

I. Marxist Alienation in William Trevor's Work *Love and Summer*: An Introduction

This study is a quest on William Trevor's novel *Love and Summer*. Though the main theme of the novel involves around the love story between two characters; Ellie and Florin Kilderry. But the poverty, class as well as the proper unawareness that invites the Marxist alienation in the life of the character is the major issue of the novel. The contemporary socio-cultural practices or the patriarchal mind-set of the people of 1950s rural Ireland is equally responsible to create the sense of isolation among different characters. Not only the men of the society but also the women themselves are equally involved in the domination of the women because their mind is culturally hegemonized by the patriarchal norms and values.

It is due to typical rural Ireland tradition and customs that do not accept such kind of love like Ellie and Kilderry, their mind is guided by tradition that creates the hierarchy between male and female. In the case of Ellie, nothing is happening as her will or desire. Being an orphan she is bound to stay in convent with nuns. She has neither relatives nor any economy, even her name was given by nuns in the convent. So, without asking her desire once, she had sent to the farm as a servant of widowed farmer who has lost both wife and child in an accident. She might have some expectation but it does not matter for her because female have made happy to the male even for her survival. In the sense that the economy is in the hand of male not female. As a servant Ellie is passing the days in the farm but later on the farmer marries with her as his desire. The time was passing suddenly, Ellie falls in love with a stranger named Florien Kilderry. At first he praises, supports and

alters Ellie's perspectives, making everything without him seem shadowy and dull by hiding the truth of debts of his parents' home because he only wants to create romantic environment but at last he sales his parents' house and leaves Ireland forever neglecting Ellie's humanity means that he uses her according to his own will and rejects her when he receives money by selling his parents' house. For him money is everything rather than the relationship with Ellie because that was ephemeral for him. When he receives money, his mind is completely changed and that allows him to leave Ireland and make something new of his life. After receiving the money, he ends his deep relation with Ellie and leaves Ireland forever. So, Ellie is alienated in every steps of her life. The thematic aspect as well as the narrative technique is equally strong and complex in the novel. It is written in third person narrative. Trevor has brought different characters from the different family with different perspectives that results uncertainty, fragmentation cum alienation. In one way or another way female character are guided by alienation because of the patriarchal concept of the then society or the economic power position of the men. Women's desires are caste-down under the feet of the patriarchy and their real self is dying before the artificial self (men's self), that is why they cannot get any destination.

By relating with this novel *Love and Summer*, some critics appreciated, interpreted and criticized the novel studying the theme, character or its narrative device as their main concern. However, the present study differs from these approaches in the sense that it is an analysis that concentrates on the root cause of alienation and its effect upon the life of characters that exists as a fatal disease in *Love and Summer*. In the text, the female character, Ellie

is taken as an object or commodity, marketable thing which is the concept of male members of the capitalist society. Women are dominated by males because of economic power which is the main cause of oppression of women. That is why the application of Marxist-Feminism will be effective in this research.

Right from the beginning of the publication in 2009, different critics viewed on the novel *Love and Summer* in different manner. Some of the critics see the novel from the perspective of freedom. At the same time, other critics remark it as the subvention of archetypal image in female character that shifts her from unknown to known. Likewise, some critics viewed that the novel is about the diasporic experiences of the writer which he has tried to express his desire from the mouth-character, Florian Kilderry in *Love and Summer*. However the Marxist alienation in *Love and Summer* is the prominent issue that invites the downfall of the life of different characters. The context of the late 1950s which is depicted in the novel, like: poverty, relationship, wrecked, biased manner that plays the vital role to create Marxist alienation even in the novel *Love and Summer*.

Regarding this novel, critic Sebastian Barry in “The Guardian” expresses the view positively. According to him the novel is about the freedom. Each and every character has met the stage of freedom. Even from the death of Mrs. Connulty, her daughter, Miss Connulty became free.

Sebastian Barry further says:

The novel is about freedom. Florian, the young man not quite of the big house but big enough, whose eccentric parents are death, will break a vow and leave and more extraordinary will achieve

the leave taking with his failed attempts at painting and photography behind him but with some hope for the fragments of writing in his notebook before him. It is not about freedom from self but the necessity to bring the self to the place where it can be free. Dillahan, the husband is free at home; Florian is not, so he must go. Miss Connulty is free because her mother is dead. Orphan Wren is free because he is mad. Most wonderfully of all, Ellie became free because although she has already been there for some years, she only finally arrives at the farm. One might say because she pierced through with compassion for her husband. (12-13)

Sebastian Barry focuses on the freedom of character in the novel. They are trying to get freedom rather than other. After the death of mother Mrs. Connulty, her daughter Miss Connulty gets freedom because she is able to get or fingering her late mother's jewelers. Florian gets freedom because he leaves Ireland forever. Ellie gets freedom in the sense that she arrives at farm even in last. But their internal heart is not free even though they seem free in surface.

Another critic, Elizabeth Strout, winner of the 2009 Pulitzer prize in her "Oliver Kitteridge" comments on the novel *Love and Summer* that the female character, Ellie seems very much honesty, shy and courtesy at the first stage but when the plot of novel is increasing she shows the dishonest behavior with farmer and leaves farm without more attention of Florian and about her future. Elizabeth Strout says:

Mostly and most important, what Trevor does it make us believe and care. Ellie, at the start of this slim book, is incapable of

dishonesty. By the end she has brought a "holdall" to pack her few things as she plans to leave with Florian. While it may not be hard for Ellie to believe that a young woman falls for the wrong young man, it is hard for Ellie to believe, and it is this aspect of human emotion that Trevor Captures so swiftly. Florian, it should be noted, has an admirable level of self-understanding, even if he does not put it to use. As he prepares to leave, he "felt that he belonged in his own created world of predators, that he was himself a variation of their cruelty. He had taken what there was to take, had exorcized, again his nagging ghost. And doing so in spite of tenderness and affection for girl he hardly knew, he had made a hell for her" (105).

In the above mentioned comments the critic Elizabeth Strout has focuses on the changing nature of Ellie from honest to dishonest. But Ellie can not understand Florian's reality of leaving Ireland. At first she is much unknown to everything but later on she herself manages everything to elope with Florian secretly.

Commenting on the novel *Love and Summer* in the magazine "From publishers weekly" an editor says that:

The tragic consequences of a woman's lost honor and a family's shame haunt several generations in Trevor's masterful fourteenth novel. His prose precisely nuanced and restrained Trevor depicts a society beginning to loosen itself from the church's sexual immorality years ago, Miss Connulty's dragon of a mother forced her into life long atonement after she was abandoned by

her lover. Now, in the mid 1950s, middle - aged and forever marked for spinsterhood in her Irish town, she is intent on protecting Ellie Dillahan , the naïve young wife of an older farmer. A foundling raised by nuns, Ellie was sent to housekeep for the widowed farmer and she is content until her dormant but feckless bachelor, Florian Kilderry, who has plans to soon leave Ireland. Their affair is bittersweet, evoking Florian's regretful knowledge that he will cause heartbreak and Ellie's shy but urgent passion and culminating in a surprising resolution. Trevor renders the fictional town of Rathmoye with the precise detail of a photograph, while his portrait of its inhabitants is more subtle and painterly, suggesting their interwoven secrets, respectful traditions and stoic courtesy. (22)

In the above criticism, the critic says that the text is about the loss of church dignity and sexual morality as well as the woman's lost honor and a family's shame haunt several generations in Trevor's novel. Here is not given any blame to the man's honor as well as their manner but here is only focuses on the character of female. So it is somehow biased.

Paying the attention on this text another critic, Lorna Bradbury in the "The Telegraph" comments that it is about the diasporic experiences of the writer himself. In that process he further writes:

In the latest novel *Love and Summer*, Trevor has carved out a distinct landscape, which he returns to time and again: that of a largely vanished rural Ireland, Similar to the one in which he grew up. It is a landscape marked by shame, fear, regret; the

quiet desperation of lives marred by tragedy and the overwhelming burden of the past. It is set in the small fictional town of Rathmoye love affair one summer between Ellie, a foundling brought up by nuns and delivered as a housekeeper and later wife to a local farmer, and a young man, Florian, the son of two recently deceased water-colorists who knows he can not succeed as an artist and is on the run from the decaying grandeur of his family home. (11)

Lorna Bradbury deals that the text focuses on the diasporic feeling experiences of writer he has tried to express by the means of various characters in the novel. Being in the England his mind is haunted by Irish nostalgia. So, he might have written this novel.

In the process of commenting on love and summer, another critic Katherine Bailey has given review in her “Literary Essays”. She further writes:

Often baggage from the past and the manipulations of others define lives. It is these entwined notions that Anglo-Irish writer William Trevor explores in his latest novel. Love and summer. A master of his craft, Trevor has been writing fiction since 1964, and like his previous works this offering is a spare and unanced portrayal of fragile humans dwarfed by life’s circumstances. Critics acclaim him as another Chekhov, not only because he writes short stories, but more significantly because his unsettling fiction captures the sorrows beneath ostensibly comfortable lives. Set in the late 1950s in an Irish country town he calls Rathmoye, the novel features the stoical Dillahan, a

capable and conscientious farmer but a man not suited to interpersonal relationships; Ellie, his second and much younger wife, described by Trevor as an “amateur photographer in his early twenties who is preparing to in his early twenties who is preparing to emigrate to Scandinavia. (201)

In the above mentioned criticism, Katherine Bailey has praised Trevor’s skill of writing and says that critics acclaim him as another Chekhov, not only because he writes short stories, but more significantly because his unsettling fiction captures the sorrows beneath ostensible comfortable lives.

Paying the attention on *Love and Summer* the critic, Elizabeth Strout, winner of Nobel Prize in “The Washington Post” further says:

Everyone, as Trevor knows so well, has a story. No character in this book goes unnoticed, no one is forgotten. For those readers who have loved the generosity and beauty of Trevor’s work [...], *Love and Summer* will be one more entry in a world that is both heart-breaking and deeply fulfilling. (8-9)

According to her, in *Love and Summer* every character is equally important, no character is neglected so this new novel is both heart-breaking and deeply fulfilling however, he has written it books of fiction. In this criticism, she focuses on the essence of the book.

Like other critics, the another critic, Thomas Mallon in “The New York Times” puts forward his views:

In book after book, (Trevor) has somehow turned none script and the habitual into the exceptionally vivid and particular...

when he wishes, as in his 1994 novel, *Telicia's Journey*, he can depict the most gruesome violence, but always in the same even tones with which the hens get fed. This new novel, except for the accidents that took Mrs. Connulty's husband and Dillahan's first wife, is a delicate sort of drama—there is no corpse in the basement, no bomb lies hidden in any drawer, but even so, a reader will have his heart in his mouth for the last 50 pages. And when that heart settles back down, it will be broken and satisfied ... a thrilling work of art. (13)

From the very beginning times, some critics are commented and some are praised by regarding the novel *Love and Summer*. In that process, another critic, Greg Matthews, from Washington state university, in the "Library Journal" comments on *love and summer*. In that journal he further writes:

Trevor's first novel since 2002's booker shortlisted the story of luck Gault beautifully reveals the summer love that blooms between Ellie Dillahan, an orphan who has become a farmer's wife and Florian Kilderry, a bachelor haunted by his muse yet any means of expressing his art. Ellie and Florian meet in Rathmoye, a small Irish town where the influential and tragic Connulty family owns several concerns, including a burned-out cinema and a boarding house. Only Miss Connulty and her brother, Joseph Paul, remain to enact the final scene of their family's drama, into which the young lovers have unwittingly stumble . Trevor directs his characters to astounding conclusion that affirms love's sustaining influence even in the modest of

heartache and profound disappointment. VERDICT Trevor's latest is rich in dazzling imagery especially variations on light, illumination, and unforgettable characters like orphan wren a potentially senile librarian. This is another masterly work from one of our greatest contemporary novelists. (22-23)

In the above mentioned criticism, the critic J. Greg Mathews says that Trevor's latest novel is rich in dazzling imagery. Especially variations on light, illumination and reflections and unforgettable characters like orphan Wren potentially senile librarian.

By commenting on the context of 1950s rural Ireland and its people, another critic, Mark Fitzgerald in the "New York Times" is criticized on this text. In the magazine he further writes:

In Rathmoye, of course, this is unusual because most people know each other, or something about each-other's past. Florian, an only child, inherited his parent's house (christened Shelhanagh) just outside the town of Castle Drummond. His parent's were painters and when they died he also inherited their debt. Had the circumstances been less difficult, Florian would have remained forever Shelhanagh, but there was no indication that anything would change and since he knew he did not possess the courage to suffer the indignities of poverty of his own, he had decided to take the advice he was offered, to sell the house and –child of exiles as he was- to become an exile himself. (22)

In the above mentioned criticism, Mark Fitzgerald comments that, the life of the people of Rathmoye is somehow unusual because people know each-other and their manner of life. Nothing is secret as well as the people of Rathmoye are most interest on the life of other rather than themselves.

Another critic, Ian McGill sin comments by regarding this novel. In the “The Times” he puts forward his views:

In today’s Ireland, the sight of a stranger taking photographs at a country funeral would probably be taken as just one more example of a pushy tourist trying to capture a bit of local color. In the late 1950s, as depicted by William Trevor in *Love and summer’s* fictional small town, things would have somewhat different. When a young man whose clothing carries “a suggestion of stylishness” is spotted with a camera by mourners at the graveside of a prominent local widow, it’s assumed nothing good can come of it. Soon enough, after a few more seemingly innocent sightings, at least one of the townsfolk –the daughter of the recently deceased- has had more than enough. “No matter who he was or where he come from, in Miss Connulty’s bristling imagination he was already a plunderer” (7).

In the above mentioned lines, Ian McGillis says that the context of late 1950s Ireland and today’s Ireland is very different. In today’s Ireland everything is normal. But in the then society, taking a photograph by a stranger was very much curious and surprising.

Janice Kulyk Keefer, the critic is comment on “The New York Times”. He further writes that:

One of the joys of *Love and Summer* is perfection of its Irish geography and the wealth of emotions attached to it . *Love and Summer* is not only the story of Dillahan, Ellie and Florian, but also of an entire community: Miss Connulty, who revenges herself over her mother’s cruelty by decking herself out in the dead woman’s jewelers; “weasel-faced” failed priest Joseph Paul, her twin brother; snappily-dressed secretary Bernadette O ‘Keeffe, fruitlessly in love with Joseph-Paul; or the wonderfully named Rope Wren, who lives in a hallucinatory blur of past and present. (16)

In these lines, Janice praises on *Love and Summer*. He says that it is not only the story of some characters but also the story of whole community of late 1950s Ireland.

II. Women as Commodities: Patriarchy and Capitalism

Regarding the William Trevor's novel *Love and Summer*, some critics says that, this novel is about the freedom of character, some are praise the writing styles of Trevor. And some are comment that the novel is about the diasporic experiences of the writer himself. But whatever they said, this present study is differs from all these matters because it is based on the root cause of the alienation in the life of the female character in William Trevor's *Love and Summer*.

The novel *Love and Summer* is a description of the love affair between two characters: Florian Kilderry and Ellie Dillahan. Florian is an only child of an Italian mother and Irish father. They were recently died and Ellie Dillahan is a widowed farmer's wife. She had brought from the convent-run by nuns. It is summer in Rathmoye in the 1950s Ireland and in the funeral mass of Mrs Connulty; a stranger appears, secretly taking the photographs of the burial and the bereaved. Afterward, Florian Kilderry who has come to town to take the picture of the burned-down movie house, quietly slips away unnoticed by all but Ellie Dillahan. That movement is the beginning point of their relation whose effects will ripple outward from the two young lovers into the lives of other citizens of Rathmoye. The whole story of the novel is revolved around the love affair between Ellie and Florian Kilderry. But this study is focused on the Marxist alienation of the characters and its way-out from Marxist point of view. So the application of Marxist feminism will be effective in this research.

Feminism tries to find out the root cause of women oppression in society and its way out from that oppression. Marxist feminism is a sub-type

of feminism which sees the oppression of women and seeks its resolution from the Marxist point of view.

Capitalist social system is main cause of women's oppression in society and its way out is to dismantle this capitalist social system. Capitalism gives rise to economic inequality, dependency, political confusion and ultimately unhealthy social relations between men and women which is the main cause of women oppression. Marxist can be used to help us understand, "how economic forces have been manipulated by patriarchal law and customs to keep women economically, politically, and socially oppressed as an underclass" (Tyson 93). Marxism which is used to understand the feminist issues, economically, politically, and socially is called Marxist feminism. Thus, one of the primary task of Marxist feminism "is to create the kind of world in which women will experience themselves as whole persons, as integrated, rather than fragmented or splintered, beings" (Tong 45). Gender inequality is production of capitalism and determined by capitalistic mode of production.

In capitalistic system, relationship between employer and employee is similar to the commodity and its owner. Likewise in patriarchal system the relation between male and female is like to owner and worker. Patriarchy evaluate women as if they were commodity because their sex differs from the male sex. Women take domestic responsibilities and outward work is generally supposed to do by males which is categorized as hard work. By this cause also female are treated as weak, "Women's domestic responsibilities do mean that they are less able then men to defend their own economic interest"

(Byron 241). Therefore, women's interest, capacity, vigor etc. are neglected because for male women are commodity as the workers for capitalist.

Even in the novel *Love and Summer*, the main character; Ellie is in the role of an object or commodity of patriarchal system. Being an orphan she raised in the convent when she grown-up she has been taken in the farm as a servant of widowed farmer; Dillahan as his desire. Because, Dillahan had just lost both wife and child in an accident. That is why the sisters of Dillahan are searching a servant to look the domestic duties in the farm. In that process they reach in the convent and say with nuns:

They had been offered someone younger, experienced in domestic duties and prepared to take on some farm work: all that on some farm work: all that seemed more suitable. Then his older sister drove away to collect the girl and brought her to the farm. (22)

By the above extracts, the position of the female in the then society is clearly revealed. Ellie, the female character is in the role of an object or commodity and the sisters of widowed farmer Dillahan are searching a servant for their brother, Dillahan. Instead of resist to the patriarchal ideology or system they are involve in the female domination themselves. Because their mind is culturally hegemonized by the patriarchal norms and values.

Marxist feminists find similarities between male and female in the family and bourgeoisie-proletariat in the society. Husband, father or male member in a family is like bourgeoisie in society and wife in a family is like a proletariat in society. It does not mean that women are suffering only within

family but family itself is initiating point for women domination. Women are being exploited in the society on the basis of patriarchal norms and values which are construction of economic power position. Women are the victims of men's control "Man's control of women is rooted in the fact that he not, she controls the property the oppression of women will cease only with the dissolution of the institution of private property" (Tong 49). Women are unable to practice their freedom and desire. Their needs and feelings are condemned to be suppressed because property is in the hand of patriarchy which believes that there are no desires of women different from men's. Therefore women are being exploited sexually, psychologically, physically etc. The root cause is that such oppression of economic system of the society.

Ellie Dillahan is a parentless, raised in the convent, she has neither economy nor any relatives. So she has sent in the farm as a servant to look after the domestic duties. She is always busy in the farm to collect eggs and delivered that eggs into the town. But some years later, Dillahan marries with her as his will. At first he brought her as a servant and later on he marries to make wife. So we can say that her whole life is guided by the power of male. In order to survive in the society she is compelled to sleep with the Dillahan who give money she has to do according to the will of Dillahan, it may be sexual, emotional, physical, psychological etc. He uses Ellie whenever and wherever he wants because he is in the power position means that the economy is in the hand of males. That is why even for her survival she should agrees with farmer whatever he says. When Dillahan offers marries with her a kind of monologue arises in her mind like:

When she has been offered marriage; it would have been unkind on her part if she'd said no. Her home was his house where in kindness too she had been called his housekeeper not a maid. She thought of him, even now, as older than he was being widowed and knowing men than she did. It would be better if they were married he hadn't put he like that. (92)

Men use women whenever and wherever they want. Because men can buy women easily, as a capitalist can buy a work or who does not have money because men or capitalist are property owner. That is why; women are commodity for men in the patriarchal society, who are source of economy in the family.

In the novel the male character; Dillahan is a representative character of the patriarchal society, who is a property owner. He uses Ellie as his desire in his own farm. When he loses his wife and child in an accident, he has brought Ellie; an orphan as a servant in the farm to take care of the farm as well as the domestic duties. But some years later, he offers her a marriage proposal- that arises some new expectation on Ellie's mind. So she accepts the proposal easily. But her expectation remains only in the dream. Her life could not change as her desire because the dominant position of the males suppressed the desire of female in order to fulfill the desire of males. In the sense that, in the patriarchal social system to fulfill the desire of males is similar to fulfill the desire of female. So, Ellie is similar to the commodity for Dillahan, who is the property owner and Ellie is the source of economy in the house of Dillahan. So Ellie is unable to practice her freedom and desire. Her needs and feelings are condemned to be suppressed because property is in the

hand of patriarchy (Dillahan) which believes that there is no desire of women different from men's. So, Ellie is being exploited economically, sexually, mentally as well as physically.

Poverty compels to Ellie to be the servant of the widowed farmer from the age of Eleven as well as it compels to suppress her desires. The lack of freedom and economy help her to face the various problems in her life and compels her to subordinate with Dillahan first and Florian Kilderry, her lover later. Even though Florian Kilderry treats her as a commodity or object and leaves her helplessly in the street; there is no place for her to go and compels to return-back in the farm again.

For Marxist feminist gender oppression is class oppression and women's subordination is seen as a form of class oppression. It believes that women's situation in the society can not be understood in isolation from its socio-economic context. As the Marxist sees the alienation of labor from work, self, human being and nature women are also alienated from sex, self, children and from whole surroundings.

Even in the text, the life of the female character; Ellie is subordinated with Dillahan. Her days are passing as the desire of her husband; Dillahan not as the desire of Ellie herself. Her name was given by nuns in the convent but when she become a wife of Mr.Dillahan, people of Rathmoye called her Mrs Dillhan it pleased her. Because her mind also guided by the patriarchal ideology of the society of 1950s Ireland where the female was known by male or husband's identity. The people of the then society was guided by the archetypal images. So instead of to resist of the patriarchal norms and values they themselves easily accept that norms and values. Ellie has brought as a

servant of widowed farmer; Dillahan but after some years he marries with the servant to make a wife. Not only that, she even victims enough without the attention of a suave photograph. “No matter who he was or where he come from” (88). Ellie completely believes him that makes her alienation.

As summer in Rathmoye slowly passes Ellie falls deeply in love with Florian, opening up a side of herself that she never knew existed. But their relation can not get the destination then ends like winter because Florian leaves Ireland forever that leads them towards alienation. Ellie, an orphan from the convent before her arranged marriage to Dillahan, she had always been grateful for what she was give and never asked for much in the sense that for her condition the farm was being very strong means for her survival her home was his house because the farmer was very rich in property. But when she engaged with Florian, he totally alters her perspectives, making everything without him seem shadowy and dull. Existing only in anticipation of their meeting at his family's crumbling estate. “Ellie experiences passionate love for the first time with Florian” (58). Which she did feel with farmer never. In the farm they are always busy in farm's works. They have not any time even to think about love.

There is no place for women's sexual desire in the society. If a husband or boyfriend wants to have a sexual relation then that is the desire of wife or girlfriend also. So is the case of even Ellie. Her sexual desire is suppressed because of her husband's already fulfilled desire in the sense that he was wife and child but he lost both of them just before now in an accident. But Ellie was a virgin girl, so it is natural to arouse the sexual desire. When she came in the farm she should always busy in domestic duties by

suppressing her desire. She wants a child but the Dillahan did not concern about that matter. However, Ellie is Content in the farm because farm is a only one means to survive for her but for her childlessness, Ellie is not satisfied, she wants child even though she did not complain. Because the time hung heavy when her husband was in the fields. There was the routine of works and once a week she cycled in the four and half miles in Rathmoye with eggs she regularly delivered, more often if there was further supping to be done.

When she returns back from Rathmoye, she again hosed the dairy out, turned the milk's bucket she'd earlier scoured upside down on the slate draining- shelf besides the dairy sink. She put down poison in one of the turf sheds and in the feed shed, where something had been nibbling. In her vegetable patch "she weeded the parsley and thinned her carrots, saving what she pulled out. Tomorrow or the day after, the first of the peas she had sown might be full enough to pick" (20-21). So in the farm they both always busy in the farm's work. They have not any time even to think about love.

However the main character, Ellie accepted the marriage proposal of the farm owner, Dillahan with some expectation of change her life but her life is never changed in the farm. As a servant as well as even as a wife her days are passing equally- there is no change. From the dawn to dusk, she is always busy in the domestic duties and the farm work even though she is never asked much more with her husband. And even in the night they are not sharing the internal thinking. They slept separately. In this context Trevor writes:

In the silence of the room she sat for another hour, and then for longer. She did not weep, although she wanted to. The sympathy

she sought was there, she knew it was; yet she resisted it. She unbolted the back door and went outside again. She walked on the road, the night air refreshing, a relief. She walked to tire herself, the sheepdogs going with her. In the kitchen when she returned she opened the stove and dropped the pages she had torn from the exercise book on to black, unglowing anthracite. She pulled the dampers out and listened to the flame beginning. (97)

Suddenly Ellie falls in love with Florian, a photographer when she is going to Rathmoye to deliver the eggs. In the one hand, Kilderry loved her passionately and in the other hand, she is fed-up with her husband in the farm as well as she is searching the freedom and her woman-self. Most of the time they spent in the remote area of Rathmoye by sharing internal things. “When he gave her his hand to take it was the first time they had touched and still the calm was there” (120). Their days are passing very romantically in the beginning. Florian loved her and asking every internal talking with her.

Women are most confined in the household activities and they are not allowed to go out and work because their strength, skill, ability are taken inferior than the males. In fact which is not real but general assumption. Women are doing the household activities without any paying. Their work plays vital role in outside work but they don't get any credit. Even in the novel *Love and Summer* the female character Ellie is mostly confined within the household activities. When she was a servant of widowed farmer, she always busy in the farm's works well as the domestic duties without any rest. And some years later she receives a marriage proposal by the farm owner. She

accepted that marriage proposal with some hopes and expectation of the better future.

But even after the marriage, Ellie was bored that there was loneliness about her days at the farmhouse, “that housekeeping and eggs, and keeping the dowry spick and span, and white washing the turf sheds were not enough. Her husband always bewildered” (115). Ellie was childless she wants child but she did not complain if time hung heavy when her husband was in the fields. “There was a routine of time and once a week she cycled the four and half miles to Rathmoye with the eggs she regularly delivered” (20).

However Ellie does not have any courage to resist the patriarchal norms and values because the norms and values are guided by the economic power position of the males. Even if she speaks, her voice does not get any place. So by suppressing her desire under the feet of the patriarchal system, she is passing her days in the farm. Being even a wife, she does not feel the passionate love with the farmer because despite of the farm’s work as well as the domestic duties the farmer never thinks other thing to her wife. In the process of going to Rathmoye to delivered eggs, Ellie deeply falls in love with a stranger; a photographer. He was only a son of the Irish father and Italian mother.

In the case of Ellie her whole life seems very pathetic. Her days are passing as the desires of male not as the desires of Ellie herself. Even her name Ellie was given by nuns at convent when she married with the widowed farmer, people of Rathmoye called her Mrs. Dillahan it pleased her because her mind also guided by the patriarchal ideology of Society of 1950s Ireland where female was known by male/husband's identity. In the farm she has

brought as servant of widowed farmer but later on he marries with her.

Likewise, Ellie was victim enough “without the attention of a suave photographer. No matter who he was or where he comes from” (88). Ellie completely believes him that makes her alienation.

Actually, women do not get such kind of wage nor their housework is taken as the actual work. Therefore women neither get any respect of their housework nor any wage. That is the cause of alienation of the women’s self. In the capitalistic society workers are like commodity and in the patriarchal society women’s place is also like marketable thing. Males use women as they want and get benefited according to their will.

Even in the novel *Love and Summer*, the position of the female character Ellie is similar to the marketable thing. She treated as an object by her husband; Dillahan previously and then by her lover Florian Kilderry. In the beginning Florian praises Ellie as she is everything for him-even the dress, eyes and so on. Florian Kilderry, “he said. ‘D’ you remember?” (81). “I dreamed about you, ‘he said” (85). Florian pretends that his life is not possible without Ellie. When they falls in love, they spent most of the time in the remote area of Rathmoye, The more he asked her about her childhood at Cloonhill the more Ellie loved her interrogator. No matter how strange he still sometimes seemed, she felt as if all her life she had known him. The past he talked about himself become another part of her: the games he had played alone, the untidy rooms of the house he described, the parties given, the pictures painted. “Being with him in the woods at Lyre, where the air was cold and the trees imposed a gloomy darkness, or walking among the monks’ graves, or being with him anywhere, telling or listening, was for Ellie more

than friendship, or living, had ever been before” (125). They are talking for the long time where they meet. Their conversation is as follows:

‘Did you always live in the hill?’ he asked. ‘Before where you are now?’

‘I came to the farm a servant.’ From Cloonhill, she said an institution.

‘Are you an orphan?’

‘They called us foundlings. At Cloonhill we all were that. Found somewhere.’

‘Was it horrible, the institution? Did you hate it?’

We were always there. The nuns pretended our birthdays, they gave us our names. They knew no more about us then we did ourselves.

No, it wasn’t horrible, I didn’t hate it’. (120-21)

Although Ellie revealed everything about her with Florian. “I’m married this good while, ‘she said” (85). And she also said that, before marriage, ‘ I am in the institution’. ‘Was it horrible, the institution? Did you hate it?’ but Florian did not care anything and did not under her humanity. Because he only wanted to make the love affair with Ellie very romantic. That is why, he said ‘No’, it wasn’t horrible, I didn’t hate it, he asked everything with Ellie. Florian’s attitude seems very much selfish and biased towards Ellie When he saw Ellie since then the erotic sense is increased into his internal heart. One day he manages the time and uses her as his desire. He tries to rest his eyes on the naked body of girl:

She closed her eyes, not wanting to be awake. He was in his shirtsleeves, his tweed waistcoat unbuttoned; he is looking down at her.

‘Don’t be upset, ‘he said.

Sunlight made a pattern with the shadows on the boards of the floor and on her clothes where she had thrown them, her bangle and ring she had taken from her finger. Her blue dress was crumpled. One shoe was on its side. (180)

He is very much emotional rather than rational, negates the Ellie’s desire as well as her humanity. So he did not revealed his reality that Shellnanagh had been up for sale. But at last, when he fulfilled his desire then revealed his reality like this: “There are debts that have to be paid, it would have spoilt our summer if I had told you earlier”(135). He had hidden that truth to make the relation romantic with Ellie. But Florian neglected Ellie's desires and yearnings so suppressed desire and yearnings leads Ellie towards alienation.

In the patriarchal social system, women were confined within domestic and household atmosphere. Since they did not have wide range of experience, they can not revolt against the patriarchal ideology. Domestic duties prevent to women to see the outside world. So they lack the knowledge of the outside world. Patriarchy thinks that ‘Shyness’ is the ornament of the women. But that concept of the society is only to the means for domination. In the household work male keep the female at the center position but in the outside work male occupied the position of the female. Even in the novel *Love and Summer*,

Trevor has presented, Dillahan as a representative character of the patriarchal social system. He praises his wife like:

She was often shy about something that was the women things. She had not known about the farm when she had first come and she had not pretended. She did but she was more skilled than he was now at what she'd become good at- the hens, the dairy, the vegetables she grew , keeping their accounts in order. He had never been inclined to compare her with his first wife; but he knew he had been fortunate twice. (100)

And to confine the women within the house males provides many things to the female within the house. One of them is a 'Sewing-Machine'. Because sewing machine helps to keep busy to female within the house. The novelist William Trevor also has tried to show the position of women of 1950s Ireland with the help of the female character, Ellie. In the context of the then society, the domination of the women was lingering since the ancient time to date. Trevor further writes:

The sewing machine had been in the house for as long as her husband could remember his mother's but passed on to her too. It would have been an extravagance to abandon it for a new one, although, Ellie had been offered that. The kitchen table, sturdy on its legs, its surface spacious, was where it had always been used. She changed the spool and rethreaded the needle, then turned the handle to begin the stitching of her seam. She had known how to sew on a machine when she had come to the

farmhouse; she made her own clothes, could turn a shirt collar and put in a pocket. But she did not need this dress. (101)

We live in a, Philip says, “class society that is also structured by gender. Which means that men and women experience class in different ways” (qtd. In Bryson 258). For Marxist feminist gender oppression is the class oppression and women’s subordination is seen as a form of class oppression. It believes that women’s situation in the society can not be understood in isolation from its socio- economic context.

In the case of the female character, Miss Connulty in her middle age was known in Rathmoye no more intimacy than that formality imposed upon her when twenty years ago, “Her mother ceased to address her by either of the Saints' names she had been given at her birth and when her father died she was nameless in the house” (8). In the case of Miss Connulty after the death of her mother, Mrs. Connulty she get freedom in the house in one hand but in another her life was guided by alienation. Although Miss connulty and joseph poul were more than brother and sister, having been born in the same few minutes they had never shared a resemblance. In childhood they had been close companions but often now did not communicate with one another for week’s on-end.

In the patriarchal social system, there seems the vast gap between male and female. Female are similar to the sojourner in her father’s home or in the father’s economy. When they grown-up they should not live in that place. The son has got the fully rights in his father’s economy. So like the case of Joseph Poul in the text *Love and Summer*. He is a son of deceased Mrs Connulty; one of the representative character of the patriarchal social system. So his mind is

guided by the patriarchal ideology or tradition. In his concept when the daughter grown-up she should not live in her birth place. He further says:

There had always been the chance that she would marry that the past she never recovered from would at last be forgotten, that Gohery or Hickey from the water shop, would show an interest that one of the men who came regularly for a night would, or one of the older bachelor in the town but now nobody is in the favor of her. (15)

“Patriarchal notion expects women to be ‘Other’ and ‘Object’ and male is considered as ‘Self’ and ‘Subject’. It is not real but just a social construction that is based on male domination, which treats the women as commodities. By creating the binary opposition, male takes advantages” (De Beauvoir 995).

At first Florian had pitied the infant left in a corner of some yard or on a convent step, had pitied the child given a place among the unwanted, the girl who had become servant. Her loneliness had been his when they were friends - before too greedily, he asked too much of friendship, and carelessly allowed a treacherous love to flourish. “She had come to him and pity now was nourished by his greater guilt, and guilty was lent some part of pity's dignity” (185). When Florian reveals his reality to leave Ireland forever pain and suffering is hunting her. Ellie said "I would go with you to anywhere”, “Florian listened reluctant to engage in what was being pressed upon him” (171). Florian at first, he praises Ellie but at last he searched for words to end the relation with Ellie and says “it might be better to end what had not begun”

(120). And doing so, “in spite of tenderness and affection for girl he hardly knew he had made a hell for her” (160).

In the novel, *Love and Summer* different factors like loves, losses, poverty tragedies and class and struggles that creates alienation in every family and characters. However, they become unable to avoid the depression, tension and alienation. Lack of effective Communication, proper unawareness, poverty, biased manner, etc are some of the elements that directly influence the life of characters in the novel. As a result, they are compelled to be the victim of Marxist alienation.

In the late 1950s, the country, Ireland was devastated by poverty, relationships wrecked, biased manner and society was ruled by religious dogma that directly touches even in the environment of the society and creates depression, uncertainty, fragmentation and alienation.

Writing in the third person narrative, Trevor employs the subtle shifts in tone and rhythm to represent different perspectives. It has different characters from different family they are with different perspectives that invites uncertainty, fragmentation and alienation. The patriarchal ideology of the society, proper unawareness an unfulfilled desires of the characters that leads them towards alienation. In the novel *Love and Summer* Trevor has depicted the reality of 1950s Ireland.

Ellie Dillahan is a married women, why'd she be going with a photographer? Of course, there is no freedom in the farm. When she enters in the farm then she is always busy in the domestic duties as well as in the farm works. Foe Ellie there is no difference before marriage- as a servant, and after

marriage- as a wife of a Dillahan. But whatever happening, she is living without speaking. Sometimes her husband asked her, 'you are troubled, Ellie'. She said, 'Ah no, no' (114). Because even she speaks, there is no chance to change her life. And there is nobody to support her . so she thought that it is better to not to speaking. Because she is bound to live within the trap of the farmer in the farm. In this context, Trevor says:

Dillahan was not by nature an inquisitive man, nor did he usually question what bewildered him, accepting his bewilderedment for what it was. But it crossed his mind- the first it ever had- that Ellie was bored, that there was a loneliness about her days at the farm house, that housekeeping and eggs, and keeping the dairy spick and span, and white washing the turf sheds were not enough. (115)

However, she is not speaking in her duties, from her internal heart she is searching the freedom as well as self-respect. She did not have any courage to resist of her husband because the norms and values of the society are guided by the males. But she is unsatisfied with her husband in the case of child, it is clear by this textual evidences:

Content but for her childlessness, Ellie did not complain if time hung heavy when her husband was in the fields. There was the routine of works and once a week she cycled the four and a half miles to Rathmoye with the eggs she regularly delivered, more often if there was further shopping to be done. (20)

But she is deprived from her husband's love, support as well as economy because of that reason, she eloped with stranger; a photographer in the hope of love, support, freedom as well as the bright future as the resistance of her husband. "When he heard a bicycle beyond the bend and then Ellie went by. He thought she'd see him there, but she did not. He called after her, wanting to show her the marshy corner, but she rode on, not hearing him" (172). Because she is completely devoted with the photographer.

But poor Ellie is victim enough even with the photographer. He also treats her as an object or marketable things. At first he had spoken to the girl in Rathmoye because seeing her again, he had wanted to. When she'd led him to the self he was looking her voice was soft and shy, unhurried, of the country. He had noticed first her "grey- blue eyes, and while they talked had found himself liking more and more, her unaffected features" (61). When he need he used her and when he fed-up he throws her in the street by negating her desires. So her life is completely alienated however where she go. At last with the full pains and sufferings rather than love and support she is oblige to return in the farm with the previous husband. She is never success to get freedom in life what she wants.

In the novel *Love and Summer*, the another female character Mrs Connulty also dominated by her husband. So she is living separately with her son; Joseph Paul and her daughter; Miss Connulty. But when she is reaches near to death, she is obliged to join with her husband, means that in that context, however the women tried to resist the patriarchal social system they could not get success because even the females were culturally hegemonies

that women can not do anything without supporting of the males. In this context .Trevor further writes:

The life that had come to an end had been one of the good works and resolution, with a degree of severity in domestic and family matters. The anticipation of personal contentment, which had long ago influenced. Mrs Connulty's acceptance of the married state and the bearing of two children had since failed her: she had been disappointed in her husband as death approached, she had feared she would now be obliged to join her husband and prayed she would not have to. (01)

The main female character Ellie leaves her husband, by negating him but at last she is obliged to return and join with him. And another character Mrs Connulty, when she had been disappointed with husband, and she is tried to be self-dependent by leaving her husband but the patriarchal context of the then society compels her to join with her husband when she is near to the death. Because patriarchy thinks that women can not do anything in isolation without the help of men. That is why, we can say that in the context of 1950s Ireland , the society as well as women themselves were hegemonized culturally by the patriarchal ideology.

In her lifetime, Mrs. Connulty's deprived by her husband's love and support. So, she is living separately and she always said that, after her death there will be the separate gravestone of her . so, when she died, at the burial time her children say "There will be talk about the way she wants it done, their mother had laid it down that she did not wish to have her name added to

her husband's gravestone preferring to have a grave and gravestone to herself" (12).

In the Capitalistic social system, the property or economic is more valuable rather than human relation and family relation. People know as well as praise and respect to the higher class people in the society. But nobody knows the poor or the underclass people. Even in the Trevor's novel *Love and Summer* the case is similar in the sense that Mrs Connulty was the respected pillar of the community. Because she ruled a pub, a boarding house, a coal yard and the number of other properties- with a rod of iron. When she died most of the town's people mourn in her funeral and they said:

The funeral mass was on the morning of the following day, and when it was over Mrs Connulty's mourners stood about outside the cemetery gates, declaring that she would never be forgotten in the town and beyond it. The women who had toiled besides her in the church of the Most Holy Redeemer asserted that she had been an example to them all. (3)

In the context of the 1950s Ireland the family relation seems less important rather than the economic or property in the sense that in the death of Mrs Connulty everyone is mourned but her own daughter- Miss Connulty, mother's passing gives some belated freedom and lifts the oppressive atmosphere in the Connulty's home. To Miss Connulty, at least, there is a sense of impending change because she had got all the mother's jewelers. In the one hand her life is free but in the other hand her life was guided by the sense of alienation because of the reason of her mother's jewelers. Jewelers

are only the means to make the brother- sister relation somehow bad or abnormal. So, there is always the communication-gap between them:

Although they were more than brother and sister, having been born in the same few minutes, they had never shared a often now did not communicate with one another for weeks on end, though less through not being on speaking terms than having nothing to say. (10)

However, Miss Connulty felt somehow freedom since the death of her mother, Mrs. Connulty; her life is guided by the sense of alienation. Because her brother seemed very jealous towards his sister in the case of the property which was run by Miss Connulty after the death of Mrs. Connulty. so not only, there is the lack of communication between Miss Connulty and Joseph Paul but also, they took their meals separately, being brother and sister of the same family. In this reference, Trevor further says:

A change was that Miss Connulty now took her own meals with the daily girl in the kitchen, and gave her brother his either alone or with the overnight lodgers in the dining- room. Before that, a table had always been laid for three in what her mother had called the family room, adjoining the kitchen and so cramped and small you could hardly get round the table with the dishes. (73)

For the people of the then society, the property or the economic is everything rather than humanity. In the Trevor's text we can see the various evidences of the value of property. Even in the case of Florian Kilderry, while his love with

Ellie was moving very smoothly and passionately, Florian's after a sweet summer diversion to conclude in the September, when he receives the 'Money' for the sale of Shelhanagh, Money that will allow him to leave Ireland and make something of his life. So after receiving the money, he ends his deep relation with Ellie by pretending about the debts of the house. And at last he sales house and leaves Ireland forever, negating Ellie's desire and humanity.

But poor Ellie does not do anything to solve the problem with the relation with Florian. "Without you there is nothing, 'Ellie said, 'I would go with you. To anywhere" (171-72). But Florian negates what she said, money is everything for him. The pains was hers not his. She does not blame a careless lover and returns in the farm again with bearing the suffering and "she grows her vegetables, collects her eggs" (221). Because in the patriarchal social system the female voice is under the feet of males.

When Florian leaves for Scandinavian then in the heart of Ellie, the feeling of summer gone and the chill of autumn morning lingering. Because she had come with Florian in the hopes to make her life better than in the farmer's house. At first Florian also has taken everything of Ellie very positively. But when he fed-up he throws her in the street- means that he used Ellie when he need and throws when he fed-up that is the already maintained norms and values of the male domination society. Florian is a character who plays the vital role to spoile the relation between Dillahan and Ellie. But at last Florian leaves her and she is obliged to return in the farm with the previous husband; Dillahan.

It was late afternoon, just before five, when Ellie arrived back at the farmhouse with what she had brought- tins of corned beef as well as the green 'holdall'. As she road into the yard she saw the tractor there and was surprised. It was parked untidily, crookedly in the way other vehicles that comes into the yard sometimes were. She remembered he'd said he intended to plough the sixteen acres where he had a crop of rape this year and he had a couple of jobs to do if he had be able to get down to them. When the dogs did not come to her she knew something was wrong. "She did not want to go into the house" (192). But she must be going because there is no place to go foe Ellie- neither any relatives nor her own property. So, even to her survival she should face whatever comes before her. When she reached in the house, she feels that her husband is angry. And Ellie feels very much pain and suffering and says:

He did not want to eat, and nor did she. He went away and she heard the tractor again, before he drove it to the fields. In the silent kitchen it came coldly to her that the tragedy of the man who had taken her into his house was more awful by far than love's denial. It came like clarity in confusion, there was a certainty it was to late. And it came coldly too, that the truth she yet might tell to draw the sting of his agony would cause more suffering than she could inflect, more than any man who had done no wrong deserved. (198)

In the farm, she became very restless; what to do and what not to do. She now feels that she herself is wronged whatever she done till now. Instead of to make better future with Florian, she is obliged to bear much more pains and

sufferings rather than before. She does not blame other rather she curses her own fate because in her life there came many ups and down. She is awfully deceived by a stranger; Florian Kilderry.

Although Ellie did not blame Florian Kilderry, he is wronged because whatever happening in the life of Ellie that is the cause of him. At first he had much more tried to prolong a friendship with Ellie. He had allowed the simple to complicated. He convinced, Ellie without him her life is dull and vain but as much as Ellie deeply falls in love with him so much so he is trying to leave the Ireland by selling the house. But in the memory of him Ellie became restless in the farm:

That night, in her sleep, Ellie wept. She tried to wake-up in case of her sobs were heard. She could hear them herself but when she managed to rouse herself she found her husband undisturbed. Her pillow was wet and she turned it over, and in the morning her tears had gone as if she had imagined them, but she knew she hadn't. (139)

Being a female, she does not have any courage to self existence after deceiving by Florian because nothing is possessed with her. If she has rights on the property, she could might think about the new way of life even if her lover deceived her. But it is not possible because the property is in the hand of males not in the hand of the female. She is alienated in life.

The end of alienation requires communism. So in the society the end of patriarchal domination requires communism. As the classless society emerges the class discrimination and the gender discrimination will be

diminished. Because when the classless society is established all people became equal and property will be in every bodies' hands equally. Then only in such society women get proper place and equality. According to K.K.Ruthven: “ Marxist identifies capitalism as a material base of a class system which is the source of all oppression, and holds that the specific subject of women will end necessarily in that general dismiss of oppression which is to follow the destruction of capitalism”(28).

Trevor's female character does not have self-respected and male character do not have the capacity to accept the co-existence of female. The female character Ellie is judge not in terms of her virtue but she is judged based on the object as well as gender inequality. Patriarchal norms and values try to confine women within the patriarchal boundary which takes woman as things, used for the convenience of males. They give attributes to women as the costumers give to the objects produced by capitalists. In the novel love and summer, Trevor also brings same kind of character who do not care about the pains and suffering of woman in their life and they are being dominated. It is because males have rights over economy of the society and economic distribution is not equal in the society.

Therefore women are being alienated from their women self and they do not have self- respected. They are being treated as if they were commodity. Their feelings and desires are cast-down under the feet of patriarchal social system.

Ellie is living her life with fear and hesitation. Sometimes she is commodified and dominated by her husband and sometimes by her lover; Florian Kilderry, she is dominated and suppressed. She is tried to seek the

freedom but can not get the destination. She is trapped within the patriarchal boundary where she is killing her own desire and living for the desire of others. Therefore her self is not her own real self. She is alienated from her own real self.

III. Position of Woman in Patriarchal Social System: Conclusion

This study attempts to find-out the cause behind the alienation of women in the William Trevor's *Love and Summer*. In order to identify the cause of alienation this study is centered on the character study of the characters and their behaviors towards each-others as well as their manner of life. The male female relationship, their attitudes and the concept of the then society as an aggregate are the center issues of this novel. This study examines the different events and conversation as well as the action of characters which proves that males attitudes towards females is not better than the attitudes and behaviors to the object. Women are treated as workers of the capitalists where workers know the exploitation but are compelled to work by suppressing their desires and women are taken as the means of the entertainment and desire fulfilling equipment of the males.

Trevor's most of the stories present the story of the faithless and ephemeral lovers: Ellie Dillahan and Florian Kilderry. In this text the female character, Ellie is completely alienated in every steps of her life in search of self-respect and the womanhood but could not get success because of the bias attitudes of the then society. Ellie is in the role of an object or commodity of males. So, she is guided by the will of the males. Male characters are taking opportunities and fulfilling their desires by using the female. Ellie, the main character of the story, enters into the world of the servant in the farm of the widowed farmer since the age of eleven. Because she is parentless and raised in the convent- run by the nuns and lack of the economy- due to which she is deserted by her husband, Dillahan as well as her lover: Florian Kilderry- it is the cause of the male selfishness. So, she is alienated. Though the cause

behind the alienation of Ellie is poverty and the bias attitudes of the people of the then society, Dillahan and Florian, both of their attitudes towards Ellie as commodity or object is prominent. And the property distribution and its holding system is the cause of Ellie's domination. Because women do not have money, they are compelled to be used as the desires of males of the society by suppressing their desires under the feet of patriarchy.

However, from the step of servant, Ellie entered as the wife of Dillahan after their marriage she is unable to get her real self and freedom. She is deprived from her husband's love and support. He uses her as his will- as an object. So her days are intolerable for her and in search of freedom, self-respect as well as the better future she went with another man; Florian Kilderry. But unfortunately Florian Kilderry; her lover also leaves her helplessly by negating her desires. Kilderry is one of the representative character of the patriarchal society- where man uses woman as his desires. So he uses Ellie when he needs and throws her when he fulfilling his desire. At first Florian praises and supports Ellie as she is everything. He said that, "he knew it was true: they complemented one another" (63). But when he fulfilling his desires then "He is reluctant to engage in what was being pressed upon him" (171). And negates whatever she said. Ellie is used as she was a commodity because she is in the hand of people who have money.

The male character, Dillahan treats his wife as the capitalists treat workers. He priorities the work rather than his wife's desires. As much as she is busy in the farm's and domestic duties so much so he is happy otherwise he is not speak with her. Because of his attitude towards women as commodity,

which can be purchased and sold, is the main cause of Ellie's commodification.

She wants some kind of change from the monotonous life in the farm and goes to Shelhanagh with Florian Kilderry having some expectation but he does not care about the desire of Ellie except his own desire. When his sexual desire increases towards her, he said, "Don't be upset' 'I'm with you" (180). But when he fulfilling his desires he negates her sayings: "I would go with you. To anywhere, "Without you there is nothing, 'Ellie said" (171-72). And leaves Ireland forever by selling his parents' house. For him money is everything rather than the Ellie's pains and sufferings. So, Ellie is alienated.

In the text, Ellie is in the role of an object or commodity even in the eyes of Florian Kilderry. When he summoned she forced to go in his house and when he rejects her she obliged to return in the previous place. Because she could not dare to resist the norms and values of the patriarchy to go with him rather "she does not blame a careless lover and returns in the farm again, she grows her vegetables, collects her eggs" (211). Because even for her survival she must suppressed her pains and sufferings.

So, she is misbehaved by her careless and faithless lover in his house and becomes the subject matter of other's laughter. All these domination of Ellie is caused by unequal economic distribution and patriarchal concepts of women as their materials which can be used and thrown after their use.

The present research entitled "Marxist Alienation in William Trevor's *Love and Summer*" has tried to prove that the alienation as well as the

desertion of the women in this text is caused by the patriarchal concept about women as an object or commodity. This concept is caused and enforced by the economic condition of women.

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