

I. Introduction

Disintegration of Life

Trollope's *The Warden* (1855) reflects how people who expect prosperity, satisfaction and happiness from the liberty that Victorian liberalism has brought experienced miserable disintegration of social, familial and moral life. In *The Warden*, the beds men, the warden and other person at Hiram's Hospital are happy and running their life smoothly. They are simple and straightforward but when a reformer named John Bold arrives at the hospital, they encounter miseries. In the name of liberty and freedom, he provokes the people in hospital to go against the warden, Mr. Harding, which forces Mr. Harding to resign.

As the liberalism and freedom are taken as the means to progress and development in the individual life of people, it turns into disaster with the arrival of John Bold, the representative of Victorian Liberalism. Thus, Trollope by highlighting the pathetic condition of the characters that comes with their over exercise of freedom under liberalism, exposes the irony inherent in Victorian Liberalism. *The Warden* records the irony in that Victorian Liberalism fails to bear the fruit of freedom and prosperity as it claims.

Born in London in 1815, Anthony Trollope was the fourth child of an unsuccessful barrister. Trollope's childhood was not happy. His years at Harrow and Winchester as a despised 'day boy' are described in his Autobiography. Trollope traveled widely undertaking important official duties in Egypt, the West Indies and the United States. It was during these years that he wrote a lot of his novels.

As a popular figure in London's society, Trollope was friendly with contemporaries such as Thackeray, George Eliot and G.H. Lewes. He continued to write until his death in December 1882. Writing about his work in his Autobiography,

Trollope's modesty belies his talent; the author of forty seven novels as well as many short stories, he enjoyed considerable acclaim as a novelist in his own Lifetime.

Although his first novel was written in 1847, it wasn't until the publication of *The Warden* in 1855 that he received any popular success.

After reading through his novels, it is found that he is much influenced by the contemporary time and its circumstances. The 1850s was the time of liberalism and freedom, as well as many revolutionary writers, thinkers and philosophers like Charles Dickens, J.S Mill, Karl Marx, Thomas Carlyle, and Ruskin were the pillars of that age. In some way or the other they talked about the liberty and equality of the people; the endowed right of human beings, and an individual's duty towards all those matters. It is true that Trollope too was not aloof from such ideas. He too was influenced much by the power of liberalism and freedom.

Trollope was caught in the vogue of liberalism but in different way. He found that liberty had affected the people. For him, the chimera of liberalism was pseudo and yet gulping the whole humanity. It was only the soap bubble blow by the media. There was nothing in the logos but people were surrounding it thinking it everything. In such heyday of liberalism, during which capitalism gradually became organized, the original relationship of public and private sphere in fact dissolved and the contours of the bourgeois public sphere eroded. The principle of public sphere seemed to lose its strength in the measure that it expanded as a sphere and even undermined the private realm. The growing capitalism was miraculously flourishing with the barometer of liberalism which we assume as juxtaposed but liberalism was the platform to flourish and become legalized. One of the critics of Trollope, J. Nardin throws light on the social reformation through the character Bold and his activities:

But though Bold has points of contact with the rationalist social critic, the way he prosecutes his project shows him to be much closer to the conservative social critic who reform a tradition by the intimation contained according to external standards. (682)

For Nardin, Bold's ways of reformation do not seem proper and justifiable notions in the so-called reformatory ideas of Bold which proves to be the outcome of external standards not within the motive of reformation only.

Ross C. Murfin in her study of characterization in *The Warden* finds the duality in Trollope's characterization which causes the gap in the nature of characters. His ideas at the beginning seem relevant and important but at the end have been undone by Trollope's witty writing style:

The Warden has the maddening tendency to endorse some person's or some institution's view of a situation and then to indulge in a brilliant satire of that person or institution. Trollope often pairs chapters to this end, and the result is that the reader is first convinced of the rightness of some opinion or principle and then undone by the author's witty dismissal of its promoter. (17)

The reading of Murfin is based on the moral ground. She begins from the social and institutional situation which Trollope has developed. She praises the set up but later on, she finds the reader be tricked by the author's witty use of language. In this way, though indirectly, she criticizes Trollope's witty language.

Quite contrarily, another critic Ronald Knox views in the novel is on the side of political reformation. The sway of political reformation was on vogue in the 1850s which swayed even the almshouses like Hiram's Hospital. Studying the nexus between reformation and politics, Knox writes:

The reforms which belong to the first half of the Nineteenth century had left their mark on English society, but yet only on uncertain one, like ripple on the force of English life seemed to remain what they were the landed gentry, the established church, the two ancient universities: and get that world of privilege was threatened. (xvii)

Knox minutely observes the contemporary society of England and novel. He finds the symptoms of reformation in that the novel is a reformatory for him and Trollope a reformer.

Therefore, by studying the various critics, we find the different views and opinions about the novel and its meaning. Some focus on the character of Bold who seems as reformer but follows the old values; some take the issue of reformation related to the novel. Even some questions creativity of Trollope and finds him hack novelist who has parodied Charles Dickens's novel. But no critic has tried to study the nexus between the sway of Victorian liberalism and its outcome. They have given little attention towards the result of reformation and liberalism. Therefore the present researcher is going to study the affect of Victorian Liberalism and its tragic outcome. The champions of Victorian Liberalism has intended what that comes utterly opposite in ironic way. Therefore, the present research is the study of *The Warden* as a novel that presents irony in Victorian Liberalism which fails to achieve its promises.

Liberalism is a concept of providing optimum freedom to the public in general. In particular Victorian Liberalism was a trend and joint belief of J.S. Mill, Carlyle and Ruskin who advocated the maximum happiness of people by granting them boundless freedom. The Victorian age was the age of duality and conflict in thinking. There were Karl Marx and Charles Darwin; there were J.S. Mill and Carlyle; and there were Thomas Hardy and George Eliot. All of them have spoken and raised

voices for freedom of public in their own ways. So, by Victorian liberalism we understand a sway of freedom and liberty exhibited in Victorian era which was the heyday of industrialization, science, literature, art, political thoughts and other.

Irony basically refers to the contrast between the statement of what somebody says and what actually it means or simply the difference between form and its meaning. Although because of its wide scope and field, it is difficult to define what irony is, the term irony basically refers to the contrast between appearance and reality.

Anthony Trollope, in *The Warden*, seems to answer and show the ground reality of liberalism of his time, and people's over attachment on it. The period was titled and partially run by the liberal thinkers like J.S. Mill, Thomas Carlyle, Ruskin, Charles Dickens and others. The social assumption of dozen novels portrays the contemporary Victorian society and the importance of liberalism and freedom. He also advocates for the economic system without any state control which is the liberty for the factory owners. His novels like *A tale of two cities*, *Great Expectation*, *Hard Times*, *Bleak house*, *David Copperfield* and many others present the gloomy picture of society. He attacks through his novels the contemporary media like *The Times* which played the pivotal role to champion the Liberalism. In *The Warden* the Jupiter which represents *The Times* moulds and distorts the reality sentimentally. Thomas Carlyle and Charles Dickens' writing as a whole enrages Trollope who presents pessimist popular sentiment. As the society is fully intoxicated in the sway of liberalism, Trollope cannot orate directly, and chooses irony as his best weapon.

Trollope chooses irony as his best weapon in order to unearth the fallacious concept of liberalism existed in Victorian liberalism. He wants to expose the exiting reality of liberalism by presenting the dark and unexpected side of liberalism. Irony helps to criticize anything by paralysing two opposite sides: good and bad together.

That is why Trollope chooses irony. He begins with the concept of liberalism and its fascinating side which influences Bold in the novel *The Warden*. He also presents the expectation of ultimate freedom and exercise of liberty. But, at last unexpected, the beds men of the hospital led by Bold ends in utter disappointment. This turning of good expectation into bad situation evokes irony and Trollope appears successful in its use for the clinical exposure of liberalism.

The Warden concerns Mr. Septimus Harding, elderly warden of Hiram's hospital and precentor of Barchester Cathedral. Hiram's Hospital is an alms house supported by the income from medieval charitable bequest to the Diocese of Barchester. The income maintains the alms house itself, supports its twelve beds men, and in addition provides a comfortable abode and living for its warden. Mr. Harding has been appointed to this position through the patronage of his old friend the Bishop of Barchester, who is also the father of Archdeacon Grantly to whom Harding's older daughter, Susan is married. Eleanor, performs his duty conscientiously.

The story concerns the impacts upon Harding and his circle when a zealous younger reformer, John Bold, launches a campaign to expose the disparity in the apportionment of the charity's income between its object, the beds men, and the officer, Mr. Harding. John Bold embarks on this campaign out of a spirit of public duty despite his romantic involvement with Eleanor and previously cordial relations with Mr. Harding.

Bold attempts to enlist the support of the press and engages the interest of *The Jupiter* (a newspaper) whose editor, Tom Towers, pens editorials supporting reforms of the charity, and presenting a portrait of Mr. Harding as being selfish and derelict in his conduct of his office. This image is taken up by the commentator's Dr. Pessimist

Anticant, and Mr. Popular Sentiment, who have been seen as caricatures of Thomas Carlyle and Charles Dickens respectively.

Ultimately, despite much browbeating by his son-in-law, the Archdeacon, and the legal opinion solicited from the barrister, Sir Abraham Haphazard, Mr. Harding concludes that he cannot in good conscience continue to accept. Such generous remuneration resigns the office. John Bold, who has appealed in vain to Tom Towers to redress the injury to Mr. Harding returns to Barchester where he marries Eleanor.

Those of the beds men of the hospital who have allowed their appetite for greater income to estrange them from *The Warden* are reproved by their senior member, Bunce, who has been constantly loyal to Harding whose good care and understanding heart are now lost to them.

Since the publication of the novel *The Warden* in 1855, it has been viewed with the chunk of Criticisms. It has been viewed and read as political as well as religious one. Some use of the statement and its meaning or simply the difference between form and its contest between an appearance and reality.

Irony is not so much an element of fiction only as a pervasive quality in it. It may appear in fiction and in the other literary genres in three ways: in the work or in language, in its incidents, and in its point of view. In whatever forms it emerges, irony always involves a contrast or discrepancy between one thing and another. The contrast may be between what is said and what is meant or between what happens and what is expected to happen. The social dimension of irony that makes its politics inevitable and its discursive presence is not only a matter of an intended message encoded in the text but also it is mostly produced by interpreters in dynamic interplay of the said meaning with the unsaid one. To put it more explicitly, irony happens because discursive communities exist. Its discursive presence that comes about in

interpretation- whether arising from the ironists' intention or from the space between the said and unsaid carries such a serrated edge that the politics of the irony becomes unequivocally apparent.

Irony and satire are generally used by the writers to show their disgust and disappointment about the matter they are talking about. But satire is always stark and direct which underestimates the person about whom the writer is talking. It directly shows its weakness and loopholes by which the text looks lopsided and one sided, whereas irony assimilates the oppositions ideas and moves forward. It does not undermine the oppositions rather it forwards it, and at last unexpected, the shocking result comes. Satire aims to alarm the reader from the begging and which does not seem plausible, but irony moves as the wish of the reader and practically presents how baseless and using the assumption of the reader was. So, in literature, irony is the best tool and weapons too which, if used properly, leads to unavoidable success.

The present project would be divided into four chapters. The first chapter would introduce the objective of the research including literature reviews and discussing on the property and significance of topic and its hypothesis. The second chapter deals with the theoretical modality which evolves around the concepts of Victorian Liberalism and irony. The third chapter will apply the theoretical tool in the text to prove the hypothesis. Finally, the last chapter will be the conclusion of the research that will summarize the overall project of research and the proposed hypothesis.

II. Theoretical Modality

Irony as a Device to Expose Social Foibles

Irony is a gap between appearance and reality. Irony basically refers to the contrast between the statement and its meaning or simply the difference between form and its content. Etymologically, the word comes from Greek word 'eiron' who was a person taken as a dissembler, a pretender and the notion frequently recurs now in the theories of irony and figurative language in general. The study of irony is much like the study of a symphony or other aesthetic forms. One cannot always keep straight whether to be critical or entertained. When a new irony flashes in a mind, every time, there is a temptation to sit, reflect and enjoy it-the capacity irony has entertained for centuries. With much education value, irony has taught us to discover ambiguities whenever we happen to look and has sensitized us to the contradiction of life. Often taken as a derogatory term in the past, however, it has now been a soothing vehicle and the hero of interpretive tools in academic. Probably this is why, Anatole France says, "The world without irony would be like a forest without birds." (qtd. in Muecke 6)

All art or literature is supposed to be essential ironic. Coming to the present times, irony doesn't mean what is used to mean in bygone centuries; neither does it mean same in one and another place and likely is the case among the scholars. The semantic evolution of irony has been haphazard. Though the word has been applied to different phenomena, it is very tenuously related in application. M.H. Abrams' observation deserves citation on the evolution of the concept:

In Greek Comedy the character called the eiron was a dissembler who characteristically spoke in understatement and deliberately pretended to be less intelligent than he was, yet triumphed over the alazon - the self

deceiving and stupid braggart. In most of the modern uses of the term "irony" there remains the root sense of dissembling or hiding what is actually the case, not however in order to deceive but to achieve special rhetorical or artistic effects. (134-135)

This citation makes it clear that the origin of the term has a long history and the term irony is used to hide what is actually the case for many reasons. Thus, because of the thorough travel of long time, at present, it has become a tool essential for every literacy piece and the most important ingredient to strength the taste of literature.

Therefore, from past to present the use of irony is broad, diverse and goal oriented. The scope of irony as a rhetorical enforced was first available in the irony implied in Socratic dialogue. Such and irony was later called as the Socratic Irony that refers to Socrates' simulated ignorance to make his arguments stronger. Socratic irony is attributed to the irony generated out of the speaker's pretension "to be ignorant (...) under the guise of seeking to be taught by others", but ultimately she/he teach (es) others by "... investigating the things beneath the earth and in the heavens..." (Muecke I). It means that the pose of pretended ignorance, adopted by speaker, hides a skeptical, non-committal attitude towards some dogmas, or opinions that lack a basis in reason. But Socrates expresses step by step vanity or ill-ground of the propositions by unsettling the assumptions of his discussant partner. The ironic effect of such an irony is intensified by the listener or onlooker's knowledge that the speaker is wiser than he permits himself to appear and who may perceive slightly in advance the direction the naive questioning will take. The Socratic irony has also been adopted by Cicero and Quintilian who define irony "as a figure of speech" to elaborate "the verbal strategy of whole argument" (qtd. in Muecke 17)

By the diverse and pervasive nature of irony, it has different kinds. However, all these types of ironies serve the same function: over estimation or under-estimated of reality. Verbal irony, one of the types, arises from the ostensible use of language intending a sharp contrast between the expressed meaning and the implied ironic meaning. In the case of verbal irony, the speaker who provides some clues makes the sharp ironic undercutting of the ostensible meaning inevitable. The ironic intensity of the verbal irony depends on the ironist's pretension to "aim at achieving maximum plausibility for his ostensible meaning" (Muecke 45). In this sense, Muecke further implies, ironist and ironic pretences are the basic features of verbal irony, which is:

A game for two players the ironist, in his role of naive, proffers a text but in such a way or in such a context as will stimulate the reader to reject its expressed literal meaning in favor of an unexpected 'translator' meaning of contrasting import... (in which) the basic technique is either that going with the ironic but and placing him in high relief or that of depreciating on self, which is the countersinking ontaglio method. (35-36)

It makes clear that the verbal irony depends on the author's ironic intention that is shared with the reader –a bond that allows for playing a verbal game of irony to take place. Verbal irony is its surface meaning under cut by the intended meaning.

However, the difference is more explicit as the sarcasm as the latter, too has the difference is more explicit as the sarcasm is merely intended as a taunt: soering praise for implied dispraise. So, sarcasm is harsh, direct, and crude, while verbal irony is "outwardly accommodating and amiable and inwardly serene and resered(...) qualified by gentleness and benevolence" (Muecke 17).

In structural irony, writer employ irony as certain structural features that help maintain a double level of meaning continued throughout a work. The common device of such a structural irony is to invent a hero, or a naive narrator or speaker who is either naive or fallible and whose persistent judgment or interpretation is the expressed meaning in the text impaired by the person's prejudice, personal interests and the limited knowledge.

The next type of irony is dramatic irony which involves spoken words. The ironic effect of dramatic irony depends on the author's intention shared with the audience. However, unlike verbal irony it involves characters action in a particular situation; unlike Socratic the characters' misinterpretation is not based on pretension but on ignorance of the characters about the actuality. Therefore, dramatic irony is a situation in which the reader or audience knows more about the immediate circumstances of future events of which a character is ignorant. The audiences come to detect a discrepancy between character's perceptions and actions and the reality they face. Character's beliefs and actions become ironic within that dramatic situation because they are very different from the reality of their actions. The ironic intensity in dramatic irony, therefore is achieved by lending its alazonic characters' maximum conviction over what they believe and act so that the inevitable reversal of the situation or the recognition of the reality generates intense tragic or comic irony. According to Wayne C. Booth, dramatic irony becomes tragic when the demystification of real situation leads to a:

[T]ypical case involving a victim with certain fears, hopes or expectations who, acting on the basis of these, takes steps to avoid a foreseen evil or profit from a foreseen good, but his actions serve only

to lock him into a causal chain that leads inevitable to his
downfall.(69)

In this way, Booth opines, dramatic irony can, however, become comic irony if the revelation of reality generates humor, thereby leading the characters to the happy resolution. Though 'dramatic' is used to connote a "powerful sense of exciting and gripping situation"(66), it can also occur in a narrative fictions "whenever an author deliberately asks us to compare what two or more characters say to each other, or what a character says new with what he says or does later"(Booth 63).

Nevertheless irony is connected to dramatic situation, but it also comes into being in the implied faith in the relationship between the supernatural power and human beings. When explored in such a way, irony turns to be what has labeled as cosmic irony. Cosmic irony occurs when individuals are usually struck with tragedy, frustration and mocking because of their belief that the universe or human life is deliberately manipulated by supernatural power like a deity, or fate, thereby leading them to false hopes. So, it is also most often known as "the irony of the universe with human being or the individual as victim"(Qtd. in Muecke 23). In such an irony, the expressed meaning is that human beings are like toys in the hands of supernatural powers, while the ironic meaning is often critical causing people to question God and see the universe as hostile. The ironic intensity in cosmic irony is reinforced by the characters' blind faith in divinity and destiny, though such a faith may generate frustration and tragedy.

Romantic irony, which is also called paradoxical irony, has emerged out of the philosophical and aesthetic speculations about the paradoxical relations between nature and human beings. For ironologists such as Fredrich Schlegel, August Wilhelm, Ludwig Tieck and Karl Solger, Nature is "an infinitely teeming chaos-an

overflowing exhaustless vital energy" being in "process of becoming" with a dialectical process of continual creation and de creation, "while human being is the created soon to be decreed" with limited "thought" and "fixed language", becomes unable to "acquire permanent intellectual experiment leverages over" the world (Qtd. in Muecke 23).

However irony lies in the structure of human existence since despite his/her consciousness about his/her limitations, human life is "programmed to grasp the inherently elusive and protean Nature to reduce it to order and coherence, which is inevitably conditioned to be a failure (Qtd. in Muecke 23). Irony, then becomes the true vision of Nature and human life. The world has become an ironic stage and mankind and merely players under this unavoidable irony of nature where human being as a creation is inevitably undercut by the necessity of decreation. Irony implies itself in the incessant paradoxes of life versus death, finite versus infinite, meaning versus meaningless, success versus failure and so on. In this context, no human being can be an ironist in a true sense except as one who builds up of the illusion of reality destabilized by immediate shattering. Romantic irony, as Schlegel says, is:

The only involuntary and yet completely deliberate dissimulation (...) everything is playful and serious, guileless open and deeply hidden. It originates in the union of savior vivre and scientific spirit in the conjunctions of a perfectly instinctive and perfectly conscious philosophy. It contains and arouses a feeling of indissoluble antagonism between the absolute and the relative, between the impossibility and the necessities of complete communication (Qtd. in Muecke 26).

This view of irony has established literature as the site of human consciousness about his/her ironic relation with nature, which is full of dialectical tension. Art, as the privileged mode of human understanding about this paradox, is essentially ironic where in the writer, as a romantic ironist is "obliged to recognize the limitations of his/her perceptions of the infinite as inevitably partial and thus in some degree false, yet she/he must rightly value them and should preserve a balance in his/her work between rhapsodic affirmation and skeptical reservations (qtd. in Enright 12).

New Critics like I.A Richards, Cleanth Brooks and Kenneth Burke in the twentieth century have also highlighted the notion of irony as dialectic of paradoxes. However, unlike the romanticists for New Critics a paradoxical irony is not the outcome of paradoxical relationship of human beings with Nature rather of the multiple impulses and experiences that are likely to be subverted by another. So, for them literature is the representation of this fact of paradox, which shows human beings maintain poised balance over such contradictions. Irony, for them has become a general criterion of literacy value-an internal equilibrium of opposite experiences, attitudes and evaluations.

The versatile nature of irony is approved by all which has the dynamic and complex nature. Realizing this mobility, Wayne C. Booth gives his interpretive strategy of irony in his book, *A Rhetoric of Irony* (1975) by categorizing all types of ironies into stable and unstable. Stable irony for him comprises four "intended", "covert", "fixed" and "finite" marks in "application" (6). This is the irony whose ironic intention of the speaker is shared with the reader by some patent clues offered in the established circumstances by the writer is called stable irony. The ironic writer in such an irony provides literacy fixity of which we can have unequivocal, absolute and fixed ironic interpretations. The stable irony in this sense covers all intentional Socratic,

verbal, structural, dramatic and cosmic ironies which say one thing and give to understand the opposite. On the contrary the unstable irony offers no any fixed standpoint for its unequivocal interpretation since to give any fixed clue is either impossible or inadequate as the one interpretation essentially undercuts another. Rather such an irony explicates the world and human existence as essentially ironic and equivocal. Unstable irony therefore is a mode of reflecting the paradoxes and incongruities implicit in the structure of universe and in our existence. In this sense, unstable irony comes close to what we call deconstructive irony.

The deconstructive irony which is base on the theoretical concepts of Paul de Man and Jacques Derrida exposes the impossibility of univocal and stable meaning. Defining the deconstructive irony, Linda Hutchison writes:

Its over production of meaning through deferral and difference has been seen to point to the problematic nature of all language: from a purely semantic point of view, the ironic situation or plural and separate meanings –they said together with unsaid held in suspension might challenge any notion of language as having a direct one-to-one referential relation to any single reality outside itself. (57)

Privileged in the mix of semantic meanings that constitute irony allows a way to think about ironic meaning as something in flux and not fixed. It is precisely and virtually impossible to fix ironic meaning as every position undercuts itself. It operates where as De Man claims, "the sign points to something that differs from its literal meaning and has for its function the thematization of this difference" (Qtd. in Hutcheon 64). De Manian irony as Beerendra Pandey rightly posits in his essay on Deconstruction Irony", "becomes the motor of entire rhetorical system. It signifies a refusal to hypostatize notions of the self of meaning or interpretive as an end point" to the "other

wise vertiginous process of textual such as Booth's Shareable norms" (55). So the deconstructive irony is inherent in signification, in its deferrals and in its negations of certainty. It is in the words of Pandey, "a power to entertain widely divergent possible interpretations" to "provoke the reader into seeing that there is *mise en abyme*-radical openness-surrounding the process by which meaning gets determine in texts and interpreted by readers" (665).

Although irony is rhetorical device, more than poetics of irony politics of irony has heated the day. It is embedded with the birth of discourage; and discourage analysis is ironic analysis which in cultural studies, concern the matter of representation. In the consequences of interpreting text it is essential to know how the scene of irony appears in the eyes of the beholders, how they recognize it in what situation what would be the meaning of irony, what makes it distinct from other rhetorical tropes and what is the transideological politics of irony.

Up to present day, the analyses of irony have been done from the perspective of the ironist making problem of comprehension on the part of interpreters of irony. It was such a parochial practice that to decode irony, S. Gaunt says in discourage that one already had to be sure about "a detailed knowledge of the personal, linguist, cultural and social references of the speaker and the audience"(Qtd. in Hutcheon 64). But the theories of irony now a day assert in an egalitarian way, that there remain ironies which the interpreters can reconstruct. So, the emphasis is shifted to interpretive ironies which are more situational observable and accident than intentional –a transition from 'being ironic' to 'is ironic'. To call something ironic is to frame or contextualize it in such a way that the intention could be either of the ironist or of the interpreter. Hence, it is evident that three stands: the intentionalist position, the reverse position that irony is a matter of reading and their shared responsibility in

the use and attribution of irony. This complex and potential interaction makes irony a performative happening.

It is easier to recognize and attribute irony in performance of art than in literature in which only words are given. However, different contextual signals are specific in the discourse and text which lead the interpreter recognize irony. The textual forms like social, historical, ideological, political, geographical etc. provide ample space to discover irony. Whatever textual or atextual, such circumstances play significant role in generating meaning at any time –making a verbal play in which the confluence of the said and unsaid together make it an irony.

In irony, the context is inclusive enough to encompass the background assumption along with which the interpreters interpret an utterance. Whatever may be the context circumstantial, textual or intertextual- it enables the unsaid to be ironic relation to the said. Jonath Culler, about the context says:

Context is not given but produced; what belongs to a context is determine by interpretive strategies; context are just as much in need of elucidation as events; and the meaning of context is determined by events. (Qtd. in Hutcheon 145)

He makes us aware of context and makes us aware of the three elements in the interpretation of irony: "the circumstance as a whole; other relevant interexts" (Qtd. in Hutcheon 64). The first is the communicative context which makes statements meaningful as irony; it gives ground to answer the question: who is attributing what to whom, how, why and where.

The second formal context of the work as a whole which makes irony happens. And the third is the product of the relevant utterances that bring the interpretation of the utterance in question. Here irony becomes the result of what

Cleantb Brooks calls "the obvious wrapping of statement by the context" (Qtd. in Hutcheon 144). However, Jonathan Culler's idea that "context is not given but produced" is more inclusive (Qtd. in Hutcheon 145).

As irony is the result of the ironist, interpreters and certain context, we cannot be sure that the business of dealing with irony is so much easier. All readers cannot be the interpreters. Irony happens because discursive communities exist to provide context for the use and contribution of irony. Not all but ones who understand that irony exists and understand how it works belong to the community-those who are knowledgeable enough about the nature and possibility of irony. It is not that irony creates the community but the vice-versa. Thus Hutcheon defines:

I want to define these discursive communities in general by the complex configuration of shared knowledge, beliefs, values and communicative strategies. The issue of multiplicity and diversity is for me, less a problem than the very issue at the heart of the complexity of ironic communication. (91)

In this way, Hutcheon defines discursive communities proper. According to him, discursive community cannot exist on its own; it has its wider relation with the socio-historical milieu and includes people of heterogeneous identities.

In spite of lie or misunderstanding, communication happens. It is because meaning is not something firm and fixed. G.D Martin, in this context says, "different people live in different worlds of discourse. The whole communicative process is altered and distorted by these different words"(qtd. in Hutcheon 89). In an ironic discourse the process of communication is not always distorted but sometimes made possible by those worlds which from our assumption and preconception with which each of us, by this or that way, are related. Irony is not just a simple decoding of an

inverted message; it is a complex semantic process in which the combination of said and unsaid converge in a cultural shape. It is the interpretive community that enables the happening of irony. Irony is a discursive phenomenon that can never remain far from its context, G.D. Martin further defines:

Discursive are forms of social practice of interaction between participants in particular situation whether this be in face to face communication or in interpreting inferences from a text are what every reader had to take into account (qtd. in Hutcheon 90).

Therefore, in connection to irony discourses are the products of social interaction. Society creates such interaction as well as discourse. It is the platform where we find the tussle of reality and seemingly reality.

In this respect, Michael Foucault asserts that discursive formation intends the focus broadly into the context of institutional networks: "the production of discourse is at once controlled, selected, organized and redistributed according to a certain number of producers (qtd. in Hutcheon 90). Here, political dimension of irony gets heated. Further, discourse can never exist without the power relations of socio-historical conditions. The question is not only who may use the irony but who may interpret it too. Whoever or however it may be used irony involves instances of time, place, social situation and general culture.

Today, when the critical theories of impossibility have knocked the door, irony has been free and more relevant; it is chief means to pose problematic of all language. The notion of language having its one relation to the reality is challenged and plurality of meaning is foregrounded through the help of irony –the said and unsaid are mixed together, for Paul De Man, a poststructuralist:

Irony happens in the space between the said and unsaid (...) ironic meaning is inclusive and relational: the said and unsaid coexist for the interpreter and each has meaning in relation to the other because they literally interact to create the real ironic meaning. (qtd. in Hutcheon 12)

Though it is inappropriate to leave all about the meaning of irony on the ground of poststructuralist play, its meaning lies in between what precedes and follows it; i.e., in the conditioning and context of positioning of irony the socio historical competence of both the ironist and interpreters. We can not make meaning away from its worldliness; meaning is the matter of context.

In this way, irony has become a mode of literary life that is based on our recognition that experience is open to multiple interpretations of which no one simply right, and that co-existence of incongruities is part of the structure of our existence. Thus, the old definition of irony – saying one thing and giving to understand the contrary – is superseded. Irony is now saying something in a way that acts not one but an endless series of subversive interpretations.

III. Textual Analysis

Failure of Liberalism

The Warden is concerned with Dr. Septimus Harding, elderly warden of Hiram's Hospital and precentor of Barchester Cathedral. Hiram's Hospital is an alms house supported by the income from a medieval charitable bequest to the Diocese of Barchester. The income maintains the alms house to the Diocese of Barchester. The income maintains the alms house itself, supports his twelve bedsmen, and in addition, provides a comfortable abode and living for its warden. Mr. Harding who has been appointed to this position through the patronage of his old friend the Bishop of Barchester, who is also the father of Archdeacon Urantly to whom Harding's older daughter Susan is married. The warden, who lives with his younger daughter Eleanor, performs his duties.

The story is about the impact of liberalism upon Harding and his circle when a jealous young reformer John Bold who has launched a campaign to expose the disparity in the apportionment of the charity's income between its subjects: the bedsmen, and its officer Mr. Harding. John Bold embarks on this campaign out of a spirit of public duty despite his romantic involvement with Eleanor and cordial relations with Mr. Harding. Bold attempts to enlist the support of the press and engages the interest of *The Jupiter* whose editor Tom Towers puns editorials supporting reform of the charity and presenting a portrait of Mr. Harding as being selfish and derelict in his conduct of his office. This image is taken up by the commentators Pessimist Anticant and Mr. Popular Sentiment.

Ultimately, despite much browbeating by his son in law, the Archdeacon, and the legal opinion solicited from the barrister sir Abrahm Hapazard, Mr. Harding concludes that he cannot continue in good conscience to accept such generous

remuneration and resigns the office. John Bold, who has appealed in vain to Tom Towers to redress the injury to Mr. Harding, return to Barchester where he marries Eleanor. Those of the bedsmen of the hospital who in hope of greater income keep themselves apart from the warden are reproved by their senior member, Bunce, who has been constantly loyal to Harding whose good care and understanding heart are now lost to them mainly by growing liberalism. The ironic situation is that the bedsmen who go against Harding for their betterment and progress rather fall into difficulties.

Loosening grip of Christianity

Christianity is a main creed in Britain. It has different levels of institution and complex strata. The Bishops and Clergy men have been privileged to use the income of the churches in their own interest. People belonging to the cathedrals, churches and charitable alms house are free to change their income according to the time and as per their wish as church is the most powerful institution in several centuries. The old rules, concepts and the conventions are found existing but not the people who made them. The rapidly changing time puts man at the centre rather than god.

In the modern time of industrialization of nineteenth century, people are found taking interest to see the transformation of old institutions like that of Hiram's Charitable hospital. People are much influenced by the French Revolutions, the new vogue of liberty and freedom. In such time people question the existence of the clergyman of different strata and their income. People are being more concerned about their rights, their freedom and liberty by destroying the social, psychological and intimate bond that have been binding the society since then. They do not bother to questions the so - called freedom of the people at the cost of their ruined social lives and happy living.

Under the influence of liberalism, reformers like John Bold questions the compassionate relationship between the wardens of Hiram's Hospital and the twelve beds men. Though Mr. Harding is a warden to those twelve beds men but he never creates any barrier between them; he treats them as friends and adds about sixty - three pounds a year to the twelve beds men. But the young reformer John Bold, in the name of reformation of the church, splashes the matter of justification of the warden's eight hundred pound a year salary.

John Bold wants to re-read the Hiram's will which is formed before four centuries. John Hiram has established the Hiram's Charitable Hospital in 1434 according to his will to look after the twelve old needy and helpless people. As a result, the young reformer finds the position of the warden and steward. Guided by the concept of doing just and keeping the world in order, the young Bold questions his old friend Mr. Harding:

"I wish to speak to you about the hospital", continued Bold

"Well, well, anything I can tell you I shall be most happy -'

'It's about the accounts"

I'm as ignorant as a child. All I know is, that they pay me £800 a years;

Go to Chadwick, he knows all about the accounts; and now tell me,

will poor marry Jones ever get the use of her limb again? (23)

John Bold is straightforward and uncourtious towards his old friend Mr. Harding who is the friend of his father. Bold's interrogation is only the cause of modern time and the sway of liberalism. He is not ready to accept the childish manner from warden; rather he wants to be informed about the accounts. However, Bold has already been to Mr. Chadwick, the steward of the Hospital for that matter. We reader know that Bold's interest in the accounts of Hiram's Hospital seem baseless

because we know that he cannot end the mission to the proper end. This is a dramatic irony because we know that what he is doing is wrong but Bold is unaware of it and makes continuous attempt thinking that what he is doing is solely right. Although he does not have any right to question the old charitable institution, he does, because of the effect of modern time and asks Chadwick to show the accounts of late twenty - five years:

Armed with these particulars, he calls on Mr. Chadwick, having given that gentleman notice of his visit; and asked him for a statement of the income and expenditure of the hospital for the last twenty - five years. This was of course refused, Mr. Chadwick alleging that he had no authority for making public the concern of a property in managing which he was only a paid servant. (18)

Since John Bold has the will of John Hiram and thinks himself Solomon to decide what is wrong and right. He asks Chadwick about its income and expenditure as if he is a judge as interrogating a victim. It makes a part of dramatic irony because Bold's idea about handling everything in his hand and to 'just' everything is only a façade of which he is sure to suffer.

By Profession John Bold is a surgeon who has connection with Barchester village. After his father's death, he comes to Barchester with his sister Mary to practice his profession. As he is much influenced by the illusion of modern time and the sway of liberalism, he thinks it is his duty to 'right the wrongs'. Because of his some former reformations of the past, he is accelerated to reform the accounts of Hiram's Hospital which he has read much:

He got the Act of parliament relating to the trust, found that his protégée had been wrongly taxed, rode through the gate himself,

paying the toll, then brought an action against the gate - keeper, and proved that all people coming up a certain by - lane, and going down a certain other by - lane, were toll - free. The fame of his success spread widely abroad, and he began to be looked on as the upholder of the rights of the poor of Barchester. (17)

Bold's success makes him think that he is the sole preserver of the liberty and freedom of people. All his attempts are concentrated on the public institutions and their reformation. The old church and its institution are on question because of the people's changed concept and modern time and which is inevitable. But Bold's stand as a reformer destroys the cordial relations of his father's friends and other 'social workers'.

The reformation of the church is necessary and justifiable but it is harmful at the cost of social relations and long established traditions. Liberty and Freedom must be granted without dismantling the social harmony. Bold wants to reform the church by following the spirit of liberalism undermining the existing social setup that asserts harmonious social relation and the protection of traditions. As a result, his behaviors and actions destroy the old before society is prepared to replenish it. Here we clearly see that the result of his action differs sharply from what he intends to do. This is what we call the verbal irony.

John Hiram is a dweller of Barchester and owns much property at fifteenth century. When he dies, he leaves some money for the support of the old men. Hiram's Hospital is established to look after twelve old men. Since fifteenth century, the hospital has been the sparkle of hope for the hopeless people. But it is questioned in the nineteenth century by the reformer John Bold. Describing about John Hiram and his charity the narrator says:

In the year 1434 there died at Barchester one John Hiram, who had made money in the town as a wool - stapler, and in his will he left the house in which he died and certain meadows and closes near the town, still called Hiram's Butts, and Hiram's patch, for the support of twelve superannuated wool - carders, all of whom should have been born and bred and spent their days in Barchester. (2)

John Hiram's motive is good and he hopes that even after his death the people would not suffer in Barchester. He might have seen miserable people deserted by their children, financially challenged and unable to earn hand to mouth. Because of that he thinks of establishing alms house which he only can enact or let other enact after his death.

When we enter the hospital, we find that in the guardianship of Mr. Harding the bedsmen are happy and content who have no hope of life before. They all respect the warden who is much generous and responsible towards his duty and their comfort. Mr. Harding has justified his wardenship as well as the guardianship. Though he does not know much about the will and justice, he adds sixty two pounds eleven shillings and four pence a year to his twelve old neighbors - the beds men. He is generous and a good administrator to them, but, being influenced by liberalism, John Bold questions the £800 given to him. Then the future of twelve beds men and the whole Hiram's Hospital is on stake.

The new reformer John Bold's ideas are totally acknowledged by the beds men of the hospital as it is the matter of money. They readily sign the petition - except Bunce who is true devotee of Mr. Harding - as it proposes to increase the hundred pounds a year. When the attorney Finny is collecting the signature against Mr. Harding, the beds men are divided but when their greedy nature smells money, they

signs. It is true that they have no other support in their life so they are chosen to be put in hospital where they can have everything they can imagine in life, yet they are against everything - Mr. Harding, his friendship, the hospital only for money.

'We wants what John Hiram left us', said Handy.' we wants what's ourn by law; it don't matter what we expected. What's ourn by law should be ourn, and by goles we'll have it'.

'Law!' said sunce, with all the scorn he knew how to command - 'law!' Did ye ever know a poor man yet was the better for law, or for a lawyer? Will Mr. Finney ever be as good to you, Job as that man has been? Will he see to you when you're sick, and comfort you when you're wretched? Will he - ' (39)

The greedy beds men have forgotten everything about the treatment of Mr. Harding, about the lawsuit and the consequences. They cannot think what is right and wrong; even they take Bunce as their hindrance who tries to show their future danger. Then the petition is filed, the lawsuit is made and most dangerously, *The Jupiter* a daily newspaper attacks Mr. Harding. Though later the lawsuit is found baseless to be questioned about the warden's income, Mr. Harding knows the weakness of his post, the injustice done by his facilities for warden. He resigns from his post despite the disagreement of his son - in - law, elder daughter and even without the notice of John Bold who has withdrawn the lawsuit. From the moral ground he resigns from his post which not only gives him solace but also a respected life. But the hospital is deserted as an ugly sight to see because it is neglected and no new warden is chosen:

It is now some years since Mr. Harding left it, and the warden's house is still tenantless. Old Bell has died, and Billy Gazy; the one eyed sprigs has drunk himself to death, and three others of the twelve have

been gathered into the churchyard mould. Six have gone, and the six vacancies remain unfilled! Yes six have died, with no kind friend to solace their last moments, with no wealthy neighbor to administer comforts and ease stings of death. (199)

Thus, the departure of Mr. Harding from the hospital does not give the beds men any solution rather they are troubled. His presence could have sustained them, but now they are really orphans. All these are the consequences of illusion of liberalism that assures the people with the hope of freedom but never frees them.

Chimera of Liberalism

Chimera is an impossible idea or hope. It is sure that it can not be achieved and yet people want to have it. It is a façade, an illusion and a fantasy. In ancient Greek stories, chimera is a creature with a lion's head, a goat's body and a snake's tail that can breathe out fire. Therefore, it is a false concept which can not be established or hoped to be achieved.

The whole novel is based on the concept of liberalism and justice. John Bold dreams to order the society through liberal philosophy. But he is unaware that society is tormented by the new concepts of liberty. That John tries to maintain 'order' in the society is only a chimera but he does not know that until his beloved Eleanor reveals it. The archdeacon's words are of no use on him as he thinks that he is doing right:

'Ans so, Mr. Bold, I'm to understand, I believe, that you are desirous of abandoning this attack upon Mr. Harding'.

'Oh, Dr. Grantly, there has been no attack, I can assure you-'

'Well, well, we won't quarrel about words; I should call it an attack - most men would so call an Endeavour to take away from a man every

shilling of income that he has to live upon; but it shan't be an attack, if you don't like it.' (116)

Here the irony is that Bold has not a faintest idea that he is attacking Harding for his petty selfishness, to be the person to maintain the society. He tries to save his face by withdrawing the lawsuit, but it becomes too late. Unless Eleanor makes Bold understand the plight of his lawsuit, he never knows the mistake he has committed. Bold is not aware of his activities as he is boasting himself of creating law and order in the society. The articles that are publishing at *The Jupiter* are panic-stricken and direct attack towards Mr. Harding. In Barchester Mr. Harding is a prestigious, honest and dignified man. His prestige and morality are decayed slowly by the newspaper. John Bold is not aware of the fact that his close old friend is publicly denounced. He is not little bit aware of the consequence of his actions. He does everything to satisfy his fantasies of liberalism but never suspects and thinks of the troubles that are befalling on Mr. Harding. Bold tries to maintain his both roles as a lover of Eleanor and a friend of Mr. Harding being a reformer. But he cannot understand the fact that no one can tread on two boats at the same time. The great efforts of Eleanor make him aware of his blunders. She makes him realize that how false he is in his mission as he only has troubled her father by denouncing him publicly.

To speak the truth, the reformer's punishment was certainly come upon him, for his present plight was not enviable; he had nothing for it but to excuse himself by platitudes about public duty, which it is by no means worth while to repeat, and to reiterate his eulogy on Mr. Harding's character. His position was certainly a cruel one: had any gentleman called upon him on behalf of Mr. Harding he could of course have declined to enter upon the subject. (107)

John Bold's reforming passion makes him the violator of peace of Mr. Harding. He has the notion that he is not hurting anyone's life but only trying to keep law and order in the society. But he is wrong; as claimed by Eleanor. His chimera of reformation and liberalism are but only illusion. His present condition is miserable and faulty. It is a great tragedy on him because tragedy is a realization of anyone's mistake. The realization gives every brave and noble man a reality of being tiny and insignificant creature that is there only to trouble other, bother other's peaceful life, which is the condition of John Bold.

Mr. Harding does not scold Bold nor does he blame him, rather he finds that the chimera of liberalism which is on vogue at the Victorian society has gripped Bold.

Anthony Trollop's *The Warden* is set on a Victorian era of England when the idea of liberalism is a vogue. People are talking about liberty and freedom; they are questioning every organization and institution. There is a fallacy that liberty can provide the people everything and liberty becomes the good source of income, fame and opportunity for the upper class people, whereas the lower class people are on the same pit, though they are much lured about their emancipation and salvation.

Barchester is the simple and common town where there is peace and harmony among the dwellers. The faint breeze of liberalism dismantles the thread that is delicately binding all the people of different strata in the society of Barchester. John Bold is such a person who, in the form of reformation brings havoc in the society. The people like John Bold has thought that by reforming the old institution like alms house, the people will be happy and the society will be prosperous. But it is in vain, they do not reap the fruit they intend. John Bold lures the bedsmen of Hiram's hospital by assuring that hundred pound can be increased for them and makes them his followers.

'Now, Jonathan, 'said Handy, turning to Crumple. A hundred a year's a nice thing, for sartain, again argued Crumple. "Well, neighbour skulpit, how's it to be?'

'Oh, please yourself, 'said skulpit: 'please yourself, and you'll please me'.

The pen was thrust into Crumple's hand, and a faint, wandering, meaningless sign was made, betokening such sanction and authority as Jonathan Crumple was able to convey. (37)

The beds men of Hiram's Hospital are much eager to get the extra hundred pound even at their death bed and put their signatures against Harding. They have been much brainwashed about their 'right' their 'legal' expense of getting extra hundred pound a year. The beds men's activities reflect the irony in that they further fall on difficulties and compel Mr. Harding to resign from his wardenship which they have never intended.

The condition of John Bold is much pathetic that when he cannot stop Tom Towers to stop publishing the mesh about Mr. Harding. It is ironical that John Bold, who has appointed Tom Towers to write about Harding, cannot stop to publish such things. Bold is the most miserable and wretched who has been totally caught up in the sway of liberalism. Bold seeks the help of Tom Towers and his newspaper *The Jupiter* to strengthen his lawsuit and make aware the readers about the idea of his reformation. But he fails. Bold has no intention to hurt Mr. Harding personally, but to justify his claim. But, when he is entrapped in liberalism and propaganda, he loses his stance, moral ground and most importantly his illusion of liberalism:

'I hope you will let me explain to you, without offence, that none who are connected with the public press can with propriety listen to interference'.

'Interference!' said Bold, 'I don't want to interfere'. 'And now suppose for a moment that I had this power and used it as you wish certain men are employed in writing for the public press; and if they are induced either to write or to abstain from writing by private motives, surely the public press would soon be of little value' (145-146)

When Bold realizes the fact and his pathetic condition at the hands of so called preservers of liberalism, he tries to come out of it clean, untouched and pure but he has not realized that how much dirt he has been smeared with. The epiphany of Bold cannot stop Towers but only measures his shortness against the principle he has dearly followed. There is no aid for the realization of Bold because the concept of liberty for him is only soap bubble which is prone to break.

Because of the lawsuit of Bold, *The Jupiter's* propaganda, and realizing his stance on moral ground, Mr. Harding resigns from the post of warden. Despite the regular resistance of his son-in-law Dr. Grantly, her elder daughter, Mr. Harding resigns from his post. On the other hand, because of Eleanor's plead, John Bold has withdrawn the lawsuit but Mr. Harding does not care it. He resigned from the post and makes justice on his honesty and self respect. By the resignation of Harding, the poor beds men think that they have won and the hundred pounds a year will be added, but their hope gets shattered.

They were then informed that Mr. Harding's place would be at once filled by another. That the new warden could not be a kinder man they

all knew; that he would be a less friendly one must suspected; and then came the bitter information that, from the moment of Mr. Harding's departure, the two pence a day, his own peculiar gift, must of necessity be withdrawn. (193)

The irony here is that the beds men who want to have hundred pound more not only get it but also lose the Harding's 'peculiar gift' of two pence. The hope of common beds men shows that how false and fantastic the idea of liberalism is. The beds men who feel successful in the resignation of Mr. Harding immediately realize their failure.

The vain hope of getting little money on the death bed is too much ironical. Money is so dear that human beings become ready to accept it even at their death bed. They not only accept it but also long to have it. They do not bother their condition, the forth coming death and regard money as precious object. We find the same condition of the Hiram's Hospital's beds men who are old, crippled, sick and noted by death itself.

The greatest irony lies in the beds men like Bell who cannot listen, hardly talk but anxious always about hundred pounds. Mr. Harding is badly hurt by the young reformer and the defender of liberalism:

The poor old bed - ridden creature still kept Mr. Harding's hand in his own, and the warden thought he had met something like warmth of feeling in the one of all his subjects 'And your reverence', said he, and then he paused, while his old palsied head shook horribly, and his shriveled cheeks sank lower within his jawsm and his glazy eye gleamed with a momentary light; and you reverence, shall your reverence, shall we get the hundred a year, then?' (196-197)

Old Bell is so much influenced by other beds men that they are going get much money. Their hope can be seen in Bell's interrogation about the hundred pound while Harding is leaving hospital. What they hope is sure not to come but still they are enchanted by the falsity, the chimera of liberalism.

In this way, hence the sway of Victorian liberalism is only an irony, a chimera and a utopia. There is no correspondence between what they think and what they get in the novel. The beds men of Hiram's Hospital think of better life and increase in their income but it comes out to be false. John Bold thinks of reforming the church, providing people justice and maintaining law and order in the society. He sees the possibility of reforms through liberalism which is in vogue at the time.

IV. Conclusion

The Warden reflects the irony inherent in Victorian liberalism. The central character John Bold has been much enchanted by the concept of liberalism to emancipate the people of that period. Bold spreads the hope of increasing the income of the beds men of Hiram's Hospital. Bold questions the Warden Mr. Harding's income and plans to give liberty and freedom to the beds men. His vain hope shatters when he can do nothing for them and again he himself finds trapped in the net of liberalism. Similarly, the beds men's hope ironically ends in loss when Mr. Harding resigns from the post. On the other hand, Mr. Harding's desire of leading prosperous and respectable life as a warden too becomes ironical when his wardenship not only gives him pain and suffering but also public blasphemy. When he resigns from the post, his harmonious and respected life returns.

The extreme form of irony can be seen with the strong desire of the poor beds men to get extra money at their death bed. The old, cripple men like Bell are but for some days, but they hope of increasing in their income. In the same stance, the resign of warden is misunderstood by the beds men as their victory. But, in reality, with warden's resignation they not only lose their extra two pence given by Mr. Harding but his friendly company, friendship and parental care.

John Bold, a reformer, thinks himself a true follower and devotee of liberalism, but he himself fails to be fruited by his plant. He hopes of bringing law and order in the society but his own pawn - Tom Towers - is out of control. It is too pathetic and ironical for Bold who cannot control Tom Towers. John Bold and the beds men of Hiram Hospital are so much influenced by the chimera of liberalism that they do not get anything they intend but lose everything they have before.

In the light of liberalism, to keep justice and to uplift the bedesmen of Hiram's Hospital, Bold takes help of the newspaper. He is sure that he is doing right and would go forward until awakened by Eleanor. Unless Eleanor makes him realize, he does not realize his mistake and flies around in the mist hither and thither lurking in the net of liberalism. Before, Dr. Grantly too has informed Bold his position and plight because he has set trap for Harding influenced by the sway of liberalism. Bold does not bother what is happening with Harding because of Bold's law suit but only his vain satisfaction of keeping law and order in the society.

Hiram's will clearly states about the provision of a warden in the hospital. The post is legally justifiable. But John Bold takes the loophole from the will - the amount of money paid to the warden. By the lawsuit and the newspaper article, even Mr. Harding realizes his stance and the income. In moral ground, the warden is to maintain the hospital and it is not justifiable that he would get large sum of money as salary. Bold's resignation from his post only leaves the beds men in miserable condition. As a result, the hospital becomes gothic and ugliest sight to see.

The beds men of Hiram's Hospital want to have their right of a hundred pound a year only just to suffer later. John Bold who wants to reform the society blinded by the sway of liberalism turning a deaf ear to the unto now kept social peace and harmony. There was John Bold, the warden, and all other clergymen before also. The society was peaceful and harmonious. When Bold, influenced by the sway of liberalism, wanted to reform the town of Barchester, he brought the disorder and turbulence. Again, when he had withdrawn the lawsuit, again the society returned to its former state: peace, harmony edenic society.

Works Cited

- Abrams, M.H. *A Glossary of Literary Terms* 7th ed. New Delhi: Harcourt, 2001.
- Adams, Hazard, ed. *Critical Theory since Plato* Forth Worth: Harcourt Brace , 1992.
- Booth, Wayne C. *A Rhetoric of Irony*. Chicago: University of Chicago Press, 1975.
- Chambers, Ross. 'Reading the Being Read: *Irony and Critical Practice in Cultural Studies*'. *The Minnesota Review* 44-45 (Fall - Spring 1995) : 113-30.
- Conway, Daniel W., and John E. Seery, eds. *The Politics of Irony: Essay in self Betrayal*. New York: St. Martin Press, 1992.
- Doren, Charles Van. *A History of knowledge*. New York: Ballantine Book, 1992.
- Enright, D.J. *The Alluring Problem: An essay on Irony*. New York: OUP, 1986.
- Enright, D.J. *The Alluring Problem: An essay or Irony*. New York: OUP 1986.
- Gaarder, Jostein. *Sophie's Words: A Novel About the History of Philosophy* Trans. Paulette Moller, New York: Barkley, 1996.
- Hutcheon , Linda . Irony's Edge : *The Theory and Politics of Irony*. London : Routeladge , 1994
- Knox , Ronal . *Introduction to the Barseshire novels*. London: Routeledge , 1994
- Mautner, Thomas A *Dictionary of Philosophy*, Cowley : Blackwell, 1996
- Muecke, D.C. *Irony and Ironic* : The critical Idiom New York: Methuen and co, 1982.
- Murfin, C. Ross. *The gap in Trollope's Fiction* Chicago: The university of Chicago press , 1975.
- Nardin, J. " The Road to Hiram's Hospital" Ed. John Hagan. *A Byway of Early Victorian Stories*. Barkley University of California press, 1947. Pg 682
- Pandey, Beerendra *Intellectual History Reader: A critical Introduction*. Kathmandu: M.K. Publishers and Distributors, 2005.

Russel, Bertrand. *History of Western Philosophy*. 2nd ed. London : Routledge, 1995.

Tarnas, Richard *The Passion of the Western Mind*. London : Lox and Wayman Ltd. 1991.

Trollope, Anthony, *The Warden*. New York : Oxford University press, 1855.