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**THE DIALECTIC SOLUTION OF
CAPITALIST AND FEMINIST PROBLEMATIC IN
CHARLOTTE BRONTË'S *SHIRLEY***

MASTER THESIS

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CHARLOTTE BRONTË’NİN *SHIRLEY* ROMANINDA
KAPİTALİST VE FEMİNİST SORUNSALLIĞIN
DİYALEKTİK ÇÖZÜMÜ

YÜKSEK LİSANS TEZİ

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Jürimiz, tarihinde yapılan tez savunma sınavı sonunda bu yüksek lisans / doktora tezini oy birliği / oy çokluğu ile başarılı saymıştır.

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ÖZET

Yüksek Lisans Tezi

**Charlotte Brontë'nin *Shirley* Romanında
Kapitalist ve Feminist Sorunsallığın
*Diyalektik Çözümü***

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19. yüzyıl Viktoryan döneminde Endüstri Devrimi gelişip insanların sosyo-ekonomik hayatlarını etkilerken erkek egemenliği altında ezilen kadınların durumu dikkat çekmektedir. Bu durumun 19. yüzyıl edebiyatına da yansıdığı görülmektedir. Endüstri Devrimi'ni ve kadınların konumunu anlatan eserler arasında Charlotte Brontë'nin *Shirley* (1849) romanı, dönemin iki önemli güncel konularını birlikte ele alması açısından önem arz etmektedir. *Shirley* sadece kapitalizm ve feminizm konusunu değil aynı zamanda bunların karşıtlarını, karşıt durumlarını da ele almaktadır. Yazar olarak Brontë tutumu, estetik anlayışı ve tarzı bağlamında romantik okulun özelliklerini taşımaktadır fakat *Shirley* hem işlenen konuların güncelliği hem de bu konuların ele alınış tarzı açısından realizme kayan önemli bulgular içermektedir. Yazar, Karl Marx'ın (1818-1883) diyalektiğine başvurarak karşılaştığı problematiğe çözüm getirmeye çalışırken “toplumcu gerçekçiliğin” sınırları içine girmektedir. Yazarın kahramanlara önerdiği hayatı seçme biçimleri ise onun hiçbir zaman romantik duyuştan ve gelenekten kopmadığını açıkça göstermektedir. Kısaca Brontë bu romanında realizm ile romantizm arasında gelgitli bir çizgi çizmektedir.

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Bu tezin temel amaçlarından biri yazarın yaşadığı dönem olan 19. yüzyılın ilk yarısında görülen kapitalizmi ve feminizmi nasıl değerlendirdiği, dönemsel özelliklere uygun olarak ele alıp almadığı, kapitalizmi hangi parametrelerden eleştirdiği ve niçin feminizme yöneldiği gibi sorulara cevap bulmaya çalışmaktır. Metot olarak Marx'ın tez, antitez ve sentezden oluşan diyalektik yaklaşımını temel alınarak *Shirley* romanı çözümlenecektir. Başka bir deyişle, kapitalizm ile anti-kapitalizm ve feminizm ile anti-feminizm olguları romanda bir arada ele alınıp roman sonunda bir senteze ulaşılarak çözüme kavuşturulacaktır. Söylemek gerekir ki, metot olarak Marx'ın diyalektik yaklaşımı adeta bu romanın analizinde kendi kendine öne çıkmaktadır çünkü Brontë bilerek veya bilmeyerek Marx'ın toplumların tarihsel gelişimini anlatırken sonunda tüm toplumların “sosyalizm”de buluşacaklarını açıklamak için kullandığı diyalektik metodu olduğu gibi romanında uygulamıştır.

Giriş bölümünde Viktoryan döneminde Endüstri Devrimi'nin ve feminizmin edebiyata yansması sonucunda hayatın gerçekleri üzerine kurulu romanların ortaya çıkışı irdelenecektir. 19. yüzyılın önemli kadın yazarlarından biri olan Charlotte Brontë'nin *Shirley* romanı dönemin diğer romanlarından çok farklı konuları ele almadığı görülmektedir. Genel itibarıyla dönem romanlarıyla ortak özellikleri içerdiği için tarihsel olarak da romanın yapısı hakkında bizi bilgilendirmektedir.

Birinci bölüm, romanda iki temel tema olan kapitalizmin ve feminizmin daha iyi anlaşılabilmesi için İngiltere'de Endüstri Devrimi'nin, kapitalizmin ve feminizmin nasıl geliştiği ve sosyo-ekonomik açıdan toplumun nasıl etkilendiğiyle ilgili genel tarihsel bir değerlendirme içermektedir. Böylece, romanın arka planına ışık tutulup dönemsel, tarihsel, toplumsal, ekonomik ve edebi atmosferi göz önüne serilerek hem yazarın niyetinin hem de romandaki başarısının anlaşılmasına yardımcı olunacaktır.

İkinci bölümde, yukarıda belirtildiği gibi, Brontë'nin romandaki tutumu, birbirine karşıt durumları bir arada vermesi, bocalayan ve çırpınan kahramanlara yer vermesi, antagonizmin her iki ucunda birbirine karşıt düşüncedeki kahramanların mücadelesine tanık olunması gibi öğelerin bu romanın çözümlenmesinde Marx'ın diyalektik metodunun kullanılmasını zorunlu kıldığı söylenebilir. Böylece, diyalektiğin tez, antitez ve sentez gibi aşamaları romandaki olayların örgüsüne ve problematik şemasına bir çözüm önerisi ve metodu olarak uygun bir analiz aracı haline gelmiştir.

Sonuç bölümü tezde uygulanan metot bağlamında romanda ulaşılan çözümün gerçek hayatta mümkün olmadığını göstermektedir. Fakat yazar yine de insanların

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değişmesiyle toplumun da değişebileceğini vurgulamaktadır. Bu durum, sözü edilen yazarın ideallerle realite arasında, diğer bir deyimle romantizmle realizm arasındaki gelgitlerini göstermesi bakımından anlamlıdır.

Anahtar Kelimeler: Endüstri Devrimi, Kapitalizm, Feminizm, Diyalektik Çözüm, Brontë, *Shirley*.

ABSTRACT**Master Thesis****The Dialectic Solution of
Capitalist and Feminist Problematic in
Charlotte Brontë's *Shirley*****Halit ALKAN****Fırat University****Institute of Social Sciences****Department of Western Languages and Literatures****Sub-Department of English Language and Literature****ELAZIĞ – 2011, Page: IX + 98**

In the 19th century Victorian Era, while the Industrial Revolution develops and affects the socio-economic life of people, the situation of women who are oppressed under the male domination attracts the attention. These situations are reflected in the literature of the 19th century. Among the works about the Industrial Revolution and the position of women, Charlotte Brontë's *Shirley* (1849) attaches importance to the matter in terms of dealing together with two important current issues of the period. *Shirley* deals not only with the subjects of capitalism and feminism but also with their opponents and their opposite situations. As an author Brontë bears the characteristics of romantic school in the context of her attitude, aesthetic understanding and style; however, *Shirley* includes important findings of realism in terms of both dealing with current issues and the style of handling with them. While the author tries to find a solution to the problematic which she has faced by applying Karl Marx's (1818-1883) dialectic, she falls within the boundaries of "socialist realism". Heroes' selecting forms of lives proposed by the author show clearly that she has never broken with romantic perception and tradition. Briefly, Brontë demarcates a tidal line between realism and romanticism in this novel.

One of the basic aims of the thesis is to try to find answers to the questions such as how the author evaluates capitalism and feminism in the first half of the 19th century of her period, whether she deals with them in accordance to the periodic characteristics or not, on which parameters she criticizes capitalism and why she turns to feminism. As for the method, the novel *Shirley* is resolved on the basis of Marx's dialectic approach consisting of thesis, antithesis and synthesis. In other words, capitalism and anti-capitalism, and feminism and anti-feminism are dealt together in the novel and are resolved as a synthesis at the end of the novel. It has to be said that as a method Marx's dialectic approach comes to the fore literally by itself in the analysis of the novel because Brontë has applied intentionally or unintentionally in the novel much the same dialectic method of Marx who used it to explain that all societies would meet in "socialism" at the end while describing the historical development of societies.

The introductory explicates the emergence of novels based on the realities of life as a result of the reflection of the Industrial Revolution and feminism on literature in Victorian Era. The novel *Shirley* by Charlotte Brontë, one of the important writers of the 19th century, does not deal with very different issues than many other novels of the period do. Generally, as it involves the common features of the novels of the period, it informs us historically about the structure of the novel.

The first chapter includes a general, historical evaluation about how the Industrial Revolution, capitalism and feminism develop in England and how the society is affected socio-economically in order to get a better understanding of capitalism and feminism which are the two basic themes of the novel. Thus, it is tried to help in understanding both the author's intention and success in the novel through shedding light on the background of the novel and revealing the periodical, historical, social, economic and literary atmosphere.

In the second chapter, as it is mentioned above, it can be said that elements such as Brontë's attitude in the novel, giving together the opposite situations, employing the faltering and struggling heroes, witnessing the struggle of heroes with opposite thoughts at the both ends of antagonism necessitate to apply Marx's dialectic method for the analysis of the novel. Thus, the phases of the dialectic such as thesis, antithesis and synthesis have become an appropriate means of analysis as a proposed solution and a method for the plot and problematic scheme in the novel.

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The conclusion part shows that it is impossible in real life to reach the solution achieved in the novel within the context of the method applied in the thesis. However, the author, anyway, emphasizes that through the changing of people the society can also change. This situation becomes meaningful in terms of showing the tides of the mentioned author between ideals and reality, in other words, between romanticism and realism.

Keywords: The Industrial Revolution, Capitalism, Feminism, Dialectic Solution, Brontë, *Shirley*.

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ELAZIĞ – 2011**Halit ALKAN**

INTRODUCTION

The Victorian Era symbolized by the reign of Queen Victoria marks the height of the British Industrial Revolution and feminism.¹ The Industrial Revolution was very important because it brought forth changes in industry and caused major technological, socio-economic and cultural changes in the late 18th and early 19th centuries. In the 18th century, women did not have the right to vote and could not claim any properties. During the Industrial Revolution, however, women reacted against these socio-economic inequalities. The impact of the Industrial Revolution on people and the significant socio-economic and political changes in women's lives were reflected in the world of literature.

Barnard stated that works of prose, today known as novels, appeared in the first half of the 18th century.² A novel can be described as a story about certain characters living in a certain society. The novel proper was born when people demanded stories about people similar to themselves in a society recognizably akin to their own.

According to Kettle, the term "novel" is a realistic prose fiction which is both complete in itself and of a certain length. The novel is not only more than the exploration of one particular but also more than an anecdote.³ The English novel was created by authors of the 18th century. The authors wrote the novel sometimes according to allegorical tradition of the moral fable and sometimes according to the non-moral approach of the picaresque tradition. The authors attempted to bring the two traditions together so that both realism and significance were achieved, and life and pattern were equated. As the industrial capitalists were in the ascendancy, the world of the 19th century was less amicable to art of any kind than the 18th century world. The task of the novelists was to achieve realism through expressing the truth about life as it faced them. Becoming a rebel was necessary in order to cut through the complex structure of inhumanity and false feeling which ate into consciousness of the capitalist world.

To Perrine, the authors reflect the truth about life in the literary world through the two important elements of novel which are plot and characters.⁴ A story is

¹ Demirkapu, N. E., *The Themes of the Female Malady and the Female Creativity in the Fiction of Charlotte Brontë: Shirley and Vilette*, (İstanbul Üniversitesi Sos.Bil.Ens.Yüksek Lisans Tezi), İstanbul, 2006, p. 1.

² Barnard, R., *A Short History of English Literature*, Blackwell, Oxford, 1994, p. 74.

³ Kettle, A., *An Introduction to the English Novel*, Hutchinson, London, 1976, p. 26.

⁴ Perrine, L., *Literature: Structure, Sound, and Sense*, HBJ, San Diego, 1988, p. 41.

composed of events or incidents, and plot is the sequences of these events or incidents. In other words, a plot consists of a sequence of related actions. There is a conflict meaning a clash of ideas, wills, actions or desires. This conflict may be in the shape of man against man, man against environment, or man against himself. There may be a mental, moral, physical, or an emotional conflict. While the protagonist is the central character in conflict, the antagonists are the forces arrayed against him. One event in the story leads logically to the next. In other words, the incidents in the story are linked together in a chain of cause and effect. Through the characters in fictions, we find the opportunity to know people, to understand them and to feel compassion for them. The characters in a story are either flat or round. Flat characters have one or two traits and can be described in one sentence. However, round characters are both complex and many-sided and require a full analysis. Apart from this, the characters in fiction can also be categorized as static or developing. The static character does not experience any changes throughout the fiction meaning that the static character is the same kind of person at the end of the story as he/ she is at the beginning. However, the developing character experiences a permanent change in terms of personality and outlook.

Much realist fiction of the 19th century not only focused on moral progress, everyday experiences and inner struggles of an ordinary individual but also drew the connections between that individual and his/ her broader social networks. As for the characteristics of realism of the 19th century novel, city streets and landscapes were described in detail, close attention was given to domestic interiors and to the emotionally-complex motivations of characters, and there were characters of socio-economic strata that represented not only the cohesiveness but also the disintegration various social communities in an industrialized and commercializing society. The revolutions of the 19th century formed an atmosphere in which people starved for a sense of verisimilitude in their literature so that they were guided through private and public changes and upheavals which they faced. The readers of the 19th century sought for ethical and moral guidance from their authors.

Many novels of the 18th and early 19th centuries assumed that men were predators. Men took advantage of women at every opportunity. Most of women's education was about being continually on their guard. Some means of protection against the male predatory instinct were accomplishments, etiquette, due regard for property and parents, and obedience to moral and religious authority. Ç. Kırıl stated that

women's social position was subordinate to that of men throughout the history. In the 19th century, a new genre of literary works by women novelists emerged as a result of this condition.⁵ According to Armstrong, the rise of feminine authority in the novel appeared in the 19th century when the economy of England began to grow due to the Industrial Revolution.⁶ Showalter wrote that the patriarchal structure of society was questioned by women writers who were self-aware. The self-aware women writers tried to get rid of the obedient role as a mother or a daughter, sought for the meaning of their existence and looked for the ways to gain responsibility of self –fulfilment.⁷

One of the significant female writers of the 19th century is Charlotte Brontë. Doubtless, everyone in the 18th and 19th centuries was affected by the impact of the Industrial Revolution. Brontë is one of those who experienced the period and observed the impact of the revolution. Charlotte Brontë was born as the third child of Patrick and Maria Brontë on 21st of April 1816 at Thornton, Bradford, Yorkshire, England. In 1821, her mother died. Later, she attended the Clergy Daughter's School at Cowan Bridge. She spent some time working as governess. Between 1835 and 1838, she was employed as a teacher. In 1844, she returned to Haworth and involved with a project for a school at Haworth Parsonage. In 1854, she married her father's curate, the Revd A. B. Nicholls. Unfortunately, she died of an illness associated with pregnancy at Haworth on 29th of June 1854. In literary sense, Charlotte Brontë has published her poems and four novels.

According to Wilks, Charlotte Brontë was influenced throughout her whole life by the family, the personage in its graveyard, the little township of Howorth, the county of Yorkshire, and in a broader sense by England in the first half of the 19th century.⁸ A new voice and a new place were given by Brontë in English fiction, and through them, a formative influence on the women's literature was exercised by her that was to follow. Brontë wrote her novels with faithful allegiance to truth and nature. She liberated in her novels in order to demonstrate her deepest awareness of the intellectual, sexual and social inequities faced by women of her time. Brontë sought to unite realism and dream in her novels.

⁵ Kırıl, Ç., *Gender and Power in Victorian Age*, (Yüzüncü Yıl Üniversit Sos.Bil.Ens.Yüksek Lisans Tezi), Van, 2007, p. IV.

⁶ Armstrong, N., "The Rise of Feminine Authority in the Novel", *Novel: A Forum on Fiction*, Vol. 15, No. 2, (Winter 1982), p. 128.

⁷ Showalter, E., *A Literature of Their Own*, Virago Press, London, 1999, p. 24.

⁸ Wilks, B., *Brontës of Haworth*, Tiger Books International, London, 1985, p. 11.

Realism and reason played respectively part when Charlotte Brontë quested not only for literary form but also for female emancipation. Jacobus stated that Brontë relocated her writing in the mainstream of Victorian literary production whose legacy of romanticism faced the conflict between a revolutionary impulse toward feminism and its tendency to confine women within irrationality.⁹ The works of Charlotte Brontë reflect her inner conflict. On one hand, Brontë wanted to show resistance to the established male authority in order to create a work of art. On the other hand, her reason commanded her to obey the established patriarchal authority, which forbids her to join the act of creation. Nevertheless, she tried to proclaim her faithfulness to reality.

Charlotte Brontë's life and works were shaped by divisions. That division was manifested in the opposition of characters; in the contrast of concepts such as reason and feeling or freedom and duty; and in the antithesis of states such as hunger and plenty. Division in Brontë's novels is the precondition for union which is the necessary recognition of the parts that make possible the whole. This is achieved in the renunciation of extremes and the attainment of balance. Brontë's novels offer an exploration of the necessary union of thought and feeling.

The works of Charlotte Brontë reflect not only her rebellious thoughts concerning art and literature but also her repressed desires which are not welcome by society. Brontë tried to go beyond the conventions of her period and to represent her imagination. However, when she became aware of the results of her imagination, she recoiled from it. There are opposing elements in Brontë's fictions such as the tension between imagination and reason, the conflict between reality and dream, the discrepancy between reality and art, and the clash between imagination and society.

In this study, Charlotte Brontë's *Shirley* was chosen because it bears the traces of the Industrial Revolution and feminism of its time in which it was written. *Shirley* was published on 26th of October 1849. Charlotte Brontë wrote *Shirley* between 1848 and 1849 at a time of great social and political unrest in England and throughout continental Europe. The economy in the process of rapid change from an agrarian to an industrial base and the trade depression led to mob violence and riot.

Brontë's talent for the exploration of the individual psych and the result of working against that in the novel *Shirley* was a rift between the personal and social, and between the inner lives of her fictional characters and the ostensible conditions of

⁹ Jacobus, M., *Reading Woman: Essays in Feminist Criticism*, Methuen, London, 1986, p. 60.

England. *Shirley* has a unifying vision and it links forms of oppression in exploring the plight of the female characters and mill workers.

Charlotte Brontë's *Shirley* focused on two main topics of the 18th and 19th centuries that were capitalism and feminism. The author presented the real two main topics of the period to the readers through her characters created in the world of fiction from her own point of view. Some of the keywords of this thesis are the Industrial Revolution, capitalism, working class, and feminism. Now, let's have a look at these keywords.

Since the beginning of the revolution, a persistent theme was the impact of the Industrial Revolution on human being, and thus, humanitarians, politicians, historians, economists and even novelists have been concerned with their response. Charlotte Brontë reflected her observations of the Industrial Revolution on the characters in *Shirley*. The author reflected her thoughts through the male and female main characters of the novel. As the revolution led to a new system, it was hard for people to adapt to this new system. In the process of adaptation, the world aspects of male and female were affected in terms of marriage. People who were married and had children tried to live in the world of the new factory system. According to Smelser, the evils of the factory system were divided into the physical and the moral by the agitators.¹⁰ Cruelty to children, bad health, long hours and physical hardships of employment were listed as the physical evils of the factory system. The master's immorality in the mills, the operative immorality and drunkenness, the severance of family ties, and the disintegration of education and religion were considered as the moral evils of the factory system. The man who married a girl without properties had to suffer in this new factory system because he, his wife and his children had to work in order to live. People who wanted to marry had to decide whether to marry the one who has money or the one whom he really loves. According to Charlotte Brontë, the proper marriage should be based on real love.

Capital became more fruitful through improvements in techniques and management by 1800. The rates of capital accumulation and of technical progress, and the quality and quantity of investment were the determinant factors for the rate of

¹⁰ Smelser, N. J., *Social Change in the Industrial Revolution: Application of Theory to the Lancashire Cotton Industry: 1770-1840*, Routledge, London, 1959, p. 69. Quoted by S. Çakır, *Traces of the Industrial Revolution as Reflected in Male and Female Relationships in D.H. Lawrence's Sons And Lovers*, (Pamukkale Üniversitesi Sos.Bil.Ens. Yüksek Lisans Tezi), Denizli, 2002, p. 25.

growth of output. As less labour per unit of output was required for many of the new machines, labour displacement was large enough to prevent real wages from rising. As it is seen, the Industrial Revolution stressed the importance of capitalism. The capitalists who wanted to gain more profit replaced the workers by machines and left them unemployed. In order to keep their business of the factory system, some capitalists who were in debt wanted to marry the girls with properties rather than the ones whom they loved.

The economic self-interest was the important feature of social classes. There was the struggle for material goods and subsistence. This struggle led to two classes. The capitalists owned not only the machines but also the factories and they got the profit from the goods sold. Workers operated the machines, worked in the factories and got wages by the owner for their labour. The conflict between capitalist and workers was inevitable because both classes had to draw their subsistence from the profits earned. To Dean, as the workers were not well educated, they could not bargain effectively for wage-claims. The poor received a very dubious kind of education.¹¹ The hatred and struggle of the workers against the machine were due to low wages and bad conditions. The technological changes during the Industrial Revolution brought misery and poverty. Therefore, there was a conflict between the capitalists and workers, and the workers attacked the factories in order to break the machines.

In the 19th century, the family was the centre of British cultural, religious and emotional life. The social arrangement consisted of a male breadwinner who was employed outside the home, and his female helpmeet who managed the servants, nurtured the children and served as paragon of domestic virtue. Man's wife's idleness within the home was one of the key of man's professional success. In the first decades of the 19th century, women were prevented from working in most remunerative employments and entering institutions of higher education. Women had few legal rights and they did not have the right to vote. As for the marriage, the husband and wife were regarded as one person by the law of coverture. This one person was the husband meaning that a husband became the owner of his wife's personal property and her earnings during the marriage. The husband had not only absolute authority over their home and children but also could legally use physical force to discipline the members of

¹¹ Dean, P., *The First Industrial Revolution*, Cambridge University Press, New York, 1965, p.150. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 234.

his family. A deserted wife did not have any rights over her children and could not sue for divorce.

The Industrial Revolution provided new opportunities for women because they found opportunities for paid works. Women saw the use of machinery and factory as means providing for them higher wages, an improved standard of living, better clothing and food. A third of women did waged work in textiles, in clothing and in domestic service. The only major occupation was cotton factory employment in which many married women went regularly to work throughout the 19th century. Family life was affected by factories because the husband and the wife were forced to go out to work. When the wives had to go out for work, their children were looked after by co-resident kin such as grandmothers. According to the ideology of domesticity, women's sphere was the home, and they were excluded from some paid work due to their lack of power. J. L. Black expressed that the union was the most important mechanism which excluded women from the best jobs because of their ability and economic incentive. Women could compete freely with men in the unskilled labour market because unions were more successful in skilled occupations. In the course of time, women became conscious about their rights, and they struggle to gain their rights through feminism that claims for equality and justice between male and female.¹² For example, some legal protections for women who suffered domestic violence were provided by the Matrimonial Causes Act of 1878, and women got custodial rights to her children by the Infant Custody Acts of 1829 and 1886.

After experiencing the period of the Industrial Revolution, Brontë displayed her thoughts through her characters in the novel *Shirley*. The impacts of the Industrial Revolution, capitalism, working class and feminism can be seen in *Shirley*. The Industrial Revolution affected the people of the period because it led to the development of machines, economic growth and changes in every field of life. More capital was required for the factory system, and capital accumulation strengthened capitalism. The capitalists were the owners of the factory and got high profit from the production; however, the working class owned nothing and worked only for low wages. The employers who turned out to be capitalists replaced the workers by machines to gain more money. The gap between the rich and the poor increased.

¹² Black, J.L., "The Politics of Gender", *The Broadview Anthology of British Literature: The Victorian Era*, Vol. 5, Broadview Press, Canada, 2006, p. XLII.

Those people of the working class that became unemployed attacked the factories to smash the machines. As it is mentioned above, some capitalists wanted to marry rich girls rather than those whom they felt affections so that they could keep on their business of factory system. The Industrial Revolution provided paid works inside and outside the homes for women. However, some powerful male dominated unions excluded women from high paid jobs. Women who worked in paid works became conscious and sought for equality through feminism. In fact, all the things mentioned up to now are notable for displaying how the main subjects of the book - the Industrial Revolution and capitalism – fostered feminism and prepared the ground for the awakening of women. From another point of view, these two facts fostered each other.

As it is seen, the Industrial Revolution brought changes in every aspects of life, and people had difficulties in adapting themselves to the new industrialisation period. As a female author, Charlotte Brontë experienced the changes by the Industrial Revolution. Charlotte Brontë was disturbed by the impacts of the Industrial Revolution on people, and by writing the novel *Shirley*, she wanted not only to share her discomfort with the readers but also thought that she could offer a solution to the problems of the period. This shows both the realistic quality and the critical realistic quality and even the social quality of the author or the novel.

In *Shirley*, Charlotte Brontë presented us not only the representatives of capitalism and feminism but also the representatives of anti-capitalism and anti-feminism. The novel is formulated under four characters that are Shirley Keeldar, Robert Moore, Caroline Helstone and Louis Moore.

This study tries to find answers to the following questions:

1. How did the Industrial Revolution affect the people socio-economically?
2. How did capitalism shape male-female relationships?
3. How did feminism change the position of women?
4. Did Charlotte Brontë achieve to reflect the real period in the novel?
5. Did the author find solution to the class conflict and women's position?

We will try to find answers to the first three questions in the first chapter and to the last two questions in the second chapter. As a response to these questions, the hypothesis can be as follows:

There is always a process of improvements in the world which leads to changes in every aspects of life. People who live in society that experience the process are, of

course, affected socially and economically by the changes of the Industrial Revolution. The affected people gain a new standpoint in life. No matter how these changes affect all the members of society, an individual has to adapt oneself to this new system. Not only men and women but also capitalists and workers have to live together in peace.

In this study, the aim is to give some information about the changes brought by the Industrial Revolution and feminism; to find the traces of them reflected in the novel *Shirley*; and to see a solution for the class conflict and women's position in society. At this point, as there are many characters, it is important to study only the most important characters in the novel *Shirley* such as:

- Robert Moore
- Shirley Keeldar
- Caroline Helstone
- Louis Moore

These characters are examined socio-economically under the effects of capitalism and feminism. At first, the novel set up both a simple disjunction and a positive antagonism between an industry-centred male world and a nature-centred female world. Through the four main characters, the extremes of personalities were mediated and the quest for balance and wholeness was set in a wider social realm which embodies polarities between masculine and feminine spheres. Extreme positions of masculine and feminine male, and masculine and feminine female were occupied by the four main characters. The beginning of the balance was seen through each character's acknowledgement of their other side and completed in the cross-matching which occurred in the pairing of males and females that were Robert with Caroline, and Shirley with Louis. Each of the characters was reconciled with the "other" in themselves. The novel *Shirley* is also important for its exploration of humanity's efforts to reconcile personal and economic aspiration with social justice and harmony.

At the end of the novel, the author solved the conflict between the capitalists and working class, and women became the companions of men. Charlotte also stressed that reason and passion should be balanced. Karl Marx's dialectic approach for explaining the sociological phases experienced by human being is used intentionally or unintentionally by Charlotte Brontë in order to explain the world of fiction and to solve its problems at the end of the novel. The two important themes capitalism and feminism in *Shirley* and its structure dictate us to use Marx's dialectic approach for analyzing the

novel. Therefore, in this study, the solution brought by the author is analysed in the light of the dialectic of Marx. Through applying the dialectic approach of Marx as a method in this study, it is tried to show how the author developed the novel in relation to the logic way of thesis, antithesis and synthesis.

In order to understand Charlotte Brontë's thoughts about capitalism and feminism of the period that she reflected in *Shirley*, one has to know the socio-economic changes caused by the Industrial Revolution which are given in the next chapter.

CHAPTER I

1. CAPITALISM AND FEMINISM AS A HISTORICAL CASE

1.1. The Industrial Revolution In England

In a million years' occupation of this planet, the human race has only taken two important steps forward in the material field. Firstly, about ten thousand years ago agriculture was pioneered in the Middle East. Secondly, during the time of Queen Anne and beyond, Industrial Revolution had its origins deep in the history of Western Europe. Gras stated that between the mid 18th century and the first half of the 19th century, there occurred but one great break in the evolutionary development in the whole recorded part of industrial history and that break is known as the Industrial Revolution.¹³

The phrase "Industrial Revolution" is known by people but its definition can not be made easily. However, it is defined in three different ways by historians. Firstly, between the later 18th century and the earlier 19th century, historians consider it to be the rapid growth of certain sectors of manufacturing industry especially iron and cotton. This definition is connected with the use of steam power and the growth of factories. Secondly, between the mid 18th century and 19th century, historians consider it to be the structural shift in the economy. This definition is connected with the change from agriculture to mining and manufacturing. Finally, historians consider it to cause a break out in the entire economy. This definition is connected with the change from intermittently growth in national income into a continuous advance in national income. Therefore, the Industrial Revolution of England can be defined as economic growth.

The phrase "Industrial Revolution" was coined by French writers under the spell of their own political ferment during the late 18th century. Friedrich Engels and Karl Marx seized this phrase, and Arnold Toynbee used it as the title of his pioneer work. Thanks to Arnold Toynbee's work *Lectures on the Industrial Revolution of the Eighteenth Century in England*, the idea of the Industrial Revolution reached its modern popularity. However, Blanqui used it as a term in 1837. The first writers who looked for the origins of the Industrial Revolution in industrial technology such as the inventions of new machines considered the harnessing of new machines to new sources of power

¹³ Gras, N.S.B., *Industrial Evolution*, Oxford University Press, London, 1930, p. 90. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, pp. 50, 51.

in the factories as the essence of the Industrial Revolution. According to Temin, the Industrial Revolution in England was considered as a broad change in the British economy and society.¹⁴

To sum up, the Industrial Revolution of England stands for the changes in English industry and the impact of these changes on the English economy and society between the second half of the 18th century and the first half of the 19th century. The Industrial Revolution is an example of economic development turning the population from farmers into producers of manufactured goods and services. The sources which increased productivity in the economy depended on structural change such as transferring resources from agriculture to industry, increasing efficiency such as better organization, improved technology, better human capital, and increasing factor inputs such as more labour and more land. Many historians and economists try to define the causes of the Industrial Revolution to explain the process of these changes.

1.1.1. The causes of the industrial revolution

In the early 18th century, the economy of England was relatively advanced when compared with modern underdeveloped economies. When compared with European countries, there was a sustained increase in agricultural output due to persistent innovations in agriculture of England. Furthermore, in England there was a slow progress in tool making, in textile, in coal mining, in construction and in iron production because of the response to slowly increasing foreign trade and slowly increasing domestic demand. Because of a dozen country banks in England, there was a sophisticated financial and commercial structure. In 1700, there was an increase in both food supplies and population.

In the making of the Industrial Revolution, the most explicit role to education is given probable by the historian Hill. According to Hill, a greater degree of literacy and proficiency was needed for industries. There were two reasons which made education necessary. Literacy was required for an industrializing society in order to teach submission to superiors and the duties of humility.¹⁵ For industrialisation, a certain level

¹⁴ Temin, P., "Two Views of the British Industrial Revolution", *The Journal of Economic History*, Vol. 57, No. 1, (March 1997), p. 63.

¹⁵ Hill, C., *Reformation to Industrial Revolution*, Wiedenfeld & Nicolosn, London, 1697, pp. 229, 230. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 230.

of educational sophistication was required. Flinn stated that the number of entrepreneurs and inventors was increased through the changing attitudes towards child-rearing.¹⁶ In the second half of the 18th century, these children came to maturity.

In Britain, there was a strong contact between science and industry. Thanks to a high level of literacy in Britain, the ideas were transmitted to those lower down the social scale. In addition to the inherited skills of practical workmen fostering innovation in industries, there were also professional inventors. J. R. Ward wrote that the pioneer of modern Industrial Age was Britain, and the first important steps forward were on the coalfields of Yorkshire, Lancashire and the Midlands in Britain. Steam powered cotton mills and iron works which were built on technologies came into maturity in the 19th century.¹⁷ The Industrial Revolution in Britain influenced the countries in North West Europe such as Germany, France and Belgium.

The Industrial Revolution was the result of technical improvements especially in the textile industry. According to Engels, the invention of spinning jenny by James Hargreaves in 1764 started the process of the Industrial Revolution.

Engels wrote:

*“This invention made it possible to deliver more yarn than heretofore. Whereas, though one weaver had employed three spinners, there had never been enough yarn, and the weaver had often been obliged to wait for it, there was now more yarn to be had than could be woven by the available workers... Now that the weaver could earn more at his loom, he gradually abandoned his farming, and gave his whole time to weaving... By degrees the class of farming weavers wholly disappeared, and was merged in the newly arising class of weavers who lived wholly upon wages, had no property whatever ... and so became working men, proletarians.”*¹⁸

Toynbee had a turning point in the modern discussion of the cause of the Industrial Revolution. To him, in England, the old industrial system obtained previously

¹⁶ Flinn, M.W., *The Origins of the Industrial Revolution*, Longmans, London, 1966, p. 89. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 232.

¹⁷ Ward, J.R., “The Industrial Revolution and British Imperialism, 1750-1850”, *The Economic History Review, New Series*, Vol. 47, No. 1 (Feb. 1994), p. 61.

¹⁸ Engels, F., *The Condition of the Working Class in England*, Oxford University Press, New York, 1993, p. 18.

to 1760. Competing the medieval regulations in order to control the production and distribution of wealth was substituted by the essence of the Industrial Revolution. In terms of economic policy, the change from mercantilism to laissez faire caused industrialisation. Toynbee considered Adam Smith to be responsible for this.¹⁹ The old world was destroyed by *The Wealth of Nations* and steam engine. Not only technical change is considered to be important but also freedom of enterprise is seen to be the prime mover.

According to Hartwell, the factors for the cause of the Industrial Revolution are that either profit inflation or low interest rates encouraging investment increased the rate of capital formation.²⁰ Due to expanding geographical frontier, there was an increase in the world trade. An increase in knowledge resulted in a technological revolution which transformed the organization of industry and the machinery in order to make more productivity. Changes in religious and philosophic convictions which liberalised enterprise led to the growth of laissez-faire and a rational ethic towards wealth.

Certain demand-side stimuli was one of the causal factors of industrialisation. Increasing population and foreign trade were the main demand-side stimuli. The costs of production were cheapened by forces on supply side which widened the market such as the availability of capital, the improvement of technology, the availability of labour and entrepreneurship. Market was important for the effectiveness of these stimuli growth. Buying and selling goods freely enabled the producers and consumers to see the price signals from increasing demand or the cheapening of supply. Demand was provided by the supply side of industry. Coal enabled industrial growth because it provided the raw material and motive power for the cotton and iron industries. As the demand for power grew, coal ensured the continuation of rapid growth. While there was a decline in agriculture's share of the labour force, there was a growth in manufacturing and mining during the period between 1750 and 1830. The increasing productivity of agriculture both rendered the expansion of the population and promoted industrialisation.

¹⁹ Toynbee, A., *Lectures on the Industrial Revolution of the Eighteenth Century in England*, Rivington Press, London, 1884, pp. 64, 204. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 137.

²⁰ Hartwell, R.M., *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 167.

According to David, technological innovation, labour mobilization and capital accumulation were some of the causes of the change in industrial areas.²¹ Wholesalers, merchant, professionals and retailers provided capital for textile machinery manufacture through their funding of the cotton mills. In order to lower costs and boost production, there was an increasing demand for machinery in cotton textile industry. For Ashton, cotton spinning, iron puddling and the steam engine were the three important inventions because after 1780 these inventions had quantitative effects on the key sectors' output of the economy.²²

In short, the quality of education and the contact between science and industry provided a better ground for the Industrial Revolution in England. The invention of machinery triggered the process of the Industrial Revolution. The Industrial Revolution is a matter of both technical innovation and the social, political and economic changes. There was an increase in the output of manufactured goods through the new applications of science to industry. These led to the demands for raw materials, labour and capital. These demands affected the everyday lives of people and changed men's ways of thinking. The harnessing of new forms of energy to the process of manufacture resulted in technical changes. As a result, the Industrial Revolution brought forth changes in industry.

1.1.2. Industrial changes

Between 1750 and 1850, there were significant changes in industry. While there was a decline in the labour force in agriculture, there was an increase in mining, in the cotton and iron industries. The changes in industry caused by the Industrial Revolution can be listed as coal and iron manufacture, steam power, textile industry, and transportation. Now, let's have a look at these changes.

Coal was the new source of energy in Britain. In the early 18th century, two developments stimulated the demand for coal. One was in 1713 when Abraham Darby discovered a method of smelting iron by using coal. The other one was during the first decade of the 18th century when Thomas Savery invented a workable steam engine.

²¹ David, R. M., "Formation of Advanced Technology Districts: New England Textile Machinery and Firearms, 1790-1820", *Economic Geography*, Vol. 74, Special Issue for the 1998 Annual Meeting of the Association of American Geographers, Boston, Massachusetts, 25-29 March 1998 (1998), p. 31.

²² Ashton, T.S., *An Economic History of England: The Eighteenth Century*, Routledge, London, 1955, p. 125. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 147.

Gilbert and Gubar stated that in order to meet the demand for coal, even children at the age of five and pregnant women worked 15 hours on a day-work by dragging coal in the mines.²³

In the early 18th century, iron production was based on the blast furnace. Coal led to the development in iron industry. The productions of machinery, of other parts of steam engine and of rails for the railways were provided by cheap iron. Henderson and Sharpe wrote that because of the railway boom in the 1840s, the network of rail linked the cities, and contributed to the improvement in the iron and coal industries.²⁴ Both the invention of smelting by pit-coal and the application of the steam-engine to blast furnaces in 1788 revolutionised the iron industry.

Thanks to the invention by James Watt, steam engines began to be used in the early 18th century. Steam was also used for providing rotative motion, for locomotiving coupling roads, factory shafting and ships' screws or paddle wheels. In the 19th century, the mechanisation of most industries depended upon the use of steam. Steam engine was used not only to lift the water in deeper pits of mines and brine works but also for industrial water wheels. Especially in mines, the workers relieved from getting wet due to the pumping of water in the pits by steam engine. With the installation of steam engine in mills and cotton factories, steam began to replace water as power for the new machines. Thus, after steam engine was patented by Watt in 1800, animal, human, water and wind power were replaced by steam engine. As steam engine decreased the power costs, the employers gained more profit.

In the 18th century economy, the wool textile trade had a unique place because wool was the major English manufacturing industry. Before the inventions during the Industrial Revolution, the process of the weaving of cloth was done at home by hand-work. However, flying shuttle by Kay, spinning jenny by James Hargreaves, water frame by Arkwright, spinning mule by Samuel Crompton and sharing frame by John Harmer were some of the most important labour-saving devices which were invented for the textile industry in the 1760s, 1770s and 1780s. All these inventions led to the period of the victory of machine-work over hand-work. These changes increased the

²³ Gilbert, S. and Gubar, S., "Industrialization and Its Implications" *The Norton Anthology of Literature by Women: The Traditions in English*, Second Ed., Norton and Company, New York and London, 1996, p. 285.

²⁴ Henderson, H. and Sharpe, W., "The Industrial Landscape" *The Longman Anthology of British Literature*, Ed. by David Damrosch, Vol. 2, Longman, New York, 1999, p. 1094.

output of goods per worker. These inventions were labour saving, raw material saving and capital saving in the last decades of the 18th century. Accordingly, workers in textile industry became unemployed because the employers reduced the numbers of workers through replacing them with machines.

In the 18th century water transport was cheaper than land transport. Coal was carried by water-borne traffic from the North-East to the South. In the 1770s and 1790s, canal-building reached its peak and helped to widen the market of coalfield in the North-West because it cheapened the transport from the coalfield to the sea. To Tierney, the advance in the means of communication led to the expansion of the trade for the growth of the factory system.²⁵ The growth of turnpikes, canals and road transport benefited the economy because it reduced the time taken in transit and in frequency of the service which meant that merchants and manufacturers could keep smaller stocks of raw materials or goods and be sure that they would not run short. As they tied up less money in stocks, they were charged with lower interest and hence lower cost, and they had more money available for investment.

1.1.3. Social changes

As a result of the impact of the Industrial Revolution on work, the daily lives of people at every age were affected. The changes in society can be listed as enclosure process, factory system replacing domestic system, child labour and social classes. Now, let's have a look at the changes in society.

In the early 18th century, there were three types of technical changes that affected agriculture. Firstly, instead of the old monopoly of cereals, there was the introduction of the new crops such as roots and clover. Secondly, there were better methods of animal husbandry and the development of new breeds of animals. Finally, new techniques of land reclamation and drainage infiltrated into the countryside from the developing industrial society.

The substitution of large for small farms was closely connected with the enclosure system. The number of farmers was reduced by the consolidation of farms, and the labourers were driven off the land by the enclosures. As they lost their rights of pasture for sheep and geese on common lands, they could not exist any longer. The

²⁵ Tierney, B., *The Industrial Revolution in England: Blessing or Curse to the Working Man?*, Random House, New York, 1967, p. 6.

Industrial Revolution caused an increase both in the size of the total population and in its distribution between towns and country. The main occupation was self-sufficient agriculture in rural areas, and the agriculture revolution reduced the economic opportunities for many of the poorer people. The dispossessed rural workers had to move to the towns in order to find employment in the developing industries such as textiles, mining, steel and iron on the coalfield. During the 18th century, agricultural workers migrated to the places where there were employment opportunities and better wages. Enclosures caused poverty and unemployment for the labouring. Furniss wrote:

*“A mass of labour for which no local employment was forthcoming began to accumulate in the villages: The industrial population of the rapidly growing manufacturing centres of the north was recruited from these sources, the shift in the centre of population which took place at this time recording how the labourer who had lost his hold upon the land sought in distant markets for employment. Competition among the increasing urban populations drove down the rate of wages, while at the same congestion and over-crowding added grave problems of sanitation and health. And so at the end of the period we are reviewing we find the labouring population of England on the verge of that abyss of poverty and degradation into which the rapid changes of the next quarter century were to plunge it.”*²⁶

Toynbee expressed that most goods were produced on the domestic system before the formation of the factory system.²⁷ Domestic industry meant that spinning and weaving were done in the worker's home. The producers bought their raw materials, completed a stage of the process and sold the material again. In the case of woollens and worsteds, the workers washed the raw wool, carded or combed it in order to straighten the fibres, spun it into yarn, weaved, dyed and fulled to make the nap of the cloth lie flat. Although a day's work was 12 to 14 hours, these hours were not strictly controlled.

²⁶ Furniss, E.S., *The Position of the Laborer in a System of Nationalism*, Houghton Mifflin, New York, 1920, p. 221. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 70.

²⁷ Toynbee, A., *The Industrial Revolution*, The Beacon Press, Boston, 1956, p. 123. Quoted by S. Çakır, *Traces of the Industrial Revolution as Reflected in Male and Female Relationships in D.H. Lawrence's Sons And Lovers*, (Pamukkale Üniversitesi Sos.Bil.Ens. Yüksek Lisans Tezi), Denizli, 2002, p. 24.

The employer was responsible for providing the building, ordering raw materials and selling the finished product. The workers were left alone so long as they produced good work.

In the processes of domestic industry, women not only did housework but they also helped their husbands. In other words, the wives and children of the weavers helped the man of the household. At times of labour shortage during Napoleonic Wars, women became weavers themselves; however, their position was subservient. Compared to weaving, hand-spinning which was a female occupation had low earnings and low productivity.

Until the last decade of the 18th century, the master clothiers of the domestic system who were small-scale landowners had agriculture and cloth production. In terms of agriculture, their land provided them with pasture for cows and vegetables. Their land also provided them space for keeping horse and small cottages with workshops of their own for journeymen. The produced undressed clothes were paid on the nail in cloth hall by merchants. This quick return in investment in wool and labour enabled the master clothier to continue production. This rapid circulation of capital in the domestic system was a major reason for the vitality of woollen industry. The master clothiers had to compete with each other in the market place on quality and price. The domestic system consisted of a society of small capitalists who were conscious of personal rights and liberties.

Fitton and Wadsworth wrote that in the history of the factory system, one of the turning points was occurred when Arkwright decided to go to Cromford in order to apply water power to machinery.²⁸ Through this application, the cotton factory village was created which made Arkwright famous and wealthy, and this application was widely imitated. The factory system substituted for the domestic system. The character of cotton manufacture was altered by four great inventions. Hargreaves patented the spinning-jenny in 1770; Arkwright invented the water frame in 1769; the introduction of Crompton's mule was in 1779; and Kelly first invented the self-acting mule in 1792 but it was improved and brought into use in 1825 by Roberts. The steam-engine patented by James Watt in 1769 was applied to the cotton manufacture in 1785.

²⁸ Fitton, R.S. and Wadsworth, A.P., *The Strutts and the Arkwrights*, Manchester University Press, Manchester, 1958, p. 98. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 301.

Gibbins stated that both the engine for a cotton-mill by Boulton and Watt and the expiry of Arkwright patent in 1785 together marked the introduction of the factory system. The inventions took place in short space of time.²⁹ The most fatal invention to domestic industry was the power-loom which was patented by Cartwright in 1785. Mantoux expressed that the means of production was multiplied by the factory system in order to increase and accelerate the output.³⁰ A new pattern of the complete businessman was set by the manufacturer who was also a work manager, a capitalist and a merchant.

Many historians see manufacturing industry as the centrepiece of economic growth in the 18th and 19th centuries. Due to industrialisation, the changing conditions of work were seen as deterioration because the employers controlled workers in matters such as conduct in the workplace and timekeeping, and the workers had to work at the pace of the machines but not at the pace of the workers. In the factory system, the workers had no property in the goods they produced. In the factory system, there were long hours of work and poor payment. Workshop and home were combined under a single roof in which children were also employed.

According to Wilensky and Lebeaux, the factory brought to four major changes due to machines during the Industrial Revolution: Firstly, there was a regular work and the workers had to be punctual. Secondly, the workers depended for their livelihood on an employer because the owner of the machines controlled the conditions of work. Thirdly, due to mechanization, there was a continual change in jobs and a constant flux in the number of the skills and workers required in the workplace. Finally, the workers had to reside in the places near to the workplaces due to high level of fares on public transport.³¹

Compared to the working at home, factory discipline was intolerable. At home the workers could begin and stop at will without regular hours and had a good relationship with the master. However, in the factory, the workers had to work long

²⁹ Gibbins, H. and B., *Industry in England*, Methuen, London, 1897, p. 341. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 168.

³⁰ Mantoux, P., *The Industrial Revolution in the Eighteenth Century*, Meuthuen, London 1928, p. 386. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 298.

³¹ Wilensky, H.L. and Lebeaux, C.N., *Industrial Society and Social Welfare*, Russell Sage Foundation, New York, 1958, p. 56.

hours without any break, except for meal, and the workers were unknown to the masters.

One of the results brought by the Industrial Revolution was child labour. Singleton stated that before the Industrial Revolution, young children were employed in the homes of yeoman clothiers and handloom weavers.³² However, the child labour was brought out of its domestic setting by the factory system that exploited it systematically. Even children at the age of five began to work in mills. These children had to work from six in the morning till eight in the evening.

Between 1780 and 1840, there was an increase in exploitation of child labour especially in the mines where the roadways were sometimes so narrow in small scale-pits that children could hardly pass through them. In coalfields, children were used to operate the ventilation ports when the coal face drew further away from the shaft. The hours of labour became longer and the work more intense.

In the new cotton textile industry, due to their small size, children were employed because they could move freely under the machinery in order to repair broken threads and keep the looms and spindles working. In the textile factories, the children were employed even at the age of four because they were cheap and docile due to their weakness. As for parish apprenticeship, the children had to work in the factory until the age of twenty-one. These children were imprisoned at least seven years in the factories. Girls were also employed. The working day of the children lasted between 14 and even 18 hours. They had only 20 minutes for the meal. The children were divided up into shift so that the machines went on day and night.

Hammond described the children who worked in the factories as follows:

*“Stunted, diseased, deformed, degraded, each with the tale of his wronged life, they pass across the stage, a living picture of man’s cruelty to man, a pitiless indictment of those rulers who in their days of unabated power had abandoned the weak to the rapacity of the strong.”*³³

The children had accidents at work. They cut off their fingers and crushed their limbs in the wheels. The children at the age of four picked up waste cotton on the floor.

³² Singleton, F., *Industrial Revolution in Yorkshire*, Dalesman, Yorkshire, 1970, p. 105.

³³ Hammond, J.L. and B., *The Town Labourer 1760-1832: The New Civilization*, Longmans, London, 1917, p. 171. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 392.

They worked from 5 in the morning till 8 at night. They were allowed to have breakfast for half an hour and to have dinner for an hour. Brown expressed that every child above the age of five could earn his living in some of English cloth-making regions.³⁴ In the 18th century, there was full-time child labour and children could not go to school. However, in the 19th century, the pressure of legislation decreased the working hours and forbade full-time workforce so that there was an increase in the growth of schooling by which the quality of the workforce could be improved. Many working-class parents obtained education for their children through Sunday schools. During the Industrial Revolution, children were exploited extremely in workplaces. Thanks to the Mines Act in 1842, the employment of children below the age of ten was prohibited. The law provided 2 hours of education every day for the children between the ages of nine and thirteen. Through the decisive Act of 1847, the Ten Hours Act, the working hours of children were limited to 10.

As a result of industrialisation, the most important social change was the growth of class and class feeling. Class terminology is used by sociologists to describe social groups that share a similar economic position. The solidarity of a class in society caused conflict with another one over the distribution of wealth. Keating stated that the Oxford English Dictionary defines class as “a number of individuals... possessing common attributes, and grouped together under a general or class name.”³⁵ The word class is a historical term which unifies desperate and unconnected events in terms of the raw material of experience and consciousness. As a result of common experience, some men feel and articulate the identity of their interests as between themselves and as against other men whose interests are opposed to theirs.

The productivity relations in which men are born or enter unwillingly determine the class experiences. These experiences are handled in cultural terms through class-consciousness which is embodied value-systems, ideas, traditions and institutional forms. Dahrendorf writes:

“Classes are based on the differences in legitimate power associated with certain positions, i.e. on the structure of social roles with respect to their authority expectations. ...And

³⁴ Brown, E.H.P., *The Economics of Labour*, Yale University Press, New Haven, 1962, p. 110. Quoted by S. Çakır, *Traces of the Industrial Revolution as Reflected in Male and Female Relationships in D.H. Lawrence's Sons And Lovers*, (Pamukkale Üniversitesi Sos.Bil.Ens. Yüksek Lisans Tezi), Denizli, 2002, p. 23.

³⁵ Keating, P.J., *The Working Classes in Victorian Fiction*, Barnes & Noble, New York, 1972, p. 7.

*individual becomes a member of a class by laying a social role relevant from the point of view of authority. ... He belongs to a class because he occupies a position in a social organization: i.e. class membership is derived from the incumbency of a social role.”*³⁶

To Bendix and Lipset, the word “class” stands for a force uniting the people, who differ from one another through overriding the difference between them, into groups.³⁷ Economic conflict between capital and labour was the outcome of the Industrial Revolution which led to a growing economic awareness of class and political alienation from the existing state. Perkin stated that class feeling formed a class society through the existence of vertical hostility between a few horizontal interest groups each of which was based on a common source of income. The common source of income which supported the classes was transcended by such vertical hostility and horizontal solidarity.³⁸ Karl Marx identified social class as landlords, capitalists and wage labourers.³⁹ In the 19th century, landowners were seen as upper class; the section of society ranging from professional people and big businessmen down to shopkeepers and clerks was considered as middle class; and manual workers were seen as working class.

For Lasswell, upper class members were at the top level of influence in the spheres of religion, politics and education.⁴⁰ Rich professionals and businessmen were classed as part of the elite. Hereditary land ownership was associated with the term upper class. As upper class members were supported by inherited investment, they did not need to work for a living. Land owners, ruling families, titled people, religious hierarchs and aristocrats were the members of upper class. The aristocracy of noble families with hereditary titles was comprised traditionally by the upper class.⁴¹ Upper class had leisure. They spent their leisure time on reading novels, the theatre and balls. Upper class children saw little of their parents because they were raised by servants.

³⁶ Dahrendorf, R., *Class and Class Conflict in Industrial Society*, Stanford University Press, Palo Alto, 1959, pp. 148, 149. Quoted by E. P. Thompson, *The Making of the English Working Class*, Penguin Books, Harmondsworth, 1979, p. 11.

³⁷ Bendix, R. and Lipset, S. M., *Class, Status and Power*, The Free Press, Glencoe, 1953, p. 81.

³⁸ Perkin, H. *The Origin of Modern English Society: 1780-1880*, Routledge, London, 1969, p. 176. Quoted by S. Çakır, *Traces of the Industrial Revolution as Reflected in Male and Female Relationships in D.H. Lawrence's Sons And Lovers*, (Pamukkale Üniversitesi Sos.Bil.Ens. Yüksek Lisans Tezi), Denizli, 2002, p. 16.

³⁹ Marx, K., *Capital*, London, 1973, p. 287.

⁴⁰ Lasswell, T.E., *Class and Stratum*, Houghto Mifflin, New York, 1965, p. 35.

⁴¹ http://en.wikipedia.org/wiki/Upper_class

. When considering the antagonism between the bourgeoisie and the working class, the middle class is considered as the mediating pillar and the basic stabilizing factor of bourgeois society. In contemporary capitalist society, the dissolution of bourgeoisie and the proletariat led to the middle class: the embourgeoisement of a larger and larger section of the working class, and the declassing of a larger and larger section of the bourgeoisie. The middle class forms the stew in which classes are mixed together, and it is, therefore, the mobility between the bourgeoisie and proletariat. According to Rider and Thompson, the family life was one of the characteristics of the middle class.⁴² The centre of their life was home and family, and they spent time with their children.

Middle class people had also leisure, and spent their leisure time on reading novels, the theatre and balls. Members of middle class had a good education, held a professional or managerial post, and owned a family house. "The middle class was composed of businessmen and other professionals. The larger the Industrial Revolution grew, the more powerful these individuals became. Individuals and groups formed new libraries, schools, and universities because there was a sudden need for education."⁴³ The middle class had better housing and food, and thus, they had fewer diseases and longer living. During the Industrial Revolution, middle class had minimal difficulty in living.

Keating stated that the term "working class" is defined in the Oxford English Dictionary as "the grade or grades of society comprising those who are employed to work for wages in manual or industrial occupations."⁴⁴ Working class is considered to be a descriptive term which ties together a bundle of discrete phenomena. For example, when tailors and weavers came together, they made up the working class. For Randall, the invention of the steam engine and of machinery for working cotton led to the beginning of the history of the proletariat (working class) in England.⁴⁵ According to Thompson, English working class appeared during the period between 1790 and 1830 as a result of lived or perceived experience:

"People find themselves in a society structured in determined ways (crucially but not exclusively in productive relations), they

⁴² Rider, C. and Thompson, M., *The Industrial Revolution in Comparative Perspective*, Kieger Publishing Company, Florida, 2000, p. 78.

⁴³ http://industrialrevolutionresearch.com/industrial_revolution_classes_of_people.php

⁴⁴ Keating, P. J., *The Working Classes in Victorian Fiction*, Barnes & Noble, New York, 1972, p. 7.

⁴⁵ Randall, A., *Before the Luddites: Custom, Community and Machinery in the English Woollen Industry 1776-1809*, Cambridge University Press, Cambridge, 1991, p. 249.

*experience exploitation (or the need to maintain power over those whom they exploit), they identify points of antagonistic interest, they commence to struggle around these issues, and in the process of struggle they discover themselves as class.”*⁴⁶

For the working class conditions, Vigier’s observation of Manchester is that “working men and their families were being crowded into every available cellar and room, partly because of the disparity between the wages they were able to bring home and rents charged by speculators, and partly because of the necessity to live close to the factories in the absence of public transport.”⁴⁷

The factories were not healthy. In order to economize space, the ceilings were low, and the windows of the factories were narrow. As the air in the cotton mills was filled with fluff, it led to serious lung diseases. The air in flax-spinning mills was saturated with moisture due to wet spinning which made the workers’ clothes wet. The rooms which were overcrowded were not ventilated, and at night the atmosphere was polluted by candle smoke. This condition also led to fever. The toilets in workshops were dark, freezing or overheating and airless. Sometimes eighteen girls had to sleep in one room with one window, and sometimes five girls had to share an attic bed. The meal-break was not regular. There was 10 minutes for breakfast, 15 for tea, and the dinner was delayed until the end of the working day.

The bad working conditions and overworked, unhealthy and undernourished mode of life caused various occupational illnesses such as asthma, swollen ankles, spinal curvatures, tuberculosis or blindness. The workers worked 14 hours per day. During the working hours, the door was locked, except at the tea time. Despite the hot atmosphere in the factory, the workers were not allowed to send for water. According to the Combination Act of 1799, when a workman combined with any other workman in order to improve his working conditions, this workman was brought before a magistrate and sentenced for three months.

The 19th century differs from earlier centuries through social changes related to Industrial Revolution that is an unprecedented urban development and also considered as the transformation of the English economy from a rural to an industrial base leading

⁴⁶ Thompson, E. P., *Eighteenth-Century English Society: Class Struggle without Class*, Macmillan, London, 1978, p. 149.

⁴⁷ Vigier, F., *Change and Apathy: Liverpool and Manchester during the Industrial Revolution*, MIT Press, Cambridge, 1970, p. 139.

to the breakdown of old types of relationship between employer and employee, and to the rise of organized working class politics. Working class consciousness was seen as the identity of interests between working men of diverse occupation. This consciousness was formed by institutional forms and expressed in unionism of 1830-34. This consciousness was also seen as the identity of interests of the working class as against those of other classes.

Poulantzas expressed that the factory owners turned out to be the new class of capitalist employers who made enormous fortunes. The workers suffered from both low wages and bad conditions in the factory system. The bourgeoisie and the proletariat were the basic classes that were in fundamental political opposition.⁴⁸ The struggle between the bourgeoisie and the proletariat was due to capitalist exploitation with a further composite named capital.

1.1.4. Capitalism and class conflict

Capitalism is the main cause of social classes. Capital which means financial or physical assets can be classified as fixed capital and circulating capital. While fixed capital means long-term physical assets such as machineries and buildings, circulating capital means the stock of finished goods and raw materials that are necessary for continuing a business. Smith considered the rate of capital formation which was proportional to the rate of investment to be the fundamental determinant of growth. He wrote:

*“The annual produce of the land and labour of any nation can be increased in its value by no other means, but by increasing either the numbers of its productivity labours, or the productive powers of those labours who had before been employed. In either case an additional capital is almost always required.”*⁴⁹

The importance of capital accumulation in England’s industrialisation was accepted by many writers. Gill wrote, “The modern economic world can be said to have

⁴⁸ Poulantzas, N., *Classes in Contemporary Capitalism*, Verso, London, 1978, pp. 287, 288.

⁴⁹ Smith, A., *The Wealth of Nations*, Methuen, London, 1904, p. 325. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 143.

been born in England in the second half of the eighteenth century.”⁵⁰ Ashley saw the Industrial Revolution as a new forward step in the evolution of capital.⁵¹ Rapid and enormous growth of capital was considered to have distinguished industrializing England from what had gone before. Cunningham considered capital to be the main instrument in material progress.⁵²

According to Schumpeter, in capitalist societies, the effects of technological or commercial changes dominate the economic behaviour of risk taking entrepreneurs. At this point, established forms of production are challenged and replaced by the rise of new industries, new process of production and new types of products.⁵³ To Ashton, the products of cheap capital during the Industrial Revolution were well-built factories, the deep mines, substantial houses and well-constructed canals.⁵⁴ Marshall stated, “The story of the transition from medieval to modern industrial society is the story of the coming of capitalism”⁵⁵ According to Basch:

*“The Industrial Revolution of England marked the advent of capitalism in and of the eventual ascendancy of those classes which throughout the eighteenth and nineteenth centuries fought against the landed aristocracy for their share of economic, social and political power.”*⁵⁶

The Industrial Revolution is associated with the rise of capitalism, or laissez-faire capitalism. O’Brien writes, “We take the essence of capitalism to be the economic and social system in which effective ownership and control of production is in the hands of those possessing substantial capital, i.e. the financial and/or managerial elites. By

⁵⁰ Gill, R.T., *Economic Development: Past and Present*, Englewood Cliffs, New Jersey, 1963, p. 40. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 23.

⁵¹ Ashley, W.J. *The Economic Organization of England*, Longmans, London, 1914, p. 154. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 50.

⁵² Cunningham, W., *The Progress of Capitalism in England*, Cambridge University Press, Cambridge, 1916, p. 21. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 263.

⁵³ Schumpeter, J., *The Economics and Sociology of Capitalism*, Princeton University Press, Princeton, 1991, p. 407.

⁵⁴ Ashton, T.S., *The Industrial Revolution, 1760-1850*, Oxford University Press, London, 1948, p. 11. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 113.

⁵⁵ Marshall, L.C., *Readings in Industrial Society*, University of Chicago Press, Chicago, 1918, p. 144. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 50.

⁵⁶ Basch, F., *Relative Creatures: Victorian Women in Society and the Novel*, Schocken Books, New York, 1974, p. XVIII.

laissez-faire we mean an economic system in which capitalists are given virtually free rein to make use of the power that they derive from such ownership and control; in particular, the government imposes few or no restraints on the exercise of such power.”⁵⁷ Economic foundations gave rise to conflicts between classes. Charles More stated capitalism was a system in which property was freely transferable and was owned by individuals.⁵⁸ By the 18th century, capitalism was triumphant in England. People who owned property were seen as capitalists and those who did not were considered as proletariat. There was a conflict between capitalists and proletariat because capitalism’s desire for profit caused the destruction of division of labour at work.

The antagonism between the capitalists and proletariat resulted in rioting, striking and machine-smashing. Workers’ hostility to new machines and new techniques in the textile industries took place as Luddite riots in the East Midlands, Lancashire and Yorkshire between 1811 and 1813. The leader was a mythical figure named Ned Ludd. Industrial progress, economic depression, technological innovation and unemployment carried the origins of Luddism. The woollen industry was the oldest and most deep rooted traditional one in the textile industries. This industry saw the most determined resistance to machinery. The workers feared displacement and protested against the gig mill, the spinning jenny, the flying shuttle loom or the scribbling engine.

There was a decrease in the number of workers due to the machineries which displaced hand spinning. The workers were against the factory because of moral imperatives. According to them, the domestic and putting out systems formed the wisdom of ages which provided stable familial and social relations, and the means to educate and socialise the young and to bring them up in trades. The workers believed that the factory had to embody immorality as it threatened to destroy this moral system through creating monopoly. Those who had power and control raised capital to own a factory, and thus, the factory caused unfair competition because it engrossed the trade of smaller capitalists and destroyed the opportunities for upward social mobility. A craft union named the Croppers Society attempted to protect its members by non-violent means during the first decade of the 19th century. This union submitted petitions to the Parliament, gave evidence before committees of enquiry and organized strikes and

⁵⁷ O’Brien, P.K., *The Industrial Revolution and British Society*, Cambridge University Press, Cambridge, 1993, p. 262.

⁵⁸ More, C., *The Industrial Age: Economy and Society in Britain 1750-1985*, Longman, New York, 1989, p. 192.

boycotts. This battle was in vain because there was an increase in the numbers of gig-mills and machineries. Thomson summarized the situation of the Luddites:

*“The Luddites knew of no national leadership which they could trust no national policy with which they could identify their own agitation. Hence, it was always strongest in the local community and most coherent when engaged in limited industrial actions...Two causes brought it to an end. First, the repeal of the Orders in Council, and a rapid improvement in trade. Second, the increasing pressure of the authorities: more troops, more spies, more arrests, and the executions at Chester and Lancashire.”*⁵⁹

In short, the Industrial Revolution brought changes not only in industry but also in society. The development in iron manufacture and transportation, the invention of steam engine and other machines, and the innovations in textile industry strengthened capitalism. As a result of the industrial Revolution, the replacement of the domestic system by the factory system led to social classes. The social impact of Industrial Revolution was technologically leading to the development of a factory proletariat and a new industrial underclass. The workers had to be in a growing competition for work, suffered long hours and exploitation at work, faced the destruction of old communal values and lost their autonomy over work. The outcome of this situation was the recognition of the class-divided nature of society and the realisation of working-class consciousness. As a result, there was a conflict between capitalist and proletariat. The hostility of the working class to machines resulted in rioting, striking and machine-smashing.

1.2. The Awakening Of Women, And Feminism As A Rising Value

The differences between men and women brought forth the differentiation of gender named as masculine and feminine. The debate about gender led to feminism. Feminism could be defined in three ways: “Firstly, a feminist is someone who is interested in studying and understanding gender as a system of cultural signs or meanings assigned to sexually-dimorphic bodies, and who sees these cultural signs

⁵⁹ Thompson, E.P., *The Making of the English Working Class*, Penguin Books, Harmondsworth, 1979, p. 657.

which constitute gender as having a direct effect on how we live our individual lives and how our social institutions operate. Secondly, a feminist is someone who sees the gender systems currently in operation as structured by a basic binary opposition – masculine/ feminine- in which one term, and that this privileging has had the direct effect of enabling men to occupy positions of social power more often than women. Finally, a feminist thinks this (the first and the second point) is wrong and should be changed.”⁶⁰

1.2.1. The emergence of feminism

The emergence of feminism in France had its origins in the French Revolution. During 1871, some figures emerged such as Paris Commune, Louise Michel, Elisabeth Dmitrieff, Nathalie Lemel, and Renée Vivien. At beginning of the French Revolution in 1789, the Women’s Petition was addressed to the National Assembly, but not discussed. Most politicians followed Rousseau’s theories as outlined in *Emile*, which confined women to the roles of mother and spouse. The philosopher Condorcet was a notable exception who advocated equal rights for both sexes.

Claude Dansart founded the Fraternal Society of the Sexes in 1790. It included prominent individuals such as Etta Palm d’Aelders, Jacques Hebert, Louise-Felicité de Keralio, Pauline Leon, Theroigne de Mericourt, Madame Roland, Talien and Merlin de Thionville. In the following year, the *Declaration of the Rights of Woman and the Female Citizen* was published by Olympe de Gouges.⁶¹ This letter which requested actions in favour of women’s rights was addressed to Queen Marie Antoinette. Two years later, Gouges was guillotined days after the execution of the Girondins. The exclusively-female Society of Revolutionary Republicans was created by Pauline Leon and Claire Lacombe in February 1793. Weapons were given to women by Lacombe, and they participated in the fall of the Girondins. However, in the following year, the revolutionary government outlawed society.

In the new French Republic, equal rights for women was demanded by Olympe de Gouges who was eventually executed by guillotine in 1793. During the French Revolution, Madame Roland who was an activist for women’s social and political rights

⁶⁰ [http:// www.Colorado.edu / English / ENGL2012Klages / 1feminism. Html](http://www.Colorado.edu/English/ENGL2012Klages/1feminism.Html)

⁶¹ http://en.wikipedia.org/wiki/Feminism_in_France

influenced revolutionary politicians and thinkers through her famous salon. However, due to her outspoken feminist ideas, she was executed for treason. Especially among Parisian Saint Simonians, the feminist movement expanded again in socialist movements of the romantic generation. Women who freely adopted new lifestyles incited indignation in public opinion. Women not only claimed equality of rights but they also participated in the abundant literary activities.

In 1816, the prohibition of divorce was re-established by the Bourbon Restoration. When the political rights of the majority of the population were restricted by the July Monarchy, the feminist struggle rejoined the republican and socialist struggles for a democratic and social Republic which led to the 1848 Revolution and the proclamation of the Second Republic. Through 1848 Revolution, the feminist movement found the occasion to organize itself in various associations. Women's political activities caused several of them to be named as the other Forty-Eighters.

Feminist hopes were raised again in 1848 with the fall of the conservative Louis-Philippe. There appeared several newspapers and organizations. *The Women's Voice* was founded by Eugenie Niboyet as the first feminist daily newspaper in France. *The Women's Voice* attracted other women from that movement including the seamstress Jeanne Deroin and the primary schoolteacher Pauline Roland. The enthusiasm was short lived because feminism was considered as a threat. In 1849, both Deroin and Roland were arrested, tried and imprisoned. In 1852 with the emergence of a new, more conservative government, feminism would have to wait until the Third French Republic.

1.2.2. Feminism in England

One of the basic social values of the 19th century Britain was the ideology of separate spheres with its contingent ideas- the angel in the home, the sanctity of the family and the cult of domesticity. There was a belief that every woman's destiny was marriage and motherhood. Therefore, comforting her husband and rearing her children prevented a married woman from engaging in paid employment. This showed that only unmarried girls were part of the workforce. The earnings of the husband had to be sufficient to support his family. Bearing and rearing children and doing household were the main tasks of wives and mothers. Having the vocations as a wife and a mother, the contribution of a woman in the masculine world becomes emotional and moral guide. In a hostile and impure world, woman was considered to be like a temple of purity and a

heaven of peace. Some of the relations of the wife were the spirit of sacrifice, the desire for motherhood and submission to her husband.

According to Lerner, in the Victorian Era, woman was considered as husband's helpmate and inspirer, the soul of the home and the mother of the family. The only passion the best wives and mothers felt was the love of home, domestic duties and children.⁶² Prochaska wrote that women in England in the 19th century were religious, moral, intuitive, attentive, humble, patient, mild, perceptive, sensitive, compassionate, tactful, self-sacrificing, deductive, practical, benevolent, instinctive and gentle.⁶³

For J. R. Reed, the conventional conception of the desirable development of a young woman begins with the fundamental belief that marriage is the unquestioned aim of a girl's life.⁶⁴ The mothers and infancy of women taught girls that the protection of man was obtained through a little knowledge of human weakness such as outward obedience, cunning, a scrupulous attention to a puerile kind of propriety, and softness of temper. Everything else was needles if they were beautiful. Women became more constant than men as a result of a mistaken education, many sexual prejudices, and a narrow and uncultivated mind. According to the Act of 1770, a husband had full control over the properties a woman owned before and after the marriage. Because of the common law of England, wealthy girls were left a prey to fortune-hunters seeking to settle themselves in life by means of an advantageous marriage.

In the 19th century, there was the sexual division of labour, and women could work in certain types of work. One of the main places of paid work for women was homes such as laundry work, lodgers or domestic service. As for domestic service, working-class mothers considered domestic service to be desirable for their daughters because a girl at the age of fourteen could save a significant sum until she got married.

As for unwaged work in the home, most Victorian working-class women did housework, cooking, sewing and brought up children. Kussmaul stated that in agriculture about half of farm servants were young women. Girls worked in the dairy and poultry-yard and weeded in the fields. Baking and brewing were their household tasks.⁶⁵ During pre-industrial Britain, agriculture was an important employer of women

⁶² Lerner, L., *Love and Marriage: Literature in its Social Context*, Arnold, London, 1979, p. 134.

⁶³ Prochaska, F.K., *Women and Philanthropy in Nineteenth Century England*, Oxford University Press, Oxford, 1980, p. 3.

⁶⁴ Reed, J.R., *Victorian Conventions*, Ohio University Press, Ohio, 1975, p. 105.

⁶⁵ Kussmaul, A., *Servants in Husbandry in Early Modern England*, Cambridge University Press, Cambridge, 1982, pp. 4, 34, 37.

though its role was declining. A quarter of the labour force worked in agriculture by the mid-nineteenth century. Women who worked in agriculture were occasionally farmers. However, they were either hired workers or unpaid family workers.

During the period between 1750 and 1850, domestic service replaced farm service as a paid employment for the girls at the ages of nineteen and twenty. The girls were hired as servants on long contracts, paid annually, and they also received their remuneration in lodging and board. During Industrial Revolution, girls leaving home to earn their own living enjoyed two freedoms. One was the freedom to change employer, and the other one was to choose a marriage partner or to reject an unacceptable one.

Cottage industry was the place where employers gave out raw materials so that these raw materials were worked up by their workers at home. In the 18th century, cottage industry was an important employer of women. Weaving, spinning, straw-plaiting, framework knitting and lace-making were some of important cottage industries. The largest employer of women was textile production at the onset of the Industrial Revolution. The most important export of England was wool cloth, and women had an important part in this industry.

During the Industrial Revolution, the disappearance of hand spinning was the most important single shock to women's employment opportunities because mechanization replaced hand spinning. Therefore, women became handloom weavers after losing their spinning work. Women entered easily this occupation as handloom weaving was relatively unskilled. However, with the invention of powerloom in 1785, handloom weaving began to disappear. Textile production changed from a domestic industry to a factory industry by 1850, and women at the age about twenty could work in textile factories in some regions.

Women's role in society was deeply affected by the evolution towards a capitalist mode of production. Women played an important part within the family productivity unit which was broken up by the Industrial Revolution and capitalist concentration. During the first part of the 19th century, female labour began to be devalued because there was a decline in home industry. Women faced the following dilemma in the struggle to survive: They had to decide either to work for too low wages in dying sectors of the economy or to depend financially on a family to which they could hardly make any financial contribution. As society prescribed for a woman in the

home a morally inspiring, ornamental and metaphysical role, the latter solution was approved.

At the end of the 18th century, a labour shortage occurred due to the French and Napoleonic Wars because half a million men were charged with the armed forces. Therefore, women seized an opportunity to participate in industrial paid works due to Napoleonic Wars. According to Lloyd-Jones, the Napoleonic Wars acted on the economic system of Britain in three ways. Firstly, the wars increased the level of British import prices due to barriers on overseas. Secondly, as international trade was disrupted by wars, the wars placed a constraint on British modern manufacturing sector whose growth was related to exports. Finally, potential investment sources which were destined for the industrial sector of the economy may have been displaced by the wars.⁶⁶

Because of economic negative effects of the Napoleonic Wars, women had to work for low wages. In the mills, women worked for more than twelve hours a day in atrocious conditions. The temperature in the spinning-mills was between 30 and 35 Celsius, and the air in the carding workshops was full of fluff. There was not any ventilation, and there was a kind of deafening noise. Women were considered to be the greatest sufferers because they had to do both to endure drudgery of the field and the factory and to perform the duties that devolve on the wife and mother. The working day was twelve hours and sometimes twenty hours a day but the average was eighteen hours a day.

However, girls working in the mill in the mid of 19th century were a shining pointer to the future. In order to earn their living in the textile factories, the single young women went out from parental home. Pinchbeck wrote that these girls made:

*“... a distinct gain in social and economic independence... working the shortest hours and receiving the same rate of wages as men where they were employed in the same kinds of work; the example of their economic emancipation was at once manifested in its influence on better class women and their demands for a wider sphere and the right to individual independence.”*⁶⁷

⁶⁶ Lloyd-Jones, R., *British Industrial Capitalism Since the Industrial Revolution*, UCL Press, London, 1998, pp. 20, 21, 22.

⁶⁷ Pinchbeck, I., *Women Workers and the Industrial Revolution 1750-1850*, Routledge, London, 1930, pp. 313-316. Quoted by P. K. O'Brien, *The Industrial Revolution and British Society*, Cambridge University Press, Cambridge, 1993, p. 31.

Women and men worked in different jobs and received different wages in the late 18th and early 19th centuries. The reason for these differences resulted from discrimination and gender ideology. In order to improve its own economic position, a power group tried to limit women's opportunities in terms of occupational sorting. For example, in cotton spinning, women were excluded from this highly paid occupation because the male cotton spinners' union was effective in excluding them so that they could reduce the supply and increase the equilibrium wage of cotton spinners. In order to ensure that women remained dependent, men wanted both to maintain their own high wages and to protect their own power within the family. For such productivity differences, the two important reasons were strength and human capital.

During the Industrial Revolution, strength was important for productivity. Men were stronger than women. Therefore, women were less productive. Women had less human capital. As human capital was chosen, human capital differences were not only a result of but also a cause of wage differences. Because of differences in physical strength, there was the gender division of labour in agriculture. As it was too heavy for women to use a scythe, men were doing tasks requiring upper-body strength in order to cut grain with a scythe. One reason for differences in productivity was the difference in skill, and women had less training than men because women received less formal education than men during the Industrial Revolution.

Worell expresses that the aim of feminism is to achieve equality and justice for all women.⁶⁸ In this sense, it has three specific goals that are to challenge the disadvantaged status of women not only in private but also in public arenas; to advocate on behalf of and empower girls and women of diverse social, national, and ethnic identities; and to understand the imbalances of power and privilege for women in all societies.

Liberal feminism and rational feminism are the two main approaches of feminism. The equality of men and women is asserted by liberal feminism through political and legal reform. The equality is maintained by women's ability through their own choices and actions. Personal interactions of men and women are considered as the starting point by liberal feminism in order to transform society into a more gender-

⁶⁸ Worell, J., "Feminism in Psychology: Revolution or Evolution?", *Annals of the American Academy of Political and Social Science*, Vol. 571, Feminist Views of the Social Sciences (Sep. 2000), p. 185.

equitable place.⁶⁹ The improvement of the conditions of women is demanded by rational feminism which is based on the rational capacity of women and the necessity of developing it.⁷⁰

Feminism appeared towards the end of 17th century, but its first truly manifestation was Mary Wollstonecraft's *A Vindication of the Rights of Woman* in 1792. In the 18th century, women were in chattel slavery. While being at home, women were owned by the father, and they were passed on to their husbands as a commodity when married. In the 18th and 19th centuries, women was relegated to the domestic sphere because women were considered to be too deficient in reason to make important decisions and too weak physically to enter into the world outside the home. At home, women raised children, tended house and gave her family pleasure and comfort under the direction of her superior husband. Women's nature was considered to be humility, kindness, protectiveness, gentleness, and etc. While the man was considered to be strong and active and to have the power and the will, the woman was considered to be weak and passive and to offer little resistance.

Wollstonecraft states that if a woman does not receive the proper education in order to become the companion of man, a woman cannot continue the progress of knowledge and virtue. In order to get full moral responsibility, women should get the education which develops the use of their reason. Such a change would benefit both the women and society whose constitution is based on the nature of man.⁷¹ The education delivered to men and women should be formed according to the manners and opinions of society they live in. Therefore, only when society is differently constituted, much can then be expected from education. The most perfect education is to strengthen the body and form the heart. Women and men should be educated together so that the intercourse of the sexes deserves the name of fellowship, and women fulfil the peculiar duties of their sexes and become free to earn their own subsistence and independent of men. Women should be brought up with men in order to be their companions rather their mistresses.

Virtue will prevail in society only when both the virtues of both sexes are founded on reason and their affections are allowed to gain their due strength by discharge of mutual duties. When women are allowed to share the advantages of

⁶⁹ http://en.wikipedia.org/wiki/Liberal_feminism

⁷⁰ <http://scholarship.rice.edu/handle/1911/19568?show=full>

⁷¹ Wollstonecraft, M., *A Vindication of the Rights of Women*, Norton, New York, 1988, pp. 4, 192.

education and government with men, the nation will be enlightened because women would become free and grow wiser. Women should study the art of healing in order to be nurses as well as physicians. Women should also study politics in order to settle their benevolence on the broadest basis. If women were educated in a more orderly manner for business of various kinds, they would not then need to marry for a support.

The protection of female at the workforce led to the protection for other categories of workers. Thanks to legislators and reformers, there was not only a change in what women did but also a change in the idea of what they were. Burnette stated that the new Mine Act of 1842 not only banned women's and girls' employment underground but also allowed the apprenticeship of children only after the age of eleven. With the 1844 Act, for women and those under the age of eighteen, the working hours were reduced from 16 to 12 hours a day, and night work was also banned. The Mines and Collieries Act of 1842 prohibited women's employment in collieries. The Bill of 1844 limited women's working hours to 12.⁷² The working hours of women and children were limited to 10 through the decisive Act of 1847, the Ten Hours Act. There were also hour limitation for workshops and factories in many industries outside cotton.

J. Chalder expressed that through Infants' Custody Act of 1839, the Court of Chancery allowed mothers custody of their children under the age of seven in cases of separation.⁷³ Women found the possibilities of divorce through the Matrimonial Causes Act of 1857. On grounds of desertion, rape or cruelty, women who could afford it could divorce their husbands. The legal authority of father and husband was diminished a little by these two Acts. Pregnant women were wretched before the prohibition of female labour in the mines. In workshops and field, children even premature were born, dead or alive. Women's work during the four weeks preceding confinement was forbidden by an Act named the Factory and Workshop Act in 1891.

C. Parker stated that campaigners focused on the matter of the vote, education, divorce and married women's property rights in order to claim women's rights in the 19th century.⁷⁴ Societies such as the Middle-Class Emigration Society, the Governesses' Benevolent Institution, and the Society for the Promotion of the Employment of Women were founded to tackle the problem about the merits of various possible professions. A

⁷² Burnette, J., *Gender, Work and Wages in Industrial Revolution Britain*, Cambridge University Press, Cambridge, 2008, p. 229.

⁷³ Calder, J., *Women and Marriage in Victorian Fiction*, Oxford University Press, New York, 1976, p. 120.

⁷⁴ Parker, C., *Gender Roles and Sexuality in Victorian Literature*, Scholar Press, Hants, 1995, p. 2.

collective action by women was seen through Lord Brougham's presentation of the Married Women's Property Bill in 1856. Furthermore, in 1862, women's education, employment, emigration and all other rights were urged at the annual congress of Lord Brougham's National Association for the Promotion of Social Science in London.

Women began to co-operate and congregate together, and one group of women began to write a periodical for women titled the *English Women's Journal* in 1858. A striking example of organized support and self-help among women was the Parochial Mission Women's Association in 1860. This Association was designed in order to establish habits of both economy and saving. The Association had also a function of a network of communication. In 1863, the *Victoria Magazine* began to be published in order to create a focus for a wide community of women. At the beginning of the 19th century, men had full control over women's properties, their bodies and their children. Reynolds and Humble expressed that the first female suffrage petition was presented to the Parliament by John Stuart Mill, the first eminent feminist to Parliament, in 1866.⁷⁵ So, the conditions of women were improved through the Married Woman's Property Act of 1882, the most important single reform which gave women a degree of financial independence.

In short, the changes in industry and society caused by the Industrial Revolution led not only to division of labour between men and women but also to changes in women's situation in various fields such as in employment opportunities, in education and in law. The division of labour emphasized the differentiation of gender which was called as masculine and feminine. The discussion about gender brought forth feminism. Feminism called for freedom of women and the equality between men and women. In the aspect of feminism, women should be equal to men, receive the same education, get the same political and social treatment, be governed by the same moral standards, have not only the same political rights and obligations but also the same work opportunities and the same work as men have. Women should also possess knowledge so that they are better tutors to their children, more suitable companions to their husbands and more useful members of society. When properly educated, women would not only carry out their role as wife and a mother adequately but also could prove themselves morally and intellectually equal to men. There could be no further social advance for humanity

⁷⁵ Reynolds, K. and Humble, N., *Victorian Heroines: Representations of Femininity in Nineteenth-century Literature and Art*, Harvester Wheatsheaf, Hertfordshire, 1993, p. 5.

unless the intellectual conditions of women are improved. The introduction of proper training leading to more professions was the first step upon which feminism could develop. Coeducation, legal equality, economic independence and free access to professions and jobs should be provided for all women.

1.2.3. Feminism in literature

In France in the 18th century, the French Revolution attracted people's attention on the inequity in the treatment of women. In 1791, the *Declaration of the Rights of Man and of the Citizen* received a response from the writer Olympe de Gouges through amending it as the *Declaration of the Rights of Woman and the Female Citizen*. The writer argued that if women were accountable to the law, they had also to be given equal responsibility under the law. She also addressed marriage as a social contract between equals and criticized women's reliance on beauty and charm as a form of slavery. Marquis de Condorcet was a defender of the equality of women and the abolition of slavery. He advocated women's suffrage through publishing *For the Admission to the Rights of Citizenship for Women*.⁷⁶ During the 19th century, Joseph de Maistre and Viscount Louis de Bonald expressed in the counter-revolutionary writings on the role of women that the atmosphere of conservative post-revolutionary France was not suitable for feminist ideas. There was not any other advancement until the revolution of 24 February 1848. The influence of Charles Fourier was minimal at that time though he is considered a feminist writer of that period.

In England in the 18th century, some women established a literary writing etiquette guides with the advent of changes in rules of fashion and acceptable mores within society. Thanks to the Cultural Revolution, an increase in publications including the rise of the periodical was caused by mounting literacy rates among the lower classes. Men and women of all classes found in the wider publishing community new means to express ideas. Women found a wider market for publication though their writing during this period continued largely to be an extension of domesticity and focused mainly on pragmatic and practical issues.⁷⁷ Later, women began to write about women's rights, education and marriage laws. They spoke of education for women

⁷⁶ http://en.wikipedia.org/wiki/History_of_feminism

⁷⁷ <http://www.scribd.com/doc/3510816/Feminism-in-Literature>

which was equal to that of their male counterparts. During that period, little was accomplished for marriage laws.

Some important feminist writers of the 18th century were Jeremy Bentham, Mary Wollstonecraft, Catherine Macaulay, George Ballard, John Duncombe, Richard Polwhele and Mary Hays. The political and social changes in the 18th century paved the way for future writers and activists who would advance the cause of women's rights. The classical liberal philosopher Jeremy Bentham spoke for a complete equality between men and women involving the right to vote and to participate in the government, and opposed the strongly different sexual moral standards to women and men. Bentham's *Introduction to the Principles of Morals and Legislation* criticizes those who deny women's rights because of their inferior minds. Bentham gave many examples of able female regents. Mary Wollstonecraft was the most cited feminist writer of that time. Wollstonecraft's *A Vindication of the Rights of Woman* is one of the first works that can be called feminist. Wollstonecraft spoke of equal education for women and men. Both sexes required education to ensure the necessary changes in social attitudes. Catherine Macaulay argued that the weakness of women was caused by their miseducation.

In the 19th century, European women lived in an age characterized by gender inequality. At the beginning of the 19th century, women did not have the rights to vote, of custody of their children in cases of divorce and over personal property after marriage. Women were considered as commodities of their fathers and husbands. Men were considered as breadwinners, and women were expected to stay at home to raise children, to clean and to cook.

In the 19th century, gender-consciousness and feminist attitudes first came to the forefront of the literary imagination and changed forever how the works of female authors would be written and regarded. Through the growth of market economies, cities and life expectancies, women became more conscious of their imposed social, legal and political inequalities.⁷⁸ Many social reform movement such as religious revivalism, abolitionism, temperance and suffrage provided women writers a context, an audience and a forum in which they could express their views. In their writing, women expressed their dissatisfaction with gender relations and the plight of women in general.

⁷⁸ <http://www.scribd.com/doc/3510816/Feminism-in-Literature>

Throughout the 19th century woman's true place in art and society was a subject that was discussed in literature by and for women. The women writers expressed the age's expectations for women. Women writers portrayed often the conflicting expectations imposed on them by society through their novels, letters, essays, articles, pamphlets and speeches. They stated sentiments of many women who were unable to speak and brought attention and support to their concerns.

Some women writers of the 19th century were Sarah Stickney Ellis, Coventry Patmore, Jane Austen, Elizabeth Gaskell, George Eliot, Mary Shelley, George Sand and Charlotte Brontë. Feminist writers of the 19th century reacted against both the injustices and the suffocating Victorian image of the proper role of women and their sphere. This was the feminine ideal as typified in Victorian conduct books by Sarah Stickney Ellis. Coventry Patmore's *The Angel in the House* symbolised the Victorian feminine ideal. Jane Austen addressed the restricted lives which women faced in the early part of the 19th century. Elizabeth Gaskell and George Eliot depicted women's misery and frustration.

Charlotte Brontë is a feminist writer whose novels spoke for the oppressed women. Brontë's suppressed spirit gave way to her literary fantasies. She linked herself to others in her oppressed situation such as the poor spinster or the ugly daughter. The opportunities for improvised women of that time were limited to be a governess or a teacher. Brontë believed that a governess was to exist only in connection with wearisome duties she was forced to perform. A viable solution was marriage. Brontë would marry the man she respected regardless of his status or fortune. She resigned to live the role which society placed upon her. Brontë created heroines of intelligent, free thought and strong moral character through her words. Brontë's heroines with genuine ideas respected themselves and were not afraid to declare it. Brontë wrote about the bad conditions of women which were deep-rooted within the structure of the social system. Brontë wrote about women who respected themselves to provide fulfilment in their lives. Brontë created a new kind of heroine morally courageous, defiantly virtuous, and fiercely independent.⁷⁹ Thus, she led to a change in the style of fiction of that day through presenting unconventional woman to be praised for her capacity to overcome adversity.

⁷⁹ <http://www.victorianweb.org/authors/Brontë/cBrontë/lowes1.html>

Furthermore, some male authors recognised the injustice faced by women. The novels of George Meredith, George Gissing and Thomas Hardy stated the plight of women of the time. Meredith's *Diana of the Crossways* is an account of Caroline Norton's life. After publishing her *Enfranchisement*, Harriet Taylor wrote about the inequities of family law. Her marriage with John Stuart Mill provided him much of the subject material for *The Subjection of Women*.

In the 19th century, women in literature of the feminist nature did not accept the traditional role of women as decided by society. They made their own decisions, expressed this choice of personal decision-making and dealt with the consequences of these choices, actions and decisions.⁸⁰ Feminist literature first deals with a woman as a woman though being a sister, a daughter, a wife or a mother. Feminist literature expresses women's suffrage and demands equality and political, social and economic rights for all women.

⁸⁰ <http://www.buzzle.com/articles/feminist-literature.html>

CHAPTER II

2. THE NOVEL *SHIRLEY* AS A DIALECTIC SOLUTION OF CAPITALIST AND FEMINIST PROBLEMATIC

2.1. Karl Marx's Dialectic Solution Of The Problem Moved From The Reality Of Life Into The World Of Fiction

During the Industrial Revolution, England experienced a shift of the way of life from the ownership of land to a modern urban economy which was based on trade and manufacture. According to Rogers, the inventions by Watt, by Arkwright and by Cartwright led to gain in labour in the long run.⁸¹ However, profound suffering accompanied the process preceding the gain. The first two decades of the 19th century were considered to be the worst time in the whole history of English Labour.

Peterson stated that the 19th century was also the era when men and women had separate spheres in the social hierarchy, and therefore, women were considered to be the angel in the house.⁸² Women stayed at home and were busy with child-bearing, cleaning and cooking. However, women found the opportunity to work in factories when England became industrialised due to the Industrial Revolution. Women became aware of their rights and sought for freedom and equality in a male-dominated world.

The 18th and 19th centuries of England were very important in the aspects of feminism and capitalism which were the social reality of the periods. Capitalism improved depending on the Industrial Revolution. The Industrial Revolution brought forth technological changes in industry, and therefore, factory system replaced domestic system. The factory system required more capital, and thus, capitalism grew stronger which led to social classes. On the one hand, there were factory owners who turned out to be capitalists and wanted to get more profit from productions. On the other hand, there was the working class who worked for low wages and had to suffer from long hours and bad conditions in the factories for low wages. As a result, there was a conflict between bourgeoisie and proletariat.

⁸¹ Rogers, T., *Six Centuries of Work and Wages*, Swan Sonnenschein, London, 1909, p. 485. Quoted by R. M. Hartwell, *The Industrial Revolution and Economic Growth*, Methuen, London, 1972, p. 84.

⁸² Peterson, M. J., "No Angels in the House: The Victorian Myth and the Paget Women", *The American Historical Review*, Vol. 89, No. 3. (Jun. 1984), p. 678.

This conflict took place during the period in which Charlotte Brontë lived. Brontë who was grown up in Victorian England was inspired by the Romantic authors of the time including Sir Walter Scott, William Wordsworth and Lord George Gordon Byron. Charlotte Brontë's fictions are autobiographical, at least in a psychological sense with their sexuality their implicit satire, with their emphasis on the sustaining power of the inner life of the imagination and with their romantic emphasis on the Gothic and the supernatural. When Brontë matured, her adolescent fantasies which were set in the imaginary country called Angria were reworked into great novels. Her novels are about doomed, ardent, sensitive, lonely, passionate heroines who are versions of herself. Matthew Arnold wrote that Brontë's mind contained hunger, rebellion and rage. Virginia Woolf suggested that Brontë's force went into the assertion: She loved, she hated and she suffered.

In fact, Brontë's life was spent in mourning and in a struggle against the grim realities that surrounded her such as abandonment, brutalization, emotional deprivation, death and the search for reality and for her own identity. During her life, Brontë was forced to confront the traumatic loss of her mother, her four sisters and her brother.⁸³ Brontë's triumph was based not only on her ability to transmute her own experiences into great art but also on her ability to survive for as long as she did in a world which was almost unbelievably burdened with great sorrow and with genuine tragedy.

One of Charlotte Brontë's important novels is *Shirley*. The novel is about capitalism and feminism. In the novel *Shirley*, at first, the primarily male world of industrial politics and the internal condition of Caroline Helstone, a dependent in that world, are introduced to the readers. Then, the mix of tension and harmony in the friendship between Caroline and Shirley Keeldar is given. At the center of the narrative, the night-time attack on Robert Moore's mill by an organized band of Luddites is told. Finally, the novel examines the forces that keep loved persons away from one another and the reconciliations that are engendered by confrontations with mortality. To Bodenheimer, in the novel *Shirley* there is the analysis of trust, alienation, control and dependence which constitutes Brontë's approach to the nature and psychology of government.⁸⁴

⁸³ <http://victorian.lang.nagoyau.ac.jp/victorianweb/authors/Brontë/cBrontë/brontbio1.html>

⁸⁴ Bodenheimer, R., "Charlotte Brontë and the Dynamics of Paternalism", *The Brontë Sisters: Critical Assessments*, Ed. by Eleanor McNees, Vol. 3, Helm Information, East Sussex, 1996, pp. 547, 548.

Shirley is about the condition of England highlighting the class and gender division and its social consequences. Brontë was aware of the sorrow of the industrial workers. She knew that the introduction of the machines during the Industrial Revolution would lead to social upheavals such as the revolt against unemployment. Brontë suggested a simplified solution to the antagonism between capitalists and proletariat. Brontë's solution was based on co-operation and co-existence between benevolent capitalists and loyal proletariat.⁸⁵ In *Shirley*, Brontë reflected also the condition of women in England. The character Shirley Keeldar who anticipated the New Woman at the end of the Victorian Era is one of the first independent and strong-willed heroines in English literature. Caroline Helstone who was submissive and self-repressed represented a conventional Victorian female. The both women struggled to find happiness and fulfilment in life but due to limited options available to women, they both failed to find self-fulfilment outside conventional marriage.

The novel *Shirley* attracted the attention of authors and critics. Ratchford states that Charlotte Brontë's *Shirley* is taken directly from observation and the *Leeds Mercury*.⁸⁶ Rosengarten implies that there is a difference between the *Mercury* analysis and that by Charlotte Brontë. *Shirley* is a novel, not a fictionalized history. Charlotte modified her sources through her imaginative insight and her compassion for human suffering. Her capacity to see beyond the economic arguments of *Mercury* provided for her account of the Luddite conflicts a warmth and conviction lying beyond the usual range of history.⁸⁷ Charlotte Brontë had learned of the Luddite riots from stories which were told by her old schoolmistress and from some copies of the *Leeds Mercury*. The originals of her mill folk were the poor of Haworth, the curates were her father's young assistants, and gentility were the members of her friends' and schoolmates' families. The character Shirley and her dog were based on her sister Emily Brontë and her dog keeper. The heroes and heroines were taken from her dreamworld created by Angria, Byron, Wellington, and romantic literature in French and English. Through these resources, Charlotte Brontë tried to apply the romantic myth to the world of social realities. Korg expressed that *Shirley* was an attempt to show that the romantic view

⁸⁵ <http://www.victorianweb.org/authors/Brontë/cBrontë/diniejko.html>

⁸⁶ Ratchford, F.E., *The Brontë's Web of Child*, Columbia University Press, New York, 1941, p. 214. Quoted by A. Shapiro, "Public Themes and Private Lives: Social Criticism in *Shirley*", *Critical Essays on Charlotte Brontë*, Ed. by Barbara Tim Gates, G.K. Hall and Co., Boston, 1990, p. 223.

⁸⁷ Rosengarten, H.J., "Charlotte Brontë's *Shirley* and the *Leeds Mercury*" *The Brontë Sisters: Critical Assessments*, Ed. by Eleanor McNeess, Vol. 3, Helm Information, East Sussex, 1996, p. 542.

offered a corrective for insincerity of convention-ridden upper classes, enlightenment for the peasantry, and a justification for judging people on their own merits instead of class distinctions.⁸⁸ The economic triumph of Robert Moore, the marriages of the two heroines to the Moore brothers, and the victory of Louis Moore over social prejudice are all vindications of romantic standards.

Heilman expressed that there was a competition in the novel *Shirley* between Charlotte Brontë's social concerns and her private ones. Brontë could not keep it a social novel because she lost interest in the public and slid over into the private.⁸⁹ In the writing of *Shirley*, Brontë experienced the decline and death of Branwell, Emily and Anne. While Brontë explored in the character of Shirley a woman who failed to fulfill her potential as a romantic poet, she explained her own failures and her own rejection of the omniscient and omnipotent narrative strategy she had tempted to employ. Gubar said that Charlotte Brontë herself became enmeshed in the same male-dominated structures that imprison the characters in her novel. The novel *Shirley* reflects Brontë's feminist consciousness. In *Shirley*, there are passionate protests through her radical attack on the sexism of merchantile capitalism. Brontë traces the suicidal effect of female confinement and submission in order to explore how traditional sex roles destroy women.⁹⁰ In recent years, Brontë's *Shirley* has received a great deal of attention from feminist critics. While some critics praise it as an early feminist text, others denounce the apparent capitulation of the female characters to the constraints of marriage at the novel's end.

The themes of *Shirley* are that man is isolated, needs independence and self-respect and looks for his counterpart in woman and woman in man in order to bring each to fulfilment. The contrapuntal structure of the novel leads to the resolution of this struggle. The author intruduces the readers three voices, suggests three ways to solve life's problems and displays three unrelated areas of activity by which man can try to find self-respect, independence and personal satisfaction. These three approaches of

⁸⁸ Korg, J., "The Problem of Unity in *Shirley*", *The Brontë Sisters: Critical Assessments*, Ed. by Eleanor McNeese, Vol. 3, Helm Information, East Sussex, 1996, p. 496.

⁸⁹ Heilman, R.B., "Charlotte Brontë's New Gothic", *From Jane Austen to Joseph Conrad: Essays Collected in Memory of James T. Hillhouse*, Ed. by R.C. Tarhburn and M. Steinmann, University of Minnesota Press, Minneapolis, 1958, p. 123. Quoted by A. Shapiro, "Public Themes and Private Lives: Social Criticism in *Shirley*", *Critical Essays on Charlotte Brontë*, Ed. by Barbara Tim Gates, G.K. Hall and Co., Boston, 1990, pp. 223, 224.

⁹⁰ Gubar, S., "The Genesis of Hunger, According to *Shirley*", *Critical Essays on Charlotte Brontë*, Ed. by Barbara Tim Gates, G.K. Hall and Co., Boston, 1990, p. 233.

solving life's problems include the comfort or demands of religion, the reciprocal duties and rewards of earning one's livelihood, and the needs and responses of human relationships especially that of marriage. Passel expresses that the conclusion comes from the novel: Man cannot find the solution to his problems in religious life alone; man cannot find his salvation in the association of workers and employers and in the war against socio-economic troubles; man's only hope for happiness and completion rests in his ability to create an interpersonal understanding which is built on the companionship to end isolation, on man's respect for woman's abilities and on woman's worshipful acknowledgment of man as her master and superior.⁹¹ Charlotte Brontë does not offer that all women or all men will marry, or that all marriages are good. However, she idealizes reciprocal married love through creating an image of man and woman, the marriages of Caroline and Robert, and Shirley and Louis.

In short, the novel *Shirley* deals with capitalists-proletariat conflict and feminism. Brontë finds a solution for this conflict in the world of fiction. Brontë's approach to this conflict reminds us Marx's dialectic approach. According to Marxism, bourgeoisie-proletariat conflict is based on economic reasons. This economic conflict leads to the conflict between classes in society in which those who own something and those who own nothing.⁹² The economic conflict is the conflict between productive power and relations of production in society. Productive power stands for the means of production used for producing something. For example, these means of production range from harrow and anchor till tractor, industrial machinery and factories. Relations of production stand for the ownership of means of production. The means of production can refer to private ownership or to the common property of society. While productive power forms the substructure of society, the means of productions form the ideological superstructure of society such as property, law, state, morality, philosophy and aesthetics. In society, bourgeois capitalist class is taken into consideration, and the conflict between substructure and superstructure provides the dialectic development.

This dialectic consists of thesis, antithesis and synthesis. As thesis, there appears new productive powers; for example, machines being used in production. As antithesis, new productive powers are taken under pressure by existing means of production. Here appears a conflict. The emergence of machine as productive power leads to a conflict

⁹¹ Passel, A.W., "The Three Voices in Charlotte Brontë's *Shirley*", *The Brontë Sisters: Critical Assessments*, Ed. by Eleanor McNees, Vol. 3, Helm Information, East Sussex, 1996, pp. 526-529.

⁹² Tunalı, İ., *Marksist Estetik*, Kaynak Yayınları, İstanbul, 2003, p. 16.

between capitalist relations of production and ideological superstructure of society such as property, law, morality, etc. In this conflict, while productive powers are always the advanced positive powers, ideological superpower is a negative element which hinders the relations of production. Manifesting itself in the foundation of society, this economic conflict is reflected on the superstructure of society as a class conflict that is capitalist and proletariat. As synthesis, the coming revolution will eliminate this conflict and will bring forth an ideological superstructure in accordance with economic substructure.

Charlotte Brontë deals with the social reality of capitalism and feminism in the novel *Shirley*. Therefore, she used the dialectic solution of Marx as a method in the novel. This dialectic approach consists of thesis, antithesis and synthesis.

As for the criticism of capitalism in the novel, one of the main characters Robert Moore who is a factory owner stands for the thesis of capitalism. As a capitalist, Robert wants to install the machines in his mill so that he can get more profit. However, he takes no notice of the workers who will become unemployed because of the machines which reduce the number of workers. Robert is described as a rigid, social outcast and non-humanitarian personality when he moves away both from his real lover and from value judgements as a result of capitalist pressure. This shows the capitalist mentality as the thesis. However, as antithesis, there is the struggle of the working class against the means of production and the employers meaning the capitalists.

In *Shirley*, women who have domestic spheres do not have any rights and they have to be busy with child-bearing, cleaning and cooking. Thus, women who bear the role of the angel in the house stand for the thesis of the patriarchal image of women. Therefore, there is the criticism of antifeminism. However, as antithesis, one of the main characters Shirley Keeldar is rich and rules a business. She feels herself independent and equal to men. Shirley Keeldar is also criticized because she commits excesses, becomes masculine type and falls short of reality.

As synthesis, at the end of the novel, the author gives the belief that a happy society can occur through taming, humanizing and drawing the heroes and heroines to the natural and standard degree.

In accordance with the dialectic method, the author brings continuously the opposite and extreme sides against each other, and at first, establishes the dilemma of thesis and antithesis. Then, the author develops a solution and establishes the synthesis.

In this way, the author solves the problematic capitalism and feminism through the dialectic method.

At this point, it is important to say that Charlotte Brontë does not have any political-ideological features when she deals with the problem through the dialectic method of Marx. It is known that Brontë is not a socialist, and thus, she uses this method only as a way for solution of the problematic capitalism and feminism in the world of fiction.

In order to understand the novel in detail, the summary of the novel *Shirley* consisting of 482 pages is as follows: “At the outset of the story the Rector of West Riding, Mr. Helstone, comes to the lodgings of Mr. Donne who is entertaining two of his fellow curates; Mr. Sweeting and Mr. Malone. The Rector admonishes them for their noisy and apathetic ways. Mr. Helstone informs the men that Robert Moore of Hollow's Mill has ordered some textile machinery to arrive that evening and that there is a chance of trouble. Malone goes to Moore's property readily saying that he relishes the thought of potential confrontation. Malone and Moore joke about Mr. Sweeting being in love, and Robert Moore states his intention to marry only for financial gain. Moore's business is struggling, and he is frustrated by the restraint which his poverty and debt place upon him.

The Napoleonic wars have raised prices, and trade laws have almost completely ruined the Yorkshire woolen trade. On top of this, the new machinery which allows mill owners to cut costs throws people out of work who had been entirely dependent on their wages. Resentment towards the new machines and those who use them is high and naturally builds towards Moore because he heartily approves of introducing the new machinery.

Moore receives word that the wagon load of machinery has been attacked and smashed, and those who deliver the goods have been tied up and left in a ditch. Helstone and Moore set out to rescue the men. As they ride, they antagonize each other over their political views. On their journey they meet Hiram Yorke who has rescued the men who had been set upon. Hiram Yorke is influential in the area and well liked by the poor.

Robert's house is presided over by his sister, Hortense, and there is a strong attachment between the two of them. Hortense has not taken to English life as well as her brother and misses her home country of Antwerp. Caroline Helstone, the Rector's

niece, takes lessons from Hortense. Caroline is a distant relation of the Moore's. Caroline is in love with Robert, and he shows signs of reciprocating her feelings.

Robert orders new frames and arranges a strong guard for the delivery. Caroline tries to persuade Robert that if he showed his workers some of the kindness that he demonstrates in his private life then this would ameliorate the bad feeling people have towards him. The next day Robert keeps himself withdrawn from Caroline. Robert knows that Caroline has no fortune, and therefore, he doesn't consider her to be the marriage prospect he is looking for. He regards his affectionate behaviour towards her as a mistake. Robert has the identity of one of the men who wrecked his delivery of frames and intends to prosecute him. Caroline urges Robert not to take this course of action since it will raise bad feelings against him. Robert speaks to Caroline and gently hints to her that he will only marry for money to mend his fortunes whatever his natural feelings may be.

Twelve men come to the Hollow to talk to Robert and are led by the Reverend Barraclough. Robert is told that he should desist in his aim to mechanize his mill. Robert says that Barraclough and his friend Noah are acting out of a desire to cause trouble and that the hungry workers who follow them are being misled. Robert refuses to bow to intimidation, he states that all the men can do is burn the mill and kill him and that even if they do that they will not stop science, progress and the ultimate process of industrialization. Barraclough is arrested. The other men try to strike up a compromise with Moore but he is unsympathetic. Moore points out that should he go against progression, he himself would be bankrupt within a month. He is needlessly hard with the men, and by this way, he throws away a valuable opportunity to improve his standing with them.

Robert Moore asks Hiram Yorke to hire William Farren, one of the men who attempted to reason with him. Robert explains that he is in deep financial trouble and cannot offer William a wage. William's attempts to be reasonable move Robert even though he does not act or speak accordingly at the time. Hiram agrees to employ William. Moore opposes the war out of self interest even though nationally Britain's submission to Bonaparte is not in the best interests of the country. Due to the intensity of their political disagreements, Moore and Mr. Helstone sink into enmity. Mr. Helstone forbids Caroline to visit her cousins and demands that she ceases taking French lessons with Hortense. To his surprise Caroline does not argue. In her heart, Caroline wishes to

avoid the pain of seeing Robert and thinks that she will become an old maid and lead a lonely, unfulfilled life.

Caroline occupies her time with exercise, study and good works. She becomes visibly very frail and thin. She asks her uncle to allow her to find a position as a governess but he does not want to be said that his niece has become a governess, and therefore, he does not support her demand. Caroline does not know her mother. She remembers spending a short time with her father, a cruel drunkard, now deceased. Caroline's uncle introduces her to the rich heiress Miss Shirley Keeldar of Fieldhead Manor.

Shirley is lively and vivacious, and due to being a heiress, she jokingly refers to herself as a gentleman, Captain Keeldar. Caroline becomes fast friends with not just Shirley but also her governess Mrs. Pryor. Hollow's Mill and cottage are part of Shirley's estate. One night Caroline sees Shirley and Robert walking together at Fieldhead. Assuming that they are in love, she is crushed and heartbroken.

The conversation between Shirley and Robert which Caroline does not overhear relates to Moses Barraclough's having been tried and sentenced. Barraclough and Michael Hartley have both verbally abused Shirley and intimated that Robert should fear for his life. Shirley says she will support Robert and try to bring the Rector over to their side. Robert walks Caroline home from Fairfield one night and says that he does not wish them to drift apart. Robert lingers at the Rectory gate and seems to be unable to hide his affection for Caroline.

Shirley asks Caroline and a charitable lady named Miss. Ainley for help in order to set up some philanthropic endeavours for the benefit of the poor in the area. The priesthood supports the plan but Shirley has to assume her role of Captain Keeldar and play down the role the women have had in the plans in order to get the men, especially the Rector, to agree.

The charitable fund does a lot of good for the unemployed poor but Robert still doubts that it will be a permanent solution. During the Whitsuntide festivities Caroline and especially Shirley notice that the men are distracted. Helstone and Moore make peace, and all the men talk and seemingly agree on something together. The girls sense that something is about to happen. Mr. Helstone asks Shirley to remain at the Rectory with Caroline that night since he will be absent. He leaves his pistols in Shirley's possession. That night Shirley and Caroline see a large group of around three hundred

men ride past the Rectory in the darkness. They discuss breaking into the Rectory and killing Mr. Helstone but the dog barks furiously and they move on to the mill.

Caroline and Shirley rush via another road to the mill in case Robert is not prepared although they doubt this will be the case. When they arrive they see soldiers on guard and know that Robert is prepared. A confrontation takes place between the attackers and those inside the mill who include Mr. Malone and Mr. Helstone. After the battle the wounded are taken into the mill and medical aid is sent for. Upon seeing Robert, Caroline wants to go to him but Shirley prevents her and explains that Robert is concerned now with battle and business and will not welcome affection and attention from a woman. Caroline eventually agrees with Shirley and the girls sneak back to the Rectory resolved to keep secret what they have seen.

Caroline takes a walk with Mrs. Pryor who talks about her life and her unhappy marriage. Mrs. Pryor says that when Shirley gets married, she will get a house of her own and that she wishes Caroline to come and live with her, she also states that she will leave everything she has to Caroline. Robert Moore does not pursue the men who attacked the mill but hunts the ring leaders who act from much less honest motives than the hungry workers. Caroline reflects that in order to improve England, women should not be consigned to merely cook and sew and to fade with ennui and lack of industry.

Robert's brother Louis is introduced to Caroline. He is staying at Fieldhead, Shirley has relatives staying with her, and Louis is tutor to the son of the family. Caroline still believes that Robert and Shirley are in love and she falls ill. Mrs. Pryor moves into the Rectory to care for her and reveals that she is Caroline's mother. Caroline recovers and notices that Shirley has a strange attitude towards Louis Moore, seeming to dislike him and be affected by his words and actions at the same time. It becomes clear that the tension between the two is not born out of dislike but love and attraction.

Robert confesses to Hiram Yorke that he proposed to Shirley, not out of love but a desire to be rich. Shirley turns him down and reproaches him for his scheme. The damage done to the good friendship he had with Shirley convinces Robert that the only reason to marry is for love but he believes that because of his debts, he cannot marry at all. He talks to Hiram about a new concern for the poor and how he could aid them.

Robert is shot in revenge for the convictions he recently pursued and is carried to Hiram Yorke's house where his wife possessively takes care of him. No visitors are

allowed to see him but the Yorke's young son Martin secretly sneaks Caroline in to see Robert. Robert seeks a quiet, tranquil domestic life which makes him suited to Caroline. Louis and Shirley both relish challenge and power struggles, and so, their happiness with one another is equally assured. Louis and Shirley reveal their love for one another and become engaged, and Caroline and Robert finally come to an understanding.

An end to the war is foreseen and meetings take place which address and improve the industry issues. Robert's business recovers and he tells Caroline that he will be able to pay off his debts and make a good living. He also states his intention to hire more workers and pay better wages. It is arranged that Mrs. Pryor should reside with them after they marry so that Caroline need not be parted from her. Robert wants to atone for his past neglectful behaviour towards Caroline. Robert says that he will work with Louis, now master of Fieldhead to do good and help the poor. Not long after, Caroline and Robert, and Shirley and Louis are married in a double ceremony."⁹³

As it is understood from the summary of the novel, the 19th century was the period when the Industrial Revolution and feminism developed. During that period, there was a conflict between capitalists and proletariat. The introduction of machines in the mills caused unemployed, and the workers attacked the machines. In that period, women did not have the rights over custody of their children in cases of divorce, over personal property after marriage, and they were considered as commodities of their fathers and husbands. The novel *Shirley* deals with class conflict and injustice against women. Brontë tried to tell about the realities of her period. She used public and private themes together.

While some authors criticized *Shirley*, others praised it. Lewes states that the novel *Shirley* is not quite true and not fascinating. The novel does not attract reader's attention.⁹⁴ However, Zlotnick expressed that Brontë brought the subject of history to the center of the novel *Shirley*. Brontë wrote not only about a woman's history of England in *Shirley* but also about the Luddite riots. Thus, the novel is quite true.⁹⁵ On the one hand, Lewes states that there is no unity in the novel *Shirley*. There is not any

⁹³http://www.associatedcontent.com/article/1683079/plot_summary_shirley_by_charlotte_brontë.html?cat=38

⁹⁴ Lewes, G.H., "Currer Bell's *Shirley*", *Critical Essays on Charlotte Brontë*, Ed. by Barbara Tim Gates, G.K. Hall and Co., Boston, 1990, p.217.

⁹⁵ Zlotnick, S., "Luddism, Medievalism and Women's History in *Shirley*: Charlotte Brontë's Revisionist Tactics", *The Brontë Sisters: Critical Assessments*, Ed. by Eleanor McNeess, Vol. 3, Helm Information, East Sussex, 1996, pp. 573, 574.

passionate links. It is falling-off in interest and coherent movement. The book can be laid down at any chapter, and almost any chapter can be omitted. The novel cannot be considered as a work of art. The author did not decide what to do; whether to describe the habits and manners of Yorkshire and its social aspects, or to tell a love story. By turns all are attempted and abandoned.⁹⁶ On the other hand, Passel implies that there is a unity in *Shirley*. There is passionate link. The passionate link is exhibited by the characters of the novel as they look for a solution to their personal experiences with the problems of mankind. There is this link in their seeking and not in their finding.⁹⁷ Furthermore, Shapiro expresses that there is a unity in *Shirley*. Both the public and private themes of *Shirley* cannot be separated and the public and private lives of its characters cannot be separated.⁹⁸ The historical economic crises of the outer world of the novel are reflected in the private crises of the characters. The author depicted a selfish society in terms of the historical background of the Luddite rioting and Wellington's campaign against Napoleon. In the love stories, the author presented individuals who either embody the false values of that society or who are victimized by them.

Contrary to Lewes's criticism mentioned above, *Shirley* is "true" because it is about capitalism and feminism during the first half of the 19th century in England. The incidents told in the novel are taken from the real world. The attack on Robert Moore's mill is taken from a real incident occurred in 1812 in England. The unemployed workers turned into an organized band named Luddites and attacked the mill of William Cartwright in order to break the machines. Furthermore, there is a unity in the novel because Brontë used private and public themes together. The characters struggle to find a solution for their problems in public and private lives.

H. E. Wroot states that the effects of the Orders in Council in 1806 and 1807, and the response of British Government to Napoleon's Berlin and Milan decrees are clearly and fairly exhibited in the novel *Shirley* by Charlotte Brontë through throwing the burden of the great wars mainly on to the commercial and industrial classes.⁹⁹ J.

⁹⁶ Lewes, G.H., "Currer Bell's *Shirley*", *Critical Essays on Charlotte Brontë*, Ed. by Barbara Tim Gates, G.K. Hall and Co., Boston, 1990, pp.217, 218.

⁹⁷ Passel, A.W., "The Three Voices in Charlotte Brontë's *Shirley*", *The Brontë Sisters: Critical Assessments*, Ed. by Eleanor McNeess, Vol. 3, Helm Information, East Sussex, 1996, p. 526.

⁹⁸ Shapiro, A., "Public Themes and Private Lives: Social Criticism in *Shirley*", *Critical Essays on Charlotte Brontë*, Ed. by Barbara Tim Gates, G.K. Hall and Co., Boston, 1990, p. 224.

⁹⁹ Wroot, H.E., "The Politics of 1812", *The Brontë Sisters: Critical Assessments*, Ed. by Eleanor McNeess, Vol. 3, Helm Information, East Sussex, 1996, p. 483.

Korg implies that the social ideas criticized in *Shirley* are the concept of class. Having based its own morality on intuition and individualism, the novel attacks such artificial distinctions among people as those that would prevent Shirley Keeldar from marrying Louis Moore. Therefore, Brontë's treatment of the millworkers - in displaying their suffering sympathetically but denying them the right to act for their betterment as a class - was not as inconsistent as it might seem. Brontë considered action to be meaningful only when it sprang from sincere individual desire. Robert Moore's stand against his workers was noble because it was an individual action, but his workers were motivated the hallow principles of class warfare. Of course, Robert Moore was a member of a powerful class, but in the novel he was represented as a lonely character who was opposed by workers and landowners. Korg also stated that the feminist doctrine in the novel *Shirley* were a form of its romantic egoism.¹⁰⁰ In *Shirley*, the women expressed their pride through not accepting any but the chosen lover, and then, only on terms who respected their individuality. Although women were the inferior and the submassive partner in love, they insisted that the choice of this role must be free and that the experience of love was as ennobling for women as it was for men.

The following subtitles deal with the four main characters of the novel *Shirley* that are Robert Moore, Shirley Keeldar, Caroline Helstone and Louis Moore. These main four characters are analyzed in the light of Marx's dialectic method consisting of thesis, antithesis and synthesis in the following subtitles.

2.2. An Extreme Type As A Representative Of Bourgeois Capitalist Class: Robert

This subtitle deals with the thesis and antithesis of capitalism. On the one hand, mill-operator Robert Moore who is the representative of bourgeois capitalist class stands for the thesis of capitalism. On the other hand, the workers who are the representatives of the proletariat class stands for the antithesis of capitalism. The conflict between the capitalist and proletariat is analyzed in this subtitle.

Taylor stated that though written in the late 1840s and published in 1849, Charlotte Brontë set *Shirley* in a rural Yorkshire landscape in the years 1811-1812

¹⁰⁰ Korg, J., "The Problem of Unity in *Shirley*", *The Brontë Sisters: Critical Assessments*, Ed. by Eleanor McNeese, Vol. 3, Helm Information, East Sussex, 1996, pp. 490, 493, 494.

towards the end of the Napoleonic Wars.¹⁰¹ America was forced to cease trading with British woollen manufacturers due to the British Government's "Orders in Council", and thus, the industry was brought close to disaster. The introduction of machinery into woollen mills threatened the workers' livelihood. Thus, the Luddite riots took place because the working class experienced considerable unrest due to unemployment and starvation.

While romance stands for unrealistic love, realism deals with economic and social reality. Therefore, at the beginning of the novel *Shirley*, Charlotte Brontë warns her readers:

*"If you think, from this prelude, that anything like a romance is preparing for you, reader, you never were more mistaken... Do you expect passion, and stimulus, and melodrama? Calm your expectations... Something real, cool and solid lies before you; something unromantic as Monday morning."*¹⁰²

The author warns her readers not to expect the sort of emotional fireworks. She forces her readers to focus on the optional meaning of realism and romance right from the beginning of the novel. The author expresses that this novel is about the real world. Thus, she wants the readers to be prepared for the economic and social realities of that period.

The state of the West Riding woollen trade described in *Shirley* was largely derived from the Mercury's analysis of the economic situation in Britain in 1811-1812. According to the "Orders in Council" related to the economic situation in Britain in 1812:

"The Orders in Council, provoked by Napoleon's Milan and Berlin decrees, and forbidding neutral powers to trade with France, had, by offending America, cut off the principal market of the Yorkshire woollen trade, brought it consequently to the verge of ruin. Minor foreign markets were glutted, and would receive no more: the Brazils, Portugal, Sicily, were overstocked by nearly two years' consumption."

(Brontë, 1993: 22, 23)

¹⁰¹ Taylor, H., "Class and Gender in Charlotte Brontë's *Shirley*", *Feminist Review*, No. 1 (1979), p. 85.

¹⁰² Brontë, C., *Shirley*, Wordsworth Classics, Hertfordshire, 1993, p. 3. Anotation: The next all quotations are taken from the same book.

As it is stated above, in Yorkshire, the manufacturers have difficulties in business as the Orders of Council have cut off the principal markets of trade. This means that export and import are blocked. The manufacturers cannot make profit. Therefore, they suffer from the trade.

On the one hand, manufacturers wanted a strategy of war which would not hurt trade. On the other hand, the working class blamed the manufacturers, who cut their wages or discharged them, for their suffering and poverty.¹⁰³ However, due to the war and Orders in Council, the manufacturer cannot get profit, and thus, they cannot pay the wages. As a result, they cut the wages or replace the workers with machines in order to get more profit.

One of the main characters in the novel is Robert Gerard Moore. To McNees, Robert is an enterprising manufacturer of foreign birth but English extraction.¹⁰⁴ As he is raised in Belgium, his speech is accented. Robert Moore struggles to recoup his family's fortune. He is resolute, active, thin and dark. He opposes England's wars against Napoleon. Like other English businessmen, Robert also wants the war to end and demands peace on any terms because the war brings him on the verge of bankruptcy. He is interested only in capital and labour. He is the opponent of war because it narrows the market for his goods. The public or the real aspect of the novel *Shirley* can be found on Robert Moore. Robert attempts to maximize his profits by replacing his workers with machinery.

The novel *Shirley* begins with the tenant of the mill Robert Moore who waits for the arrival of machinery. While Robert is waiting for his machines, he tells Malone who is an Irish curate of Briarfield:

"I only wish the machines — the frames — were safe here, and lodged within the walls of this mill. Once put up, I defy the frame-breakers. Let them only pay me a visit and take the consequences... Now I, if I know myself, should stand by my trade, my mill, and my machinery."

(Brontë, 1993: 18)

¹⁰³ Ohmann, C., "Historical Reality and Divine Appointment in Charlotte Brontë's Fiction", *Signs*, Vol. 2, No. 4, (Summer 1977), p. 764.

¹⁰⁴ McNees, E., *The Brontë Sisters: Critical Assessments*, Vol. 3, Helm Information, East Sussex, 1996, p. 458.

Robert Moore represents an agent of technological innovations in industry whose sole aim is to effect radical change and reform without caring for the lot of those who are rendered placeless and unemployed as a consequence of such implementation. As the mill owners are anxious to gain maximum profits, they pay minimum wages to the workers or even replace the workers with machines, and thus, the conflict between the mill owners and the workers grows larger. The author states:

“Not being a native, nor for any length of time a resident of the neighbourhood, he did not sufficiently care when the new inventions threw the old workpeople out of employ. He never asked himself where those to whom he no longer paid weekly wages found daily bread; and in this negligence he only resembled thousands besides, on whom the starving poor of Yorkshire seemed to have a closer claim.”

(Brontë, 1993: 22)

When the business is poor, Robert also pays minimum wages and lays off the workers. Robert is also a complete businessman. His gods are his trade, mill and machinery. Therefore, he considers existence only in terms of the business relationship of profits.

While Robert waits for the machines to arrive, he gets the news that his machinery is shivered to smash, and his men are lying bound to head and foot in a ditch by the road-side. This shows that with the introduction of locomotive power and machines in the textile industry of Yorkshire, the proletariat face unemployment and starvation. The workers blame Robert Moore for their miserable state because his machines which he has brought to the town have left them unemployed.

This machine-smashing is a warning for Robert from the men who are starving and have starving wives and children. However, Robert takes this as an absolute challenge and he will response to this challenge.

A deputation of twelve cloth-dressers under leadership of the frame-breaker Moses Barraclough comes to debate the future of machinery with Moore, and he informs the industrialist:

“Or iver you set up the pole o’ your tent amang us, Mr. Moore, we lived i’ peace and quietness — yea, I may say, in all loving-kindness. I am not myself an aged person as yet, but I can remember as far back as maybe some twenty year, when hand-labour were encouraged and respected,

and no mischief-maker had ventured to introduce these here machines which is so pernicious. Now, I'm not a cloth-dresser myself, but by trade a tailor. Howsiver, my heart is of a softish nature. I'm a very feeling man, and when I see my brethren oppressed, like my great namesake of old, I stand up for 'em; for which intent I this day speak with you face to face, and advises you to part wi' your infernal machinery, and tak on more hands."

(Brontë, 1993: 102, 103)

Barraclough stated that before the arrival of machines, the weavers had lived in a state of love, peace, and good will towards all because machinery had not swallowed up the utility and dignity of manual labour. Hands were encouraged and respected and so they were employed in larger number. Due to the factories in the Yorkshire, the handloom weavers faced with their own extinction. Thus, now they are unemployed and he asks Robert to employ more workers in the mill instead of machines.

Thereafter, the second leader Michael Hartley who kept in the background steps forward and begins to speak:

"It might, perhaps, justly be said that reason rather than peace is our purpose. We come, in the first place, to request you to hear reason, and should you refuse, it is my duty to warn you, in very decided terms, that measures will be had resort to' (he meant recourse) which will probably terminate in — in bringing you to a sense of the unwisdom, of the — the foolishness which seems to guide and guard your proceedings as a tradesman in this manufacturing part of the country. Hem! Sir, I would beg to allude that as a furriner, coming from a distant coast, another quarter and hemisphere of this globe, thrown, as I may say, a perfect outcast on these shores — the cliffs of Albion — you have not that understanding of huz and wer ways which might conduce to the benefit of the working-classes. If, to come at once to partic'lars, you'd consider to give up this here mill, and go without further protractions straight home to where you belong, it 'ud happen be as well."

(Brontë, 1993: 102)

Hartley wants to say that they come to tell their problem, and if Robert does not agree with them, they will do everything to make him conscious about the situation.

Robert gets angry at these words and as he does not want to give up, he responds in the following way:

“You desire me to quit the country; you request me to part with my machinery. In case I refuse, you threaten me. I do refuse — point-blank! Here I stay, and by this mill I stand, and into it will I convey the best machinery inventors can furnish. What will you do? The utmost you can do — and this you will never dare to do — is to burn down my mill, destroy its contents, and shoot me. What then? Suppose that building was a ruin and I was a corpse — what then, you lads behind these two scamps? Would that stop invention or exhaust science? Not for the fraction of a second of time! Another and better gig-mill would rise on the ruins of this, and perhaps a more enterprising owner comes in my place. Hear me! I’ll make my cloth as I please, and according to the best lights I have. In its manufacture I will employ what means I choose. Whoever after hearing this, shall dare to interfere with me may just take the consequences. An example shall prove I’m in earnest.”

(Brontë, 1993: 103)

Moore’s stand against his workmen is noble because it is an individual action while his enemies Moses Barraclough and Michael Hartley are motivated by the hollow principle of class warfare. Robert has decided to industrialize his mill further, and in total disregard of his workers’ rage and threats, he makes the above mentioned speech both potent and logic. He says that if he gives up, there will be another manufacturer who will do it, and science and technological developments cannot be prevented. Charlotte Brontë criticizes people who ignore human concerns. Therefore, Robert Moore is also criticized because as a businessman Robert thinks that his machines are more important than people. He is concerned only with his self-interest. At his point, the workers experience unemployment and starvation. Thus, their misery creates hate. The workers hate the machines which take their bread from them. They hate the buildings which contain machines. They hate manufacturers who own those buildings.

Robert knows that Barraclough is one of those who have smashed his machinery on the way to the mill, and so, he gets Barraclough to be arrested. Therefore, attacks and counter-attacks will continue between capitalist Robert and the displaced proletariat. As

selfishness destroys human values and care for people, Robert who also cares only for his self-interest tells Hiram York about his idea of marriage:

“I am not in a position to be dreaming of marriage. Marriage! I cannot bear the word... I have settled it decidedly that marriage and love are superfluities, intended only for the rich, who live at ease, and have no need to take thought for the morrow; or desperations — the last and reckless joy of the deeply wretched, who never hope to rise out of the slough of their utter poverty.” (Brontë, 1993: 125)

Robert is brought up to mill and market, and thus, his sole interest is his business. Materialism which is the basis of Robert’s values has cut him off from his feelings of the world. As he is too busy with his work, he has no time for personal relationships. He condemns his feeling for his cousin Caroline Helstone as weakness and frenzy. He considers also marriage as a business proposition. Therefore, Robert does not want to marry Caroline who is penniless because such a marriage will mean his downright ruin. Instead of this, Robert makes the mercenary offer of marriage to Shirley because he thinks that as Shirley is friendly to him, she is in love with him, and thus, she will be an easy conquest. When Robert is refused by Shirley, he learns what it is to be denied power through his experience of powerless in sexual humiliation and financial ruin.

Later, near midnight, a muffled sound comes from the road and the tramp of hundreds of marching feet soon stops. The riots attack on Robert’s mill is described by the author as follows:

“A crash — smash — shiver — stopped their whispers. A simultaneously-hurled volley of stones had saluted the broad front of the mill, with all its windows; and now every pane of every lattice lay in shattered and pounded fragments. A yell followed this demonstration — a rioters’ yell — a North-of-England — a Yorkshire — a West-Riding — a West-Riding-clothing-district-of-Yorkshire rioters’ yell. You never heard that sound, perhaps, reader? So much the better for your ears — perhaps for your heart; since, if it rends the air in hate to yourself, or to the men or principles you approve, the interests to which you wish well. Wrath wakens to the cry of Hate: the Lion shakes his mane, and rises to the howl of the Hyena: Caste stands up ireful against Caste; and the

indignant, wronged spirit of the Middle Rank bears down in zeal and scorn on the famished and furious mass of the Operative class. It is difficult to be tolerant — difficult to be just — in such moments.”

(Brontë, 1993: 257, 258)

With a blood-tingling yell, the rioters break down the gates and crash the mill windows with a volley of stones. There are fierce attacks and desperate repulses, and the mill yard is full of battle movement. There are scarcely and cessation of the discharge of firearms. There are struggling, rushing, trampling and shouting. Shots ring out from among the rioters and these are answered from inside the mill. However, before an hour elapses, the rioters flee from the battle. At the end of the battle, there are one dead and several wounded men among the broken glass.

The attack on Robert's mill is an expression of the workers' resistance through acts of violence directed towards their own simulacrum, the machine. The attack on the mill has two aims: It aims at the threat to their own livelihood; and at the economic system that reduces man to the status of an expendable, mechanical object.

Robert defeats the rioters and protects his mill. He bears those bourgeois virtues of good management and prudent leadership that ensured his success as a capitalist employer. Robert goes to Birmingham for a time. When he returns, he is shot by a weaver Mike Hartley, and thus, he is humbled to the backbone.

As it is seen, Robert Moore represents completely the bourgeois capitalist class of the thesis of capitalism. And the workers represent entirely the proletariat class for the antithesis of capitalism. Robert's main concern is his business. In order not to get bankruptcy, he cuts the wages of the workers and he even leaves them unemployed. He does not care if the unemployed starve. Despite the proletariat's warning and request, he does not give up and he wants to install his mill with machines. Robert is such a selfish capitalist that he does not make a proposal to his cousin Caroline Helstone whom he loves but to Shirley Keeldar who is rich because he considers marriage as a profit market. The rioters' attack on Robert's mill displays the conflict between the capitalist and proletariat. However, Robert defeats the rioters and protects his mill successfully. The hostile of proletariat against the machinery and capitalist grows so high that one of the weavers named Mike Hartley shoots at Robert and makes him humbled to the backbone.

2.3. An Extreme Type As A Representative Of Feminism: Shirley

This subtitle deals with the thesis and antithesis about the status of women. On the one hand, there is a male dominated society that has derogatory and humiliating attitudes towards women. The patriarchal image of women as angel in the house stands for the thesis of this subtitle. On the other hand, landowner Shirley Keeldar who is the representative of feminism stands for antithesis. In order to advocate feminism, Shirley has lost her femininity and she becomes masculinity, and on every opportunity, she expresses her equality to men.

O'Neil stated that in the first half of the 19th century, the position of women was almost the same as it had been in the late 18th century.¹⁰⁵ Nestor expressed that in the legal system until 1882, a married woman did not have any rights over property.¹⁰⁶ A woman had no rights over her children and no claims to her independent and her earnings. Unless she obtained a legal separation, she could not leave her husband. This separation was granted only in the case of desertion or extremely cruelty. Women whether married or single who were at the bottom end of the social structure worked in inns, on farms and in shops as household servants, and then, with the process of the Industry Revolution, they began also to work in factories. However, they did not have any rights for property, for custody of their children after divorce, for the vote and higher education. In short, women were considered as the commodity of their fathers and later of their husbands.

In general, women were kept at home, and they were busy with child-bearing, child-rearing, cooking and cleaning. From male point of view, women had to stay at home and serve men. Apart from this, middle-class women had few choices. They could either teach in a school or go into a private house as a governess. Governesses had a limited education including painting, drawing, music, a knowledge of a foreign language, embroidery and sewing. Girls are taught from their infancy by the example of their mothers that they need the protection of men. Thus, women need outward obedience and submission. If a woman is beautiful, everything else is needless to get a husband.

¹⁰⁵ O'Neil, J., *The World Of The Brontës: The Lives, Times And Works Of Charlotte, Emily And Anne Brontë*, Carlton, London, 1997, p. 36.

¹⁰⁶ Nestor, P., *Women Writers: Charlotte Brontë*, Macmillan, Hampshire, 1987, p. 21.

D. L. Hoeveler describes Shirley Keeldar as an aristocratic, gifted and proud woman.¹⁰⁷ The character Shirley is a local heiress and landowner. Furthermore, F. Gordon also describes Shirley as wealthy, independent and physically adventures.¹⁰⁸ She wears men's clothes and affects masculine slang. Shirley is a young woman who has inherited a home and property in Yorkshire at a time when girls were rarely propertied. She asserts independence as woman's right. Shirley has money to pursue an independent life. She has glorious visions of the role of women. Shirley considers women to be equal to men in terms of life, strength and power.

Through her position as landowners and heiress, Shirley is enormously liberated, and thus, she enjoys a standing and power within the community. In order to act as an effective social agent, Shirley adopts the guise of the masculine world. Shirley expresses her independence as follows:

"I am an esquire. Shirley Keeldar, Esquire, ought to be my style and title. They gave me a man's name; I hold a man's position. It is enough to inspire me with a touch of manhood; when I see such people as that stately Anglo-Belgian – that Gerard Moore – before me, gravely talking to me of business, really I feel quite gentlemanlike."

(Brontë, 1993: 153)

As it is stated above, Shirley speaks of herself as a male Captain Keeldar. Shirley is not only admired as a strong woman but also tolerated as an exceptional one. Shirley sees herself equal to men. She likes business, trades, whistling, and riding. Therefore, she wants Mr. Helstone to choose her as his churchwarden and make her a magistrate. Shirley is a woman with a man's name which reminds us of Brontë and her sisters who also adopted a man's name in order to be accepted in the literary world.

When the curate Mr. Donne calls Yorkshire a wretched place because the people there are uncultivated, Shirley gets angry:

"How dare the pompous priest abuse his flock? How dare the lisping cockney revile Yorkshire?"

(Brontë, 1993: 216)

¹⁰⁷ Hoeveler, D.L., *Charlotte Brontë*, Twayne Publishers, New York, 1997, p. 87

¹⁰⁸ Gordon, F., *A Preface to the Brontës*, Longman, London, 1989, p. 132.

Shirley criticizes the curate for abusing and reviling his people. As Shirley sees herself equal to men, she does not hesitate to display her reaction against the rude curate Mr. Donne by throwing him out of her house.

K. Lawson states that for the voice of female dissent, Christian scripture offers an account of the feeble nature of women which is the offspring of sin.¹⁰⁹ In the conversation between Shirley and Joe Scott who is an unworthy but determined supporter of St. Paul, a well known biblical misogynist, the problems faced by women are dramatised. Antifeminist Joe Scott quotes the second chapter of St. Paul's first Epistle to Timothy:

"Let the woman learn in silence, with all subjection. I suffer not a woman to teach, nor to usurp authority over the man; but to be in silence. For Adam was first formed, then Eve... Women are to take their husbands' opinion, both in politics and religion."

(Brontë, 1993: 247)

Joe believes that a woman has to be silent and not to speak her thoughts. He believes in the superiority of men, and traditionally women are not allowed to have views of their own but they have to adopt the views of their husbands in politics and religion. Therefore, the antifeminist Joe considers women to be submissive. As a feminist, Shirley rejects Joe's words and says that there is no difference between men and women. The woman should be allowed to speak out whenever she sees it fit to make an objection.

As Shirley is deemed an honorary male, her gifts are appropriated by the masculine sphere. For example, on the night of the riot, Caroline's uncle Helstone asks Shirley to guard his house and sees himself as bestowing on her a temporary male power. Therefore, in reluctantly, Helstone gives Shirley the pistols and declares:

"It is paying you a great compliment, Captain, to lend you these."

(Brontë, 1993: 250)

Mr. Helstone gives Shirley the pistols and wants her to stay at home together with his niece Caroline. In this way, Shirley and Caroline are kept away from the attack which is going to take place in the mill. Though Shirley gets the pistols, she cannot use them because men do not want women to intervene. As men consider themselves to be

¹⁰⁹ Lawson, K., "The Dissenting Voice: Shirley's Vision of Women and Christianity", *Studies in English Literature, 1500-1900*, Vol. 29, No. 4, *Nineteenth Century* (Autumn 1989), p. 730.

the superior sex, they do not accept women's contribution and support because if they do, it means that they will lose their authority and dominance over women.

On the night of the riot, Shirley and Caroline are kept at home and told nothing about the attack. While staying at home alone, Caroline and Shirley hear the tramp of marching feet. Shirley understands that there will be an attack on Robert's mill. Therefore, Shirley tells Caroline that men conceal danger from women and keep the most important facts of their existence a secret as they consider women to have minds like children.

Power is equated with Shirley, and only Shirley is independent. Charlotte Brontë gives some of her most overtly feminist speech through Shirley who is self-confident and secure. Shirley opposed men's fancying women's minds something like those of children. She argues:

"If men could see us as we really are, they would be a little amazed; but the cleverest, the acutest men are often under an illusion about women...they misapprehend them, both for good and evil: their good woman is a queer thing, half doll, half angel; their bad woman almost always a fiend."

(Brontë, 1993: 264)

Shirley expresses that male writers understand women wrongly and dress them in artificial images. Women consider their fury as evil and demonic because they are compelled to present themselves as doll, angel and fiend. As a feminist, Shirley rejects the traditional role meted out to women and refuses any thought of male superiority. Brontë tries to say that "the cleverest and the acutest men" are the male writers who have created an illusionary concept of woman in order to fit them into stereotypes by which women are hindered from enacting their female autonomy not only in their lives but also in their works. In order to control the image of women in their minds, male writers do not consider them as real human beings who also have the power to create texts.

Shirley persuades Caroline to go to the mill in order to inform Robert about the attack. On the way to the mill, Shirley carries Caroline across the fields but they arrive at the mill too late because the battle has begun. Shirley and Caroline cannot see the workers but only hear the voices and shouting. Shirley and Caroline cannot do anything against the attack. They try to see the mill in the dark. In the event of the riots attack on

Robert's mill, when Caroline wants to rush forward to be with Robert whom she loves, Shirley prevents her from making a fool of herself by playing the conventional heroine of romance because she thinks that men do not want women at the moment of a real danger. After the attack on the mill, Shirley is practical in ordering clothing, bedding and wine to be sent to the wounded.

M. Edwards expresses that Shirley Keeldar is active and confrontational in her response to problems.¹¹⁰ She is economically and socially powerful. She is able to control the men she meets. Robert thinks that Shirley is in love with him, and thus, he makes an offer of marriage to her. However, Shirley criticizes his misunderstanding:

"You insinuate that all the frank kindness I have shown you have been a complicated, a bold, and an immodest manoeuvre to ensnare a husband: you imply that at last you come here out of pity to offer me your hand, because I have courted you. Let me say this: — Your sight is jaundiced: you have seen wrong. Your mind is warped: you have judged wrong. Your tongue betrays you: you now speak wrong. I never loved you... You want to make a speculation of me. You would immolate me to that mill."

(Brontë, 1993: 398, 397)

Shirley says that Robert has seen wrongly and judged wrong. She explains that she has never loved him. She says that he wants to marry her not for affection but for profit. However, she will not make use of herself. Shirley dismisses Robert as a feminist case for equality. Brontë expresses that it is impossible for a woman to be friendly with a man without being misunderstood.

In a speech with Caroline, when Caroline asks Shirley whether men are above women or not, Shirley tells her about her opinion of men and women:

"Shall my left hand dispute for precedence with my right? — shall my heart quarrel with my pulse? — shall my veins be jealous of the blood which fills them."

(Brontë, 1993: 163)

Shirley thinks that man and woman are like interdependent parts of the body. The one needs the other in order to complete wholeness. As a feminist, Shirley

¹¹⁰ Edwards, M., *Charlotte Brontë: The Novels*, Macmillan, 1999, p.147

considers women to be equal to men. When Robert leaves the school feat without saying anything, Shirley cuts his way and makes him say goodbye to Caroline and herself.

Shirley's independent, class, and wealth cannot protect her against being a woman in a male-dominated society. As Shirley longs for a male partner who will be equal to her, she turns to Robert Moore's brother Louis Moore who was once her tutor and who is now the tutor of her cousin Henry Sympson.

The more Shirley gets a talk with Louis, the more she is affected by his quality. Shirley's joyous mood suddenly changes and she declines but she denies being ill. When Louis asks Shirley what has happened, she shows him a small red mark on her arm. She was bitten by a dog afterwards shot as mad. Although she immediately cauterized the wound with an iron, she assumes that she will die. Louis reassures her that the dog was not rabies.

According to Parkin-Gounelas, Shirley Keeldar stands for the frank and defiant potential of female subjectivity which most women are forced to suppress in their own lives.¹¹¹ Both Sir Philip and Samuel want to marry Shirley. Therefore, Shirley's uncle Mr. Sympson who is a conventional and respectable person wants Shirley to accept either Sir Philip's proposal or Samuel Wynne's proposal but Shirley explains her refusal as follows:

“Sir Philip is too young for me: I regard him as a boy... Any man who wishes to live in decent comfort with me as a husband must be able to control me.”

(Brontë, 1993: 409)

Charlotte Brontë dismisses Victorian medievalism with Shirley's rejection of Samuel Wynne and Sir Philip. If the Wynne can guarantee Shirley's social respectability, Sir Philip can ensure her financial security. However, they both have not a proper and suitable match for Shirley because she thinks that they are not equal to her in terms of intellectual, spiritual and emotional affinity. Therefore, Shirley has a quarrel with her uncle due to her refusal of the proposals.

Shirley who is a feminist and strong in business and determined to remain independent decides to have a husband:

¹¹¹ Parkin-Gounelas, R., *Fictions Of The Female Self*, Macmillan, Hampshire, 1991, p. 44.

“I prefer a master... A man I shall feel it impossible not to love, and very possible to fear.”

(Brontë, 1993: 410)

Shirley wants a husband who is stronger than her. The self-sufficient Shirley who is fond of independence and equality declares that she wants to be dominated. As it is mentioned above, men such as Robert Moore, Mr. Helstone, Joe Scott and Mr. Sympson represent completely antifeminism as the thesis of male-dominated world. As a feminist, Shirley Keeldar stands for the antithesis of a male-dominated world.

Robert considers Shirley as a profit for his mill. Mr. Helstone keeps her away from the attack because he does not want women to intervene. Joe Scott wants women to take their husbands' ideas in politics and religion because he thinks that women have to be submissive. Shirley's conventional uncle Mr. Sympson wants her to marry a rich and respectable person like Sir Philip or Samuel Wynne.

In such a male-dominated world, as a feminist Shirley considers herself to be equal to men. She has a male name. She throws the curate Mr. Donne out of her house. Furthermore, on the evening of the attack, Shirley plays the male role through bearing arms, leading the run to the mill to warn Robert, offering to carry Caroline across the treacherous plank over the river and preventing Caroline from rushing down to the mill. She scorns and refuses Robert for his proposal as a profit. She also quarrels with her uncle Mr. Sympson because of refusing proposals by Wynne and Sir Philip. When she is bitten by a dog, she cauterizes the wound with an iron. In short, there is a conflict between antifeminist men and feminist Shirley Keeldar.

A. Korkmaz writes that the character Shirley displays masculine manners; she is a mill-owner, she is interested in commercial matter, she whistles, owns pistols and knows how to use them. These manners are generally deemed to be man's realm.¹¹² Therefore, Shirley is criticized for her extreme attitudes as she loses her common sense, becomes masculine and falls short of reality.

¹¹² Korkmaz, A., *The Changing Portrayal of Women in the Novels of Anne Brontë, Charlotte Brontë, George Eliot and D.H. Lawrence*, (Ortadoğu Teknik Üniversitesi Sos.Bil.Ens.Yüksek Lisans Tezi), Ankara, 2009, p.41.

2.4. As Representatives of Flat Characters: Caroline And Louis

Besides having flat characters and ordinary and simple lives, Caroline and Louis are the symbols of reason, common sense and conformity to social norms. In fact, these characters are the only ones whom the author has not criticised. While Shirley with her extreme masculinity is criticised to a point for being an extreme feminist, Robert is criticised for being an extreme capitalist, and the extreme attitudes of proletariat reaching violence are criticised for their attack on the mill. Thus, only Caroline and Louis are not criticised.

2.4.1. Caroline

During the childhood of Caroline Helstone, her dissolute father shuts up her day and night in a high garret-room and he frequently leaves her without food. She does not know her mother. After her father's death, Caroline lives with her uncle Mr. Helstone who is also a misogynist. Although her uncle treats her kindly in terms of feeding, clothing and sheltering, he does not try to understand what she thinks or feels because he sees her just as a woman.

According to R. Fraser, in the novel *Shirley* Charlotte Brontë shows us a typical woman of the Victorian Era, Caroline Helstone, who is intelligent but is treated like a doll by her uncle.¹¹³ Through Caroline, the author criticizes many of the ideas holding Britain's women in a grip of iron. Caroline is a woman in the world where selfish men dominate and ignore feelings. Caroline Helstone represents all of the esteemed qualities of the domestic woman.

In a conversation, Robert asks Caroline what she will do with her with her accomplishments when they are required. She says that she will keep her uncle's house till, and she hesitates. Robert says:

- *"Till what? Till he dies?"*
- *"No. How harsh to say that! I never think of his dying. He is only fifty-five. But till — in short, till events offer other occupations for me."*
- *"A remarkably vague prospect! Are you content with it?"*

(Brontë, 1993: 53)

¹¹³ Fraser, R., *Charlotte Brontë*, Methuen, London, 1988, p. 332.

Of course, Caroline is not content with it. She is bound to exist as a toy in a patriarchal house. She cannot do anything to get the control of her life into her own hands. What she can do is only to dream:

“If I were a boy, it would not be so difficult to find one [job]. I see such an easy, pleasant way of learning a business, and making my way in life.”

(Brontë, 1993: 53)

In fact, Caroline wants an occupation or to be a boy in Robert’s mill. She wishes nature had made her a boy so that she could work with Robert. However, her wishes remain only as a wishful thinking because young women have no significance in public life. Caroline is in love with Robert Moore and she says to herself:

“I do like him, I would be an excellent wife to him if he did marry me... I would study his comfort, and cherish him, and do my best to make him happy.”

(Brontë, 1993: 75)

Caroline represents the conventional angel of the house because she considers herself to serve Robert and make him happy at every moment. As a submissive girl, she is usually a helpless and passive heroine who lacks rebelliousness. In a speech with a mill-owner’s wife Mrs. Yorke, when Caroline is told to train herself for the real world rather than to a novel heroine, Caroline responds as follows:

“Whom my feelings teach me to love, I must and shall love; and I hope, if ever I have a husband and children, my feelings will induce me to love them.”

(Brontë, 1993: 301)

Caroline proudly states that she is influenced by her feelings and guided by impulse. When Caroline’s uncle Helstone prohibits her to see Robert, Caroline begins to ask her future:

“I have to live, perhaps, till seventy years. As far as I know, I have good health: half a century of existence may lie before me. How am I to occupy it? What am I to do to fill the interval of time which spreads between me and the grave?... What was I created for, I wonder? Where is my place in the world?”

(Brontë, 1993: 132, 133)

Caroline is impatient with the traditional roles of women. Caroline longs for an occupation or profession, and her potential for a more active and meaningful existence is repeatedly suggested. She sees labour as a release from mental anguish or a way to keep her from thinking about Robert Moore.

Caroline wants to become a governess so that she can find some purpose and some meaning to her life besides her unrequited love for Robert. When Caroline declares her uncle that she wants to be a governess, her uncle refuses and says:

“Put all crotchets out of your head, and run away and amuse yourself.”

(Brontë, 1993: 146)

Caroline is forced to play out her mindless role as Helstone’s niece, and her unchallenged energy becomes self-consuming. The only method to escape her unrequited love is to become a governess but her uncle refuses her offer. She becomes paler:

“People never die of love or grief alone; though some die of inherent maladies, which the tortures of those passions prematurely force into destructive action. The sound by nature undergoes these tortures, and are racked, shaken, shattered: their beauty and bloom perish, but life remains untouched. They are brought to a certain point of dilapidation; they are reduced to pallor, debility, and emaciation.”

(Brontë, 1993: 146)

Caroline’s uncle is an alien to the world of female and the feeling of love. Thus, he does not approve of Caroline’s plan of governess. He does not want it said that his niece is a governess. He assures Caroline of fortune through purchasing an annuity in her favour and he says that he will send her to sea-side for change. Instead of sending her to sea-side, he introduces her to Shirley Keeldar who is a beautiful lady of twenty-one with masculine dash and air about her. Caroline’s uncle thinks that Shirley will teach Caroline what it is to have a sprightly spirit.

Caroline and Shirley become close friends. Caroline admires Shirley’s independence. Being impatient with the traditional roles of women, Caroline admires Shirley Keeldar’s independence. As a young woman, Caroline has limited means who despairs of her destiny as an old maid. She must either earn a poor living or find a rich husband. In course of time, Caroline sees Shirley and Robert together walking and

talking. She mistakenly concludes that Robert and Shirley are in love. Caroline recognises the element of frustration and she tells herself:

“I shall not be married, it appears. I suppose, as Robert does not care for me, I shall never have a husband to love, nor little children to take care of. Till lately I had reckoned securely on the duties and affections of wife and mother to occupy my existence.”

(Brontë, 1993: 133)

The only one whom Caroline loves is Robert, and as she considers him to be in love with Shirley, her love at this stage is unrequited. Caroline loves Robert and she traps within the constraints of the marriage market. When she is refused by Robert, she turns her anger against herself:

“A lover masculine so disappointed can speak and urge explanation, a lover feminine can say nothing; if she did, the result would be shame and anguish... Nature would brand such demonstration as a rebellion against her instincts... Take the matter as you find it ask no questions, utter no remonstrance; it is your best wisdom. You expected bread and you have got a stone: break your teeth on it, and don’t shriek because the nerves are martyred... You held out your hand for an egg, and fate put into it a scorpion. Show no consternation; close your fingers firmly upon the gift... Never mind; in time, after your hand and arm have swelled and quivered long with torture, the squeezed scorpion will die, and you will have learned the great lesson how to endure without a sob. For the whole remnant of your life, if you survive the test,... you will be stronger, wiser, less sensitive.”

(Brontë, 1993: 79)

Caroline loves Robert. Bread and egg symbolize her love but in return she gets stone and scorpion. Stone stands for indifference, and scorpion for punishment. Caroline is expected to repress her painful feelings and digest the stone. Caroline’s superego tells her to torture herself so that she fits in the destructive social roles imposed upon women. The problem of passivity for female lover is highlighted because female lover has not socially any permitted mechanisms of response to a changeful lover. She must suffer and be silent. Suffering and silence, and endurance and submission bear pain and self-destruction. The cause and result of female suffering are

symbolized by the transubstantiation of bread into stone and of egg into scorpion. Escape and growth are only possible with sustaining nourishment.

Caroline's desire for occupation is dismissed by her uncle, and furthermore, she sees that Robert will not marry her. Caroline sees her alternatives as decline or degenerating to sour old maids. As she does not want to marry any other man, she thinks that she will be an old maid. That Caroline has no place in the social sphere is expressed as follows:

“Old maids, like the houseless and unemployed poor, should not ask for a place and an occupation in the world: the demand disturbs the happy and rich: it disturbs parents.”

(Brontë, 1993: 293)

J. Mitchell states that in order to attract Robert, Caroline has no weapons such as great wealth, beauty and other suitors who would enhance her value as a sexual object.¹¹⁴ Old maids are those who are not loved and married. As Caroline is not loved by Robert any longer and as she cannot become a governess, she thinks herself to become an old maid. She thinks about the expectations of society from the old maids:

“Your place is to do good to others, to be helpful whenever help is wanted... a very convenient doctrine for the people who hold it... is there not a terrible hollowness, mockery, want, craving, in that existence which is given away to others, for want of something of your own to bestow it on?”

(Brontë, 1993: 133)

Old maids are expected to serve only for others and to give up their individuality. Caroline considers single women as sacrifices class because their lives are in the shape of sacrifice to others. Caroline expresses the problems of the young women in her neighbourhood:

“The great wish, the sole aim of every one of them is to be married, but the majority will never marry: they will die as they now live. They scheme, they plot, they dress to ensnare husbands. The gentlemen turn them into ridicule: they don't want them; they hold them very cheap: they say — I have heard them say it with sneering laughs many a time — the matrimonial market is overstocked. Fathers say so likewise, and are

¹¹⁴ Mitchell, J., *The Stone and the Scorpion*, Greenwood Press, Westport, 1994, p. 67.

angry with their daughters when they observe their manoeuvres: they order them to stay at home.”

(Brontë, 1993: 293)

Unmarried women are considered to be cheap because men see women's sexuality as one of the principal objects of trade. Women are deemed of social value only if they succeed on the marriage market; however, they are considered worthless if they are seen to be trying to achieve that end. Sitting in the garden of the Rectory, Caroline, who believes that no one will marry herself, has a long soliloquy about the fate of many of the local single girls:

“Single women should have more to do — better chances of interesting and profitable occupation... The brothers of these girls are every one in business or in professions... Their sisters have no earthly employment but household work and sewing... They expect them to do this, and this only... all their lives long, as if they had no germs of faculties for anything else...”

(Brontë, 1993: 293)

The position of women is described above. Men are held superior to women. Women do not have the equal opportunities in occupation. Women are kept at home doing household work. The capacity of women is underestimated. A greater variety of employment is wished for them. Caroline ends with an impassioned plea:

“Fathers! cannot you alter these things?... Keep your girls' minds narrow and fettered — they will still be a plague and a care, sometimes a disgrace to you: cultivate them — give them scope and work — they will be your gayest companions in health; your tenderest nurses in sickness; your most faithful prop in age.”

(Brontë, 1993: 294, 295)

The speech, which is locked in the silence of Caroline's mind, emphasizes the ways in which the voices of women are bracketed off. This speech becomes an impassioned defence of single women. Caroline speaks out her ideas to the men of Yorkshire because she is forced to defend her existence and her belief that the single women should receive education in order to support their men. In speeches such as this, we can identify the problem which feminists have seen in Charlotte Brontë's witness to the female cause from her own day on.

To Shuttleworth, spinsterhood is depicted as a form of physiological disaster because of the failure to give the body's energies the nature mode of expression.¹¹⁵ Brontë is asking for a place in professional life, pointing out that women who cannot take an active role in life are constantly threatened by the female malady, which is the symbol of their passive rebellion. As a result, Caroline becomes ill and stops eating. Her decline takes place because she has no alternative other than to resign herself to the narrowness of woman's place. This situation provides her only two options: either to lead the unoccupied and barren life of an old maid or to become an exchange commodity on the marriage market.

Caroline's unrequited love leads to a dangerous illness because she has a fever and a cough, and thus, she loses her appetite and strength. In the novel *Shirley*, the chapter "The Valley of the Shadow of Death" is about Caroline's decline and recovery. Caroline is cured through Mrs. Pryor's revelation that she is her mother. This development signalizes Caroline's achievement of self-recognition. When Caroline learns that Robert is shot and humbled to backbone, she visits him secretly and undertakes his care.

As it is mentioned above, Caroline Helstone represents the angel in the house in a male-dominated world. Caroline does not have any rights in a patriarchal world. She is not allowed to express her thoughts. Caroline is submissive because when her uncle prohibits her to become a governess, she does not oppose. When Robert refuses her love, she stays silence and suffers because of her unrequited love. She wants an occupation but is passive to do anything when she is prevented.

2.4.2. Louis

Louis Moore is Robert Moore's brother. Louis looks at life in its iron face. He stares reality out of its brassy countenance. Although he seldom smiles, he is beloved by his pupils. He once taught Shirley Keeldar and now tutors Henry Sympson who is an akin to Shirley. As Louis is a lowly tutor, Sympson family does not notice Louis or treats him like a human being.

¹¹⁵ Shuttleworth, S., *Charlotte Brontë and Victorian Psychology*, Cambridge University Press, Cambridge, 1996, p. 199.

J. Halperin expresses that in the novel *Shirley* Louis Moore who is a serious, sensitive and retiring teacher is a typical man of the Victorian Era.¹¹⁶ As a typical man, he considers men to be superior to women. He also wants women to be submissive. Therefore, Louis Moore represents the qualities of male domination. Louis has the strong pride of the poor man. Although he is in love with Shirley, he refuses to reveal his feelings because he fears that he will look as if he is begging for favours and he also fears her rejection.

According to E. Gargano, Shirley and Louis are separated through the divisions of class and wealth which are challenged by the private schoolroom's democracy of the spirit.¹¹⁷ Louis is impressed by Shirley's strength of character and he loves her. However, he has shied away from her due to the economic disparity between them. Louis finds release in his diary and he tolerates confinement because he nourishes a large world of his own in his own head and heart:

"I confess it — to this mute page I may confess it — I have waited an hour in the court, for the chance of witnessing her return, and for the dearer chance of receiving her in my arms from the saddle. I have noticed (again, it is to this page only I would make the remark) that she will never permit any man but myself to render her that assistance."

(Brontë, 1993: 389)

As Louis himself makes wealth and caste a barrier to love, he cannot reveal his feelings to Shirley. Therefore, he writes his feelings in his diary. Louis is conscious of natural right and power to sustain Shirley:

"If I were a king and she the housemaid... my eye would recognise her qualities; a true pulse would beat for her in my heart, though an unspanned gulf made acquaintance impossible. If I were a gentleman, and she... a servant, I could not help liking that Shirley."

(Brontë, 1993: 388)

Louis does not love Shirley for her property but for her qualities such as natural beauty and her artless and agreeable disposition. He points out that it is impossible not to recognize Shirley. Although he is not of the highest aristocratic rank, Louis is

¹¹⁶ Halperin, J., *Plots and Characters in the Fiction of Jane Austen, the Brontës and George Eliot*, Archon Books, Hamden, 1976, p. 257.

¹¹⁷ Gargano, E., "The Education of Brontë's New Nouvelle Heloise in Shirley", *Studies in English Literature, 1500-1900*, Vol. 44, No. 4, The Nineteenth Century, (Autumn 2004), p. 779.

sufficiently well-bred to prove a socially acceptable husband for Shirley because he cannot hope to marry into peerage. Louis turns out to be a fit candidate for Shirley:

“My wife, if I ever marry, must stir my great frame with a sting now and then... I was not made so enduring to be mated with a lamb; I should find more congenial responsibility in the charge of a young lioness or leopardess... my patience would exult in stilling the fluttering and training the energies of the restless merlin. In managing the wild instincts of the scarce manageable bete fauve my powers would revel.”

(Brontë, 1993: 390)

Although Louis expresses that he does not want a wife to be submissive as a lamb, throughout the novel he will transform Shirley into a silent lamb as he claims that Shirley needs to be curbed. Louis tells Shirley proudly about male power:

“With animals I feel I am Adam’s son: the heir of him to whom dominion was given over ‘every living thing that moved upon the earth.’ Your dog likes and follows me. When I go into that yard, the pigeons from your dovecot flutter at my feet. Your mare in the stable knows me as well as it knows you, and obeys me better.”

(Brontë, 1993: 340)

Louis declares superiority of men over women through claiming that man is the heir of Adam to whom the dominion is given over everything. Thus, as Louis is Adam’s son, the act of creation is given to him but not to a female. In a dialogue between Shirley and Louis, Louis tells her about his idea of marriage:

“I should like to be first tutor and then husband. I would teach her my language, my habits, and my principles, and then I would reward her with my love.”

(Brontë, 1993: 458, 459)

The experience of Shirley in reading does not go beyond the repetition of Louis voice. Therefore, Shirley becomes a captive in Louis’s language. For example, Louis is the one who chooses what to read for her when he asks her to read a few pages of “The Writings of an Amazon.” Louis Moore attempts to make her into his image, silence her and usurp her voice. For this reason, Louis assumes power and dominance over Shirley through language.

However, when Louis learns that Sir Philip has made a proposal of marriage to Shirley, he thinks that she will marry him. Therefore, because of his love to Shirley,

Louis gets ill. When Shirley hears that Louis is ill, she visits him and undertakes his care.

As it is stated above, Louis Moore represents the male domination. He considers men to be superior to women. At first, he is affected by Shirley's qualities such as independence and equality but then, he attempts to make her submissive. He considers himself to be the son of Adam meaning that he has the power of creation and dominance on women. Therefore, Louis Moore stands for male domination.

2.5. The Final Phase of the Dialectic: Synthesis And The Ideal End

Caroline stealthily visits Robert and comforts him. When they meet, love flows in their heart but they do not express it because Robert is ill and weak. Caroline's visit becomes a soothing balm for Robert. On one night, he sees a dream in which he extents his mill. Robert recognizes what life is like for the poor and confronts his earlier limitations:

“While I was in Birmingham, I looked a little into reality, considered closely... the causes of the present troubles of this country... I went where there was want of food, of fuel, of clothing; where there was no occupation and no hope... Something there is to look to... beyond a man's personal interest. To respect himself, a man must believe he renders justice to his fellow-men. Unless I am more considerate to ignorance, more forbearing to suffering, than I have hitherto been, I shall scorn myself as grossly unjust.”

(Brontë, 1993: 403)

Robert has taken a lesson from what he saw in Birmingham. He has seen unemployed and starving people who are in desperate need of help. He gets healed and decides to provide work for the houseless, the starving and the unemployed. Similarly, Robert realizes that his view of love is wrong as another kind of business. He has thought of Shirley as a better wife because she is rich and can help him in his business but Caroline who is penniless cannot. However, he becomes aware that love is more important than a profit. Thus, the economic situation has a direct impact on the marriage market. Finally, when Robert makes a proposal of marriage to Caroline, she accepts and they get married.

Through the repeal of the Orders in Council, Robert is secured economically and he enlarges his stock of goods. At the beginning of the novel, progress means only the improvement of his business but after he has seen Birmingham, Robert enlarges his view in order to include everyone. He considers the transformation of the valley to provide work for everyone who wants it. Hallow's Mill will be the place for the houseless, the starving and the unemployed people. By this way, the bond between capitalists and proletariat is indissolubly sealed.

The author criticizes selfish men who have no honour themselves but will sacrifice everything to their own interest. In individual and human terms, the cure offered by the author is that society can change only when the people in society change. Therefore, not only the breakdown of reverse and pride but also the opening of the heart to the needs of others is required.

Eagleton expresses that Shirley wants independence and to dominate but her desire to dominate is matched only by her impulse to submit to a superior will. The primary form of this ambiguity is a sexual one: the need to venerate and revere.¹¹⁸ For example, Shirley Keeldar is independent and believes in sexual equality but she is also a masculine woman holding a man's position as landowner. Shirley is in love with Robert Moore's penniless brother Louis Moore who is a teacher. However, despite her claims to sexual equality, Shirley is thrilled to meet Louis whom she venerates and desires to be dominated. Therefore, there are the conflict desires for independence and for passive submission to a secular social order. Louis wins Shirley's heart through his superior tastes, quiet humour, intelligence and mastery. Shirley declares her love to Louis:

"I am glad I know my keeper and am used to him. Only his voice will I follow; only his hand shall manage me; only at his feet will I repose."

(Brontë, 1993: 465)

Shirley's personal independence depends upon her financial independence. On the wedding day, Louis will become Shirley's keeper because she will lose her freedom due to Victorian property law. As Louis has been Shirley's tutor, his socially equal relationship to her is balanced by the spiritual superiority of being a teacher. Louis assures Shirley of his love and care:

¹¹⁸ Eagleton, T., "Class, Power and Charlotte Brontë", *Critical Quarterly*, (Autumn 1972), p. 233.

“There is not a shoulder in England on which you would rest your hand for support, far less a bosom which you would permit to pillow your head.”

(Brontë, 1993: 380)

Louis is the only one who can give her all that she requires because she desires to be possessed and protected by his love. Louis is the one whom Shirley feels obliged and disposed to be good and whom she feels it possible to love and very possible to fear. Shirley refuses the idea that her wealth and his poverty will make any difference between them. She asks for his aid:

“...teach me and help me to be good. I do not ask you to take off my shoulders all the cares and duties of property, but I ask you to share the burden, and to show me how to sustain my part well... Be my companion through life; be my guide where I am ignorant; be my master where I am faulty; be my friend always”

(Brontë, 1993: 465)

The quotation above is a confession of how Shirley gets rid of her previous extremes, becomes common sense and reaches femininity level of consciousness. In fact, this situation is the ideal being of what the author dreams. The author, at first, displays the extremes of thoughts and actions through characters raising the question “Could one live in a world of only such people?” Then, she gets the readers to draw lessons from it and gets the characters to take the ideal human dimensions. As a woman, Shirley knows what she wants from Louis. She wants his support, his protection and his domination. Louis realizes that Shirley will not refuse him because she will not deny him any longer what her own mind and body demand from him. After accepting the proposal by Louis, Shirley says that:

“Louis... would never have learned to rule, if she had not ceased to govern. The incapacity of the sovereign had developed the powers of the premier.”

(Brontë, 1993: 476)

It is seen that the submission of Shirley is in itself a kind of control. It is a tacit gesture of courtesy to male pride. When Shirley fixes the wedding date, she is conquered by love, and bound with a vow. Louis is her captor who is the only one that can cheer her. Only the society of Louis can make amends for the lost privilege of her

independence. In the absence of Louis, she sits or wanders alone, speaks little and eats less.

On the one hand, Shirley is fond of her independence and equality with men, and on the other hand, Louis believes in the superiority of men over women. Their match is seen as impossible but as a woman Shirley cannot get rid of her desire for love. Thus, as Shirley commits excesses, she gives up her independence so that she can be dominated by Louis Moore. The author balances the notion of Louis as Shirley's master and keeper with the sense of Shirley as Louis's sovereign and wily, tame pantheress. Finally, they get married.

Bodenheimer expressed that the female character Shirley's verbal bravado caused no action inimical to female propriety until she committed the conventional fictional rebellion of marrying a man of whom her guardian disapproved. Her self-consciousness play-acting at masculinity is a recognition that women do not command power in the public realm. However, her marriage suggests that her energies will find their appropriate role in relation to a powerfully benevolent husband who can feed and dominate her psychological life.¹¹⁹ Queen Victoria considered marriage as a great happiness in devoting oneself to another who is worthy of one's affection. However, men are very selfish, and the women's devotion is one of submission which makes poor women so very unenviable, and it cannot be otherwise as God has willed it so. Brontë emphasizes the importance of passion in a good relationship adherent of the doctrines of the Evangelical religion that dominated the Victorian Era. Thus, Brontë indicates that these intense emotions define true love.

Charlotte Brontë solves a social issue at the end of the novel through synthesis. Although Charlotte Brontë intentionally or unintentionally used Marx's dialectic approach, she differs from Marx on the grounds that she has not any social and ideological aspect. The author draws every character to the line they should be. Robert Moore becomes aware of his wrong thoughts and marries Caroline Helstone. He recognizes his injustice to the working class and gives the message that he will be a volunteer to help the people in need. Shirley becomes aware of her wrong masculine attitudes and comes near to a feminine bound. She reveals that she will become Louis's wife and a good mother for her children. Thus, Charlotte Brontë follows Marx and reaches a synthesis. However, her synthesis is not political but moral, social, humanitarian and universal as it is mentioned above.

¹¹⁹ Bodenheimer, R., "Charlotte Brontë and the Dynamics of Paternalism", *The Brontë Sisters: Critical Assessments*, Ed. by Eleanor McNees, Vol. 3, Helm Information, East Sussex, 1996, p. 553.

CONCLUSION

T. Eagleton states that the novel *Shirley* deals with binary oppositions such as bourgeois rationalism and romantic conservatism, masculine and feminine and rebellion and conformity.¹²⁰ There is the tension between romance and realism in the novel. While romance stands for the passionate self's free and eloquent expression, realism represents calculative realism and the analytic adequation of means to end in the name of worldly progress. The novel assumes its place within the 19th century tradition of radical conservatism, upbraiding rationalistic capitalism in the name of individualistic verve and fades chivalric virtue. There is a balance between romantic panache and realistic prudence.

When Brontë herself, the style of her upbringing, the sources affecting her and all the contents of the novel *Shirley* are taken into consideration, the following observations can be made in terms of the author's style, perception, thought, tradition, and attitude in the novel *Shirley*: Brontë is a romantic author in terms of tradition and style. However, she disguises herself in a realist character in terms of the themes and her dealing with these issues in this novel. The author was not indifferent to current issues of her period such as capitalism, feminism, employee-employer struggle, industrialization and mechanization. Thus, in *Shirley*, Brontë not only dealt with these issues but also struggled to bring a solution to them based on the approach of socialist realism. In this sense, her applying of Marx's dialectic is the best example of this realism. However, it can be easily said that the author's romantic side shows again itself in the ideal end which is the phase of the solution of the climax. At this point, the author has shown her inner idealistic-romantic intention and tendency through assuming realistic and romantic attitudes and getting the heroes to do "what should be" and not "what it is".

Singh expressed that in the real history of England in 1812, William Cartwright replaced the workers with the latest machinery for the dressing of woollen cloth in his mill. The unemployed, discontented and hungry proletariat organised in a group under

¹²⁰ Eagleton, T., *Myths of Power: A Marxist Study of the Brontës*, Macmillan, Hampshire, 1988, p. XIV.

the leadership of Ned Ludd.¹²¹ The Luddites opposed with violence the introduction of the machinery into the mill because of the dreadful conditions of the factories, unemployment and starvation. Although the rioters outnumbered by hundreds those besieged in the mill, William Cartwright himself with some soldiers defeated them.

Charlotte Brontë is born four years later after the riots in 1811 and 1812. Hanson stated that Brontë was fascinated by seeing deserted mills and gory battleground where desperate men fought and bled.¹²² As Charlotte Brontë did not forget what she had seen and imagined, the pictures in her mind remained until 1849 when she brought them to life in her novel *Shirley*. At the beginning of the novel, as the author has promised its readers “something real, cool, and solid,” the novel *Shirley* gives us social and economic realities of that period.

In *Shirley*, there are social and private themes. The social theme is the Luddite rioting in 1811 and 1812, and the private theme is the two love stories at the centre of the book. Gregor writes that Charlotte Brontë displays a social portraiture such as Orders in Council, the Luddites and technological unemployment which occurred in 1811 and 1812.¹²³ In *Shirley*, it is told about the workers’ movement in England and the adverse effects of the Napoleonic Wars on it.¹²⁴

In the novel *Shirley*, while Robert Moore represents the bourgeois capitalist class as the thesis of capitalism, the working class stands for the proletariat as antithesis of capitalism. Therefore, there is a conflict between capitalists and proletariat. Robert Moore who operates a mill is on the verge of bankruptcy because of the Orders in Council. In order to make more profit, he cuts the wages of workers and even wants to replace some workers with machinery. He is waiting for the machinery to arrive but he gets the news that the unemployed workers have smashed the machines because they accuse the machines of their unemployment. Robert who is only interested in his own profit takes this incident as a challenge. Twelve unemployed workers together with their leader named Barroclough come to Robert in order to find a solution for their

¹²¹ Singh, S.N., *Charlotte Brontë: A Thematic Study of Her Novels*, Mittal Publications, Delhi, 1987, p. 82.

¹²² Hanson, E.M. and L., *The Four Brontës: The Lives and Works of Charlotte, Branwell, Emily, and Anne Brontë*, Oxford University Press, London, 1950, p. 28

¹²³ Gregor, I., *The Brontës*, PHI, Hertfordshire, 1986, p. 101.

¹²⁴ Knapp, B.L., *The Brontës: Branwell, Anne, Emily, Charlotte*, Frederick Ungar Book, New York, 1991, p. 164.

unemployment. They ask Robert to employ more workers instead of installing the machinery in the mill. When Robert refuses their offer, he is threatened by the workers.

The event about the riots attack on Robert's mill is derived from history of England. Due to the Industrial Revolution, the workmen were the first to suffer in an age of transition. Their suffering was augmented when the new capitalists, who made use of the great mechanical inventions of the times, were motivated by profit-making rather than public-welfare. Similarly, in the novel *Shirley*, Robert installs the mill with machines and causes unemployment for the poor working class. The Luddites join together and attack Robert Moore's mill in order to fight against the machines which threatened their livelihoods and their very lives. Robert defends his mill against the rioters. He is the embodiment of the 19th century mercantile mind which is characterized by selfishness and self-centeredness. Although Robert is in love with his cousin Caroline Helstone, he makes a proposal of marriage to Shirley Keeldar because Caroline is penniless but Shirley is very rich. Robert wants to marry Shirley in order to continue his business with her money. Towards the end of the novel, Robert is shot by an unemployed weaver, and thus, he is humbled to backbone. After hearing this event, Caroline visits him and cures him with her love. With the repeal of the Orders in Council, Robert's business recovers. The balance between capitalists and proletariat is provided when Robert decides to help the unemployed workers.

The Victorian Era was the period when men considered themselves superior to women. Women were kept at home and considered to be the angel in the house. They were kept busy with child-bearing, child-rearing and house works. Women were considered to be the commodity of their husbands. Women did not have any rights over their property, their earnings and their children. The male-dominated society represents the thesis in terms of the status of women. Shirley Keeldar is a rich girl who is a landowner. She considers herself to be equal to men. Shirley who advocates feminism stands for the antithesis in the male-dominated society.

Shirley Keeldar bears a male name and is economically and socially independent. In the novel, when a curate calls Yorkshire a wretched place, Shirley throws him out of her house. At the school feat, she makes Robert say goodbye to Caroline and herself. When Shirley is left in charge at the rectory, she gets a pair of pistol. When the Luddites pass by, she goes out to the garden. Furthermore, in order to warn Robert against the attack, Shirley brings Caroline over the fields. When they are

too late, she organizes supplies for the wounded. When Shirley is bitten by the mad dog, she cauterises the wound with an iron and tells no one of her fears until Louis persuades her to tell it to him. When Shirley rejects the proposal of Sir Philip Nunnely, she has a painful dialogue with her relative Mr. Sympson. At the end, Shirley accepts the proposal by Louis and ceases to govern Fieldhead so that Louis can learn to rule.

Caroline is a typical character among many in a realistic picture of society. She does not know her mother, and after her father's death, she lives with her antifeminist uncle Mr. Helstone. She is a woman of meek and submissive nature and believes in constantly loving her lover Robert Moore who once loved her but seems to have forgotten her. Caroline wants to be a governess but her idea is refused by her uncle. When Caroline sees Shirley and Robert together walking and talking, she thinks that they will marry. Caroline gets paler and thinks that she will become an old maid. Thus, when she gets too ill, she is cured by Mrs. Pryor who reveals that she is her mother. Caroline's love remains unrequited till Robert is humbled to the backbone and needs her love which strengthens his injured person. Caroline gets a proposal from Robert when his trade recovers with the repeal of the Orders of Council.

Louis Moore is Robert Moore's brother. Louis is a teacher. According to Wilson, Louis's mildness, his preference for solitude and his love of animals underline his feminine disposition.¹²⁵ Louis was once the tutor of Shirley Keeldar but now he is the teacher of Shirley's cousin Henry Sympson. Louis represents the male domination. He is in love with Shirley but he is so proud that he does not reveal his love to her because of the difference between his poverty and her richness. Louis tells Shirley that he is Adam's son, and thus, men are superior to women and the power of creation is given to men. Louis's toughness of will and Shirley's acceptance of the restraints of the pupil-teacher relationship enable him to manage his pantheress. Shirley is the aggressive partner but her keenly felt insecurity and his stable self-sufficiency operate to preserve the balance. Louis's courtship to Shirley denies her the right to speak. Louis says that he will teach her his language and his principles. The love between Shirley and Louis is a battle characterized by the domination of Louis and the submission of Shirley. Louis attempts to win and possess Shirley. Thus, their relationship turns out to be that of master and slave. Louis says that he will tame her, teach her and practise his

¹²⁵ Wilson, F.A.C., "The Primrose Wreath: The Heroes of the Brontë Novels", *Nineteenth-Century Fiction*, Vol. 29, No. 1 (Jun. 1974), p. 48.

power over her. In this sense, while Shirley becomes Louis's lioness and leopardess, Louis becomes her captor. When Shirley accepts Louis's proposal of marriage, she becomes submissive, passive and slave.

At the end of the novel, Robert Moore marries Caroline Helstone, and Shirley Keeldar gets married to Louis Moore. Shirley stands for those few women who exercise their individuality and keep their identity as wives and who desire to be ruled, governed and loved by their rigid husbands. Shirley and Louis make a revolutionary pair. Although the lovers Robert and Caroline are conventional, the very treatment is untraditional.

P. Bumelha expresses that in the novel *Shirley* there are polarised masculine and feminine worlds. There are also oppositions such as head versus heart, and realism versus rhapsody.¹²⁶ As for the relationship between public and private themes in *Shirley*, Robert's all-consuming desire to succeed in business and save his family's fortune and honour are the responsibilities which keep Robert from Caroline. At this point, Charlotte Brontë criticizes selfish individual, the man who substitutes materialistic for human values. With the repeal of the Orders in Council, the industrial conflict dissolves, and the workers are imagined enjoying Robert Moore's industrial utopia which is built on Louis Moore's benevolent estate. The workers are silenced by Robert's gift of tongues.

At the beginning of the novel, Robert does not care when the workers become unemployed due to the installation of machines in his mill. However, at the end, he is as anxious to double the value of his property as to bring advantage to the community. Shirley's refusal of Robert's proposal and his long illness in which Caroline appears at his bedside to comfort him helps along in his affection for Caroline. Caroline wins Robert in the end because she is a model of the Victorian maiden. The author points to a better society modelled on individual change and tries to connect the end of the war to an eradication of individual selfishness. The resolution of the class conflict can be achieved in the turbulent conditions of contemporary England.

To M. Wheeler, Charlotte Brontë expresses the characteristic romantic yearning for unity which for her can not be achieved within the constraints of a world shaped by

¹²⁶ Boumelha, P., *Key Women Writers: Charlotte Brontë*, Harvester Wheatsheaf, Hertfordshire, 1990, p. 82.

men.¹²⁷ The novel *Shirley* has a double happy end involving the main characters and society, and the private and the public themes. There is a tension between a female independence of action and a feminine dependence in love relationships. The novel ends with unities through marriage. At the end, while Shirley is more feminine, Caroline is less timid.

S. Zlotnick states that the author's attempt to envision the liberation of women through industrial capitalism is subverted by patriarchal structure and expectations.¹²⁸ Despite her rejection of Sir Philip, Shirley gradually turns into a conventional object of desire in her relationship with Louis. Despite having the potential within herself, Shirley who is ignorant and reckless feels the need to be both mastered and checked by a man in order to secure her existence in society.

T. Dolin expresses that in accordance with conventional courtship romance, Shirley and Caroline win husbands in the end. However, they both convince themselves that the unmarried woman is somebody but the married one is nobody.¹²⁹ Marriages of Shirley and Caroline suggest the loss of feminine power and put women in men's shadow. They are put under male dominance and power which rob them of their voices, names and individualities. Women are rendered mute and abject through their own internalized subjection to male norms of femininity. Charlotte Brontë is unable to change the literary conventions established by the male writers because she is imprisoned within the boundaries of society that prevents her from using her female creativity. Furthermore, it is the woman's fear of society that constitutes the biggest hindrance.

Charlotte Brontë does not attempt to change society radically. She hopes to make society more fair and more understanding towards women. She also hopes to make it easier for women to engage in serious work alongside men on the basis of equality with men. Class conflict seems tamed like Shirley for the present. However, just as Shirley is not turned thereby into a domestic cat but into a pantheress gnawing at her chain, the solution of class conflict is a sense of subduing by force rather than of voluntary subjection.

¹²⁷ Wheeler, M., *English Fiction of the Victorian Period 1830-1890*, Longman, London, 1994, p. 63.

¹²⁸ Zlotnick, S., *Women, Writing, and the Industrial Revolution*, Johns Hopkins University Press, Baltimore, 1998, p. 88.

¹²⁹ Dolin, T., *Mistress of the House: Women of Property in the Victorian Novel*, Ashgate, Aldershot, 1997, p. 18.

According to Ermarth, a unity in human experience is implied by the genial consensus of realistic narration. We are assured by this unity in human experience that the same meanings are available to everybody because we all inhabit the same world.¹³⁰ Disagreement is only the result of accident of position. Therefore, realistic conventions confirm the uniformity at the base of human experience and the solidarity of human nature. As the individual point of views are derived from the same world, failure in communications can be overcome, problems can be solved and tragedies can be averted if there is enough time.

In the novel *Shirley*, the author shows that people can change, and this means that society's values can also change. Charlotte Brontë's greatest contribution to the Victorian thought is that love is the most important condition and consequence for a marriage; however, for a successful marriage both partners must be equal in all respects with the addition that the male has to be physically and intellectually superior to the female in order to protect and guide women's destiny. In *Shirley*, Brontë bravely tries to apply the romantic myth to the world of social realities. The marriages of the two heroines to the Moore brothers, the economic triumph of Robert Moore and the victory of Louis Moore over social prejudice are all the vindications of romantic standards.

¹³⁰ Ermarth, E.D., *Realism and Consensus in the English Novel*, Princeton University Press, Princeton, 1983, p. 65.

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BIOGRAPHY

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