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## An update on UGC - List Journals

The UGC List of Journals is a dynamic list which is revised periodically. Initially the list contained only journals included in Scopus, Web of Science and Indian Citation Index. The list was expanded to include recommendations from the academic community. The UGC portal was opened twice in 2017 to universities to upload their recommendations based on filtering criteria available at <https://www.ugc.ac.in/journallist/methodology.pdf>. The UGC approved list of Journals is considered for recruitment, promotion and career advancement not only in universities and colleges but also other institutions of higher education in India. As such, it is the responsibility of UGC to curate its list of approved journals and to ensure the list contains only high-quality journals.

To this end, the Standing Committee on Notification on Journals removed many poor quality/predatory/questionable journals from the list between 25<sup>th</sup> May 2017 and 19<sup>th</sup> September 2017. This is an ongoing process and since then the Committee has screened all the journals recommended by universities and also those listed in the ICI, which were re-evaluated and rescored on filtering criteria defined by the Standing Committee. Based on careful analysis, 4,305 journals were removed from the current UGC-Approved list of Journals on 2<sup>nd</sup> May, 2018 because of poor quality/incorrect or insufficient information/false claims.

The Standing Committee reiterates that removal/non-inclusion of a journal does not necessarily indicate that it is of poor quality, but it may also be due to non-availability of information such as details of editorial board, indexing information, year of its commencement, frequency and regularity of its publication schedule, etc. It may be noted that a dedicated web site for journals is one of the primary criteria for inclusion of journals. The websites should provide full postal addresses, e-mail addresses of chief editor and editors, and at least some of these addresses ought to be verifiable official addresses. Some of the established journals recommended by universities that did not have dedicated websites, or websites that have not been updated, might have been dropped from the approved list as of now. However, they may be considered for re-inclusion once they fulfil these basic criteria and are re-recommended by universities.

The UGC's Standing Committee on Notification on Journals has also decided that the recommendation portal will be opened once every year for universities to recommend journals. However, from this year onwards, every recommendation submitted by the universities will be reviewed under the supervision of Standing Committee on Notification of Journals to ascertain that only good-quality journals, with correct publication details, are included in the UGC approved list.

**The UGC would also like to clarify that 4,305 journals which have been removed on 2<sup>nd</sup> May, 2018 were UGC-approved journals till that date and, as such, articles published/accepted in them prior to 2<sup>nd</sup> May 2018 by applicants for recruitment/promotion may be considered and given points accordingly by universities.**

The academic community will appreciate that in its endeavour to curate its list of approved journals, UGC will enrich it with high-quality, peer-reviewed journals. Such a dynamic list is to the benefit of all.

# Marxist Elements in Jane Austen's *Pride and Prejudice*

Mr. Roshan Lal



## Abstract :

Jane Austen who is acclaimed as the prominent figure in the history of the art of fiction, widened the scope of fiction in almost all its directions. Jane Austen is considered as a Marxist before Marx. She discussed the importance of economic conditions in matter of human life. In *Pride and Prejudice*, even the first sentence of the novel emphasizes the Marxist perspective about money's influence on a man's goal to find a suitable wife and vice versa. This novel is concerned with the patriarchal society of England in which men held the social and economic power. The objective of this article is to evoke a vision of society as governed by the values of market place where human relations are threatened by an excessive emphasis upon money and status. The Marxist features and matrimonial issues especially regarding women world would be analyzed in the light of feminism psychoanalysis of characters according to attitudes of late 18<sup>th</sup> and early 19<sup>th</sup> century. *Pride and Prejudice* illustrates a number of specific lessons and teaches one larger, more general lesson that applies to many challenges in life : the importance of knowing yourself and what you need, and remaining true to your principles even when it is easy to go in different way. Throughout the novel, the strong themes of prejudice, reputation and class are explored as the romance between Elizabeth Bennet and Mr. Darcy develops.

**Keyword :** Marxism, economy, society, Matrimony, feminism.

**Jane Austen** is acclaimed as the prominent figure in the history of the art of fiction. She widened the scope of fiction in almost all its directions the epithets as "two inches of ivory" or "Ivory Towered" employed by the critics indicate the perfection attained by her small world of the country bourgeoisie. It is said that Jane Austen was a Marxist before Marx. Karl Marx (1818-1883), a German philosopher and socialist of the 19<sup>th</sup> century who co-authored with Fredrich Engels "The communist Manifesto" in 1848. Political and economic theories presented by him are given the name of "Marxism". He showed that all social systems are economically motivated.

Marxism is concerned with understanding texts in a

social and historical context. Literature and art are considered as part of the ideology and capable of reflecting it and its conflicts. Marxist approach to literature tends to be developed the models of economic and political change that Marx and Engels have devised, rather than on the things they said about literature as such. There is thus much attention given to the modes of production, to the relation between economic base and ideological superstructure and to the significance of power and how it expresses class oppression. The large understanding of class oppression will undoubtedly leads to the understanding of gender oppression, thus creating an obvious connection between Marxist and Feminist Criticism.

There were various influences on early Marxist thinking in addition to that of the political experiences of its founders, including the works of the 18<sup>th</sup> century German philosopher Hegel. Marxism also built upon the socialist thinking which was produced in France at the time of the French Revolution, and its inverted some of the ideas of early economic theory, especially the view that the pursuit of individual economic self-interest would bring economic and social benefits to the whole of the society. As we have Kate Millet's *Sexual Politics* and her claim that ideological indoctrination and economic inequality are the cause of women's operation, Elaine Showalter's 'Gynocriticism' a field of the feminist activity which deals with the distinctive themes, structures and genres of women writing, the nature of female language, and the historical problems facing women as writer's and the Marxist feminism which "Sought to extend" Marxism's analysis of class to a woman's history of her material and economic oppression.

Jane Austen presented some of Marxist ideas in her novels. She discussed the importance of economic conditions in matter of human life. In *Pride and Prejudice*, Mrs. Bennet is the height of Marxism since her singular goal is to marry off all her daughters to wealthy men. As the first sentence of the novel emphasizes a Marxist perspective about money's influence on a man's goal to find a suitable wife and vice versa. As W.A. Carlk says :

"It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a



wife”.<sup>1</sup>

But Dorothy, another writer, changes this sentence into a new version. “A single woman must be in want of a man with good fortune.”

So it is natural that Jane Austen's novel starts with the importance of economy. In the age of Jane Austen there were no any insurance schemes or banks or any pension etc. So the people wanted to marry in the high families so that their future may be secured. The only source of having financial comfort for a woman was marriage in a rich family.

Pride and Prejudice is concerned with the social fabric of late eighteenth and early nineteenth century England, a patriarchal society in which men held the economic and social power. In an often satirical portrait of the men and women attempting to gain livelihood, Austen subtly and ironically points out faults in the system, raising questions about the values of English society and power structure of the country. At the same time Jane Austen reflects the 18<sup>th</sup> century view that man is primarily a social animal and has responsibilities to the rest of the society. The individual must subordinate his feelings and needs to the larger purposes of the society of which he is a part.

This novel focuses on Elizabeth Bennet, an intelligent young woman with romantic and individualistic ideals, and her relationship with Mr. Darcy, a wealthy gentleman of very high social status. At the outset of the novel, Elizabeth's loud and dim-witted mother, her foolish younger sisters and her beautiful older sister Jane are very excited because a wealthy gentleman, Mr. Bingley, is moving to their neighborhood.

As Jane reveals in her enumeration of Bingley's virtues, “He is sensible, good humoured, lively ..... has happy manners. So much ease with such perfect good breeding.”<sup>2</sup>

The central theme of the story reflects all the major attributes of evolutionary social development described as they express through the institution of marriage. Elizabeth and Charlotte often discuss the probability of Jane's marriage with Bingley. Elizabeth is happy that Jane makes no great display of affection but Charlotte feels that to be so very guarded could be disadvantages. “If a woman conceals for affection with the same skill from the object of it, she will lose the opportunity of fixing him, and it will then be but poor consolation to believe the world equally in the dark.”<sup>3</sup> It is very seldom found that love grows even without encouragement. As several views are expressed about marriage. Lydia wants to find sexual pleasure, Jane and

Elizabeth both want to marry for love and position.

We see how important it is to get the five girls married because Mr. Bennet's property is entailed so that at his death it must go to a male cousin. Consequently, this makes it even more imperative that each of the girls be well settled before Mr. Bennet's death. With such economic insecurity, it is not difficult to realize the preoccupation of Mrs. Bennet with the problem of finding husbands for her daughters or to appreciate the moral courage shown by Elizabeth, when she turns down seemingly attractive marriage proposals offering economic security. As Elizabeth's plight is what that she must find a man who is at least her equal in intelligence and sensitivity, who can give her an appropriate social and economic position and who does not object to making a disadvantageous alliance.

For Elizabeth, the only potential suitable mate is Darcy, but at the time of his first proposal Elizabeth neither likes and nor respects him. Since she sees marriage primarily as a means to personal happiness, this is an enormous obstacle. As Elizabeth makes a grand marriage, one which indicates her worth and carries with it all of the glories so vulgarly celebrated by her mother.

“And is it really true? Oh! My sweetest Lizzy! How rich and how great you will be! What Pin money, what jewels, what carriages you will have! Jane's is nothing to it—nothing at all. I am so pleased – so happy ..... Dear, dear Lizzy. A house in town! Everything that is charming! ..... ten thousand a year!”<sup>4</sup>

It is true, as many critics have observed, that ‘Pride and Prejudice’ evokes a vision of society as governed by the values of the market place. Human relations, and especially the marriage relation, are threatened by an excessive emphasis upon money and status. It should be noted, however, that this debasement of social institutions and interpersonal relationship is more of a threat and an object of satire than a triumphant reality in the world of the novel. There is one marriage which is motivated by socio-economic consideration – that of Charlotte and Mr. Collins. When Charlotte accepts Collins, Elizabeth feels that she has “Sacrificed every better feeling to worldly advantage”.<sup>5</sup>

As far as marriage is concerned, Jane Austen seems to attach more importance to love, less to money in marriage. The conversational norm of time is adhered to if Mr. Darcy marries Miss Bingley or Miss Catherine de Bourgh. But it is poor Elizabeth Bennet who is married to him. Pemberley House for Elizabeth does not stand for mere wealth or material possessions. She has already known about the riches of Mr. Darcy. First Elizabeth was in no mood to see



great houses ; 'She must own that she was tired of great houses; after going over so many, she really had to pleasure in fine carpets or stain curtains.' But her aunt, Mrs. Gardiner, informs her that the house stands for greatness of art and genius; it has excellent natural beauty.

"If it were merely a fine house richly furnished. I should not care about it myself, but the grounds are delightful. They have some of the finest woods in the country".<sup>6</sup>

'Pride and Prejudice' traces the courses of Pride and Prejudice which seem continually to run into each other under stress of circumstances and inclination, giving rise to a series of entanglements for which the characters concerned seem unprepared. It is this aspect which makes for suspense in the novel, while it brings into being multiple perspectives from which the characters behaviour can be assessed. It is therefore, necessary not to identify pride and prejudice with individual characters – Darcy and Elizabeth – since they are found functioning in the consciousness of both. However they are shown to have originated in different sets of factors identifiable with the characters' endowments and inheritance. This is quite obvious when we study Darcy's confession to Elizabeth.

"As a child, I was taught what was right; but I was not taught to correct my temper. I was given good principles, but left to follow them in pride and conceit Unfortunately, an only son I was spoiled by my parents who though good themselves.....allowed, encouraged, almost taught me to be selfish and overbearing – to care for none beyond my own family circle, to think meanly of all the rest of the world".<sup>7</sup>

Darcy's career through the novel brings out the different phases of the process of transvaluation needed for experiencing true love – phases that coincide with his growing preoccupation with his inner feelings, characterized by a sense of guilt growing at his heart which does find a parallel in Elizabeth's case. This happens because of the rebuff that he receives on each occasion when he makes his overtures to her. What emerges from it is not merely a battle of sexes but a class of strong personalities conceived and developed in terms of "Critical antithesis"<sup>8</sup> to the traditional figures of romance. Fairly early in the novel the lines of conflict are clearly indicated, as the following dialogue between Elizabeth and Darcy brings out.

"There is, I believe, in every disposition a tendency to some particular evil, a natural defect, which not even the best educated can overcome".

'And your defect is propensity to hate everybody'.

'And yours', he replied with a smile, 'is willfully to misunderstand them'.

'Do let us have a little music,' cried Miss Bingley."<sup>9</sup>

There is a definite pattern in relationships between characters what Wickham does for Elizabeth, Miss Bingley does for Darcy : Miss Bingley, another hypocrite while displaying Darcy's wit and right thinking, makes him seem a desirable party, just as Wickham's attention are proof of Elizabeth's Chasm.

Bingley and Jane, as well as being like each other, each performs a similar function towards Darcy and Elizabeth. Intelligent and right thinking, both reveal the greater intelligence and subtlety of more important character. The exchange between the two men at Netherfield establish – as Jane Austen has already remarked that Bingley was by no means deficient by Darcy was clever.

"Upon my honour, I believed what I said of myself to be true, and I believe it at this moment. At least, therefore, I did not assume the character of needless precipitance merely to shew off before the ladies.

'I dare say you believed it, but I am no means convinced that you would be gone with such celebrity. Your conduct would be quite as dependent on chance as that of any man I know and if as you were mounting your horse, a friend were to say, "Bingley you had better stay till next week". You would probably would do it."<sup>10</sup>

The first aversion of Elizabeth for Darcy was inevitable because of the circumstances in which they met, because Darcy was proud of his social position and Elizabeth encumbered by her unrepresentable family and because they were people of such decided character that they were certain to dislike each other at the beginning. Elizabeth is true to the candour of her mind in believing Darcy to be cold, haughty and vindictive; she is equally true to it later in acknowledging that she is mistaken and in changing her opinion. The action is created here by those characters who remain true to themselves, it is their constancy which, like a law of necessity, sets the events moving, and through these they gradually manifest themselves.

"The correspondence in a novel of this kind between action and the characters is so essential that one can hardly find terms to describe it without appearing to exaggerate, one might say that a change in the situation always involves a change in the characters, while every change, dramatic or psychological, external or internal, is either caused or given its form by something in both....."<sup>11</sup>

The economic determination of Jane Austen is of the type which one usually associates of a landed aristocracy



or gentry. The social standards are almost entirely those of money and snobbery. It is remarkable to what an extent the plots and characters are dominated by questions of money. The axis of the plot in this novel is money and marriage or rank or marriage. The social standard, ideal and duty of a woman is assumed to be to marry as high as possible and we know on Mrs. Bennet's evidence that, according to the tariff, 10000 a year was as good as a lord. The only standard in the novel which competes a lord. The only standard in the novel which competes with money is snobbery. It is time that this snobbery is a favourite subject of Jane Austen.

Marxist literacy criticism maintains that a writer's social class, and its prevailing ideology have a major bearing on what is written by a member of that class. So instead of seeing authors as primarily autonomous, the Marxist sees them as constantly formed by their social contexts in ways in which they themselves would usually not admit. This is true not just of the content of their work but even of formal aspects of their writing which might at first seem to have no possible political overtones. The traditional Marxist criticism tends to deal with history in a fairly generalized way. It talks about conflict between social classes and clashes of large historical forces, but contrary to popular belief, it rarely discusses the detail of a specific historical situation and relates it closely to the interpretation of a particular literary text. As Newton implies, "this suggest one of main differences between the Marxist Criticism of the 1960s and 1970s and the cultural materialist and new historicist criticism which came to the fore in the 1980s, since the latter very often dealt closely with specific historical documents, attempting, in an almost archaeological spirit, to recreate the "State of mind" of a particular moment in History".<sup>12</sup>

Lenin also argued in 1905 that literature must become instrument of the party, 'Literature' he said, "must become party Literature..... Literature must become the part of the organized, methodical, and unified labours of the social democratic party".<sup>13</sup> A 'Vulger Marxism' of 1930s, a direct cause-effect relationship between Literature and economics was assumed, with all writers seen as irrevocably trapped within the intellectual limits of their social class position. An example of such rigid kind of Marxist literary criticism is Christopher Caudwell's *Illusion and Reality* (Written in 1930 and published in 1946). Coudwell's writing is both very generalized, in the sense that there is little detailed textual reference to the works under discussion, and very specific that a writer is linked to some aspect of her or

his social status.

The fictional world of the writers as Balzac, Tolstoy or Jane Austen accords with the Marxist conception of the real world as constituted by class conflict, economic and social "Contradictions". The Italian communist Antonio Gramsci, while imprisoned of the fascist government, wrote approximately thirty documents between 1929 and 1935. These documents were based on political, social and cultural subjects, known as the "Prison notebooks". Gramsci maintains the original Marxists distinction between the economic base and the cultural superstructure, but replaces the older notion that culture is a disguised "reflection" of the material base with concept that relation between the two is one of "reciprocity" or interactive influence. A leading theorist of Marxist Criticism in England is Terry Eagleton, who has expanded and elaborated the concepts of Althusser and Macherey into his view that a literary text is a special kind of production in which ideological text is a special kind of production in which ideological discourse – described as any system of mental representation of lived experience, is reworked into a specifically literacy discourse. In recent years Eagleton has been increasingly hospitable to the tactical use, for dealing with ideology in literature. Marxist criticism seems to conflict in its basic assumptions with those of post structuralism and post modernism and the most significant Marxist writing in 1980s and 1990s had involved a process of intricate interaction with these movements.

So it is true to say that traditional Marxist Criticism tends to deal with history in a fairly generalized way. As far as the social background of England in 18<sup>th</sup> century is concerned, ladies were often entangled in matrimony by force or trickery. Girls of beauty and fortune were often abducted and married by force. Marriages of a more lawful kind were generally conducted on business principles. They were settled and arranged by parents and guardians, who were guided by profit motive as elaborated by Jane Austen in *Pride and Prejudice*.

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