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Social Realism in Charlotte Bronte's *The Professor*

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Letter of Approval

This thesis submitted to the Central Department of English Tribhuvan University, by Bashudev Sharma, entitled “Social Realism in Charlotte Bronte’s *The Professor*” has been approved by the undersigned members of the Research Committee.

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Abstract

Charlotte Bronte's *The Professor* vigorously stands as an outstanding novel unfolding the socio-economic situation in the Victorian society. This work basically focuses on the pathetic condition of oppressed class people in England. It reflects the tussle between the upper class and lower class people in their attempts to raise their socio-economic status. To show the social reality, the novelist has created above mentioned two sets of characters based on the socio-economic condition. The central characters William and Frances Henry are working as labourers under capitalist mode of society. Wherever they go they cannot be free from the claws of bourgeois that make their life deplorable and poverty. The whole situation of human degradation has been portrayed as an inevitable consequence of private accumulation of capital, overwhelming gulf between poor and rich. Edward, Mr. Hunsden, M. Pelet, Zoraide Reuter belong to upper class of people. They present their cruel behaviour with the workers in their factory, private schools etc. William moves from one after another job for the hope of getting a respectable social economic status.

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I. The Victorian Society and *The Professor*

This research basically focuses on a famous English novelist Charlotte Bronte's *The Professor*. Being aware of the social condition, the novelist has realistically presented the social reality of the Victorian period. She has merged the social facts with her artistic creativity in this novel. William Crimsworth, the central character of the novel, represents the proletariat of the 19th century Victorian period. He belongs to the lower class of people in the sense that he is working as a clerk in a mill of capitalist Edward and Mr. Hudson. Due to the socio-economic condition William is compelled to work in the mill, though he does not get enough money for his labour. Instead of getting a good position in the bourgeois society he has been treated as an object in relation to bourgeois people like Edward and Mr. Hunsden. His human value has been turned into mere money relation in the society. Edward, Mr. Hunsden, Pelet, M. Vandenhuten are representing the upper class of society in the sense that they possess a lot of means of production. Edward treats William as an insignificant person because he does not think of the life of lower class people. But William, 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, Charlotte 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, William gives up his previous job of clerk where he only gets exploitation and cruel treatment from his master, Edward. William is homeless, poor person in the city of Brussels where he wanders for job from place to place. He finds several kinds of difficulties in course of working in different places. After getting appointment in a

private Boarding school as a teacher he works in very low salary which is very low for his labour. By profession, he is a teacher, 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, M. Pelet is the real education trader. He is involved in business of education for earning money. He is very interested to get more profit from the school. He looks upon William very negatively just because it is the consciousness of the bourgeois class of people. So, the two types of characters in the novel realistically represent the different classes people of Victorian period.

The novel is set in the Victorian age. The world was running towards mechanization, industrialization and rapid urbanization. People were concerned for money because they believed that money was the means that could do anything. They began to use human body as machine. Man began to be sold for labour in industry as commodity. They worked hard but hadn't any pride on their work.

Charlotte Bronte was born on 21st April 1816 at Throton, near Bradford, Yorkshire. She was the third of the six children of Patrick and Maria Branwaell Bronte. When Charlotte was five her mother died in 1821, and her aunt Elizabeth Branwell came to keep house and take care of the children. Her father was an intelligent, nervous, quick-tempered but warm-hearted man who had had some literary aspirations. He was a good father who did all he could to promote the intellectual development of his gifted children. Patrick Bronte did better for his children for their educational improvement. He had managed a good library in his own home to give knowledge about literature, biography, history, philosophy and other practical knowledge. The death of her mother and her sister at the clergy daughter's school profoundly affected Charlotte. Her miserable experience at school is recreated in *Jane Eyre*.

Charlotte Bronte expresses her personal compulsion and real scenario of her society in which she lived. Her first novel *The Professor* was published after two years of her death in 1857. The class conflict is the central motive of the novel. It realistically represents the Victorian period. Her second novel *Jane Eyre* (1847) is about recent experiences of her adult years as well as recollection of her childhood days. The heroine, Jane Eyre, is essentially a 'deprived child', a penniless orphan whose isolation in an inimical world makes her doubly vulnerable to its indifference and cruelty. At the orphanage the child forms a passionate attachment for an older and preciously intelligent girl, Helen Burns, because Helen is good to her. It is also so with the school superintendent, Miss Evans, who treats Jane with justice and confidence in her ability to make good. Normal human relationships based on mutual trust and humanity take a disproportionate place in Jane's affections, because of the traumatic experiences of her childhood. This point is made manifestly clear by the author before engaging her heroine in the Vertex of her love for her employer, Mr. Rochester.

Shirly is an important novel which was published in 1849. It is the portrait of a soul, and a picture of manners and character, but it has no particular plan. There is no marked crisis in it, either outward or spiritual; only a couple of love stories long drawn out and lumbering to a close that becomes obvious in advance. The episodes of machine-breaking and shooting are brilliantly told, but are soon over. They are, in substance, taken from the life. It is also an intensely regional novel; not only its setting, its character and its dialogue, but its very plot depending as it does upon the native textile trade, spring direct from the Yorkshire soil. The novel has an especial importance too as being-together with Mrs. Gaskell's novel *Mary Barton*, which was begun about the sometime though published earlier – the first industrial novel in

English literature, the first novel to depict the change in social conditions caused by the industrial revolution. In the novel, the emotional tension rises from the characters of two girls who become close friends and whose destinies are interwoven, the heiress Shirley Keeldar and the Rector's portionless niece Caroline Helstone. Caroline Helstone is a more Victorian figure, but she is one of the subtlest, truest, most delicate of Charlotte's fictitious conceptions.

Her final novel *Villette* was published in 1853 three years after *Shirley*. It is her richest and most completely integrated of all her work, a masterpiece of sustained imagination and style. In this novel, Charlotte Brontë has gathered together themes previously touched upon in the earlier works but not fully realized. This novel is packed with characters and incidents with tense drama, with profound reflection of life, with uncanny penetration into human motives and conduct.

Right from its first publication in 1857, Charlotte Brontë's *The Professor* has been gravitating the attention of various critics. They have viewed this novel from different perspectives. Phyllis Bentley views *The Professor* from the psychological point of view in which Charlotte expresses psychological horror of the Belgian girl students. He writes:

The psychological horrors of the Belgian girl pupils would hardly be exposed more ruthlessly by the pen of Freud; the mother of M. Pelet and Mlle. Reuter are the unpleasing hags, York Hudsden, Crimsworth's detestable Yorkshire friend, is psychopathic in the fierce incivility; even Crimsworth is disagreeably plain and Frances "Not striking" in appearance. (40)

Winifred Gerin takes this novel as the author's personal experiences in Belgium. He writes, 'What was entirely new in *The Professor* were the closely observed senses and

characters, derived from author's Belgian experiences, which mark a leap forward in judgement and mastery of her medium" (28).

Mrs. Gaskell comments the novel as attractive she writes, "I found the beginning very feeble, the whole narrative deficient in incident and in general attractiveness" (290).

Kathleen Tillaston emphasizes on the departure of narrative and avoidance of extreme feeling. He states "The Professor was a necessary stage; it set up a bare framework of 'working one's way through life' with a 'rational mind', a framework unknown to Angria, and from which none of her later narratives seriously departs" (285).

M.M. Brammer studied this novel stylistically in which Charlotte's style is at irregular intervals. He writes, "*The Professor* leads one to expect that stylistic change will be away from the 'ornamented and redundant' and towards the 'plain and homely.' But one or two instances of an opposite tendency occur, and it is interesting to speculate on the motives for these" (166).

Many critics have tried their best to unfold the various aspects of this text. The novel has been viewed on the theme of inimicity, men and women relationship, reflection of the author etc. Most often the novel has been researched for its stylistic change in narrative technique and on the theme of freedom. But the prime concern of this research is different from the issues of other critics. It explores the struggle of the protagonist to get adjustment for the respectable status in the capitalistic society. Actually, the text has explored the relationships of the classes of the contemporary Victorian period.

The present research work has been divided into four chapters. The first chapter fundamentally deals with introductory outline of the present study. It

introduces the central idea of the study which has been explained very briefly in the beginning. It includes the introduction of the writer and her texts very briefly. Her novels have been explained in short. It introduces critical review of some critics who have criticized this text from different perspectives. The brief introduction of Charlotte gives a glimpse of her miserable condition of her life and the society where the issue of socio-economic condition of the period and conflict among the different classes of people can be seen. Thus it presents the bird's eye view of the entire research.

The second chapter aims at providing the theoretical basis briefly. It attempts to introduce Marxist criticism along with the ideas of George Lukacs in which he has focused on the representation of the social reality in art. His idea of art has been discussed with the comparison of different ideology of the contemporary time. His disagreement with naturalist writers and modernist writers has been analyzed in relation to art.

On the basis of Marxist theory along with the help of Lukacs's idea, in the third chapter, the text has been analyzed to understand the Victorian period. In this chapter some extracts from the text have been taken out to prove the hypothesis of the research.

The fourth chapter concludes the ideas put forward in the earlier chapters and reveal the difficult situation of William and Frances Henry due to the poor living condition in the capitalist society of England.

II. Marxist Literary Theory : Lukacsian Perspective

This research paper is interpreting Charlotte Bronte's first novel *The Professor* from Marxist point of view. The different classes exist in the society and their antagonistic natures of relationship have been analyzed in the text. So, it will be relevant to make a brief survey of the Marxist literary theory.

Marxist literary criticism is related to sociological theories of literature in that it treats literature within a larger framework of social reality. In Marxist criticism social class and class relations function as central instrument of analysis. Marxist criticism, in its diverse forms, grounds its economic and cultural theory of Karl Marx (1818-1883) and his friend, political thinker Frederick Engels (1820-1895) on three main points. The first is: the "material production" of the 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 and engage in a struggle for economic, political and social advantages. Marx in his "The Communist Manifesto" writes:" The history of all hitherto existing society is the history of class struggle" (329). The third claim is that human consciousness is constituted by an ideology, values, the ways of thinking, the beliefs and feelings through which human beings perceive and by recourse to which they explain what they take to be reality.

Marxism is highly complex subject, and Marxist literary criticism always tries to analyze the inner socio-political reality. Towards the middle of the 19th century, Karl Marx, in association with Engels, developed radical economic, social and political theories. Marx formulated a most revolutionary and scientific theories in the time of tremendous socio-economic changes resulting from the scientific discoveries and establishment of large scale production of industries. His theories clearly

disprove the bourgeois, economic, social and political system establishing the philosophy of proletariat. They initiate the movement of the proletariat against those who possess abounding amount of wealth without much labour. The emancipatory movements initiated by Marxism aims at abolishing the concentration of wealth in the hands of tiny minority by seizing political and legal power from the hands of bourgeois class. Thus, Marxism is a political theory that advocates class struggle of the proletariat against the ruling class until the political power is seized and socialist emancipatory society is established. Marx says the society is divided into two great classes: "Society as a whole is more and more splitting up into two great hostile camps, into two great class directly facing each other: Bourgeoisie and proletariat" (329). This struggle brought a significant change in the bourgeois ideology.

Marxism treats literature as the reflection of the socio-economic life and judges it on the basis of how far it has fulfilled this function. It stresses that literature should be useful to life. For them literature should reflect the 'dialectical totality' of the society. Although Marxism is primarily a theory of social, economic, political and revolutionary activities, it treats art and literature with special care. Disproving the early concept of them Marxist theoretician have developed their own theories, which are known as Marxist theories of art and literature. Majorities of these theoreticians believe that literature has social as well as political implications and it must be committed to the cause of people. It should be used for the advancement of society.

Although Marx and Engles have not propounded any systematic theories concerning art and literature, they have raised some basic questions about them in relation to their discussion about 'base' and 'superstructure'. For Marxism, base affects the superstructure and with the change in base, superstructure also gets changed. In *Marxism and Literary Criticism* Terry Eagleton expresses the idea.

The ideology, in turn, is the product of the concrete social relations into which men enter at a particular time and place; it is the way those class-relations are experienced, legitimized and perpetuated. Moreover men are not free to choose their social relations; they are constrained into them by material necessity – by the nature and stage of development of their mode of economic production. (6)

So, it is affected by the specific period and mode of production. The change in socio-economic relations brings change in ideology, politics, religion, and literature as well. The basic characteristic of literature and art is determined by socio-economic factors. Orthodox Marxist theoreticians, therefore are of the opinion that the origin, development and success or failure of a literary work should be examined on the basis of its relation to socio-economic life of the contemporary society.

Eagleton expresses the concept about 'base' and superstructure's relationship according to Engels as:

Engels wants to deny that there is any mechanical, one to-one correspondence between base and superstructure, elements of the superstructure constantly react back upon and influence the economic base. The materialist theory of history denies that art can in itself change the course of history. (Eagleton 9)

However, such relation is quite complex and contradictory. Most of the Marxist critics are aware of this fact and recognized their partial cautionary; therefore, they do not entirely neglect the literary values despite their emphasis on sociological aspects.

Marxist literary criticism analyses literature in terms of the historical conditions which produced it; and it needs, similar to be aware of its own historical

outside it. As a matter of fact, it was quite safe and rather conventional to treat literary works as something referring to a reality outside them. For Marx, the external reality is prior to ideas in the mind, and that the material world is reflected in the mind of man and translated into forms of thought.

Raman Selden, on his discussion about "Soviet Socialist Realism" states that "the doctrine expounded by the Union of Soviet Writers (1932-4) was a codification of Lenin's pre-revolutionary statements as interpreted during the 1920s" (25). 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). Selden's view is that the theory of art and literature propounded by Soviet Socialist writers against formalist theorists was founded upon the nineteenth century tradition of Russian 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" (26). After the success of Russian Revolution Marxism drew much attention in politics. It spreads not only in Asia but also in Europe and America.

George Lukacs is one of the most important Marxist critics. He believes literature should reflect the reality of the society. He believes in reflection theory. This theory refers to the social totality which is particularly relevant to our purpose. However, the idea of art and literature as reflection was started in the primitive age by Plato and his disciple Aristotle in ancient Greece. we find them discuss about art as

proper or improper reflection of reality. Plato has discussed about the nature of art in his famous treatise *The Republic Book X*.

There are several points similar between Aristotle and Lukacs. But Lukacs theory of art can't be dismissed as mere elaboration of the same. However, the trend of evaluating literature and other art as reflection of reality was continuously in practice till the structuralists came out with their radical language centered theories of literature in 20th century. 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 literary values.

Lukacs does not agree with Romanticism and Naturalism in the sense that romanticism is ideal where there is no reflection of social realities, so they are away from the real scenario of the society. They always deal with the emotions, feelings etc. Thus, romanticism that entirely excluded the mimetic and pragmatic function of art was clearly a reactionary movement. On the other hand, naturalism attempts to reproduce the photographic picture of life. Naturalism, which appears to be more realistic in its depiction of life, is unmediated. By naturalism Lukacs means the distortion of realism, which merely photographically reproduces the surface phenomena of society without penetrating to its significant essences. Terry Eagleton writes about naturalism in his book *Marxism and Literary Criticism*:

As with naturalism, the dialectical unity between inner and outer worlds is destroyed, and both individual and society consequently emptied of meaning. Individuals are gripped by despair and angst, robbed of social relations and so of authentic selfhood; history becomes pointless or cyclical dwindled to mere duration. (29)

He is strongly against naturalist's attitude in art. He accuses the naturalist writers of neglecting the important questions of life and history. Naturalists in his view are alienated from comprehensive social problems. They dismissed the inner and constant antagonism between the classes – and possess superficial vision of life. They are unable to apprehend the basic and historical truth.

Lukacs criticizes modernism and its use of stream of consciousness. He charges the modernists of presenting men as unhistorical or solitary. Men are product of society. But modernist writers tried to present the total subjectivity without objectivity of the society. He criticizes Joyce, Beckett, Woolf etc. of going too far towards the direction of subjectivity. According to Lukacs, although they try to make their works life-like, what they have depicted is not endowed with reality as it excludes the inner causes that have made life worthless. The image of man in modernist literature is alienated or cut off the man from the socio-political situation. He writes "The human condition – man as a solitary being. In capable of meaningful relationship is identified with reality itself, the distinction between abstract and concrete potentiality becomes null and void" ("The Ideology of Modernism" 295).

The status of human being in modern literature is insignificant and void. He also accuses modern writers of being more formalist. They focused on form without emphasizing on content. He criticizes the modernist. In his view, the modernist unmediated type of reflection of reality is erroneous. They 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.

Lukacs does not see literature as reflecting reality in the way a mirror does. But since literature is knowledge of reality, knowledge is not a matter of making one-

to-one correspondence between things in the world outside and ideas in the head. 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 reality in the actual world need not have one to one correspondence. Artistic representation should not be photographic as the art is sensitive. An artist does not copy the social realities as photographic machine, rather 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 authors. His interpretation of the world is influenced by the previous experience and his own liking and disliking. For Lukacs, the world is chaos from where an artist picks up the required materials. During this process of selection, he may give priority to one aspect of reality neglecting the others. Similarly, the objective external reality is mingled with the artist's feelings and emotions which are purely subjective. In the process of creating work of art, the objective reality which lies in the chaotic state is given form and arranged in sequence.

David Forgacs in his essay "Marxist literary theories" 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"(171). Thus, for Lukacs literary creation is a process of putting selected matters together. This process of selection and combination imposes bound to the chaos of objective reality Forgacs says, in Lukacs's view form is "the aesthetic shape given to content, a shape manifested through technical features such as time and the interrelationship of character and situation in work" (171). He accuses the naturalist writers of neglecting the important question of life and history. Naturalist writers are alienated from comprehensive social problems. They possess superficial vision of life and dismiss

the inner and constant antagonism between the classes. they are unable to apprehend the basic historical truth.

George Lukacs in his *The Historical Novel* has examined various writers of English as well as non-English literature from the socio-historical point of view. It presents a detailed study of the works of Walter Scott (1771-1832) from the early 19th century. Scott was anti-romanticist and picked up the materials for his literary works from history. Being a historical novelist, he regrets the lost independence of Scotland through his literary works. In *The Historical Novel*, regarding Scott, Lukacs observes that "we must admire . . . Scott's extraordinary realistic presentation of history, his ability to translate these new elements of economic and social change into human fates" (95). Lukacs's view is that a true artist is the one who is successful in depicting the social and historical reality through his literary works. The principle of artistic creation applies not only in the case of Lukacs but also in case of every Marxist literary theoretician for them 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 phenomena.

Time and again he stresses the fact that art directly corresponds to outside reality. At the same time, he states that though it 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 reflects the totality of the society. However, he insists that "the novel must be faithful to history despite its invented hero and imagined plot" (152). Here he means to say that the thematic must be realistic whatever the description is for him "the novels aim is to present a particular social reality at a particular time, with all the color and specific atmosphere of the time" (150).

Though Lukacs demands an artist to portray reality in his work, he draws attention to the fact that it is not possible to portray reality as it exists. According to him, "reality as a whole is always richer and more varied than even the richest work of art, no detail, episode, etc. however exactly copied, however biographically authentic, however factual, can possibly compete with reality" (302). He argues that an artist, however, should endeavor to portray an all-round and comprehensive picture of his time. The universality of such picture depends on the variety of the characters depicted in a work. A true artist should attempt to include even such characters who are felt to be "the bearers of hostile principles" (330). All the characters, whether good or bad, should be "portrayed as living many sided human beings and not as poster like caricatures" (330).

Lukacs believes that reality reflected in a literary work should be similar to the one reflected in human consciousness and it is the duty of a critic to examine whether it is translated correctly or not in a literary work; and to judge whether a literary work is realistic or not. The success or failure of an author depends upon his capacity in capturing the objective reality through his work.

Lukacs always focuses that there must be some formal correspondence between the literary work and 'dialectical totality'. Not only Lukacs, the 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-economic base. So, from Marxist point of view, art is originated in the society and it must have some social significance. However, this reproduction of reality cannot be always indifferent. It also carries the artist's attitude towards it.

Lukacs's interpretation of art from Marxist realistic perspective is rather severe in his treatment. According to him, all interesting writings cannot be works of art. To be a literature they must be straightforward in their imitation of immediate truth along with other literary characteristics. Regarding the duty of Marxist aesthetics, he observes that its duty is "not only to explain his impoverishment and inadequacy in a social genetic ways but also to measure them aesthetically against the highest demands of artistic reflection of reality and to find them lacking" (Lukacs 334). Thus, he views that it is the duty of the critics to examine whether the historical or social reality is properly reflected or not.

III. Reflection of Social Reality in *The Professor*

The Professor, by Charlotte Bronte, is her first novel deals with the socio-economic realities of her age. The protagonist William Crimesworth is the central character of attraction of Charlotte to focus on the status of proletariat class of society. He is the representative of working class people who, due to his loneliness and poverty is living pitiable, miserable life in the street of capitalistic mode of society in the great town of X.

Charlotte Bronte was a true artist endowed with extraordinary creative energy. She possessed an inborn talent for art. However, her novels are not the outcome of her pure imagination. They demonstrate the social and biographical realities artistically. *The Professor* focuses on different classes existing in the society where the dignity of lower class people always gets suppressed from higher class bourgeois people. The world of *The Professor* is the world of inequality and class conflict where the situation of the poverty is dominant in the novel. Charlotte has captured the condition of reality shared not only by William and Frances, but the aristocrats and business people. All are working for them.

Contemporary social situation helps us to understand the author's socio-economic being and her consciousness. The author's duty is to merge her real experience in her literary work. *The Professor* is written to reflect the social status of the people of the society and their economic condition. The exploitation of William for the profit of capitalist Edward, M. Pelet, and others – represents real life situation of hundred of labours of the oppressed classes. But the protagonist believed in his own labour, confident, obedient in his work. The text is related with art, culture and the social reality as well as the relationship between upper class of people and the lower class working people. The society was full of industrial relationship where

there was only industrial development due to the advancement of scientific discoveries and machine:

The somewhat cold, gleam of the October Sun and sky; at frequent intervals along the banks of the river, tall, cylindrical chimneys, almost like slender sound towers, indicated the factories which the trees half concealed; here and there mansions (. . .), steam, trade, machinery had long banished for it all romance and seclusion. At a distance of five miles, a valley, opening between the low hills, held in its cups the great town of X-. A dense, permanent vapour brooded over this locality. (9)

Almost all the characters of the novel represent two types of classes where they represent the social realities. The narrator and his beloved wife Frances Henry represent the working class of people working for the capitalist's benefits. On the other hand, the mill owner Edward, Mr. Hunsden, the school owner, M. Pelet, Zoraide Reuter are from the higher rank of the society who do have lots of money and means of production in one way or the other.

Since you know French and German, I will take you as second clerk to manage the foreign correspondence of the house. I shall give you a good salary - £90 a year (. . .) if I find you stupid, negligent, dissipated, idle, I shall dismiss you as I would any other clerk. Ninety pounds a year are good wages and I expect to have the full value of my money out of you. Remember, too, that things are on a practical footing in my establishment: business-like habits, feelings, and ideas suit me best.

Do you understand? (12)

Edward gives employment to William in his mill as a second clerk. He use to work in the mill to translate documents of different languages into English and to deal with the

business affair of mill very hardly. The master, Edward tries to make him an object in his mill during the duty. He expects more work from William.

The labourers work in the factory but they just get very low wage for their labour but the whole profit of the production goes to the hand of mill owner, although they do not work themselves. This kind of production in the capitalistic mode of economy leads the society forward. But the real situation of the labour is very pitiable. They are living the life of poverty where there is full of hunger and scarcity:

I re-entered the town a hungry man. The dinner I had forgotten recurred seductively to my recollection, and it was with a quick step and sharp appetite I ascended the narrow street leading to my lodgings. It was dark when I opened the front door and walked into the house. I wondered how my fire would be. The night was cold, and I shuddered at the prospect of a grateful of sparkles cinders. (34)

The condition of William is very pitiable. He hardly can eat full of his stomach because of low paid wage by Edward and Mr. Hunsden. The very little wage is difficult for him to pay to the landlady for room. Actually, they do not have their own house to live but they are compelled to live the life in the slum areas. They hardly could keep their body and soul together. The author has tried to capture this situation of the society in the novel. The problem of getting job, job labour exploitation and the privatization of industry and education in the society have been realistically presented through the description of the story of the proletariat – the narrator and his wife Frances Henri.

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.

Since the very beginning of the novel William begins struggling for life. Due to the class conflict in the society, the hostility begins with the aristocratic families, "Tynedale and seacombe for my education; but as I grew up, and heard by degrees of the preserving hostility, the hatred till death evinced by them against my father, of sufferings of my mother of all the wrongs, in short, of our house" (3).

The protagonist's mother suffered much because of the socio-economic situation of the society. After the death of his mother he wandered lonely as helpless and homeless in the city of capitalistic society. He begins his journey of toil with the work in the mill of capitalist or the bourgeois Edward as a clerk which is regarded not as highly respected work. But initially he faced problems to get the job. During the work in Edward's company (Mill), he finds his master very cruel in his treatment. He does not treat him as a human being because the society has already turned into the mode of money relation. All human relationship and human values have changed into money relation with the rise of capitalism. He is treated as an animal without any personal, social human dignity. "As an animal, Edward excelled me for; should be proves as paramount in mind as in person, I must be slave, for I must expect from him no lion – like generosity to one weaker than himself, his cold, avarious eye, his stern, forbidding manner, told me . . ." (10).

He does not treat him as a human being properly; he also says that he is not bound to help any person because he believes in business. His mind is deep rooted in the capitalistic rules and mentality. Therefore, he say that trial for any job is important. After the trial he is appointed as a worker in the mill as wage labour. He is employed for translating the letters which makes him feel very tedious, like machine.

William no longer remains as clerk in the mill of Edward and Mr. Hunsden due to the harsh treatment of the masters. The ill treatment compels him to go out off the work. He starts his journey from 'X' town to the crowded city of Brussels for getting next job. He is able to get a job after long struggle in a private boarding school which belongs to M. Pelet. M. Pelet decides to give him an appointment as a teacher in the school.

She was very cautious, quite on her guard. She did not absolutely bargain, but she warily sounded me to find out what my expectation might be; and when she could not get me to name a sum, she reasoned and reasoned with a fluent yet quiet circumlocution of speech, and at last nailed me down to five hundred Frances per annum-not too much, but I agreed. Before the negotiation was completed, it began to grow a little dusk. I did not hasten it, (. . .) the sort of business talent she displayed. (60).

William starts to work there very sincerely by thinking that it is the ultimate solution for him in the capitalist city. He just gets wages from the school which is much less than the expectation of his work which is determined by the directress, Zoraide Reuter. He is working in the school very sincerely the whole day. He keeps himself busy in school affairs and with the lessons of the classes. The city of Brussels seems

very pleasant to him in the sense that he feels comfortable and some degree of freedom though he is working under the capitalists or master's wishes.

But William cannot remain in the school any longer as a teacher. He does not get sympathy from the school owners rather he understands the contemptuous and unfair attitude from his masters. The conversation between them, M. Pelet and Zoraide Reuter reflects the real attitude towards William.

What folly ! How could I prefer on unknown foreigner to you? And then-not to flatter your vanity-Crimsworth could not bear comparison with you either physical or mentally, he is not a handsome and intelligent man at all. Some may call him gentleman like and intelligent looking . . . (86)

The bourgeois does not understand the life of poor people. So, they do not understand the real problems of William. He is unable to raise his living standard with the small amount of money which he gets as salary of his own labour. The masters, M. Pelet and Zoraide Reuter are of the same ages but they do not understand the problems of William because of the gaps between the consciousness among the classes. William seeks another alternative for the betterment of his socio-economic standard. The cool relationship between William and Pelet and Zoraide Reuter makes him uncomfortable to live in the school. He, therefore, leaves the school and searches for other good place for work. He later gets an appointment in a private college. He starts his job of teaching profession with the hope of better life in the capitalistic mode of society. But he remains again under the heavy pressure of capitalism.

The another central character, the beloved and wife of William, is Frances Henry. She is from lower class of people in the capitalistic society. She is Swiss-speaking girl belonging to working class of people working as a lace-mender in the

city of Brussels. Actually she has migrated to a crowded city Brussels from Switzerland for the sake of having good life. She lives with her old aunt who is very helpless:

I am poor and not skillful; I have not great acquirements. When I was quite tired of this round, I begged my aunt to go to Brussels. My existence is no longer here, because I am no richer or higher; I walk in as narrow a limit, but the scene is changed. I would change again if I went to England. I knew something of the bourgeois of Geneva; now I know something of the bourgeois of Brussels. (113)

She is compelled to work in her early age because of her poverty. Her poor aunt could not provide her food and education properly. Their living condition can be realized by the observation of poor management in the room.

I apprehended after all that middle. Reuter's hint about its extreme poverty might be too well founded, and I feared to embarrass the lace-mender by entering her lodgings unawares ! Poor the place might be; poor truly it was; but its neatness was better than elegance, and had but a bright little fire shore on that clean hearth, I should have deemed it more attractive than a palace. No fire was there . . . (135)

She is living with her poor aunt who is unable to provide her education fees and to support her daily need. Therefore, to maintain the daily essential needs she has to work in the aristocrats' houses and teach the lace-mending in a school from where she just gets wage which hardly manages their poor living needs. Her poor standard can be understood from her profession of lace-mending which is not highly intellectual work. There is a gap between upper class of people and lower class of people. Because of her poor condition she is compelled to leave (dropout) her education from

school without completing it. Her pains and misery a little bit decrease with the romantic love affairs between William and herself. There is parallel situation them. So, after the death of her aunt she becomes alone in the earlier days but her bereaved soul gets love from the narrator. After the marriage, they even work like the earlier days because of the socio-politico situation of the age to manage their daily expenditures from morning to evening.

The novelist is very careful to bring the social situation in her novel in the sense that she 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 she has tried to include the different facts of the society with her imaginative creativity. She 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 and poor are the two sides of the same society because both classes exist in the society. The similar situation is in the case of bourgeois characters such as Edward, M. Pelet, Zoraide Reuter etc.

As the society is divided into two types of classes that are the lower class and upper class of people. So they have lots of opportunities of getting profit from the whole production. So, Edward, M. Pelet, Zoraide Reuter undoubtedly belong to this class. They are the capitalists of Victorian period. They are harsh in nature also. Edward is one of bourgeois in the story. He is the mill owner in 'X'. By nature, he is aristocratic because he always behaves in aristocratic manner. His own style of living is different from other earlier characters. He likes to ride on horse and fashion has become one of the essential thing for him. He has employed many workers in his mill.

"Edward is rich", thought I too myself "I believed him to be doing well, but I did not know he was master of a mansion like this." Cutting short all marveling speculation, conjecture, etc. I advanced to the front door and rang. A manservant opened it. I announced myself. He relieved me of my wet cloak and carpet-bag, and w ushered me into a room furnished as a library. (40)

Edward's position can be understood through the economic situation. He does possess a lots of means of production. He has invested money in his mill where a number of workers get employed. So, he is the representative of the bourgeois of the Victorian period. His consciousness is different from that of the working group of people. He has the quality of suppressing the workers as much as he can. Therefore he always wants to spend his life in luxurious way by exploiting the workers. He himself determines the wages of the workers without considering the needs and the evaluation of the labours of the mill.

He is very practical businessman in the sense that he does not allow emotion in his life. He seems very practical. Therefore, he always gives emphasis to money.

You are poor enough, I suppose. How do you expect to live till your quarter's salary becomes due?

'I shall get on', said I.

How do you expect to live? He repeated in a louder voice.

'As I can, Mr. Crimsworth.' (12)

He is very tyrannical to his workers. He behaves very cruelly with his workers.

Among them William, who works there as a clerk, is treated as an animal without human dignity. The tension between Edward and William makes the situation of the story very hot because Edward behaved William very hard way. William works hard

throughout the day but Edward wants to exploit him more and more as he wishes. He also looks tyrannical to his wife according to Mr. Hunsden, one of the manufacturers. Mr. Hunsden is one of the manufacturer and mill owner who belongs to the same rank as Edward playing the role of upper class.

Mr. Hunsden was a manufacturer and mill owner, and I was only a clerk, and my instinct propelled me from my superior. I almost weekly to transact business with Mr. Crimsworth, (. . .) I had conviction that he could only regard me as a poor-spirited slave, wherefore I now went about to shun his presence and eschew his conversation. (16)

His nature of behaving with the workers is the same. He likes to dance in party and to have enjoyment in party programme.

Therefore, this reflects, the socio-realities of the 19th century where there is always tension between the master and servants, factory owners and workers because the life of workers plung into the depth of poverty day by day but the bourgeois class people raise into the level of high status. The whole profit go to the hands of theirs (bourgeois) but the wage paid money helps proletariats to keep their body and soul together.

M. Pelet and Zoraide Reuter are the second type of businessmen. They have adopted the same kind of way of earning money. To earn more money, they have made the education as business. They are the seller of education in higher price. They have established the school for the profit. M. Pelet is one of the school owners who belongs to upper class, namely bourgeois. He believes in privatization of education where he has invested lots of money in school to get profit form production. He has established a private ladies boarding school in Brussels. M. Pelet is the second master of William. He employs William as a teacher in his school but he

teaches very sincerely. His master provides him wages for his own labour which is very little to him – that helps him hardly to keep his body and soul together.

Charlotte Bronte being a realist, has attempted to draw the attention of the readers towards the reality of her society. She has selected the subject matter for her novel from the society where the social condition of England is going toward the capitalism. The world presented in the novel is not exactly same to the society of the Victorian period rather it is similar in various ways. As her conviction art is the outcome of the subjective imagination of the author and the objective selection of the events. She does not believe in the photographic representation of the society in art. Being a true artist she believes in the pleasure of the art that should not be missed. The novelist is able to present the socio-economic condition of the society in the novel *The Professor* with the sense of presenting the totality of the society, the completeness of the reality is to be presented. She specially analyzes the classes of the Victorian society in the art form. She has mixed the different classes of character with their relations to work in the novel. It does not look photographic reflection of the society rather one way or the other similar to the aspects of the social reality. Its world does not serve one-to-one correspondence to the reality outside.

As stated above, William and Frances Henry both represents the lower class of people. They are working in the society for their own life but the reality is that they are getting more exploitation from the upper classes. On the other hand, bourgeois such as Mr. Hunsden, Edward, M. Pelet etc. is the next type of class. They are involved in struggle to get more and more advancement in economy. There are both types of characters in the society. She does not only present the pitiable life of workers who always sink in the problems but also present the life style of the rich people at the same time. The struggle between them is always going on for more

economic achievement. Two different sets of class of people leads the society into the progression. The capitalists try to involve to earn more money in factory as Edward and Hunsden. The basic element of social prestige for a man is to have money. It is reflected when William struggles to earn more money:

You're a mighty difficult customers to suit.

You won't be a tradesman or a person; you can't be a lawyer or a doctor, or a gentleman, because you've no money. I'd recommend you to travel.

What ! without money?

You must travel in search of money, man. You can speak French-with a vile English accent, . . . you may get to Brussels, for instance, for five or six pounds, if you know to manage with economy. (38)

The passion of earning money does seem very unnatural to the readers. It is the real consciousness of the people especially in a capitalist society. The novelist very consciously captures the social reality with her imaginative faculty of mind. The situation of William and Frances is paralleled but the story forwards towards the reconciliation of them with the bond of love which ends in to marriage. The selected social facts or realities get place in the form of the novel with her subjective creativity.

The working situation in England is portrayed in the novel very correctly. Therefore the people were oriented towards the cities of England looking for job. They agree to do any work they get. The rise of scientific development leads the society towards the progression. From the different parts of the country, men are attracted to the city. They want to do work in the factory for their source of earning money. It is the very situation of the country in nineteenth century. The process of

privatizing the different institutions had made the situation of the society, the monopoly of the factory owners. The monopoly of the capitalists has made the difficulties to the lives of the workers because it makes easy to exploit labours by the capitalists.

So, appropriation of the value of working people is the sole supporting base for capitalism to thrive. The value of labour power is determined by the amount of labour necessary for its production or, in another word, by the amount needed for the workers to subsist. But in the hand of capitalist, the labour power employed in the course of the day produces more than they require for sustenance. The difference between the two values is appropriated by the capitalist. Engles writes in an introduction to *Marx's Wage Labour and Capital*:

In our present day society, labour power is a commodity, a commodity like any other, and yet a peculiar commodity. It has namely a peculiar property of being a value creating power, a source of value, and, indeed, with suitable treatment a source of more value than it itself possesses. With the present state production, human labour not only produces in one day a greater value than it itself possesses and costs; with every new scientific discovery, with every new technical intention this surplus of its daily product over its daily cost increases, and therefore that portion of the labour day in which the worker works to produce the replacement of his day's wage decreases consequently, on the other hand, that portion of the labour day in which he has to make a present of this labour to the capitalist without being paid for it increase.

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A majority of social members who are involved directly in the production process are disinherited from their rightful claim of profit share. A handful of overfed capitalist, who don't work, appropriate an overwhelming account of profit as surplus-value. William and Frances are working as labourer for the capitalists such as Edward, Pelet, Hunsden, Zoraide Reuter and others along with other labours. The whole surplus value of their labour-production is eaten up by capitalist. But their condition is very poor even if William changes his profession. The workers, the real claimants, are provided minimum possible of wage that keeps them from dying. But the mass working class majority under a heap of ideology can't understand this at least consciously because the entire system of education and culture is so contrived as to save the illusion. Honest work is emphasized as a way to salvation from depravity. This kind of toxic ideology is imposed through religion and philosophy so as to paralyze their spirit of questioning. Vulgarity of all kinds are let loose in the name of freedom so as to deviate common mind from revolution. Hence the avarice of capitalism is responsible for various complicated angst and ills of modern working men.

One way or the other in his individual and social behaviour, this angst is manifest. Of course, it has been variously contrived or wrong interpreted as insanity, hedonism, buffoonery, and various kinds of deviation. The values produced by the workers being appropriated by the owners of the means of production will bring about slow and sure irreconcilable cavity between the "haves and have not." This increasing cavity bears the seed of revolution. Two basic classes, around which other sub-classes are grouped, are opposed to each other in a capitalist system: the owners of the means of production or bourgeois, and the workers or proletariat.

The characters are representing two different hostile camps or classes. The real situation of the proletariat in the Petersburg society shows the miserable living place of the labours. Every great city has one or more slums, where the working class is crowded together. Engels writes the very miserable condition of the labour class people in *The Working Class in England*:

True, poverty often dwells in hidden always close to the palaces of the rich; but in general a separate territory has been assigned to it where, removed from the sight of the happier classes . . . the houses of three or four rooms and a kitchen from throughout England, some parts of London excepted, the general dwellings of the working class. The streets are generally unpaved, rough, dirty, filled with vegetable and animal refuse, without sewers or gutters, . . . (62)

Charlotte Bronte has written *The Professor* to draw the attention to the truth that the poor people get suffered in capitalistic society. Her real goal is to draw the attention of the reader to reflect the capitalism in Victorian society. In that period capitalism flourished too much due to the invention of the mechanical instrument. Machine leads the society towards the progression but many few people could establish their higher and respectable status where they have seized (owned) the whole means of production. On the one hand, the mechanical production provided lots of benefit to the bourgeois class of people, and they start so much exploitation to the working class people. On the other hand, the lower middle class people and lower class people remain in the trap of poverty. They become just the object for the machines. Their human dignity of mind is totally lost. The working people cost their value of life; the value of body and soul. To raise the economic status in the society, they always suffer where the whole production is benefit goes to the hand of the bourgeois class.

So, the real construction of the society depends on hierarchy between higher to the lower-class-poor people who are struggling for life every day and night. By profession they are involved in company, mill, school, and other places which belong to some bourgeois but the working people are not free to do anything rather they are bound to obey the law made by the higher class people. Though their profession is lower-middle class, their socio-politico and economic condition is not respectable in the society. William and Frances's socio-politico situation is not very respectable. They are wandering from one place to other but their love plays the role of providing happiness, so this hope of life raises the spirit of living in the society. William, changes one after another working place for job in private sectors. Actually, people like William cannot establish their own zenith of dignity because they do not have power which is determined by money and means of production. They are always trapped in the cage of hunger where their thought of brains are not everything rather they believe in materialistic world. Everybody, men and women present, will know that as long as poverty makes virtue hideous and spare-pocket-money of rich bachelordom making vice dazzling, their hand to hand fight against the obstacles of the society:

And I had hesitated to enter the abode, because, I apprehend after all that Mdlle. Reuter's hint about its extreme poverty might be too well founded, and I feared to embarrass the lace-mender by entering her lodging unawares ! Poor the place might be; poor only truly it was; but its neatness was better than elegance, and had but a bright little fire shone on that hearth. (135)

Frances Henry's living place does not possess any good piece of furniture. The room is not decorated; it suggests that the living condition of Frances is not

standard rather she is poor labour. Her condition is pitiable in the sense that she is alone without any kinds in the world and not having any house of her own where she could live in. She cannot manage her daily things which are essential for life. The luxury of life for her is beyond her imagination unlike aristocrats such as Edward, Mdlle. Reuter, Zoraide Reuter.

Charlotte strongly desires to make people aware of the perpetual as well as dreadful condition of living around. She has selected such poor social situation for her literary work. She is very successfully in capturing and transmitting the real condition of deterioration of all human values in the society. The world of *The Professor* is very hard and difficult for the common people. It is the world dominated by capitalism. William and his wife are central figures, they have neither any heroic qualities nor dominating personality. They work whole days for wage that is actually very minimum for the labourer. The condition of the people is very pitiable.

The Professor aimed more at the impartial presentation of real life as lived in contemporary society. *The Professor* directs towards the statement and criticism of contemporary social problems. She studied the conventional conception of a teacher as it appeared on the stage and in the minds of the public and then inverted it for the purpose of awakening the people out of such thought. William wants to earn more money to get a respectable status in the Victorian society in the sense that money determines the personality of the individual. He suffers more in the starting phase of his career while he works in Edward's mill in 'X'. He wants to have self-respect as well as independence from the class of capitalists. But again he jumps into the cage of bourgeois hands.

Unemployment and low payments were the common problems faced by the lower middle class and lower class people. On the one hand, the commercial

bourgeois had been successfully accumulating huge amount of wealth making the best use of raw materials from the third countries and cheap labour at home. On the other hand, vast mass of working class people undergo immense misery. The gap between the classes in the English society is presented in the novel.

M. Vandenhuten was rich, respected, and influential; I poor, despised, and powerless. So we stood to the world at large as members of the world's society; but to each other, as a pair of human beings, our positions were reversed. The Dutchman (he was not flamand, but pure Hollandais) was slow, cool, of rather dense intelligent though sound and accurate judgement: the Englishman far more nervous, active quicker both to plan and practise, to conceive and to realize. (167)

The master and servant relationship is not good. The masters only want to suppress and exploit as much as they can. On the other hand, the condition of the servants is becoming more and more bad. They cannot produce any creative thought for their life. The story of the novel goes straight. She presents the story in linear way. The condition of Frances is very pitiable. She is living in an apartment i.e. in a room in rent. She cannot possess a house of her own but she is compelled to live in others house. She is unable to pay rent for the room. Therefore, she is working in the house of aristocrats where she teaches-lace mending to the aristocrat's daughter. She can hardly maintain her daily needs for food and settlement.

Since capital, the direct or indirect control of the means of subsistence and production, is the weapon with which this social warfare is carried on, it is clear that all the disadvantages of such a state must fall upon the poor. For him noman has the slightest concern. Cast into the whirlpool, he must struggle through as well as he can. If he is so happy as to find work, i.e. if the bourgeois does him the favour to enrich

itself by means of him, wages await him which scarcely suffice to keep body and soul together. If he cannot get to work he may steal, if he is not afraid of police. There must be poor everywhere indigence will find its way and set up its hideous state in the heart of a great and luxurious city. Amid the thousand narrow lanes and bystreets of a populous metropolis the poors are always there.

Charlotte has the concept to make his hero strong in determination that he is able to handle all sorts of problems through his/her consciousness. William, the central character of the novel is an ordinary character who is conscious enough about his social-economic situation, his past, present and future. Due to his consciousness, he always thinks about his situation, he wants to get a respectable status in the society. He always works hard and drops out from his job one after another to earn more money. He is struggling against the social and traditional norms. His struggle is an indirect struggle to change his livelihood at the first level and to change his social status by giving up previous profession. He works whole day in Edward's Mill which has made him very tired.

'I am baffled !' and submits to be floated passively back to land. From the first week of my residence in X-I felt occupation income. The thing itself- the work of copying and translating business letters – was a dry and tedious task enough, but had that been all I should long have borne with the nuisance. I am not of an impatient nature, and influenced by the double desire of getting my living and justify in to myself and others the resolution I had taken to become at tradesman, I should have endured in silence the rust and cramp of my best faculties. I should not have whispered, even inwardly, that I longed for liberty.

(20)

He wants to have freedom from such type of mechanical routine of work under his master. The situation of many labours in the company is the same. William works in the mill despite his own desire but he is in very difficult situation. His life is like that of a slave in the company where he does not feel the warmth of life. So, it is the bitter experience of work in capitalistic society.

'Work ? Why should I work?' said I sullenly.

'I cannot please though I toil like a slave.'

'Work, work !' reiterated the inward voice.'

'I may work; it will do no good,' I growled; but nevertheless I drew out a packet of letters and commenced by task –task thankless and bitter as that of the Israelite crawling over the sun-baked fields of Egypt in search of straw and stubble where with to accomplish his table of bricks. (29)

Though he works hard for the capitalist Edward and Hundsun, he cannot make them happy from the work. It is because of the gap between classes. There is always conflict between the upper class of people and the labour class of people. There is a cool relationship between William and his master, because of that the hot discussion between them William must leave the mill:

Take your hat; said he 'Take what belongs to you, and go out at that door. Get away to your parish. You pauper Beg, steal, starve, get transported, do what you like, but at your peril venture again into my sight. If ever I hear of your setting foot on an inch of ground belonging to me, I'll hire a man to cane you. (31)

William leaves his first job in Mill. He wanders as a helpless person in the streets of Brussels. Actually, his condition was very pitiable without any help from capitalists.

The situation of the society that is pictured out in the novel has certain specific qualities which can be easily found in the Victorian 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.

Cutting as these words might have been under some circumstances, they drew no blood now. My life was changed, my experienced had been varied since I left X-; but Hurdsen could not know this. He had seen me only in the character of Mr. Crimsworth's clerk – a dependent amongst wealthy stronger, meeting disdain with a hard front, consciousness of an unsocial and unattractive, meeting disdain with a hard front, conscious of an unsocial and unattractive exterior, refusing to . . . which I knew would be scorned as worthless. (162)

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 become the only object, everyone desires to obtain. The gap between the classes winds causing direct effect upon the life of working class people. The working class people have been dashed by the social prestige and have god wishes and are conscious towards the life and the social standard, but there is no chance to them. No one can do anything in front of the hunger and slavery. Though

the working class people have good looking well conduct and good sensitivity, they have to step towards the social evil work. Man never creates his/her way of life. It is not only painful but equally faithful to reality. The life and the situation of the working class people were driven to the inhumanity due to poverty.

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 very 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 words, situation, and sequence of events. Charlotte Bronte, being a good artist, focuses on the presentation of dialectical totality in her novel. She has captured the social reality of England 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 Professor* reflects the life-like situation of the Victorian period. It has included both objective fact of the social situation and the creativity of the author.

There are two different classes of people, characters such as Edward, Mr. Hunsden, Zoraide Reuter, M. Pelet etc. represent the upper class and the characters such as William, Frances Henry etc. represent the lower class.

William and Frances, represent the thousands of working men in the factory. The situation of William who is wandering for job one after another may not be the same as the people are facing in their real life, but we cannot deny the reality that it is similar to the situation of numbers of working people in the society.

The characters such as Edward, Mr. Hunsden, and others are the typical characters of Charlotte. She has created those characters to represent the capitalists of her period. She is able to give them some kind of behaviours and position to have the quality of bourgeois. On the one hand, she creates such kind of representative characters, on the other hand she knits them into a coherent sequence that successfully gets the position of a work of art.

IV. Class Conflict in *The Professor*

The most important motif in *The Professor* is to bring out the socio-economic reality of the Victorian society where the people are divided into various hierarchies that can be further categories under two different hostile camps i.e. bourgeois and proletariat. Charlotte is very conscious about the situation of her society which she has tried to capture with the help of literature. Thus, the preliminary function of a writer is to project the socio-economic reality, as Marx refers to as 'base'.

Charlotte Bronte's realistic expression brought her to the peak of her literary status. She has written different types of literary criticism about the social situation in which she lived. Her novels reflect her situation of the society as well as her autobiographical sketch. The social and economic problems raised by Charlotte in this novel were real problems faced by English/British people. The various social situations depicted in it have close relation to reality. She being a realist, has attempted to depict social problem in her novel, *The Professor*. Actually, it is her socio-historical document in artistic form. Charlotte has presented her experience of the socio-economic and political situation. Thus, a work of a literature arises in society and at the same time it can influence the society and bring 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 Charlotte has exposed the acute misery and difficulties of general working class of people in *The Professor*, she is mainly more realist, Marxist. Knowingly or unknowingly, she despises the side of the oppressor's and at the base, her work serves the proletariat interests. Her attitude is to show some sympathy to

poor people. She 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 type of characters represents the owner or the bourgeois. The upper class of people who possess the immense means of production are Edward, M. Pelet, Mr. Hunsden, M. Vandenhuten etc. 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 but they just provide them wage which is determined by capitalists. The bourgeois class of people do not think 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 Edward behave in aristocratic way because of the consciousness which is determined by the socio-economic situation of the society. Edward treats his servant William very cruelly and severely. He is working as a clerk in his mill. But on the other hand, the condition of the lower class people such as William, Frances Henry 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 wander here and there for job. Although they work hard, they are unable to raise their socio-economic status. William wants to have respectable social status in the society, so that he works in different places to earn more money because economy is the measurement of social status. But the environment is similar because he works in capitalist society.

Charlotte has written this novel with the interest to bring out the situation of the Victorian period. M. Pelet, Zoraide Reuter, Edward, Mr. Hunsden etc. 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 schools by giving wages

only to the workers. But the condition of the workers is very difficult to raise their socio-economic status. William and Frances Henry are the representatives of the thousands of labourers who are always remaining in the same bourgeois ideology of the society, although they want to escape from one place to another place in course of working. There is no healthy relationship between the classes. The relationship between William and Edward M. Pelet is the same, there is cold relationship because of the money relations. The poor condition of the aunt of Frances compels her to leave school education. She even could not manage food and school fees properly. Therefore, she works in the aristocrat's houses for her own existence in the world. She works as a lace-menders in upper class of people everyday. She is homeless in the city of England such was the condition of many people in England. So, Charlotte is very conscious to bring out this socio-economic situation of her society through art.

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