical needs. He is consumed with overwork. Gissing's *Demos* tells how Arry is alienated labour. He does not want to work or even be trained for management. In *New Grub Street*, Mrs. Yule's dressmaker is alienated from what she produces because she thinks of only spending money on her family. To sum up, 'false consciousness' and 'alienation' are key themes to be evaluated in London's and Gissing's novels.

This study is also interested in the educational, cultural and ideological assumptions of Marxist theory and how they can be examined in London's and Gissing's novels. Education is a primary issue, especially for the proletariat. The problem of the proletariat's lack of education is dealt with by London and Gissing. Both explain the reasons and the results of a lack of education and even ignorance. Moreover, there is also a sense of the ideological basis of the educational system, as underlined by Gramsci. He asserts that ruling class leaders interfere in education systematically because they desire to be the decision-makers in the classification of educated people and communities. London underlines the problems that occur as the result of lack of education in *Martin Eden*. From the beginning to the end, Martin's self-education is described. As he aspires to be a writer, he has to fight against poverty and improve his basic education. He spends most of his time at the library chatting with Ruth about literary works. Even though he practically starves to death, he does not give up reading and writing. In addition to Martin, Ernest Everhard in *The Iron Heel* illustrates the model of a self-educated working-class man. Ernest criticizes the Oligarchy because of their dominance over the education of children. They support bourgeois families to send their children to schools. However, poor families are obliged to encourage their children to work. Gissing also mentions the lack of education among poor families and the need to improve it. In *Demos*, Richard is a mechanic but also stands as a stereotype for self-educated workers. His appreciation for education can be understood when he urges his wife to educate girls at their Manor and through the help he gives his sister in her training. In Gissing's *New Grub Street*, the distinction between the working-class and middle-class readership is explained. Through the novel, Edwin and other novelists have difficulty

in understanding working-class and bourgeois appetites. They think of writing from a more realist viewpoint. However, these books do not sell much because working-class people do not wish to read about their own lives. They cannot comprehend the significance of reading in education, just like the man in the fire who cannot understand the value of a manuscript for Biffen. Also, middle-class expectations for the education of the working-class are underlined. Mrs Yule is identified as a working-class woman who tries to improve herself through a middle-class education. However, her husband never accepts that she has the capability to reach his level of education.

In these novels, cultural patterns are mentioned through the lives of the characters. Clothes, behaviour, customs, and accent are some of these patterns which indicate social divergences in nineteenth century society. Raymond Williams defends the importance of culture in the identification of consciousness with his theory of 'cultural materialism'. He argues that the practices of everyday life have a relationship with the material conditions of production. Terry Eagleton carries this issue to the base and superstructure. His assessments of culture and ideology are also significant. In essence, both critics concur with the idea that culture represents a whole way of life. From this perspective, Gissing and London recount various cultural traits in diverse classes. In the opening scene of *Martin Eden*, Martin visits the Morses and is confronted with luxurious furniture, a rich library, and well-dressed people. Their dinner set is completely different and he feels very uncomfortable because he has to be very polite. Dressing was costly and this is generally underlined by the narrator. For example, he gives a detailed description of Martin's suit when he visits Ruth. Moreover, it is noted that Ruth's dresses are always different from those of working-class girls. Bishop Morehouse, in *The Iron Heel*, changes his clothing and throws away his elegant clothes and continues his life with cheap attire. His downward trajectory even in clothing is never approved of by the members of the Oligarchy. He is expected to behave as their preacher and be clothed as a religious man. There are also accent differences between lower-class and middle-class characters. For example, Mrs. Silva's accent is reported as being completely different from Mrs. Morse's. Accent and pronunciation are even more clearly underlined in *Demos* and *New Grub Street*. In *New Grub Street*, Alfred Yule

does not allow his wife speak with their daughter very much because he feels her pronunciation is not as good as it should be. Adela, in *Demos*, is a middle-class lady who speaks well and, with her demeanour and education, she represents the characteristics of high-culture. Her portrayal is a way of questioning cultural matters in modern society. Both Alfred Yule and Adela Mutimer act in accordance with bourgeois culture. However, working-class characters are seen as being doomed unless they can adopt bourgeois cultural traits. In this sense, Gissing's viewpoint can be interpreted closely with that of Matthew Arnold's, even though it is not entirely supportive. Arnold thinks "culture has one great passion, the passion for sweetness and light" (Arnold, 1942, p. 84). He believes that perfection in culture can be attained only by religion and classic literature (Arnold, 1942, p.1). The loyalty to religion is clear in his following words, "[he] who works for sweetness and light, works to make reason and the will of God prevail. He who works for machinery, he who works for hatred, works only for confusion. Culture looks beyond machinery" (Arnold, 1942, p. 84). From his statements, his hatred for the industrial world is strikingly clear. On the other hand, Gissing does not base his novels on a combination of religion and culture. His cultural assessments depend rather on social norms. As an example of this, Mr. Wyvern is portrayed as a vicar in *Demos*. Mr. Wyvern preaches with an intellectual sensibility because he thinks, "I was a man of the world before I became a Churchman" (Gissing, 1908, p. 74). Therefore, he is identified as a religious man who always preserves his scrupulous neutrality (Gissing, 1908, p. 87). Gissing quotes Arnold's statement in his *American Notebook*, "[c]ulture is 'a fresh and free play of the best thoughts upon our stock notions and habits' " (Postmus, 1999, p. 38). In this quotation, he philosophically underlines culture's greatest value as being its ability to reflect ideal thoughts. These 'best thoughts' are based on scientific thinking rather than religious estimations. Another distinction between Arnold and Gissing with respect to cultural thought is education. Arnold believes that Philistines should be educated. However, Gissing thinks education is able to change the cultural patterns of a community. In both of his novels, education is introduced as a leading institution in British society. He supports education of not only working-class people but also middle-class people. However, it is unclear whether he only supports bourgeois culture or a unification of all classes under bourgeois cultural tenets. What is definite

is his insistence on the education of every member of each class. Also, there is a connection between Arnold's and Gissing's cultural assessment of lower-class people. Arnold defines the working-class as "raw and uncultivated" (Arnold, 1942, p. 49). Gissing associates working-class cultural traits, though uncultivated, with poverty. "Poverty will make the best people bad" says Mrs. Yule in *New Grub Street* (Gissing, 2007, p. 126). As a matter of fact, as Marian says, it is their sufferings that cause them to be unjust, unkind and vulgar.

Ideologically, Jack London and George Gissing criticize social distinctions in the modern era. From the works analysed in this dissertation, it is clear their ideological outlook to the class system is not completely different. Gissing published *Demos* and *New Grub Street* in Britain at the end of nineteenth century, while London published *The Iron Heel* and *Martin Eden* in America at the very beginning of the twentieth. However, these national and historical differences are not reflected in any ideological disparities. Therefore, their viewpoints on social issues like poverty, class stratification, and culture can be assessed through Marx's and naturalist theories. All of them unite on a basic issue: Modernity. With the growth of industrialisation, economic reconstruction significantly affected the social structure of American and British society. Amongst other things, artistic, cultural and educational innovations occurred that can be said to signify modernized lives. The two authors inscribe their own ideas with certain viewpoints as a consequence of transfiguring. In *The Iron Heel*, there is a reference to the political system in the United States after Marx's manifesto. London's socialist identity is directly infused into the thematic foreground in Gissing's work. Ernest is portrayed as a socialist leader and Avis represents those whose thoughts are transformed as a result of his lectures. The couple's marriage is also not deemed suitable for the customs of their society. Ernest is not from the upper-classes but Avis is acknowledged as a middle-class lady because she is the daughter of an intellectual. That is, their marriage challenges social customs determined by the ruling-class. If Gissing's *Demos* is discussed in the same context, Richard stands as a socialist working-class man and marries Adela without love. He defends it by saying "he and she would represent the union of classes " (Gissing, 1908, p. 137). Even with his marriage, Richard thinks of taking a step further to a classless society. His thoughts can be based on Marx's

assumptions, which emphasize the abolition of the class system. In addition, London's *Martin Eden* and Gissing's *New Grub Street* argue that the book publishing industry is set up in accordance with the growing capitalist system. High sales mean authors and publishing houses can earn a lot. This is assessed through Martin Eden and Russ Brissenden in *Martin Eden*, and Edwin Reardon and Harold Biffen in *New Grub Street*. They show that literary works are marketed after the editors analyse their sales potential. Editors are decision-makers before readers. This value-judgement process is dependent on middle-class consciousness. In both novels, the criteria under which editors make value-judgements are criticised, and it is asserted the publishing industry is led by the bourgeoisie.

This study also evaluates London's and Gissing's novels in term of the naturalist movement. London is a naturalist writer, while Gissing is considered both a naturalist and realist writer. In his article, "The Place of Realism", he writes, "Realism, Naturalism, and so on signified an attitude of revolt against insincerity in the art of fiction...let us picture things as they are" (Gissing, 1895, p. 84). He believes the novelist is a man of science and must show life as he beholds it. Not only Gissing but also London describe the modern ages as they were. In their novels, there are signs that signify these naturalistic tendencies. Most of their environmental descriptions emphasize nature. In some of these natural landscapes, the industrial effects on the environment are particularly highlighted. There is also a continuous battle between the strong and the weak in the stories. This is mainly based on Darwin's natural selection theory. According to natural laws, the weak are eventually beaten by the strong. London's *Martin Eden* and Gissing's *Edwin Reardon* are critically thought to be failures in their social environs because they cannot maintain their own survival. Paul Le Blanc explains how survival of the fittest is perceived by Social Darwinism as follows:

Drawing on and distorting British naturalist Charles Darwin's theory of evolution, some pro-capitalist intellectuals argued that society involved a struggle for "the survival of the fittest." The rich had proved to be better than the poor, these Social-Darwinist ideologists argued: an elite had risen to the top, economically and politically, because they proved to be more "fit" than the majority of the people. With the "fittest" in charge of the economy, social progress would be realized. The discontented laborers, small farmers, and others with "envious" or "inferior" minds should not be allowed to penalize

their superiors—the big businessmen—by in any way imposing limits on their wealth and power. (Le Blanc, 1999, p.40)

As Le Blanc describes, Social Darwinist intellectuals distorted Darwin's survival-of-the fittest theory. So, Martin's and Edwin's lives should not be interpreted as failures. Conversely, Martin becomes very successful, even though he is born into a very poor family. His self-education leads him to attain high-status in society. On the other hand, Edwin seems like a loser but not an inferior. He is thought of as a writer who defends literature, but not journalism because journalism is not literary work for him. Most importantly, his ideology never change throughout his life. He lives as a novelist and dies as one. Through Martin's and Edwin's death, there is a challenge to the norms of modernity. Their death is not an admission, instead it is a type of denial. Moreover, the pessimistic endings are considered as characteristics of naturalist writing style. Martin commits suicide and Edwin dies of illness. Ernest Everhard is executed in London's *The Iron Heel*; Richard Mutimer is murdered in Gissing's *Demos*. In their defeat, poverty is an important factor, which is a characteristic in their novels. It is a consequence of the imbalance in the distribution of wealth in the economic system. Emma in *Demos*, Maria Silva in *Martin Eden*, Biffen in *New Grub Street*, and Jackson in *The Iron Heel* are all figures that represent the nineteenth-century poor. Their life struggles also extend to the class issue in society. Class distinctions and downtrodden people and their sufferings are common themes of naturalists.

Class is a living organism in society. The proletarians vitalize this society but have difficulty surviving, in contrast to the bourgeoisie who live easily, for wealth is not distributed equally in the capitalist system. The bourgeoisie holds the economic power because they are the manufacturers of the commodities which are produced by workers. Marx states that "[a]ccumulation of wealth at one pole is, therefore, at the same time accumulation of misery, agony of toil slavery, ignorance, brutality, mental degradation, at the opposite pole" (Marx, 1995, pp. 401-402). As Marx describes, there is polarisation between the classes because of the inequality in the distribution of wealth and power (Burns, 1969, p. 15). However, both the positions of the bourgeoisie and proletariat are based on the mode of production. As the bourgeoisie controls the means of production, the proletariat is excluded. This causes

"the fusion of the interests", even though they are diametrically "opposed to each other" (Marx, 1988, p. 196). Class 'conflict' directly stems from the opposition of class interests. It is based on the clash of "the social forces of production and the relations of production" (Joyce, 1995, p. 11). The bourgeoisie needs proletarians to continue with production because they are both the producers and products. In addition to their relationship with production, classes in a capitalist society have relationships with one another. More clearly, "[t]here can be no proletariat without bourgeoisie and no bourgeoisie without proletariat" (Hamilton & Hirszowicz, 1993, p. 6). The abolition of the bourgeoisie would mean the abolition of capitalism. If that occurred, the proletariat would abolish themselves and resultantly, there would appear a classless society (Hamilton & Hirszowicz, 1993, p. 6). This is a theoretical induction of Marxism. Before all, there is a clear issue that cannot be neglected: class consciousness. The ideology of consciousness is underlined by Marx as follows, "[t]he production of ideas, of conceptions, of consciousness, is at first directly interwoven with the material activity and the material intercourse of men, the language of real life" (Marx, 2000, p. 11). In this context, he associated consciousness with material relationships in human life. In the consciousness of workers, there are economic, social, cultural problems, which are based on their relations with the upper class, or ruling class. Their presence in a money-based society is neglected, and since they are excluded from the control of wealth, their value is disregarded. Therefore, their presence is not identified as that of the middle-class. Accordingly, the working class is required to identify themselves as a 'class', not as a community, as Weber once coined for slaves due to the absence of their status (Hamilton & Hirszowicz, 1993, p. 12). Fundamentally, "a class is aware of its identity as a whole, sublimates itself as such, has its own peculiar life and characteristic 'spirit'" (Schumpeter, 1966, p. 43). That is exactly what Marx implies in 'class-in-itself and class-for-itself' (Joyce, 1995, p. 11). 'Class-in-itself' is about the social relationships that a class enters, while 'class-for-itself' is realized in politics and struggle (Joyce, 1995, p. 11). In *The Poverty of Philosophy*, Marx says that workers as a mass are "already a class, as opposed to capital, but not yet for itself. In the struggle,...it is constituted as a class for itself. The interests which it defends are the interests of its class. But the struggle between class and class is a political

struggle” (Marx, 1913, p. 189). Class struggles develop as a result of a conflict in economic welfare, social unity and political organization (Bendix & Lipset, 1966, p. 8). Therefore, the proletariat has to engage in and settle their own ideology to develop their class consciousness. In order for a working-class consciousness to be truly established, the proletariat must be fully integrated into the social, cultural, educational and, most significantly, economic aspects of modern life. George Gissing in *Demos* and *New Grub Street*, and Jack London in *The Iron Heel* and *Martin Eden* explore this concept of 'class consciousness' in their societies from the late-Victorian to the early twentieth century. Their analysis of class in the modern world contribute new conceptual evaluations in Marxist and naturalist theories.



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APPENDIXES

APPENDIX- : 1

The Iron Heel's story is a transcript from a manuscript written by Avis Everhard who is the wife of a revolutionary, Ernest Everhard. Avis Everhard tells what happens between labour and capital from 1912 to 1932 and details her husband's position in this conflict. The manuscript is concealed in a hollow oak tree by Avis. It is found seven hundred years later, that is, in 2632 and edited with introduction and notes by Anthony Meredith, an American critic of the twenty-eighth century. The insertion of the notes is aimed to give a broader sense of a real story in that most of unknown names and events are explained in notes. In addition, Ernest Everhard uses the nickname 'The Iron Heel' to describe 'the Olgarchy' and big trusts. The critique of industrial developments and oppression a rich and autocracy in the hands of the oligarchy causes two attempts at revolt, the first being unsuccessful and the second successful. The first part of the book (Chapter 1-12) consists of the story of the conversion of Avis, her father, who is a professor at the University of California and Bishop Morehouse. After Avis and her father are influenced by the speeches of a young proletarian socialist militant, they change their bourgeois affiliations and begin to live according to the values of proletarians. However they suffer from the penalties of their political choices. The second part of the book (Chapter 13-25) is full of stories, which focus on strikes by the working class and political unrest caused by socialist activities. In a *coup d'état*, many socialists are killed or imprisoned and union activities are suppressed by the Oligarchs, "a conspiratorial league of capitals" and the Mercenaries, the armed forces of the Iron Heel (Homberger, 1986, p.17). The surviving socialists prepare a plan to respond to the abuse of Iron Heel. This involves insurrections in American cities, but it is uncovered by the agents of the Oligarchs. However, the failure of the plan be disseminated in time and the uprising in Chicago cannot be called off. As a consequence, there is a huge slaughters in the 'Chicago Commune'. The last words of

Avis Everhard are from the eve of another unsuccessful revolt. Her manuscript is abruptly broken off without her completing her sentence. As a concluding note, the editor adds that Ernest is executed, Avis is probably murdered, but the Oligarchy is eventually overthrown by the revolution which ended the three-hundred year reign of the Iron Heel.



APPENDIX-: 2

Martin Eden is a sailor who works on ships during their long voyages. He changes his vision of life after he falls in love with Ruth Morse, who is the daughter of a bourgeois family. Their first acquaintance is on the Morse estate. The reason for his visit is Arthur Morse's invitation. Arthur is rescued from a group of drunken hoodlums on the ferry-boat by Martin Eden. To show his gratitude, Arthur invites him to dinner. Ruth is a university student who is educated in English literature. Martin Eden is working class and has little intellectual experience save for the knowledge gained from his time at sea. He studies hard to educate himself because he considers this is the only way to achieve the high standards of Ruth's education. Martin is mostly supported by Ruth in his self-education. Their interest in literature helps them to be closer and to confess their love for each other. Martin organizes all of his life around education. Even the hunger caused by his poverty is not sufficient to make him give up writing. He decides to be a famous writer and writes essays, stories, and articles and sends them to magazines and newspapers. At first, he is rejected by their editors. In the meantime, Ruth is very disappointed that he does not accept working in a regular job for a good salary. Ruth also advises him to work with her father but Martin rejects this idea. Prior to him becoming famous, Martin and Ruth break up. Ostensibly, their separation results from him being published as a socialist writer in a newspaper. After the break up, Martin gains fame following the publication of his stories and books. He helps his sisters, Gertrude and Marian, and his friend, Joe, with the wealth he accumulates. Yet on a voyage through the South Seas, he jumps off the ship and commits suicide by drowning.

APPENDIX: -3

Demos is the story of a working-man, Richard Mutimer, who becomes rich as a result of an unexpected inheritance. Old Richard Mutimer died before writing a new will. Hubert Eldon is an upper-class gentleman who expects to obtain the inheritance but is upset after no will is found. This forces Hubert and his mother to leave the Manor they had once been permitted to live in. On the other hand, Richard and his family, as new inheritors, inherit all Old Mutimer's possessions. Richard uses the money for the benefit of poor people and the advancement of a union. He builds New Wanley, which is basically a cooperative factory in the valley of Stanbury Hill, close to Wanley Manor in which he lives. Mutimer increases productivity by paying better wages without long working hours. Meanwhile, Richard marries a middle-class girl, Adela Waltham. She never loves him and they do not have a happy marriage. Further, Richard never gets along with his mother because she does not forgive his son for leaving a poor London girl, Emma Vine. After a while, Adela finds the missing will at the church and persuades her husband to give the legacy to its rightful owner, that is, Hubert Eldon. Their decision forces them to move to London and live in poverty. New Wanley, which is seen as a socialist experiment, is destroyed by Hubert Eldon. Richard is condemned for swindling the committee through which he collected money from the workers. The secretary of the committee, Hilary, vanishes, taking it all. In a letter written anonymously, Richard is accused of working with Hilary. Later, it is discovered that this accusation was made by Mr. Willis Rodman, who is apparently the husband of Mutimer's sister, Alice, using the name of Mr. Robert Delancey. This unfortunate situation creates an uproar and Richard is killed by a stone thrown by the mob of his followers. After his death, Adela Mutimer marries Hubert Eldon, who she loved before her marriage to Richard.

APPENDIX- :4

New Grub Street is about a sensitive novelist, Edwin Reardon. He is married to Amy Reardon and they have a son, Willie. Edwin cannot earn sufficient money to support his family. Therefore, he decides to work as a clerk in the out-patient department of a hospital. Amy and her family do not approve of this decision because he is going to earn only twenty-five shillings a week. (Gissing, 1996, p. 184). Amy wants him to go on working as a writer. However, Edwin insists on working as a clerk and this causes their relationship to fall apart. Amy returns to her family and Edwin moves to live in a lodging. Edwin's friend, Harold Biffen, helps him get accustomed to the poor conditions. Biffen befriends Edwin when his son, Willie, is ill with diphtheria and also consoles him after his death. A short time later, Edwin becomes ill and dies too. After Edwin's death, Harold Biffen publishes a novel, *Mr Bailey, Grocer*, that he had been working on for several years. Unfortunately, the novel does attract much attention. He cannot stand being penniless anymore and commits suicide. Meanwhile in *New Grub Street*, the Yules are Amy's family. She is Edmund Yule's daughter. Edmund keeps her in the family business. He has two brothers: Alfred Yule and John Yule. Alfred Yule is a critic while John Yule is a partner in a paper mill. Alfred Yule has a daughter, Marian, who is a research assistant. Marian is in love with Jasper Milvain. Jasper is an opportunist writer of reviews who is not interested in literature as an art but as a way to earn more money. Jasper eventually breaks his engagement with Marian Yule and marries Amy Reardon, who gets a legacy of £10,000 after her uncle's death.