

I. Introduction

This research focuses on a famous American novelist William Dean Howells'. *The Rise of Silas Lapham*. Being aware of the social condition, the novelist has realistically presented the social reality of late 19th century. He has merged the social facts with artistic creativity in the novel. Mr. Silas Lapham, the central character of the novel, represents the proletariat (Middle Class) of the late 19th century. He belongs to the middle class of people in the sense that he is working in his paint business. Due to the Socio-economic condition Silas Lapham is compelled to work though he does not get enough money for his labour. Instead of getting good position in the bourgeois society he has been treated as an object in relation to bourgeois people like Tom Corey's family. His human value has been turned into mere money relation in the society. Tom Corey is representing the upper class of society in the sense that he possesses a lot of means of production. Tom Corey's family treats Silas Lapham as an insignificant person because Tom Corey's family does not think of the life of lower class people. But Silas Lapham, being aware of the social condition, he wants to have a respectable status in the society. In order to upgrade himself to the desired social stratum, he works very hard.

Throughout the novel, William Dean Howells has tried to present the fragmentation in the contemporary society on the basis of class. The society is divided into two different hostile camps where people are struggling to get a good socio-economic status. So Silas Lapham gives up his previous job in the paint business where he only gets a little money from his productions because he is straight and uneducated man. He has opened his own factory but he has no money to run his factory. By profession he is a business man, but his socio-economic condition is very pitiable because of capitalism. He is working for keeping his soul and body together.

On the other hand Tom Corey's family lives aristocratically. So Silas' family also copies them to keep their position in the society. Silas Lapham is always in economic problem. So, the two types of characters in the novel realistically represent the different classes people of late nineteenth century in the America.

The novel is set in the age of late nineteenth century. The world was running towards mechanization and rapid urbanization people were concerned for money they believed that money that could do nothing. They began to use human body as machine. Man began to sold for labour in industry as commodity. They worked hard but hadn't any pride on their work.

William Dean Howells was a prolific and versatile author of novels plays, essays, poems, short stories reviews, literary criticism and travel pieces, born on 1st march in 1837 at martin's Ferry, Ohio. His father, William Cooper Howells was of Welsh descent and his mother Mary Dean Howells was of Irish and Pennsylvania Dutch Stock. He was an out standing example of self-education.

At fourteen Howells became a compositor on the ohio state journal at Columbus and later editor for the same. After writing a biography of Abraham Lincoln, he was appointed as consul in Venice, Italy. His four years Venice was the equivalent of a university education for Howells. They gave him not only an acquaintance with the riches of Europe, but enough time to read, write and improve his knowledge of languages. During his consulship in 1862, he married Eliner Mead from Vermont, whom he had previously met in Columbus. Their stay abroad inspired the writing of Venetian life, Italian journeys which were published in 1866 and 1868 respectively.

Returning to America 1865, Howells intensified his pursuit of a literary career. After a few months of free lancing in New York, a break came when he was offered

the post of editorial assistant on the nation. Even this, however, was merely the prelude to one of the most important steps of his life. There he was merely the prelude to one of the most important steps of his life. There he was associated with the Atlantic Monthly, His association with Harper's monthly made him into the king of critics in America. He made Harper's monthly into a weapon against literary romanticism. He felt that such works correlated false views about life. He hated the romantic literature of such popular writers as Frank Stockton and such historical romance as Ben Hur by Lew Wallace. He further wrote that such novels make one forget life and all its care and duties as editor he was able to help younger novelists like Hamlin Garland and Stephen Crane.

William Dean Howells' created the first theory of American realism. He had many important followers' under him realism became the "main stream" of American literature. The quality of Howells' realism finds effective illustration in what are generally considered his best novels. A modern instance, *The Rise of Silas Lapham* and *A Hazard of New Fortunes*. In these he largely concerns himself with every day people and realistic translation of their experiences. However, his picture of humanity omitted the rougher aspects of life, and his standards of good taste did not permit the revelations of sex and violence which punctuate the writing of the twentieth century. Because of these omissions, the characters of his novels have been accused of being common place, but it is certain that modern realism owes a debt to Howells.

Howells' realism may be summarized in the dictum that everything real in human nature is valuable and that nothing unreal has value. He is ideal, realist, moralist too, tasteful and cultivated novelist, who uses the help of a realistic approach to enrich the process and not to pervert the result. Since he put his realist theories into practice in his novels, his characters are very complex and unromantic.

The author blames society for their troubles. Like most Americans in 1880s, he realized that business and businessmen were at the center of society and he felt that novels should depict them. The good realist should be interested in the common feelings of ordinary people on the other hand he felt that author should not make society look more ugly than it is. He is a social witness in his novels.

Novels and shorter fiction continued to pour from Howells' pen with excursion into poetry and drama. In literary criticism he also achieved what some historians consider his finest work reaching its peak with criticism and fiction in 1891. He wrote in criticism and fiction, that character is more important than plot. Howells' characters give an appearance of acting. They fall in love, marry, take jobs, lose jobs, get into trouble, get out of it, but their experience passes over him.

Howells' later years were rich in honors. His last two decades brought satisfying recognition to a man who despite varying estimates of his literary significance had always refused to compromise on matters involving principle. Harvard, Yale, Columbia conferred degrees upon him. Oxford bestowed a doctorate of literature in 1904, and leading institutions sought his services as lecturer and teacher for many years he was president of the American Academy of Arts and Letters. Before his compensation became his daughter's milord Howells died on 11th May in 1920 at his home in New York.

Since William Dean Howells is a prolific and versatile writer, he has written novels, plays, poetry, travelogue and criticism. But mainly his novels have given him recognition as a great American writer. His criticism has also helped him to become a renowned writer and critic.

William Dean Howells is basically a realist writer who created the first theory of American realism. Under him, realism became the mainstream of American

literature. Howells put his realist theories into practice in his novels. The theme of A modern Instance (1882), one of his earlier novels, shocked the public. It was about divorce a subject was not talked and written about openly. His characters are very complex and very unromantic. The author blames society for their troubles. This is a position he took in many of his novels.

Howells' next novels *The Rise of Silas Lapham* (1885), is about an ordinary, uneducated man who becomes rich in the paint business. It describes his unsuccessful attempt to join Boston's "High society" "Old fashioned heroes" and "unnecessary sacrifices" were common elements in the pretty pictures of life he created for young female readers. Another Mr. Sewell expresses Howells' own opinions. He attacks such romantic nonsense.

Howells works differ from French realists because French realists filled their novels with murder, crime and guilty sex while Howells does not include such things in his novels. Rather his novels deal with more smiling aspects of life.

However in *A Hazard of New Fortunes* (1890). Howells seems to turn away from the smiling aspects of society. It is the man who little by little, learns about the terrible suffering of poor people in society. It also deals with the women of late nineteenth and early twentieth century society in all of their forms.

Howells' has also written 'Utopian' novels about an ideal society with perfect justice and happiness. These included *A Traveler from Altruria* (1894) and *Through the Eye of the Needle* (1907)

The city has long viewed as both the setting and the subject of American realistic fiction including Howells' at the turn of century. Late nineteenth century writing however, suggests a more problematic relation between urban life and realistic representation. The confrontation with the unreal city as the site and sign of change

informs the realism of William Dean Howells' *A Hazard of New Fortunes* (1890). It is one of the first major novels about New York city.

Allen F. Stein says "Major portion of Howells' works examines marriage in America" (501). Indeed in Howells' works the extent to which a character is worthy of respect is usually in direct proportion to the success his marriage enjoys [or in likely to enjoy if he is a newly wedding or soon to marry]. At the conclusion of his novels, the rupture of a marriage engagement or the failure a business turns out, typically to be good news to almost everyone involved. He also discusses the interrelationship between men and women of American society of late nineteenth century.

William Dean Howells' is equally concerned with large social problems. He shifts his attention from the impact of marriage on the individual to its impact on society generally. He also believes that marriage enables one to deal with disorder. He presents marriage in his novels as a key means of mitigating the threat of the confusion that lurks both in the external world and within oneself. For Howells, ultimately marriage offers above all, a means of liberation from the prison self. This is the burden of perhaps the most explicit characterization of marriage to appear in Howells' work. He also uses autobiographical elements in his novels. For example, the world of chance does evoke Howells' own past.

It is significant that his characters are everywhere plagued by uncertainty and in decision. Taking action is either difficult or impossible for them, and the result, often is that the ultimate issue of a Howells' novel is no more than someone's hesitant formulation of a moral judgment. We normally think of politics as the most comprehensive public expression of the condition of a society as a whole. But Howells' novels are almost notoriously barren of contemporary political issues. He

made skillful and forthright use of the institutions of journalism. He knew that the newspapers and magazines are the daily report of the state of our societal soul.

William Dean Howells objects strongly to economic and social injustices in his novels. He advocates reforms of society and urges that men treat each other as equal. He deals directly and immediately with the family. Thus William Dean Howells' works deal with society and social affairs in a broad away.

The Rise of Silas Lapham Howells' novel is a realistic story of an ordinary man's rise to wealth and his family attempts at joining Boston's elite social circles. Silas loses his affluence but gains morality when he refuses to participate in unethical business practices. The novel is particularly noteworthy for a scene in which Silas embarrasses himself at a dinner party by drinking too much. Although popular in its day, said to be read by one million people in the century some critics disparaged Howells' relentless realism. Modern critics consider it one of Howells' finest novels and among the best work of American fiction.

The Rise of Silas Lapham is a novel written by William Dean Howells' in 1885 about the materialistic rise of Silas Lapham from rags to riches and his ensuing moral susceptibility. Silas earns a fortune in the paint business, but he lacks social standards, which he tries to attain through his daughter's marriage to the aristocratic Corey family.

In depicting Silas Lapham's rise, Howells focuses on the meeting of two very different sets of values, traditions and standards. Each has positive and negative features, each has strengths and vulnerabilities. It is about the inevitable meeting and conflict between these two American classes the traditional elite class and the rising middle class that Howells' writes his best novel, *The Rise of Silas Lapham*.

The Rise of Silas Lapham is his most prominent work. The book has been described as a paradigm for the United States in the late 19th century as the Industrial Revolution took hold, fortunes were won and lost and Americans searched for a new identity.

The Rise of Silas Lapham by William Dean Howells is a story of a man's moral development from a time in life dictated by the pursuit of material and selfish desires, to one that is guided by the dictates of a morally sound conscience. This paper argues that, although Silas Lapham is a flawed human being, he is a true hero because, ultimately, he is able to face up to his mistakes and realize that morality lies in decisions that are guided by the interests of humanity rather than the individual.

William Dean Howells was one of the most remarkable figures in American realism. He became one of the most successful novelists to attract many critics to ponder over his works. Since *The Rise of Silas Lapham* is one of the most representative novels of William Dean Howells, it has been able to draw attention of many critics from its very publication. Some critics have simply ignored the novel by pointing it as full of facts while others have praised it for its vivid presentation of American life and its society during the late nineteenth century.

Commenting on *The Rise of Silas Lapham* Donald Pizer says:

"I do not wish to intimate that Howells' consciously employed the ethical ideas of Mill. Rather, I believe that the similarity between Mill's utilitarianism and ethical principles of *The Rise of Silas Lapham* is probably the result of parallel attempts to introduce the ethical teachings of Christ within social contexts and yet avoid supernatural sanctions." (325)

Donald Pizer here demonstrates a utilitarian ethic with its subordination of individuals good to the good of the whole society in the American Society.

But Everett Carter, in *Howells and Age of Realism* discusses:

The sexual implication of the scene and the significance of shaving "a silver of symbol", as a "Symbol for the silver of personal morality of social living". One wonders, however, why it is the female who manipulates the umbrella and why a silver from the "major symbol" of materialism and selfishness should represent a fragmentation of the "large" presumably altruistic and unselfish morality necessary for society as whole. (165)

Carter here explaining about the moral aspects of the novel.

William McMurray points is that the technique of "retrospective discussion" stresses the relativity of various viewpoints and therefore suggests a fragmented society, one which offers Silas no absolute principles and leaves him only with his own individual judgment: thus Howells' shift from dramatic impartiality to an "involved" concern with "a single center of perception" is both "logical" and "inevitable". (359)

William McMurray here discussed about Silas absolute principles and his personal judgement.

Taking about the text John Cyril Bar argues that Silas Lapham dialogizes disparate voices and vision of reality, thereby constituting a collective but unincorporated social reality (160).

John Cyril Bar here clearly argues that Silas Lapham is realistic portrayal of society.

Literary critic Irene C. Goldman point out :

In "Business made her nervous: The fall of persis Lapham". That "Persis, at this point, he admires as being the same kind of hardworking morally firm helpmate"(423).

The above mentioned critics have different views on the novel. But the prime concern of this research is different from the issues of other critics. Thus, having recieved a number of responses to the novel, the object of this research tries to explore the class conflict of traditional elite group towards rising middle class.

The present work has been divided into four chapters. The first chapter presents and introduction to William Dean Howells and his works a brief outline of the novel *The Rise of Silas Lapham*, criticisms on the novel an introductory outline of the present study. The second chapter is Marxist criticism. It deals with development of Marxist criticism, important and relevant Marxist theorists and their views about literature and society.

On the basis of the theoretical modality outlined in the second chapter, the third chapter will analyze the text at a considerable length. It will sort out some of the extracts from the text as evidence to prove class conflict in the 19th century of America. This part serves as the core of this study.

The fourth chapter is the conclusion of this research on the basis of the textual analysis in chapter three it will conclude the explanations and arguments put forward in the preceding chapters.

II. Marxist Criticism

General Development of Marxist Criticism

Since this research paper is interpreting Howells' novel from Marxist point of view, it will be relevant to a brief survey of Marxist theory. Marxist criticism, in its diverse forms, grounds, its theory of economic and cultural theory of Karl Marx (1818-1883) and his fellow thinker Friedrich Engels (1820-1895) on the three main points. The first is: the "material production" of the Society largely determines the evolving history of humanity of social relations, of its institution, and of its ways of thinking or its overall economic organization. Second, historical changes in the social class structure, establishing in each era dominant and subordinate classes that engage in a struggle for economic, political and social advantages. Third claim is that human consciousness is constituted by an ideology, the beliefs, values and ways of thinking and feeling through which human beings perceive and by recourse to which they explain what they take to be reality. An ideology is the product of the position and interest of the particular class. In any historical era, the dominant ideology, embodies and serves to legitimize and perpetuate, the interest of the dominant economic and social class of the time.

Karl Marx was the most advanced economic, sociologist and supreme ideologist who formulated the most revolutionary and scientific theory. His theories disprove the bourgeois economic, political and social system establishing the philosophy of proletariat. He initiated the movement of the proletariat. i.e. the movement of those who do not furnish material things but work, against those who possess the abounding amount of wealth without labour. This emancipatory movement initiated by Marxism at abolishing the concentration of wealth in the hands of tiny minority by seizing the political and legal power from the hands of bourgeois class.

Marxism as a political theory advocates class struggle of the proletariat against the ruling struggle until the political power is seized and socialist emancipatory society is established. This brought a significant change in the bourgeois ideology. It challenged the old view point of philosophy itself. Marx himself stated clearly that philosophers have only interpreted the world in various ways: the point is to change it, explained life and world from a quite different perspective, this theory aims at intensifying the inevitable process of change brought considerable change in the concept of art and literature as well.

Literature, from a Marxist point of view, is treated as the reflection of the socio-economic life. When we talk of the socio-economic life of a society, we can find distinct classes in struggle for the economic, political as well as social advantages. And "a history series of class struggle between the class" [communist Manifesto]. So literature, for a Marxism should reflect the dialectical totality of a society and the value of literature is judge on the basis of how far it has done this function. Marxism is different from the movement of "art for art's sake." It stresses the need that literature should be useful to life. It denounces the modern trend of writing which concentrates on minute subjective picture of the world. Disproving the early concept of art and literature Marxist theorists of art and literature. They believe that literature has a social as well as political implications and it must be committed to be cause of people. It should aim for the betterment of society.

Although Marx and Engles have not left any systematic works entirely centered on art and literature, how ever, they have raised some basic questions about to their discussion about base and questions about them to their discussing about 'base' and superstructure', so "the interpretation of the relevance of Marx's theory to literature is a matter dispute not merely between Marxists (sociologist literature

critics, philosophers) but has been and is still the subject of bitter controversy between those claiming to be Marxists, (Slaughter 21). Therefore we find contrary views about art and literature among the Marxist critics and theorists themselves. Lukács treats literature as the reflection of outside reality. Adorno sees it as the negative knowledge of the actual world, talks about revolutionizing the whole sphere of art and literature and puts all efforts on bringing newness in the theatrical production. Even so they all agree on the point that "literature can be properly understood within a larger framework of social reality." (Forgacs 167)

The distinction between Marxist and non-Marxist sociological realistic criticism is not so sharp. Till nineteenth century all criticism was sociological; therefore Marxist criticism is often said to have originated from quite earlier of course, it is closely associated to biographical, sociological and historical criticism the fundamental difference between them is that the Marxist criticism examines how far a literary work embodies ability in altering human existence and lead it in the path of progress, prosperity and emancipation whereas others give emphasis on interpretive function and examine whether a work is successful in interpreting life and world appropriately. For this type of criticism interpretation is the primary function of art and literature. But Marxist, a living body of thought, aims at revolutionizing the whole-economic life establishing new political system led by proletariat. Orthodox Marxist theory of literature strongly insists that a work of literature should reflect the class relation and be committed to the cause of working class people. A writer's success or failure should be judged on the basis of his works which exhibit his insight of the socio-economic situation of the epoch. It demands the author's to produce reality objectively with special attention to class divisions especially the exploitation of the lower class by upper. So, literature instead of rendering outward superficial

appearance of reality, should explore the inner causes. But it is not so easy task. In order to capture reality successfully, an author needs to have deep intellectual power and penetrating vision of the historical forces of the period. Outwardly, superficial depiction of the things like that of naturalism and modernism which bracket off all the inner causes can never lead to reality. Literature, for Marxist critics, should be auxiliary in spreading ideology of working class.

Rene Wellek is known as the most influential critic of the 20th century, refuses to recognize any of the new trends in criticism as aboriginal. In his essay "The main trends of 20th century criticism". He observes that much of the criticism written today cannot be accepted as he writes "We are surrounded by survivals, leftover throwbacks to older stages in the history of criticism". In the same essay, he argues that the new trends of criticism ,of course have also roots in the past, are not without antecedents , and are not absolute original" (Wellek 115). According to Wellek in the beginning Marxists criticism was rather unorthodox. Frans Mehring (1846-1916) and George Plekhanov (1856-1918) from Germany and Russia respectively were early less orthodox Marxist critics who recognize the autonomy of artistic creation of certain extent. As wellek states; "They were very unorthodox from the point of view of later soviet dogma. Both Mehring and Plekhanov recognize a certain autonomy of art and think of Marxist criticism rather as an objective science of the social determinates of a literary work than as a doctrine which decides aesthetic question and prescribe subject matter and style to author" (Wellek 115).

Wellek discusses about the development of Marxist theory and states that even in soviet Russia literature was given certain autonomy till the "Socialist Realism" was imposed in 1832. and the authors were demanded to reproduce reality objectively i.e.

accurately "Socialist Realism" not only prescribed the recipe but also asked the authors to be socialist realist. Literature was directly intervened in accordance with political interest. The writers were openly demanded to use their art for spreading socialism.

Ramon Seldon, on his discussion about "Soviet Socialist Realism" states that "the doctrine expounded by the union of soviet writers (1932-34) were a codification of Lenin's pre- revolutionary statements as interpreted during the 1920s" (Selden 27)

Soviet intellectual literary scenario was highly dominated by linguistic and literary theory known as Russian formalism immediately before and after October Revolution. As stated by David Lodge "The focus of Russian formalist upon the medium rather than the message of literary artifacts brought it into conflict with the official ideology of post Revolutionary Russia and under Stalin, it was suppressed. Most of its exponents were silenced, or forced into exile". (Lodge 15-16)

Professor Seldon is of the view that the theory of art and literature propounded by Soviet Socialist writers against formalist theorists was founded upon the nineteenth century tradition of Russia realism. So, it was not aboriginal. He explicitly states that, "the combination of nineteenth century aesthetics and revolutionary politics remained the essential recipe of soviet theory". (Selden 27)

After the success of Russian Revolution Marxism drew much attraction in Politics. It spreads not only in Asia but also in Europe and America. According to Wellek, American intellectual activities were much influenced by Marxism during 1930s. Granville Hicks and Bernard Smith were two early Marxist critics from America. Similarly Edmund Wilson and Kenneth Burke were Marxist for certain period of their development later especially after second world war, Marxist political

as well as intellectual activities were much discouraged in America and they gradually feel in shadow.

Some Important Marxist Literary Theorists

Lucien Goldman

Lucien Goldman, born in Rumania and resided in France is recognized as an influential social and critic. The genetic Model was developed by Lucian Goldmann. He seems to be closer to Lukacs than any of his contemporary structuralism Marxist theoreticians as he views texts rich in social contents. He believes that the literary works arise out of social consciousness and behavior but the author is not "Mental structure of the author social groups" [Forgace 183] which Marks the originality of his theory. For him, the social group may be both revolutionary or reactionary and by mental structure he means the pattern of ideas and concepts possessed by certain social group.

Goldman builds up his theoretical promise on the ground that a society comprises of different classes of people, ranging from the reactionary to the revolutionary all having their own world out-look. David forgace discusses Goldmann's theory and genetic model as "it is centered on the origins, causes and determinates" [Forgace 183] of literary production. According to him, Goldmann is of the opinion that literary works are not the expression of "the author's self but of the social class of which the author is member". [Forgace 184]

In some way, they are the collective products.

He believes that language is only a medium of expressing worldview of his class, which is already in existence. A successful work, which expresses the worldview of the authors class coherently, is the one. The author's ability to express

the worldview of his class coherently is important. The creative work should show the world view not his personality. He is only representative of his class.

Marx and Engels were of the view that the struggle between the bourgeois and proletariat engendered by the capital labour relation may change the economic and social being of the proletariat and create situation for changed consciousness .

Goldman emphasized the close relation between 'base' and super structure "According to which literary structures simply corresponds to economic structure".[Selden 39]

He entirely rejects the viewpoint that claims literature having been created by "the individuals of specific gift Cliff slaughter's Marxism, ideology and literature is quite a valuable work for the study of Marxist literary theories. The book presents a long discussion about Goldmann's theory of literature. In this essay, the Hidden structure: Goldmann, slaughter argues that Goldmann shares nearly similar ideas to Lukacs on certain fundamental questions about literature. According to him, they came to the same conclusion about the questions "of the social, economic and political slaughter further states that in Goldmann's opinion:

The structure of the world vision of a social group was postulated as homologous with the structure of the universe of given literary works.

The social groups whose life situation and historical role necessitated a comprehensive vision would normally be found to be social classes.

The form of the structured in a manner congruent with the relations between whole and part, history and function etc. in the world vision of the class. However, the structures of world vision of classes were not conceived as fixed, but rather in a constant process of destruction and restructuration as the social group found it necessary to confront and

adapt to or overcome the new problems constantly thrown up by social life [Slaughter 154]

Goldmann argues that the creator of a work is the social class itself. In the *Hidden God*, Goldmann observes that "..... in the modern world from the 17th century onwards artistic, literary and philosophical works have been associated with social classes and closely linked with the consciousness which each has of itself. "[Slaughter 155]. Thus, for Goldmann, precise knowledge of the class and class consciousness is highly essential for the proper interpretation of literary works written mainly after the 17th century.

George Lukacs: Reflection Theory of Literature

George Lukacs, who is the most significant and influential Marxist literary critic in the 20th century, born in Budapest, Hungary on 13th April 1885, was of bourgeois origin. In his early life, he was attracted to revolutionary activities. He joined a student's club named Revolutionary socialist students of Budapest which inaugurated his life-long Marxist political and intellectual career which he was a student. He read several books of Marx and Engels and was deeply impressed by the economic and political principle of Marxism. He studied the Marxist ideology. He read Marx's *Capital* and *Communist Manifesto* with youthful enthusiasm. Lukacs' early hatred of capitalism was strengthened by his association to the revolutionary youths in Budapest and the reading of Marx and Engels as well. He rejected his father's financial business to devote himself to the political and intellectual activities. He was interested to read the works of a number of writers-Hungarian, French, German, English etc. and to analytical study to literature. He wrote many critical books as well as theoretical ones.

The Bolsheviks seized power in Russia in October 1917, under the leadership of Lenin and established the government of the proletariat for the first time in the world history. Lukacs who was observing keenly the Russian revolutionary movement was greatly inspired by its success soon, he joined the "Communist Party of Hungary" established on November 16, 1918 and devoted himself in the revolutionary activities. The Hungarian Soviet Republic was established in the following year, and Lukacs was also included in the new government. Later the "Communist Party and Social Democracy party" were merged and the "Hungarian socialist party" was formed. But the union between the revolutionaries and bourgeois could not work at all. On 1st August 1919 the communist party was banned in September, because of the growing pressure on the communist activities Lukacs left Hungary for Vienna. Between the years 1920-21, he was became the editor or "Kommunismus" a radical left review published there in. He being quite frustrated from the politics and decided to engage himself in theoretical works . Despite his active political life, Lukac is better known as a Marxist literary theoretician than a politician.

After the second world war [1944], Lukacs returned to Hungary the newly formed left government offer him to work as the member of presidium of the Hungarian academy. He also worked as the professor of Aesthetics and of the philosophy of culture at the university of Budapest. In the following years, he became the members of the Hungarian National Assembly too.

Lukacs doesnot believe the romantic concept of arts that separates it from social realities and its utility. He believes that romanticist art has no more scope and aim that expressing the purest feelings of the author. For Wordsworth- one of the greatest romantic poets, the creation of poetry is nothing more than "spontaneous

overflow of powerful feelings". It is "emotion recollected , in tranquility". For Shelly, a poet is a nightingale who sits in darkness and sings to cheer its own solitude with sweet sounds. So, romantic poetry is less about mankind, more about nature such as landscape, lakes, birds and flowers etc. The poems that are about mankind are quite subjective. Thus, the romanticism that entirely excludes the mimetic and pragmatic function of art was clearly a reactionary movement in Lukacs view.

Lukacs rejects romanticism and criticize naturalism that attempts to reproduce photographic picture of life, with equal vigor. He wants to discuss about naturalism and observes that, "universality without meditation is necessarily abstract." Naturalism which appears to be more realistic in its depiction of life is unmediated. He says that naturalists "kept strictly to an exact rendering of immediate reality." but fell into abstraction. Further, he remarks, "their exclusion of historical determinants [meditations] which in the everyday life of the average person are not, as a rule, reality perceptible, but which interacting in their totality with everyday existence from the concrete, essential features of an historical situation, transformed naturalist authenticity into abstraction" [Lukacs 215]

Lukacs' major argument in his work is that literature reflects reality outside it. Lukacs believed in "reflection theory". Lukacs who received the full thrust of Aristolelian concept of mimesis. The class struggle as already known within the terms of Marxist theory. This theory refers to the social totality which is particularly relevant to our purpose in the concept . The idea of art and literature as reflection began in the primitive age with plato and Aristotle in ancient Greece. We find them discussing about art as proper or improper reflection of reality. Plato, in the Republic Book X, discusses about art in detail. It opposes all kind of art which can't reflect the original. He discusses that all arts should imitate. He argues that not only poetical but also all

kinds of imitations are far removed from truth and reason. They neither carry my healthy aim nor have any utility so they are idle sources of amusement.

Although George Lukacs and Aristotle agree on several points, Lukacs' theory of art can't be dismissed as mere elaboration of the same. Lukacs' reflection theory is quite refined and subtle, moreover, it is influenced by "dialectical Materialism", one of the key ideological principles of Marxism. His theory emphasizes the social and political implications of literature along with other literature values.

Plato's theory of art has provided a basis for all kinds of critical discussions about art and literature. Later theories are either reflections, modifications or support for him, Aristotle refused Plato's charges against art. In the *poetics*, he argues that all the fine arts are founded on the principle of imitation although they differ in manner, mode and medium, they successfully imitate the original. He compares history and poetry in their presentation of reality and states that history is limited as it is centered on some specific past happening but poetry enjoys absolute freedom and it expresses universal truth.

Marxist philosophy claims that the generation of ideas and feelings in a head is not a personal phenomenon as it directly corresponds to the objective reality and is determined by it. As a true Marxist, he criticizes the modernist literary practice of separating the individual from the social process. The stream of consciousness as a narrative method are equally unacceptable to him. In his view, the modernist unmediated type of reflection of reality is erroneous. The modernist writers entirely fail to present reality as they sacrifice "dynamic historical environment" in the interest of rendering "Subjective impression". They cut their characters away from the social historical process and plunge them into inescapable flux. He objects such fragmentation and presentation of man as a solitary being unaffected by the social forces.

Reflection of reality outside is the key idea of his theory of art. Art for him is social historical phenomenon. But the reality in literary works and the reality in the actual world need not have one to one correspondence. Artistic representation is not photographic as the art is not a machine. A Photographic machine presents everything indifferently as it cannot react, whereas, an artist is a sensitive creature, he feels and reacts. So, a picture presented in a literary work like novels, dramas, poems, etc. ultimately passes through the active and sensitive minds of the author.

His interpretation of the world is influenced by the previous experience and his own liking and dislike. For Lukacs, the world is chaos from where an artist picks up the required materials. The objective reality which lies in the chaotic state is given form and arranged in sequence. David Forgacs in his brilliant essay "Marxist literary theory" observes that according to Lukacs "to be reflected in literature, reality has to pass through the creative, form giving work of the writer. The result, in the case of correctly formed work, will be that the form of the literary work reflects the form of the real world" (Forgacs 171). The process of selection and combination imposes bound to the chaos of objective reality. Forgacs says, in Lukacs view form is "the aesthetic shape given to content, a shape manifested through technical features such as time and the interrelationship of characters and situation in work" (Forgacs 171).

He accuses the naturalist writers of neglecting the important question of life and history. In his view, naturalist writers are alienated from comprehensive social problems. They possess superficial vision of life and dismiss the inner and constant antagonism between the class. They are unable to apprehend the basis and historical truth. He says that "the naturalist manner of portrayal inestimably blunts both popular movements and popular attitudes; it deprives one of the historical objectivity and other of consciousness" (Lukacs 212).

In Lukacs' view, reality reflected in a literary work should be similar to the one reflected in human consciousness and it is the duty of critic to examine whether it is translated correctly or not a literary work; and to judge whether a literary work is realistic or not. The achievement of success or failure of an author depends upon his greatness in capturing the objective reality through his work. In Lukacs view, a true artist is the one who is successful in depicting the social and the historical reality objectively through his literary work. All artistic creations are inseparable from the socio- historical phenomenon. Therefore, art is a special form of reflecting reality which is the sum total of socio-historical phenomenon.

Lukacs stresses that art is closely connected to the reality- the socio-historical situation of specific period: it is not reality in itself. It is only the knowledge of reality. Art is totally and reflects totality. So, he argues that scientific thought as well as our everyday thinking possesses reality but art differs from them because the impression of reality in art is mixed with individual reaction. Thus, he does not believe on the emotive theory of art. He argues that "the creation and appreciation of art is not unique and mysterious kind of knowledge". (Lukacs 232)

From Marxist point of view, art is originated in the society and it must have some social significance. Marxist philosophy itself insists that literature closely corresponds to reality. It is explicitly stated that literature belongs to the superstructure as politics, religion and philosophy which are based on socio-economical base. Lukacs stresses that there must be some formal correspondence between the literary work and "dialectical totality". According to the Marxist point of view, art is originated in the society and it must have some social significance. However, this reproduction of reality can't be always indifferent. It also carries the artist's attitude towards it.

Lukacs tried to show art from Marxist realistic prospective is rather severe in his treatment. All characters, whether good or bad, should be "portrayed as living many sided human beings and not as poster like caricature". (Lukacs 330) The only measurement of the successful artist is his touch to reality. Whatever the language, style, use of images, construction of plot is, if it does not copy the life faithfully , Lukacs doesn't allow it to be entitled a work of art. The universality of such picture depends upon the variety of the characters depicted in a work.

III. In Howells's *The Rise of Silas Lapham*

This section tries to probe into *The Rise of Silas Lapham* from the Marxist perspective while analyzing the novel. The main focus is on a middle class people who are dominated by Aristocratic or elite group in the nineteenth century America. Although it is an ordinary analysis, this novel represents a middle class people being victimized by a bourgeois in an American Society during late nineteenth Century.

In *The Rise of Silas Lapham*, Howells tells the dramatic story of the Laphams, a newly wealthy family living in Boston society in the late nineteenth century. The story focuses on the *Lapham's* struggle to fit into the old money, high class world of Boston. Howells illustrates the social problems that the Laphams encounter not only as a family, but individually in their respective ventures. Although the Laphams are extremely wealthy and can compete financially with any or all of the high class Bostonians, their humble background, their lack of manners, and their unfamiliarity with the customs and conduct of the towns elite brand them as outcasts, and despite their numerous attempts to penetrate though the snobbish exterior of Bostons high society, they are continually shunned socially.

Tom Corey's families against Silas Lapham's families in the context of class conflict became more significant when Tom Corey who was supposed to love and protect Sila's daughter, deserted her. For poor people deserted by bourgeois whom their families trusted most became a shattering experience.

Howells introduces two families the Laphams and the Coreys, and describe their background, traits, and places in society. He also provides an initial view of the contrast and conflict between the values and manners of two very different segments of American society. The sophisticated, world-traveled elite and the simple, rural, common people:

Mr. Lapham" he wrote, "Passed rapidly over the story of h`s early life, its poverty and its hardships, sweetened, however, by the recollections of a devoted mother, and father who, if somewhat her inferior in education was no less ambitious for the advancement of his children. They were quiet, unpretentious people, religious, after the fashion of that time, and of sterling morality, and they thought their children the simple virtues of the old Testament and Poor Richards Almanac. (7)

Because *The Rise of Silas Lapham* is set in the early 1880s, twenty years after the civil war, we should aware of the great differences in American culture from the late nineteenth century to our time. Of the novel first chapters provides the reader a strong sense of post-civil war American environment in the Northeast. In the first scene, Howells provides a contrast that clearly depicts the differences of city-bred and country-bred men of the era. Bartley Hubbard, as a "City Slicker" is Cynical, Sarcastic and though married, has an eye for the ladies. Silas Lapham, who is country born is straight forward and serious, and he shows great respect for his parents, wife, and country.

"Mr. Lapham, although he did not dwell on his boyish trials and struggles, spoke of them with deep feeling and abiding sense of their reality." This was what he added in the interview, and by the time he had got Lapham past the period where risen Americans are all pathetically alike in their narrow circumstances, their sufferings, and their aspirations, he had beguiled him into forgetfulness of the check he had received, and had him talking again in perfect enjoyment of his autobiography. (8)

By depicting Silas Lapham's rise Howell's focuses on the meetings of two very different sets of values, traditions and standards. Each has positive and negative features; each has strengths and vulnerabilities. It is about the inevitable meeting and

conflict between these two American classes, the traditional elite class and the rising middle class.

A Certain intimacy inevitably followed and when the son came he was even more grateful than the others. Mrs. Lapham could not quite understand why he should be as attentive to her as to Irene; but she compared him with other young men about the place, and thought him nicer than any of them. (...) She had not the means of a wider comparison; for in Boston, with all her husband's prosperity, they had not had a social life. Their first years there were given to careful getting on Lapham's part, and careful saving on his wife's. Suddenly the money began to come so abundantly that she need not save; and then they did not know what to do with it. A certain amount could be spent on horses, and Lapham spent it; his wife spent on rich and rather ugly clothes and luxury of household appointments. (25)

Lapham's attempts to succeed economically and socially become the driving forces in his life, and Howells' purpose is to show the impact Lapham's ambition has on himself, on his family, and on Boston's established elite society as represented by the Coreys. The conflict between the Laphams and the Coreys are paralleled by an internal conflict felt by Lapham and his wife. The conflict is between their simple country ways and values on the one hand, and the new desires and ambitions they experience as they increase their contact with the sophisticated Bostonians on the other. It is the novelist's confidence in a universal moral ideal, regardless of region or class, that finally enables the marriage to take place although the alliance endorses not his sympathies, Howells concludes that lifestyle is essential to civilization, so that social class, as defender of its lifestyle.

Naturally, these members of the upper class acquired their own customs and manners, one that distinguished them clearly from those who were merely rich.

The Laphams represent this large and growing group of rural people moving to the cities to find their fortune and the Coreys represent the Boston elite about which Howells was so ambivalent.

Laphams and Coreys, their place in the society are revealed by differences in how they spend their time, in the way they talk, in the ways they spend money and entertain themselves, and in their attitudes toward work, business, and intellectual or artistic pursuits. Even subtle differences in their speech and behaviour can be signals of class and position in Boston of the 1880s. We will better understand the conflict that inevitably rises between the families, if we note the ways the Laphams and the Coreys differ.

"And a man's simply nowhere in comparison" Said Lapham. But he respected a fellow who could beat him at every point, and have a reason ready, as this architect had; and when he recovered from the daze into which the complete upheaval of all his preconceived notions had left him, he was in a fit state to swear by the architect. It seemed to him that he had discovered the fellow, and the fellow did nothing to disturb this impression. He entered into that brief but intense intimacy with the Lapham's which the sympathetic architect holds with his clients. He was privy to all their differences of opinion and all their disputes about the house. He knew just where to insist upon his own ideas, and where to yield. He was really building several other houses, but he gave the Lapham's the impression that he was doing none but theirs. (42)

The Laphams and Tom come to realize that compromise is necessary in every facet of life. No career, no social situation, no personal relationship is ever completely fulfilling. All of life consists of compromise with inherited limitations and with fate in the form of social class.

Industrialization and the movement away from a rural economy led more Americans to the cities and increased the number of middle class town dwellers. Similarly Silas Lapham is a strong, morally upright country boy who groups up to achieve success as a businessman in Boston. Howells insisted on being rigorously truthful and faithful to reality as he saw it. He could not create an overly simplistic view of a poor country boy's rises to financial success in the city. He knew from personal experience that though financial success and recognition are possible for poor farm boys who immigrate to the city, social confidence and success are more elusive.

"Well, sir" said the son, who dropped the "sir" into his speech with his father, now and then in an old fashioned way that was rather charming, "you see, I have an indulgent parent" (58).

Here is clearly depicted that in the aristocratic families have such contradictory word was used as sir instead of dad or father. Tom's simple pronouncement makes a definitive statement regarding class higher class person speaks with subtlety rather than overwhelming pride or exuberance. The Coreys belong to group people who are bound to be confronted with shifting class boundaries. A group of people who are bound to be confronted with shifting class boundaries.

Yes, there's sense in that. But the suddenly rich are on a level with any of us now a day. Money buys position at once. I don't say that it isn't all right. The world generally knows. What it's about, and knows how

to drive a bargain. I dare say it makes the new rich pay too much. But there's no doubt but money is to the fore now (60).

Financial success is the ultimate goal of Laphams. If people have no property/money they will not have any good position in the society. The Laphams knows that someone can climb the social ladder by acquiring property/money. Under their quietly rural style of living in the cosmopolitan city, however, lurks Laphams restless desire to claim to position in the upper-class world. He is aware of the significance of money for his establishment in the society. If he had no money, his life would fail to appeal to Bartley who chooses to report his life in a magazine. The material success endows Lapham with a self-complacent feeling so much that he cannot help bragging about himself in public. However, he also finds himself completely segregated from the circle of the elite. Therefore, a self-contradictory begins to torture him.

"This comes of the error which I have often deprecated," said the elder Corey. "In fact I am always saying that the Bostonian out never to leave Boston. Then he knows-and then only-that there can be no standard but ours. But are constantly going away, and coming back with our convictions shaken to their foundations. One man goes to England, and returns with the conception of a grander social life: another comes home from Germany with the notion of a more searching intellectual activity; a fellow just back from Paris has the absurdist ideas of art and literature; and you revert to us from the Cowboys of Texas, and tell us to or faces that we ought to try papa Lapham by a jury of his peers. It ought to be stopped-it ought really. The Bostonian who leaves Boston ought to be condemned to perpetual exile". (62)

The elder Coreys are going to prevent the young Corey from his intimacy that he should obey his family's rule and regulation and he should not leave his own culture. If he forgets his culture, he will not live in their society. It is also conflict between rich and poor or these above lines are clearly help us that there was conflict between upper and lower or middle class. The conflicts between their desire to be self sufficient and content in who and what they are and their desire to rise socially becomes the most essential conflict in the novel.

Many serious writers felt that society had grown too complex, too elusive- even too freakish for any novelist to grasp as a whole. A close observation of manners had once seemed like a key to the social map, including the real distribution of class and power.

Henry James had long argued that the United States, as a relatively new society, lacked the density of institutions and manners to nourish the novelist. He himself left for Europe to seek out such a society but instead found his best material in the clash between the new world and the old, without feeling entirely at home in either one. (37)

D.H. Lawrence, followed James in the 1920s by arguing that:-

The great American Classics were all obsessive myths, metaphysical adventure stories, or boys' books, and he read them as no one had done before with a psychological grasp that made them surprisingly compatible with modernism (27).

James and Lawrence argued that:-

The romance rather than the novel was central to American realists and social novelists who had emerged in the decades after the civil war were at best marginal to the tradition (45).

After the civil war, rapid industrialization created a new crop of American multimillionaires. Although as wealthy as the "Aristocrats" of Boston and New York, the nouveaux riches were rejected by those arrogant guardians of traditional society because of their "uneducated" tastes and styles.

He had always said that he did not care what a man's family was, but the presence of young Corey as an applicant to him for employment, as his guest, as the possible suitor of his daughter, was one of the sweetest flavors that he had yet tasted in his success. He knew who the Coreys were very well and in his simple, brutal way, he had long hated their name as a symbol of splendor which, unless he should live to see at least three generations of his descendants gilded with mineral paint, he could not hope to realize in his own. (86)

At the same time, the Laphams come into contact with a family from the old Boston Brahmin elite, a family whose son falls in love with a Lapham's daughter. The reaction of both families to this potential liaison, the love affair itself, and the fate of the Lapham fortune form the subject of this solid novel.

If Corey should hardly have he helped feeling the social difference between Lapham and himself, in presence he silenced his traditions and showed him all the respect that he could have exacted from any of his clerks (102).

The only social attention which Lapham, succeeded in offering Corey was to take him in his buggy, now and then, for a spin out over the Milldam.

"There is one thing I don't like," said Lapham, in the course of one of those talks which came up between his wife and himself concerning Corey, "or at least I don't understand it: and that's the way his father

behaves. I don't want to force myself on any man; but it seems to me pretty queer the way he holds off. I should think he would take enough interest in his son to want to know something about his business. What is he afraid of "demanded Lapham angrily. (111)

Clearly Silas is a solid, honest man. Lapham's dawning understanding of how complex and essential differences are seen during his meeting with Corey and he found difference and he talked clearly about it with his wife.

The Picture of the bourgeois commercial economy of the 19th century seems so harsh that it towered over all human values, the sense of humanity and duty. All human relations and wealth became the only object everyone desired to obtain. The gap between the classes widened causing direct affect upon the life of working class people. The working class people had been dashed by the social prestige and had god wishes and were conscious towards the life and the social standard, but there was no chance to them. Hunger and social exploitation always compels the lower or working people to live in difficulties. Their everyday life always revolves around such labour exploitation and harsh behaviour from their master and from their capitalists.

The novelist is very careful to bring the social situation in his novel in the sense that he has not only brought the poor living condition of the working people who always get suffered due to many kinds of problems to adjust in the society but also that of the upper class. To bring the complete picture of the society he has tried to include the different facts of the society with his imaginative creativity. He tries to capture the reality of the society in the novel. This totality of the society can be perceived through the investigation of the social hierarchical situation. Actually rich (aristocratic) and poor (middle class) are the two sides of the same society because both classes exist in the society. The similar situation is the case of bourgeois

characters such as Tom Corey's Families. "I don't believe they have the habit of wine at table. I suspect that when they don't drink tea and coffee with their dinner, they drink ice water (128).

Lapham, a country-bred, self-made Vermonter, appears when he has already achieved wealth and finds himself being drawn, involuntarily enough into the more difficult task of adjusting himself and his family to the manners of fastidious Boston. Actually they had not habit of drinking wine people of Bostonian were talking like it toward the middle class people.

"Go and put on your coat! I say you shall! I don't matter how he sees you at the office, shirt-sleeves or not. You are in a gentleman's house now or you ought to be and you shan't see company in your dressing gown" (139).

This is picture of Lapham family who has serious concerns that might arise in social stratum. So according to uniform people get their position in their society. If man/woman is not in good dress we can distinguish that he/she is poor. He/She has not a social value like aristocratic men/women have.

The situation of the society that is pictured out in the novel has certain specific qualities which can be easily found in the nineteenth century American society. No self respect can be obtained due to the social slavery. Economically not only the characters are affected but also the society simultaneously is affected. The society reveals the poverty that causes starvation, yelling and crying to escape from poverty. due to the starvation there is unequal of property which creates difficulties in the society. Slowly and gradually, capitalistic system is increasing in which rich people become richer and richer day by day, and poor people become poorer and poorer. It

indirectly creates the class struggle in the society. The social value of life has been changed into material life.

"He has such a passion for business that I fancy he finds it hard being away from it any time, and he's made his new house an excuse for staying" (147).

Lapham makes deliberate efforts to climb up social ladder by building a new house on the Back bay behind Beacon Street, which marks a turning point in his moral pursuit. The Back Bay was at the time regarded as "center of civilization and refinement" and is the "classic example of the charming, cosmopolitan environment". It seems to be an appropriate place for a person to get connected with the social elite. Lapham, having realized the disadvantage of living in Nankeen square, manages to persuade his family to agree to his plan, guided by the doctrine that the more money is given to the architect, the nicer house he will build, he is generous enough to plan to spend forty thousand dollars on it. Building the house becomes a symbol of Lapham's quest for social status. He is actually attempting to employ money to qualify himself as a member of the elite world, ignore in his own family background. He hopes the amount of the money invested is proportionate to the degree of his penetration into the upper class world. This idea finds its vivid expression into the upper class world. This idea finds its vivid expression in his remarks: "it's just like ordering a picture of a painter.

Tom Corey is a "tangible" aristocrat who walks into Lapham's life. Lapham dutifully promotes the young man's relationship with his daughter Irene in the hope of getting connected his family. Admitting Tom Corey into his business is one of the many efforts of Lapham to help Tom get closer to his daughter. In kitting Tom as a guest at his home and "the possible suitor of his daughter" is "one of the sweetest flavors" that he has tasted in his success. (98)

Here, the Coreys' invitation for the dinner party makes Lapham so elated that he gradually loses touch with his normal self. The distinctive characteristics of Tom Corey and Penelope make them stand out in the two families and thus justify the possibility of their marriage. The marriage functions as a symbol which connects the two classes that are competing for their social position. Like Tom, Penelope distinguishes herself from others of her family because of her different mentality about class differences. Contrary to Irene who loses herself when face to face with Tom, she always preserves her own identity.

The major conflict between the classes in the novel revolves Tom Corey, a member of the esteemed Corey family. The possible joining of the middle class Laphams and the upper class Corey creates a stir for all involved. The Coreys are petrified of the consequences of such an ill matched union with the unrefined Laphams and, while the Laphams are horrified at the prospect of being embraced by their own lack of social graces.

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Hamilton Wright Mabie wrote that :-

Silas Lapham was nothing less than "practical atheism applied to art", Profaning the temple of the arts and the proper understanding of life with the destructive methodology of "Materialism" (36).

Here, Hamilton has clearly depicted the life of straight, honest and rural man who Silas Lapham is accordingly to him, aristocratic people are corruptors of morals and social value of rural and uneducated people. Aristocratic people destruct the life of general people. If they are not corruptors and destructors, they cannot be wealthy perform in the society. But Silas Lapham opens his own paint factory Due to honest and moral value he did not success in his business life.

A strong conflict developed regarding monetary success. It was admired and coveted, but it also came to be associated with corruption and immorality. People who made money had to compromise themselves morally to do so at least that's what people like Bartley Hubbard believed. A City newspaper reporter, Hubbard has seen enough ill-gotten wealth to be surprised and impressed by Lapham's naivete and genuineness. In fact, Hubbard sees these qualities as one that make an man vulnerable, so he doesn't respect Lapham for his apparent honest and straight forward manner. People such as Lapham can't stay "on top," Hubbard believes; their honesty debilitates them.

"I was the only one that wasn't a gentleman there!" lamented Lapham. "I disgraced you! disgraced my family ! I mortified your father before his friends!" His head dropped. "I showed that I wasn't fit to go with you. I'm not fit for any decent place. What did I say? What did I do?" he asked, suddenly lifting his head and confronting Corey. (194)

Hewells shows an attitude toward characters whose social and economic positions are low, though perhaps not exactly same. He shows the same attitude toward characters who are the newly rich of his fictional world. They are financially the equals or even the superiors of characters whom I shall call aristocrats but their origins are humble.

Their behavior betrays their background which above paragraphs proves that Silas Lapham and Corey differ. Cultural conflicts, which take the form of opposing values, provide, prejudices, and tastes, originating not only in the economic class structure but in the differences between urban and rural life styles.

It was not an elaborate dinner: but Lapham was used to having everything on the table at once, and this succession of dishes bewildered him; he was afraid perhaps he was eating too much. He now no longer made any pretense of not drinking his wine for he was thirsty and there was no more water, and he hated to ask for only. The ICE cream came, and then the fruit. Suddenly Mrs. Corey rose, and said across the table to her husband, "suppose you will want your coffee here" and he replied, "yes, we'll join you at tea." (185)

Howells wants to describe the life of aristocratic family where one poor man has invited for dinner who has not taken part in such party. The cultural differences between the Lapham's and the Corey's are most noticeably evident during the dinner party that the Corey's host in honor of the Laphams. Besides Persis' letter writing debacle before the party, the Laphams are completely out of their element throughout entire duration of the evening. Their conduct illustrates their naivety in social situation.

Since literature is the product of imagination, every art is created with the imaginative power of author. But, the very fact is that the foundation of every art is reality. So, the presentation of reality through the subjectivity of the writer is the every feature of literature. Literature is both the inclusion of objective reality and the subjective mind of the author. The writer presents the social reality by knitting the imaginative creativity of mind. So, it does not look like the photographic presentation

of outward reality of society. Art, being a subject of providing pleasure, always emphasises on its coherent threads of world's situation, and sequence of events. Williams Dean Howells being a good artist, focuses on the presentation of dialectical totality in his novel. He has captured the social reality of American in the form of art. The situation of the novel does not seem photographic to the reality outside of the society rather its situation is life like. The world of the rise of Silas Lapham reflects life-like situation of the late nineteenth century. It has included both objective fact of the fact the social situation and the class conflict prevailing in the American society.

Finally, briefly from the Marxist perspective of novel, focusing on the class conflict in *The Rise of Silas Lapham*, Tom Corey's and his family are the representatives of upper class and Lapham's family the representative of lower class. From these I found the real picture victimization of middle class people by bourgeois and the gap prevailing between the two strata of people in the late nineteenth century of American society.

IV. Conclusion

The Rise of Silas Lapham explores the class awareness of American society of the nineteenth century. Industrialization and Urbanization at that time led to a big migration from the rural area to the cities. Hence, it was unavoidable that the riches and the cultivated elite had to under go collision before harmoniously merging with each other in the society. As a pioneer of realism in the American Literature, William Dean Howells exerted an influence on the integration with this book by depicting Lapham's rise. He successfully conveyed the message that the class represented by Laphams and the Coreys are bound to integrate with each other regardless of their conflicts in the early period.

The most important motif in *The Rise of Silas Lapham* is to bring out the socio-economic reality of the late nineteenth century of American society. Where the people are divided into various hierarchies that can be further categories under two different hostile camps i.e. bourgeois and proletariat. William dean Howells is very conscious about the situation of his society which he has tried to capture with the help of literature. Thus, the preliminary function of writer is to project the socio-economic reality, as Marx refers to as 'base'

William Dean Howells' realistic expression brought him to the peak of his literary status. He has written different types of literary about the social situation in which he lived. His novels reflect his situations of the society as well as his autobiographical sketch. The social and economic problems raised by William Dean Howells in this novel were real problems faced by American elite people . The various social situations depicted in it have close relation to reality. He being a realist, has attempted to depict social problem in his novel, *The Rise of Silas Lapham*. Actually it is his socio-historical document in artistic form. However has presented

his experience of the socio-economic and political situation. Thus, a work of a literature arises in the society and at the same time it can influence the society and social changes.

The novel has attempted to bring the social economic situation to the readers. It presents the social conflict among different classes of people due to the unequal distribution of the property the story of the novel presents two sets of characters on the basis of economic status.

Though Howells has exposed the acute misery and difficulties of general working class of people in *The Rise of Silas Lapham*, he is mainly more realist, Marxist. Knowingly or unknowingly, he despises the side of the oppressor's and at the base, his work serves the proletariat interest. His attitude is to show some sympathy to poor people. He has distinguished the characters in the story of the novel into two types according to their social condition. One type of characters represents the working class of people, proletariat in Marxism and other types of characters represent the owner or the bourgeois. The upper class of people who possess the immense means of production Tom Corey's family. They are typical characters whose life depends on materialistic luxury on the basis of economic status. Their economic status is very good. They give employment to the poor class of People in their factory, mill and other such places but they just provide them wage which is determined by capitalist. The bourgeois class of people do not thinking upon the life of poor class people. They only want to have benefit from the works by exploiting lower class people. The upper class people such as Tom Corey's family behaves in aristocratic way because of the consciousness which is determined by the socio-economic situation of the society. Corey's family trends Lapham very cruelly and severely. They are working in their home or factory. But one other hands, the condition of the lower

class people such as Silas Laphams family is very pitiable. Because of the poverty they are spending the life of hunger, they hardly are able to keep their body and soul together. Therefore, they wonder different places for their job. Although they work hard they are unable to raise their socio-economic status. Laphams and his family want to have respectable social status in the society. So that Laphma and his family work in different places to earn more money because economy in the measurement of social status. But the environment is similar Lapham and his family work in the capitalist society.

Howells has written this present novel with interest to bring out the situation of the late 19th century in the American. Society Tom Corey and his family are the capitalists they do have the possession in the means of production in various sectors. They are getting more and more profit from the factory and as such places by giving wages only to the workers. But the condition of the workers is very difficult to raise their socio-economic status. Silas and his family are the representatives of the working class who are always remaining in the same bourgeois ideology of the society, although they want to escape from one places another place in course of working. There is no healthy relationship between the classes. The relationship between Silas and Corey are the same there is cold relationship because of the money relations. The poor condition of Silas Lapham Compels him to leave running the paint factory. He even could not manage food and other such facilities properly. Therefore he opens his own paint factory and works there for his own existence in the world.

Taken all together, then, the various episodes and Scenes this section of the novel offer many instances of the notable differences in the attitudes and behaviors of the middle-class Laphams and the upper-class Coreys. The inevitable battle ensues, with Silas pushing to earn his family's acceptance into the Coreys society and the

elder Coreys society and the elder Coryes trying by their own typically quite and indirect means to prevent the Laphams from pushing their way in.

The conflict between their desire to be self-sufficient and content in who and what they are and their desire to rise socially becomes the most essential conflict in the novel.

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